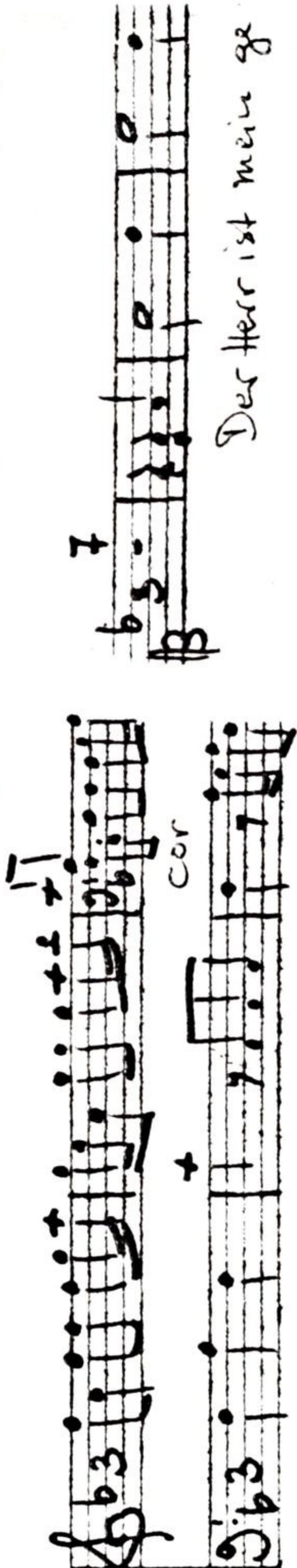


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 432/19

Der Herr ist mein getreuer/Hirt/a/Corono di Selv./2 Viol/
Viol/Canto/Alto/Tenore/Basso/e/Continuo./Fer.3.Pent./1724.



Autograph Mai 1724. 35 x 21 cm.

partitur: 4 Bl. Alte Zählung: Bogen 3 und 4.

11 St.: C, A, T, B, v1 1, 2, vla, vln(e)(2x), bc, cor
je 1 Bl.

Alte Sign.: 157/19.

Text: Johann Conrad Lichtenberg, 1724.

Xerokopie d. gdn. Textes = 2002 A OSAS S. 103 ff

For. 3. Part.

1. F. A. S. G. M. May: 1724.

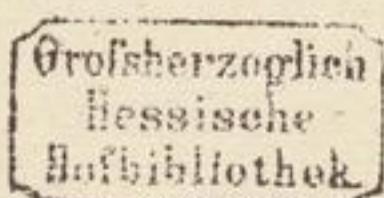
Mus. 432/19

Die Seele ist mein getraut Hirt 55

157

19.

foli.: (1714.)

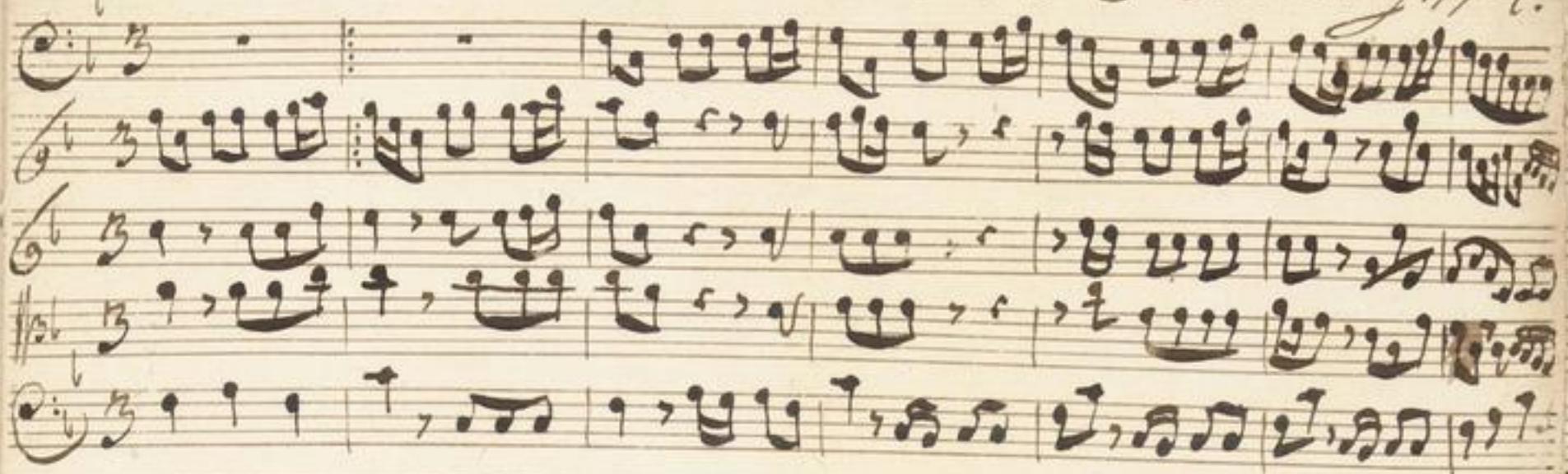


Partitur

10. Auflage 1724.

Fer. 3. Part.

1. F. A. G. M. May 3rd 1724.



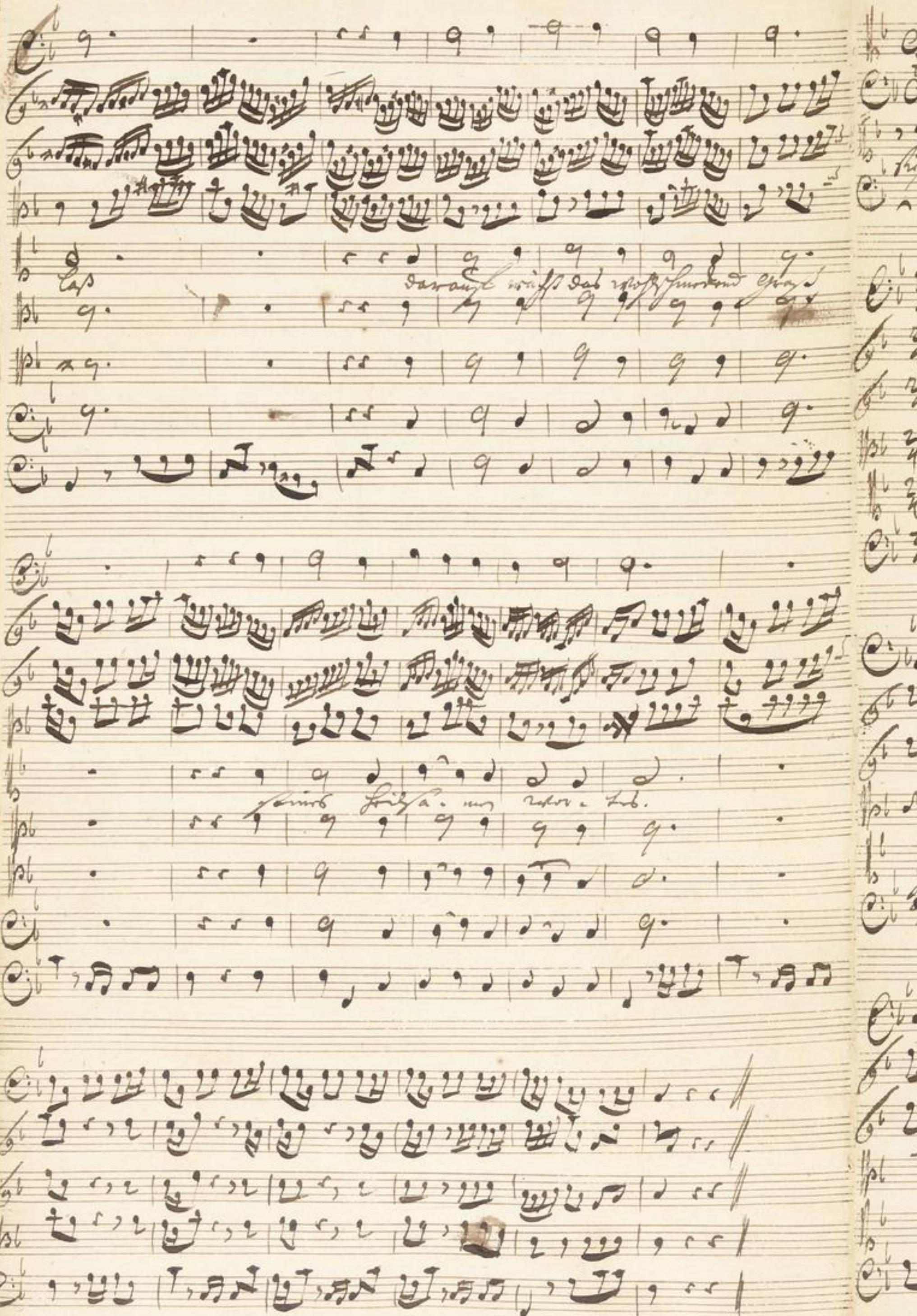
GRANDEURZÖGLICHE
PÄPSTISCHE
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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-432-19/0003>

Universitäts- und Landesbibliothek Darmstadt



A handwritten musical score for voice and piano. The vocal part is in soprano C major, 2/4 time. The piano part is in common time. The lyrics are in German. The score includes dynamic markings like 'ff' (fortissimo) and 'p' (pianissimo). The vocal line features eighth-note patterns and sustained notes. The piano accompaniment consists of eighth-note chords.

A handwritten musical score on five staves. The top staff is for the soprano voice, the middle staff for the alto voice, and the bottom staff for the piano. The piano part includes a bass line and a treble line, with a dynamic instruction "dynamically forte" written above it. The music consists of measures separated by vertical bar lines, with dots indicating rhythmic values. The handwriting is in black ink on white paper.

A handwritten musical score on five-line staff paper. The score consists of two systems of music. The first system begins with a treble clef, an 'A' time signature, and a key signature of one sharp. It features a single melodic line with various note heads and stems. The second system begins with a bass clef, a 'C' time signature, and a key signature of one sharp. This system also contains a single melodic line. The handwriting is in black ink on white paper.

יְשִׁעְיָהּ וְתַנְהֵלָה
לְאַבְנֵלָהּ וְתַנְהֵלָהּ
לְאַבְנֵלָהּ וְתַנְהֵלָהּ
לְאַבְנֵלָהּ וְתַנְהֵלָהּ
לְאַבְנֵלָהּ וְתַנְהֵלָהּ

וְתַנְהֵלָהּ וְתַנְהֵלָהּ
וְתַנְהֵלָהּ וְתַנְהֵלָהּ
וְתַנְהֵלָהּ וְתַנְהֵלָהּ
וְתַנְהֵלָהּ וְתַנְהֵלָהּ
וְתַנְהֵלָהּ וְתַנְהֵלָהּ
וְתַנְהֵלָהּ וְתַנְהֵלָהּ

שֶׁנְזַרְנָהּ שֶׁנְזַרְנָהּ
שֶׁנְזַרְנָהּ שֶׁנְזַרְנָהּ
שֶׁנְזַרְנָהּ שֶׁנְזַרְנָהּ
שֶׁנְזַרְנָהּ שֶׁנְזַרְנָהּ
שֶׁנְזַרְנָהּ שֶׁנְזַרְנָהּ
שֶׁנְזַרְנָהּ שֶׁנְזַרְנָהּ

בְּרֵבָדְךָ בְּרֵבָדְךָ
בְּרֵבָדְךָ בְּרֵבָדְךָ
בְּרֵבָדְךָ בְּרֵבָדְךָ
בְּרֵבָדְךָ בְּרֵבָדְךָ
בְּרֵבָדְךָ בְּרֵבָדְךָ
בְּרֵבָדְךָ בְּרֵבָדְךָ

3 4.

A handwritten musical score on four-line staves. The top two staves are for voices, and the bottom two are for piano. The music consists of six measures. Measures 1-3 feature eighth-note patterns in the voices and eighth-note chords in the piano. Measures 4-6 show sustained notes in the voices with eighth-note chords in the piano. Measure 6 includes lyrics in Hebrew: "הַלְלוּ יְהוָה כָּל־עַמִּים". Measure 7 begins with a forte dynamic and a bassoon entry, followed by a forte dynamic in measure 8.

وَمَنْ يُعْلِمُ بِأَعْدَى مِنْهُ وَمَنْ يُعْلِمُ بِأَعْدَى
مِنْهُ فَلَا يُعْلِمُ بِأَعْدَى مِنْهُ وَمَنْ يُعْلِمُ بِأَعْدَى





A handwritten musical score for three voices (Soprano, Alto, Bass) on four staves. The music consists of four measures per staff, with lyrics in Hebrew and Latin. The vocalization section below the staff lines includes markings such as 'soft', 'fortissimo', 'f', 'ff', 'mf', and 'p'.

6	7 2	dad		d.	<u>Slow</u>	
6	7 2	dad		d.	<u>Slow</u>	
1	7 2	✓ ✓		d.	<u>Slow</u>	
1	7 2	✓ ✓		d.	<u>Slow</u>	
1	7 2	✓ ✓		d.	<u>Slow</u>	

A handwritten musical score for three voices (C: C: C: C: C:). The music consists of six staves of rhythmic notation. Below the first staff, lyrics are written in Old Norse: "Offer nille mi dal Hrafnung, hring if volge drit Wlonay way. Gylfsonn bain ghuafing fiskur". The lyrics continue under the subsequent staves: "Drot ul yppa strax. Dren if mer stinn drotur. Drot yppa hring alvistu. Hylfsonn obur laph". The final staff begins with lyrics: "Sif i viti sylf i hrafnung mið Bafin, rowit bylde. fa vodit, þolit, bafit". The notation uses vertical stems and horizontal dashes to represent pitch and rhythm.

Choral Ob' ich wandel

Da Lups.

Soli Deo gloria



157

19

Ou Bon je m'en estoie
Pris.

Coro D. Sch.

2 Divit

Divit

Canto

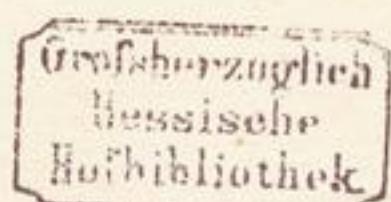
Alte

Tenor

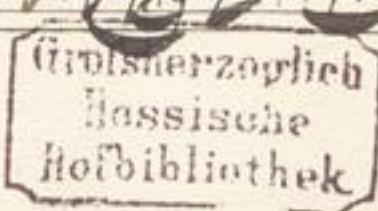
Bass

e
Contine.

Per: 3. Revs:
1729.



A handwritten musical score for Violin 1, page 6. The score consists of ten staves of music, each with a unique melodic line. The notation is in black ink on white paper. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. The third staff begins with a treble clef, a key signature of one sharp, and a common time signature. The fourth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The fifth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The sixth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The seventh staff begins with a treble clef, a key signature of one sharp, and a common time signature. The eighth staff begins with a bass clef, a key signature of one sharp, and a common time signature. The ninth staff begins with a treble clef, a key signature of one sharp, and a common time signature. The tenth staff begins with a bass clef, a key signature of one sharp, and a common time signature.



Da Capo.



Lentil

Choral D'Appo. M.

Choral.

Violino 2.

7

Faksimile
hessische
Hofbibliothek



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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-432-19/0014>

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A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of eight staves of music. The first four staves begin with a treble clef, the next two with an alto clef, and the last two with a bass clef. The time signature varies throughout the piece. The vocal parts are written in black ink, while the continuo part uses a stylized notation with vertical strokes. Several musical terms are written in cursive script above the staff, including 'pp.', 'Recit: taceat', 'aria', 'Alma Mater.', 'fort.', 'Recit: taceat', 'Coral', and 'Decapo'. The score is on aged paper with some foxing and staining.



Choral.

Viola

9

A handwritten musical score for Choral and Viola. The score consists of ten staves of music. The first two staves are for Choral, indicated by a bass clef and a C-clef. The third staff is for Viola, indicated by a C-clef. The subsequent staves alternate between Choral and Viola. The music includes various note heads, stems, and rests. There are several dynamic markings such as 'pp.', 'f.', 'ff.', and '400'. The score concludes with a final instruction 'd. D.C. | Recitatif Choral Haps' followed by a large flourish. The page number '9' is located in the top right corner.

Recit
face

400

pp.

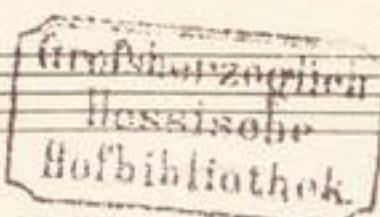
f.

ff.

D.C. Recital
face

Mainz 1837

d. D.C. | Recitatif Choral Haps



Anschr. &

Hilone

q

A handwritten musical score for a string quartet, consisting of four staves. The music is written in common time and includes various dynamics such as forte, piano, and sforzando. The score features complex rhythmic patterns and melodic lines, typical of classical or romantic era compositions. The handwriting is fluid and professional.

Maria Hohenlohe.

Coral ♫ Palmo ♪

Großherzoglich
Dössische
Hofbibliothek



Choral.

Violone

10

Violone

ff ffz ff pp

mit

ff

Großherzoglich
hessische
Bibliothek



Herr Gott

ff. *pp.* *M.* *P.* *DC*

Choral D.C. p.



Choral.

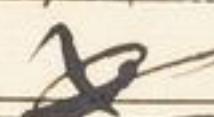
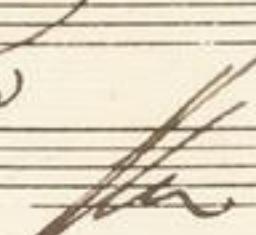
Contino.

16

A handwritten musical score for organ, consisting of ten staves of music. The title "Choral. Contino." is written at the top left, with "Contino." in a larger, more decorative script. The number "16" is in the top right corner. The music is written in black ink on five-line staves. The first two staves are for the organ's manuals, followed by eight staves for the organ's pedals. The music includes various note heads, stems, and bar lines, with some staves featuring sharp and double sharp signs indicating key signatures. The handwriting is fluid and typical of early printed music notation.



A handwritten musical score consisting of six staves. The first staff begins with a treble clef, a 'C' time signature, and a dynamic instruction 'Mäßig'. The subsequent staves use various clefs (bass, tenor, alto) and time signatures (common, 6/8). The notation includes various note heads, stems, and bar lines. The score ends with a measure containing a single note followed by a double bar line and the number '23'.

Choral. 
Da Capo 

Für
Herzoglich
Hessische
Hofbibliothek



choral.

Corno.

2

der Gott der manu p.

Recitacet

aria *of night*

pp.

19

Recitacet || Recitacet || aria *acc*

Recitacet || Choral *Da Capo* ||

Choral *Da Capo*

Großherzoglich
Hessische
Bibliothek

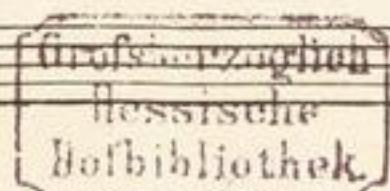


Canto.

13

figl d. freinde wo loben figl d. Land mo lob figl d. frende Jan -
- - - in mo lins Mayflants - - - - -
muff nev myf in lo - - - best Mamma frits
aria lexit Choral *DC*

10 blank staves



Alto

14

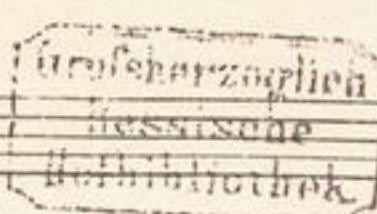
Alto

14

Handwritten musical score for Alto voice, page 14. The music is in common time (indicated by 'C') and consists of two staves. The first staff begins with a forte dynamic (F) and includes lyrics in German. The second staff continues the melody. The lyrics describe a state of mind where one is lost in thoughts and dreams, seeking salvation through God's Word.

Lyrics (approximate translation):

Wozu sind wir minn gat worden sind
Gott mit uns ist nicht vergangen vor
Gott ist der einzige, der uns hilft
Er gibt mir Worte von ewigem Leben
Denn es ist Gott, der mir verhilft
Wer möge mein grabe
Doch lass mich auf dem Wege mij leit.



Tenore

15

Vor Gott ist mein Vertrauen fest,
 Zusammen mir ganz nichts orangt wurd,
 Ob ich wandelt im Feuer von Jesai
 in Verfolgung leide, Trost hab' ich

 Für dich gibt mir Weisheit oftunterlass,
 Denn du bist Gott mir bestiglich

 Das weist Pfarrerlein groß Simbol feilsamen Wer lob
 Deinem Christum mich auf dein Werk ist mich leicht.
Recit/Arietta
 Lasset faciet
 Entferne Eifersucht Ojaar die mir von
 eider Weile endet mein Freymerkt die Gefahr d. fenten
 Gifft, von seines Sohnen Lödt der Samt der Sittlichkeit mag immer
 nem er will gefallen mir tritt in größter Glück im böser
 Leidhaft am m' will du sind in dieser Zeit mir oft die
 frische Kopf Hergallen so wird sie doch wenn mir nichts nöthet
 Mein Frey ist sehr Vergnigt mein Frey -
 - - ist sehr Vergnigt - in frohe Freude
 und ist la - - - ist winter Weile die
 - will trinen trügt Mein Geist - ist nun genosse ist
 - ist bin zum Saal - zum Saal werden das
 Gott im Hause liegt



Basso.

16

6

In dir ist mein Geträumter Gott
Ob ich wandelt im Hinterland
Führst mich in Sicherheit
Gib mir auch mitten in Angst und Angst
Gib mir auch mitten in Angst und Angst
Wohl wissend daß mich mein Gott
Gibt mir auch mitten in Angst und Angst
Recit. Aria Recit. Aria
Tacet Tacet Tacet Tacet
Was will mich das Vergnügen kosten so folge Jesu freudig
nach. Jesu mein Kinsmann. Mein Gott mein Sohn gibt Woran Plan
so wie seine Kinsmann so bringt mich nicht von Seinen Armen
bahn. Jesu mein Kinsmann hilft mich Vater, wo ist Bogheit ja
nun seelig bin

Choral Capo.

