

Graupner, Christoph (1683-1760)

BRD DG Mus.ms 433/26

Ach, sterbliche! bedenkt das Ende/a/2 Hautb./2 Flaut.Trav./  
Viol.d'Amour/2 Violin/Viol/2 Cant./Alto/Tenore/Basso/e/Con-  
tinuo./Dn.16.p.Tr./1725.

The image shows a handwritten musical score for two staves. The top staff is for strings (Vl) and the bottom staff is for bassoon (Bc). The music is in common time, with various dynamics like ff, f, and p. The lyrics "Ach," and "ach." are written in cursive script below the notes. The score is written on a single page with some marginalia.

Autograph September 1725. 34,5 x 21 cm.

partitur: 8 Bl. Alte Zählung: 4 Bogen.

17 St.: C 1,2,A,T(2x),B,vl 1,2,vla,vla d'Amour,vln(e)(2x),  
bc, ob 1,2,fl 1,2.  
je 1 Bl., C 1 und bc je 2 Bl.

Alte Sign.: 158/26. Text: Johann Conrad Lichtenberg, 1725.

B 008 . M 08 v 725.

Af. Anublikt! Endmunt der fand

Ms. 433/26

158

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26

(27) u.

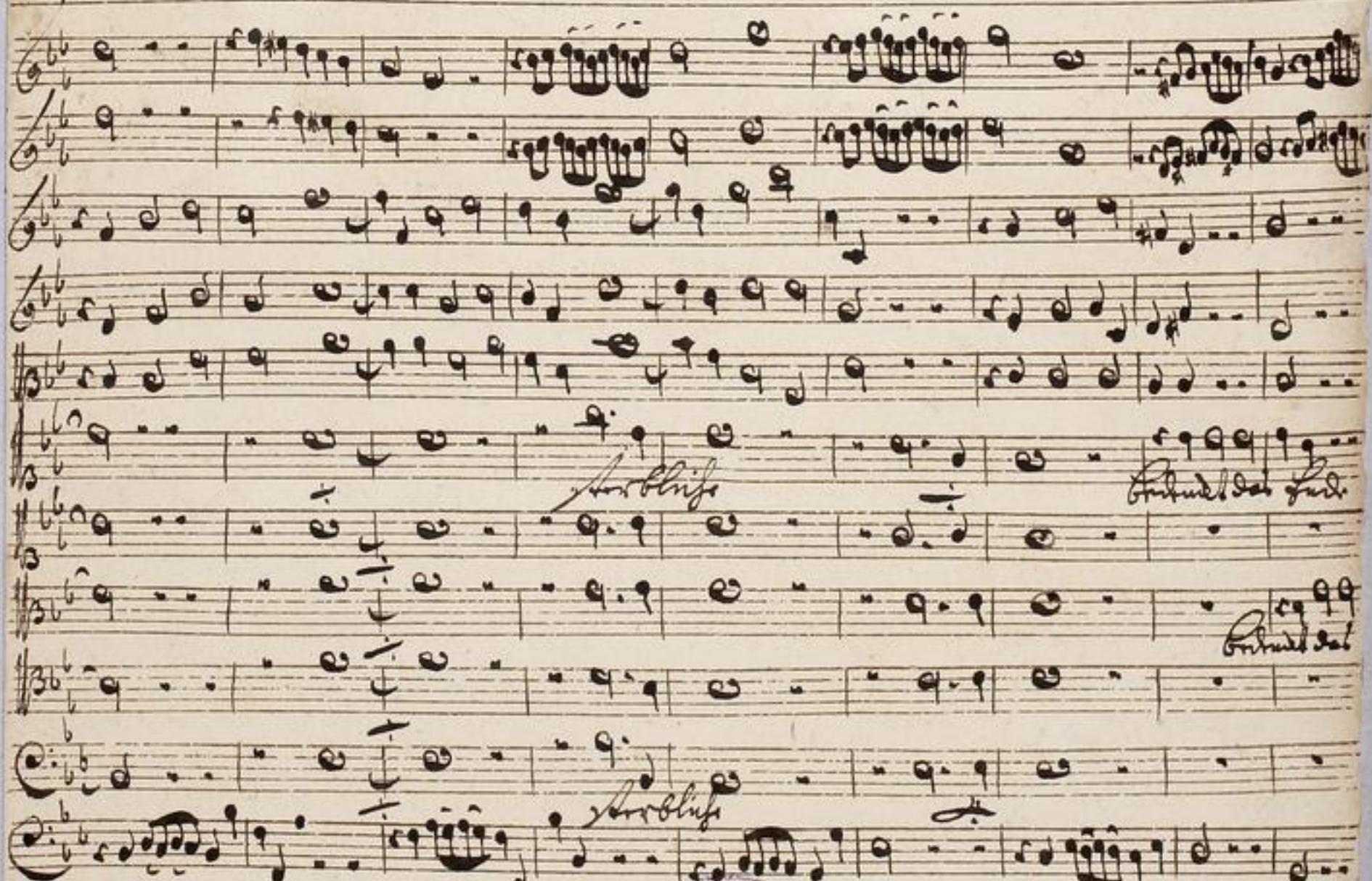


Partitur  
1728.  
Inf. 1728.



D. W. P. L.

G. Q. G. M. O. 1725.

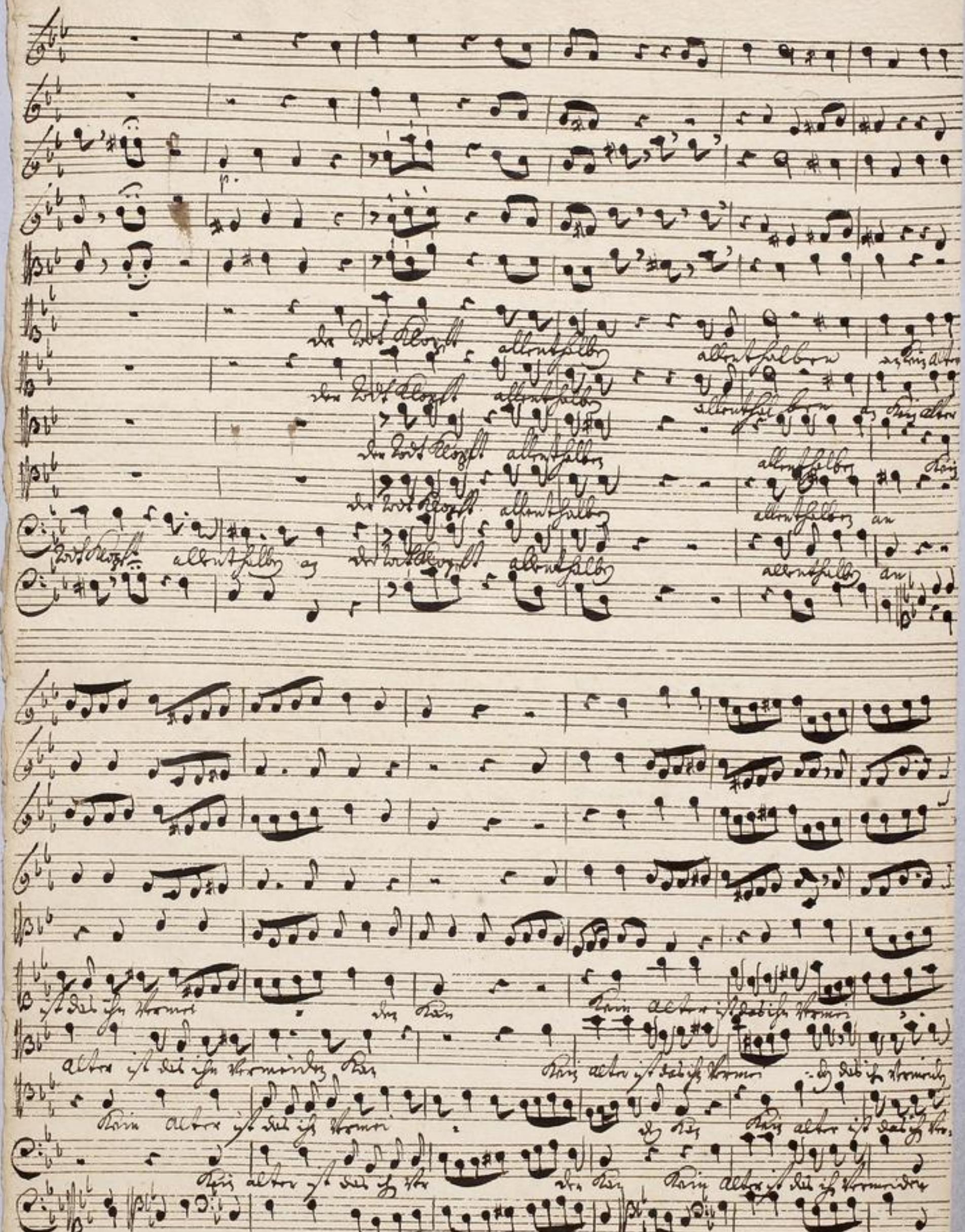




A handwritten musical score for two voices and piano. The top system consists of two staves: soprano and alto. The soprano staff has a treble clef, a key signature of one sharp, and common time. The alto staff has a bass clef, a key signature of one sharp, and common time. The lyrics are written below the notes in German. The piano part is on the bottom staff, indicated by a bass clef and a treble clef. The lyrics mention "Gott der Vater" and "Gott der Heilige Geist". The music includes various note heads, rests, and bar lines.



A continuation of the handwritten musical score. It features two systems of music, each with two staves. The top system begins with a soprano vocal line and an accompaniment line. The vocal line consists of a series of eighth-note chords. The bottom system follows a similar pattern. The manuscript is dated '1812' at the end of the first system.





*Flaut. Grav.*

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written in black ink on five-line staves. The piano part is at the bottom, also on a five-line staff. The vocal parts begin with a series of eighth-note chords. The lyrics are in German, with some words underlined. The piano part includes several bass clef staves.

A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is in common time, with a key signature of one sharp. The vocal parts are written in black ink on five-line staves. The piano part is at the bottom, also on a five-line staff. The vocal parts begin with a series of eighth-note chords. The lyrics are in German, with some words underlined. The piano part includes several bass clef staves.





A handwritten musical score for two voices. The top system consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and common time. The second staff begins with a bass clef, a key signature of one sharp, and common time. The music features various note heads, some with vertical stems and others with horizontal stems. There are several rests and fermatas. The lyrics are written in a cursive Gothic script. Annotations in German are present: 'amico Stanis' above the first staff, 'mit Stanis' below the first staff, and 'mit Stanis' above the second staff. The bottom system continues the musical score, starting with a treble clef, a key signature of one sharp, and common time. It contains two staves of music with lyrics in a cursive Gothic script. Annotations include 'amico Stanis' above the first staff, 'mit Stanis' below it, and 'mit Stanis' above the second staff.

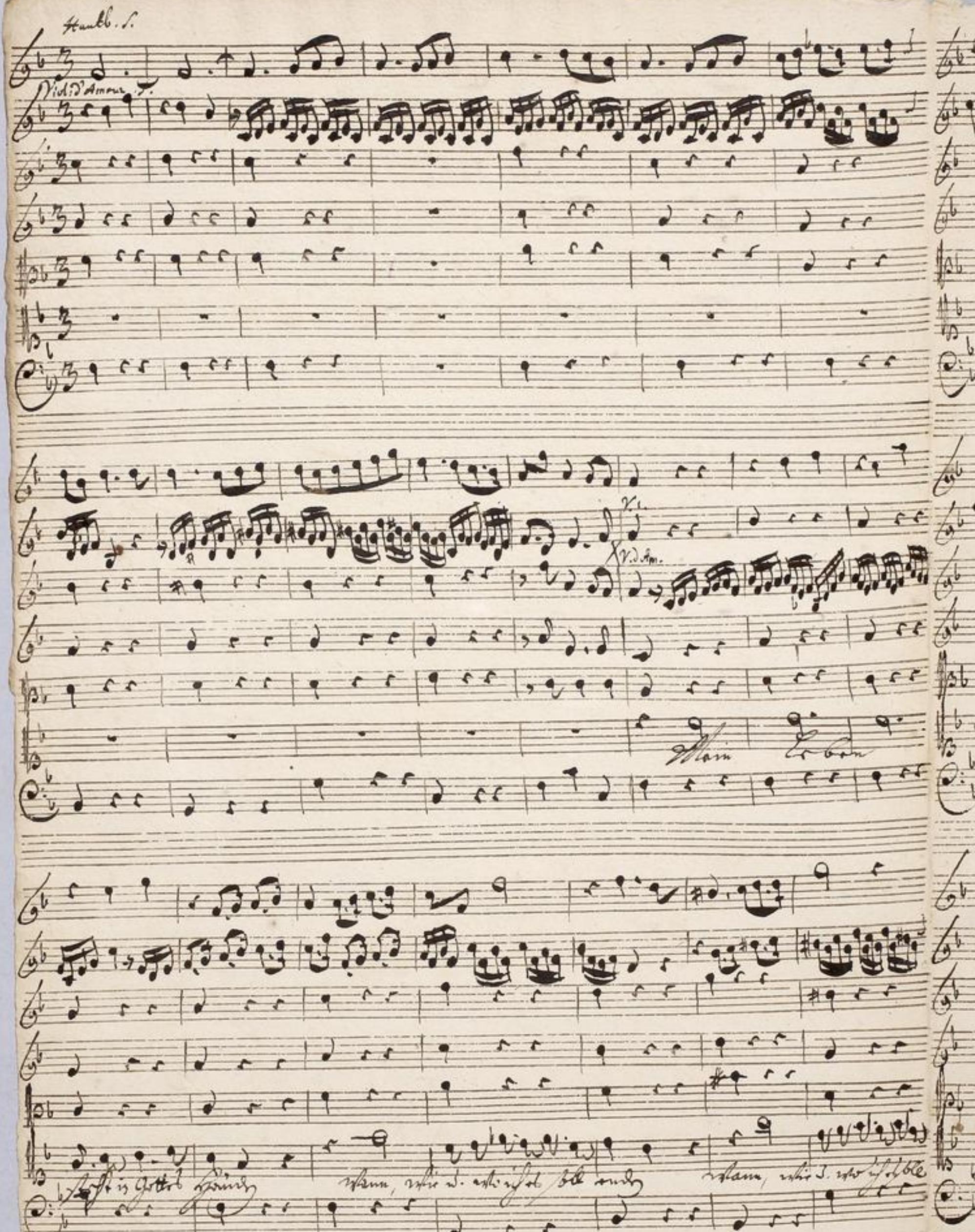
A handwritten musical score on five staves. The top staff consists of two soprano voices in common time. The second staff contains basso continuo markings (pedal points) and a basso continuo staff below it. The third staff is for alto or tenor voices. The fourth staff is for soprano voices. The fifth staff is for basso continuo. The music includes various note heads, rests, and dynamic markings like 'p' (piano). There are also several lyrics written in German, such as 'Wahrheit' and 'Wahrheit' in the middle section, and 'auf dem Gras' and 'auf dem Gras' at the bottom.

Wahrheit  
Wahrheit

auf dem Gras auf dem Gras



A handwritten musical score for orchestra and choir. The score consists of ten staves, each with a unique rhythmic pattern. The first six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The last four staves are for the choir. The music is written in common time, with a mix of major and minor keys indicated by sharps and flats. The handwriting is in brown ink on aged paper. There are several lyrics in German, such as "auf dem Lande", "dann", and "ihm", written below the vocal parts.



This image shows three staves of handwritten musical notation on three-line staff paper. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The paper is heavily stained with reddish-brown foxing, particularly along the right edge and bottom.

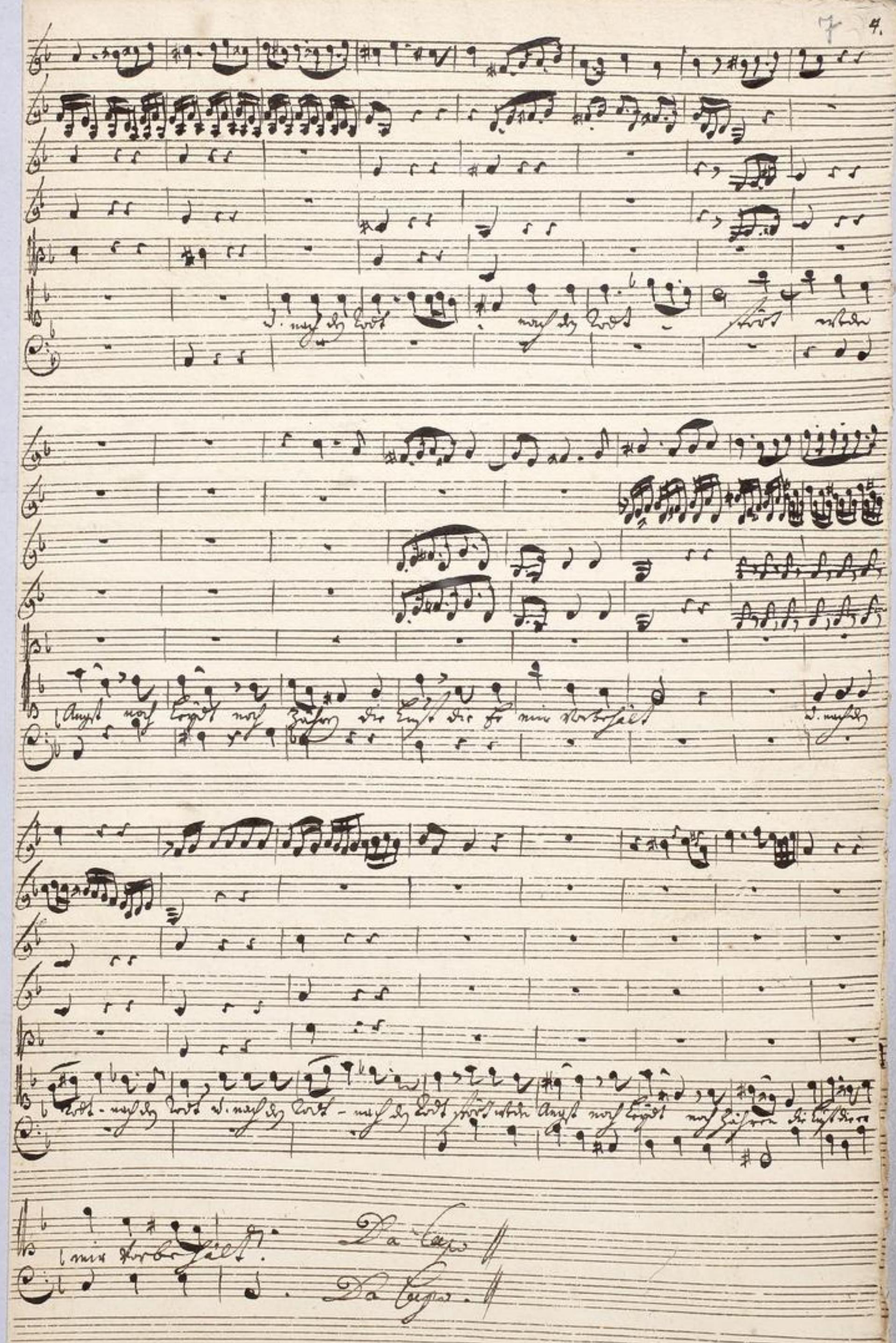
The first staff begins with a clef and a key signature of one sharp. The second staff begins with a clef and a key signature of one sharp. The third staff begins with a clef and a key signature of one sharp.

Handwritten lyrics are written below the notes in German:

1. Staff: "Durch die blauen Berge" (in blue ink)  
2. Staff: "auf dem grünen Hügel" (in blue ink)  
3. Staff: "dann, wie's nicht zu hören" (in blue ink)  
4. Staff: "dann wie's schläft alle" (in blue ink)

Three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems and horizontal strokes indicating pitch and rhythm. The first two staves begin with a treble clef, while the third staff begins with a bass clef. The music is divided into measures by vertical bar lines. The notation is highly detailed, showing complex rhythmic patterns and pitch variations. There are several instances of slurs and grace notes. The paper shows signs of age, including foxing and small brown spots.











Celi Deo  
Gloria



158.

26.

9

Luf. Prokofij: Lieder des Friedens

a

2 Hautt.

2 Klav. Frau.

Fiol. d' Amour

2 Violin

Viol

2 Cant.

Alto

Tenore

Bass

e  
Cordino.

Dr. Wp. F.  
1725.



*C. Cottinus.*

af, fröhliche



Mein Gott hilf mir.

Gott hilf mir.

Choral.

Gott hilf mir.

Gott hilf mir.

# Violino. I.

11

Violino. I.

11

p. *Allegro*.

p. *Recitat* *tacet* *Adagio*

*Main Erby.*

*volti*



8

*p.*

Recitaff

*sacra*

*Domini Day.*



# Violino. 2.

12

adagio.

p. molto.

Herr Jesu Christ  
unser Leben  
unser Leben

Recitativo



Viola

13

## 2 Auf, fürbliss!

A handwritten musical score for orchestra and choir. The score consists of ten staves of music, each with a unique key signature and time signature. The vocal parts are written in Hebrew, with some lyrics appearing in English. The instrumentation includes strings, woodwinds, brass, and percussion. The score is annotated with various dynamics and performance instructions, such as 'Volti Subito' at the end of the piece.



<img alt="Handwritten musical score for a three-part setting (Soprano, Alto, Bass) in common time. The score includes dynamic markings (e.g., p, f), rehearsal numbers (e.g., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 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# Viola d'amour

14

Molto Lento



*Violone*

15

Mus. Erby Hoffm.

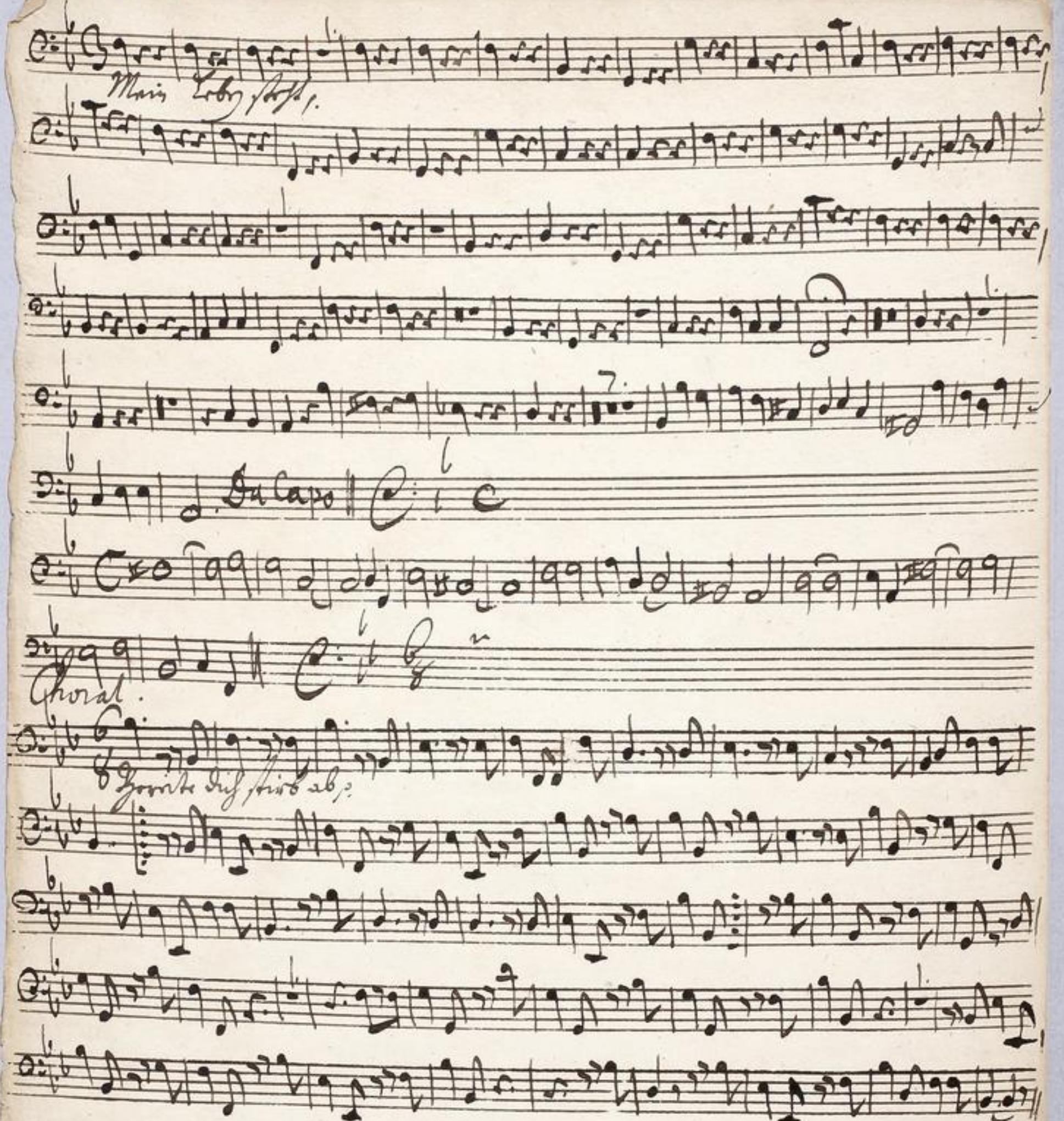
Chorale

Bornh. auf.

Landesbibliothek Darmstadt





C: 6 

Mais Leben ist das.

Da Capo!!

Choral.

Gesang auf zwei ab.



Flauto Traverso

17

81 3. *Aug. 1804*

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# Flauto Travers. 2.

18

The musical score is handwritten on aged paper. It features eight staves of music, each with a key signature of one sharp (G major). The time signature is common time (indicated by 'C'). The music is written in a treble clef. The notes are represented by various symbols, including solid black dots and small vertical strokes. The score ends with a repeat sign and the instruction 'DC' (Da Capo).



Hautbois. I.

19

2 ag. Throbluf.

11  
Hautbois. I.

Reit. tanzt //

The musical score consists of six staves of handwritten notation for oboe (Hautbois). The first five staves are in G major, common time, while the sixth staff begins in G major and transitions to A major. The notation uses various note heads and stems. Several dynamic markings are present, including 'ag. Throbluf.' and 'Reit. tanzt //'. The manuscript is dated '19' in the top right corner. A circular library stamp from 'Staatsbibliothek Preußischer Kulturbesitz' is stamped across the bottom of the page.



*solo*

*Main entry*

*Choral.*

*Grundfigur*

A handwritten musical score consisting of ten staves of music. The music is written in black ink on light-colored paper. The first staff is labeled 'solo' and 'Main entry'. The second staff is labeled 'Choral.'. The third staff is labeled 'Grundfigur'. The music includes various musical elements such as eighth and sixteenth note patterns, rests, and dynamic markings like 'ff' (fortissimo) and 'ff' (fotissimo). The handwriting is cursive and appears to be a personal manuscript.



# Hautbois. 2

90

*af, halblie.*

11 23.

*Wunderlich.*

*d. 1, d. 2, d. 3, d. 4,*

*Leut: laut f o Schallung*

*Leut: laut ff o*



*Choral*



q. Canto 1.

A handwritten musical score for 'q. Canto. I.' featuring six staves of music with corresponding lyrics in German. The score is written in brown ink on aged paper. The lyrics describe a journey through various landscapes and interactions with people, including a woman who is a widow and a man who is a swain. The music includes dynamic markings like 'fortissimo' and 'pianissimo', and various time signatures such as common time, 3/4, and 2/4.

q. Canto. I.

21

1. Auf - der verbliefe - berlindt lab lind  
2. gern ist der tot ist ungewiß gewiß der  
3. tot ist ungewiß so gewiß kein Mensch kann sich sein Land voll  
4. lande so gewiß kein Mensch kann sich sein Land voll  
5. - in so gewiß kein Mensch kann sich sein Land voll  
6. - in meide die der tots bloß Hallensalben allent  
7. salben an sein Alter ist lab istn Vomri - - im Lan  
8. - im Alter ist lab istn Vomri - - im Lan - im Alter ist lab  
9. istn Vomri den Lan lab istn Vomri den Lan  
10. Unser Leben -  
11. mit Noss. Tots -  
12. brocken -  
13. Ammer plaub war brocken - - - - - - - - - - - - - - - - - -  
14. im Tots Kom' noch sind noch noch sind - - - - - - - - - - - -  
15. noch noch sind noch noch sind  
16. Und tots Anfall trifft die moisten moisten an lab  
17. maist in toller Rast will ifnen toll mit laugen leben gnois

und solche Gifft vorliet so gantz dem Sinn zuerst zu gesetzet  
 sin o Unverstand, wie magt du dir o Mensch so leinhalen so  
 Kinder so in Ame fro bald wird im Sinn bald wird am Grisbe  
 graben zum leben stoff in Gotts Land, wann du mir will so  
 wird ein frue Leben, erwacht duß, ob ist erwacht mehr.  
 Mein Leben stoff in Gotts Lande wam, wie d. wo nisab soll  
 und soj senior Maß soj senior  
 Maß - - - - - auf am goßt wam  
 wie d. wo nisab soll und soj senior Maß -  
soj senior Maß -  
 - - - - - auf am goßt auf fra  
 - - - - - non brod min mir min Jesu Brod kost gewässer  
 min auf dem Gott - - auf dem Gott - - Brod  
 - - - - - meer Aug' nos lojt nos zäfern die auf den liefer  
 mir Vorberfalls und auf dem Gott auf dem Gott auf dem

Von  
Punkt  
Vor  
Bach.

Wort-nach-Wort flößt mir der Augs-nosch' ich noch fässt die  
Lippe mir mir Vorbaßalt

Bar.  
Gitarre  
Wann man den Gott verläßt fällt  
mir

und die letzten Minuten  
sich oft gefunden

ist die Freiheit an  
mir war mir vielleicht gilts Morgen die  
ja noch noch diesen Abend

# Canto 2

23

12 || aß aß starbließ - - bähnlich salend  
 gewiß - - gewiß der Tod ist ungewiß dascrißt ein  
 Mensch wann füss sein lant vollende dascrißt ein Mensch wann  
 füss sein lant vollende - - - so dascrißt ein Mensch wann  
 füss sein lant vollende - - - der mordet sich der  
 tödt klopft allen falben allen falben an kein alter ist salien vor  
 mri - - - im kan kein alter ist salien vor mri - - - im kan  
 kein alter ist salien vor mri den kan dascrißt ein Mensch wann  
 Unsterblich - - - ist mit Nossen Tod - - -  
 mit Nossen Tod ringeben armor stand - - - was trostet  
 den - - - armor stand was trostet wafre freude  
 wafre freude - - - kan ihm griß dascrißt an und fru - - - den  
 nimmt werden - - - ihm der Tod kommt wohlf noch fru ist wohlf noch  
 fru - - - ihm der Tod kommt wohlf noch fru ist wohlf noch  
 . lecit facet Alria facet lecit facet:  
 facet

*G*

*Ein Leid will stehn ab der Welt  
Wen man den Tod vorzüglich sieht  
wird er sehr  
leben können  
sofort gehen*

*wiss die Tage sind zu mir  
vom morgestrahl gilts Morgen dir  
ja wohlt noch  
dieser Abend*



atto.

24

af      +      forblifo      =      bivantsdag

früher genüßt der Gott sein Angenäß

fortwährend gewiß daß mir kein Mensch nun süsser in Land steht

A handwritten musical score page featuring two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It consists of two measures of sixteenth-note patterns. The second system begins with a bass clef, a key signature of one flat, and a common time signature. It contains three measures of eighth-note patterns. Below the staff, the word "Violin" is written.

A handwritten musical score for string quartet, page 10, system 2. The score consists of two systems of four staves each, written on five-line staff paper. The instruments are violin I, violin II, viola, and cello. The music includes various note heads, stems, and rests, with some markings like 'C' and 'G'. The handwriting is in black ink.

Von : Nollen - ie mittelst ist der Gott klopf allein.

Galben allinfalben an hin alter ist das' im Herminde lass

Im Alter ist es ihm vermutlich gelungen, die

A page from a handwritten musical score for string quartet. The score consists of four staves, each representing a different instrument: violin I, violin II, viola, and cello. The music is written in common time, with various note heads and stems indicating pitch and rhythm. The handwriting is in black ink on white paper.

Altst. ist das ist der Memori - den dan das ist der Memori - den

*San Sabism Rommisen San*

Unser Leben — ist mit Nöten alleßt

A handwritten musical score page featuring a single staff with ten measures. The key signature is A major (no sharps or flats). Measures 1-4 show eighth-note patterns primarily on the first and second strings. Measure 5 begins with a sharp sign above the staff, followed by a sixteenth-note pattern. Measures 6-10 continue with eighth-note patterns on the first and second strings.

mit Noten. Soll angeben Amtsstand : : welches

In der Laubwald trocken Wäste sind wässer

lis han den Griss vor sich auf - von minor werden

A handwritten musical score page featuring a single system of music. The key signature is one sharp, and the time signature is common time. The music consists of six measures, each starting with a quarter note. Measure 1: quarter note followed by eighth notes. Measure 2: eighth note followed by quarter note. Measure 3: quarter note followed by eighth notes. Measure 4: eighth note followed by quarter note. Measure 5: quarter note followed by eighth notes. Measure 6: eighth note followed by quarter note.

A handwritten musical score for voice and piano. The vocal part is in soprano C-clef, common time, with lyrics in German. The piano part is in bass F-clef, common time. The score consists of two systems of music. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system begins with a new key signature of A major (three sharps) and continues the musical phrase.

Der Gott kommt nach uns fnit wohl nach fnit  
Dankt du Gott und lobt ihn

• *specular* // *specular* //  
    *face* // *face* // *face* //



A handwritten musical score for voice and piano. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The music consists of two systems. The first system ends with a double bar line and a repeat sign, indicating a return to the beginning. The second system continues with a treble clef and a key signature of one sharp. The lyrics are written in German, with some words appearing in both the upper and lower staves.



Tenore.

25

Auf - starblift - berentsrab fahr -  
 Vor Todt ist angewis / gewis gewis Vor Todt ist angewis  
 wiß Vor meißein Mensch man sif sein Lan' Hollen - - dr  
 Hollen - dr Hollen - dr wann sif sein  
 lan' Hollen dr mit toller / Vor Todt klopft allen falben  
 allen falben an fin alter ist das ifn Normoie -  
 - In lan fin alter ist das ifn Normoien das ifn Normoie  
 - - In lan fin alter ist das ifn Normoien han das ifn Normoie  
 moien han  
 Unser loben - - ist mit Noss. und so - -  
 mit Noss. und mangaben Amor laub - - - was trocken  
 in - - Amor laub was trocken auf inn laß die  
 fitzlerit um vor Todt hand möß noch hand möß noch hand  
 auf inn laß die fitzlerit um vor Todt hand möß noch hand  
 möß noch hand  
 Recital aria //  
 tacet tacet

Feind und mit dir so ist Nayß nicht sonderlich styn so wir se  
 Gott und fruchtbarlich vorwachten ist unsrer loben wost Vollbruch so  
 gafn mir ja mit seinem Christen zu Gott so freude ein. Wer  
 mich hier sterbt kann er sterbt vor mir im Tode sterblich  
 haben wann die Welt istre hyst der sterbt, so wird mir Gott als  
 wost und Wonne geben

be - xti - to du stirb ab vor wost unde  
 Wenn man den Tod bewältigt fällt mir  
 auf die lobten schanden ob die größte Sünd an mir  
 ist so oft ge-sünden  
 von mir / vielleicht gilt morgen dir ja wost noch  
 diesen Abend



~~Tenore 2~~

26

*Hörte auf und ab den Wald  
Oder mag der Wind strenglich sein  
und wind  
auf der Leder gewirkt -  
so sehr er geworden -  
so wie die Reise  
lautet mir  
wie stets strenglich giebt Sturm ein  
ja wohl noch eigner Abend.*



Basso.

乙

