

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 434/11

Der Herr ist nahe bey denen/a/2 Hautb./2 Violin/Viol/Canto/  
Alto/Tenore/Basso/e/Continuo./Fer.2.Pasch/1726.

The image shows a handwritten musical score on four staves. The top staff is for violin 1, the second for violin 2, the third for bassoon, and the bottom staff is for basso continuo. The music is in common time, key signature of one sharp (F major). The score consists of two systems of music. The first system ends with a repeat sign and the number '5'. The second system begins with the text 'Der Herr ist nahe' written below the bassoon staff.

Autograph April 1726. 34,5 x 21 cm.

partitur: 5 Bl. Alte Zählung: Bogen 5-7.

10 St.: C,A,T,B,vl/ob 1,2,vla,vln(e2x),bc  
1,1,1,2,1,1,1,1,1,2.

Alte Sign.: 159/11.

Text: Johann Conrad Lichtenberg, 1726.



~~1) Wohlfeil ist der Augenblicke  
2) Der Lamm ist wahrer Mensch~~

abm 434

11

159.

II.

Foll. 1-17  
u.

Partitur

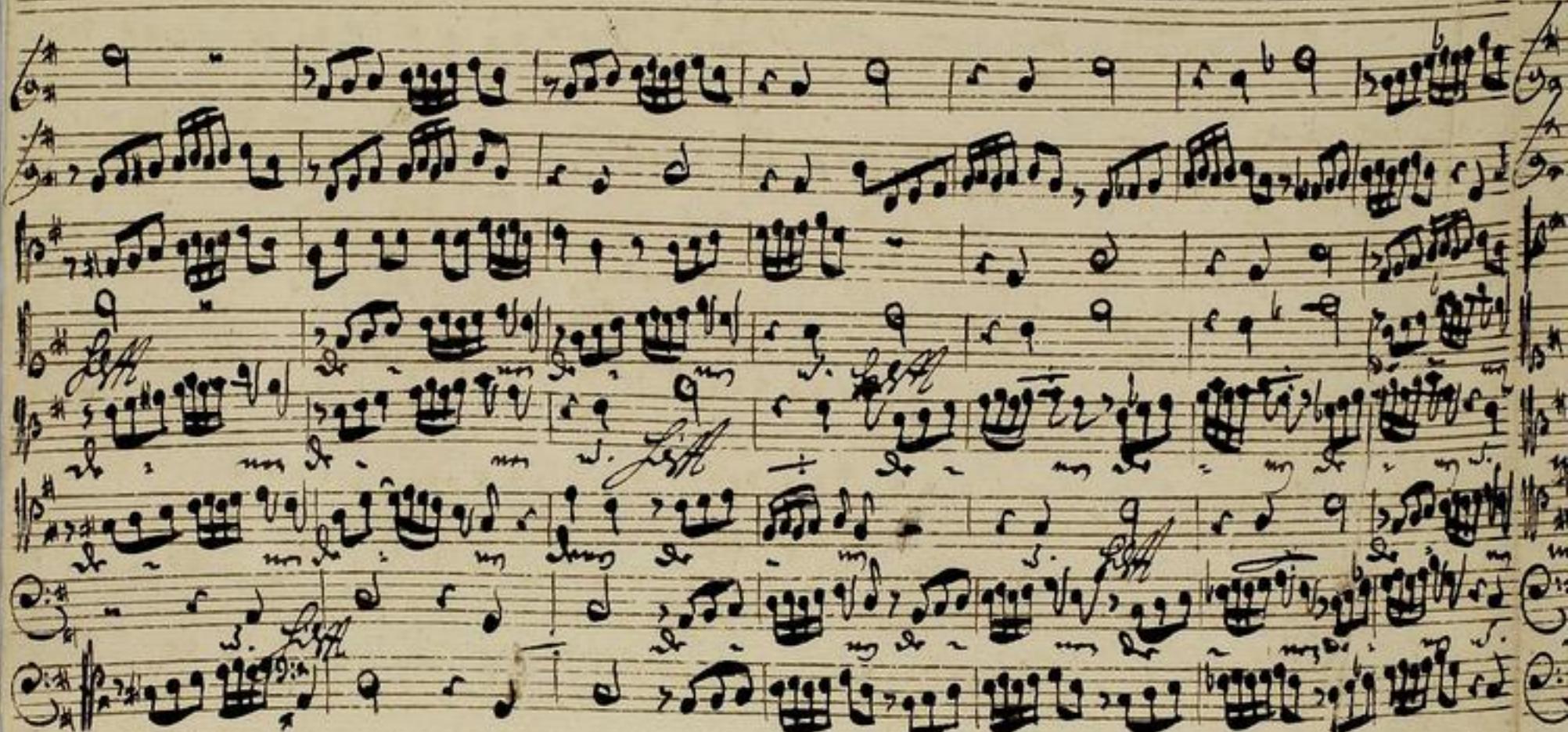
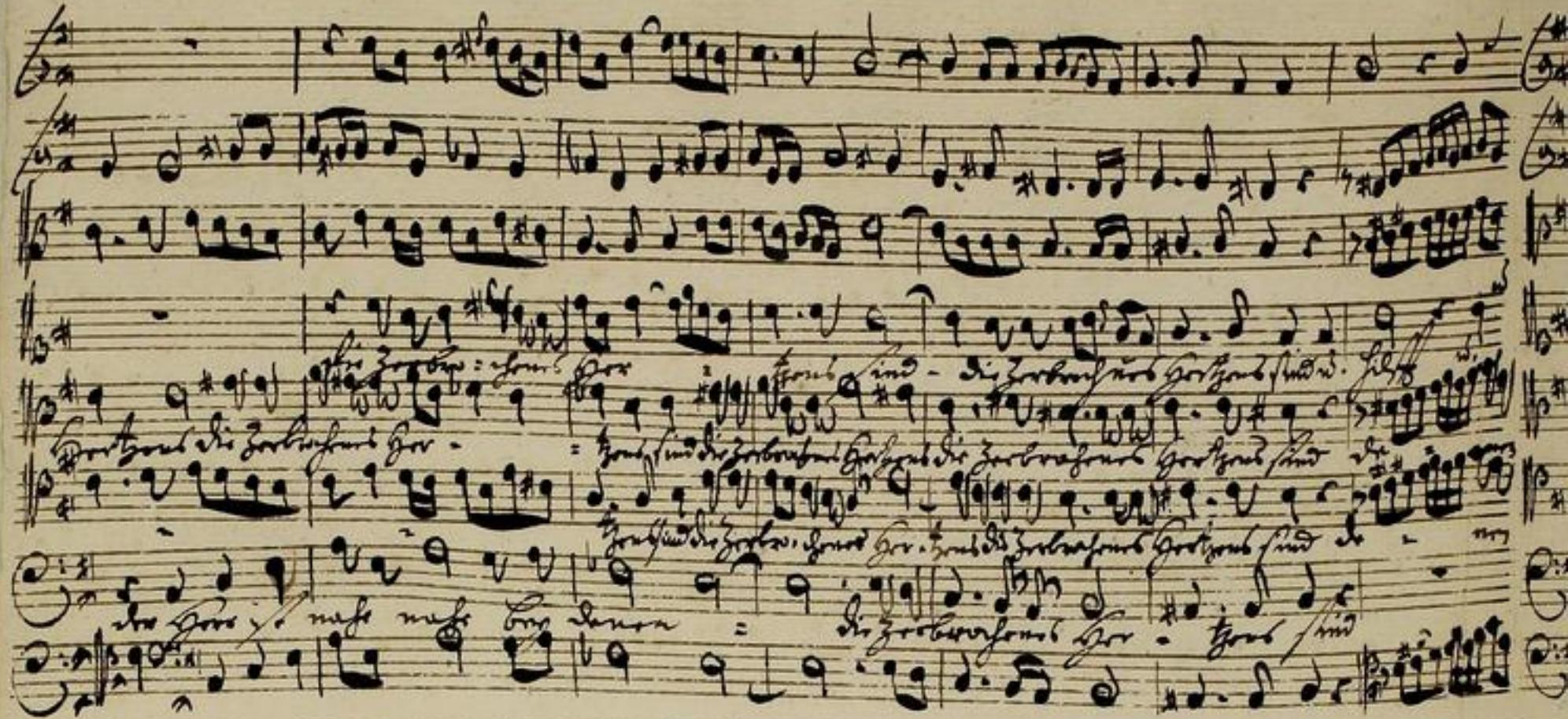
18<sup>t</sup>-Jugang. 1726.

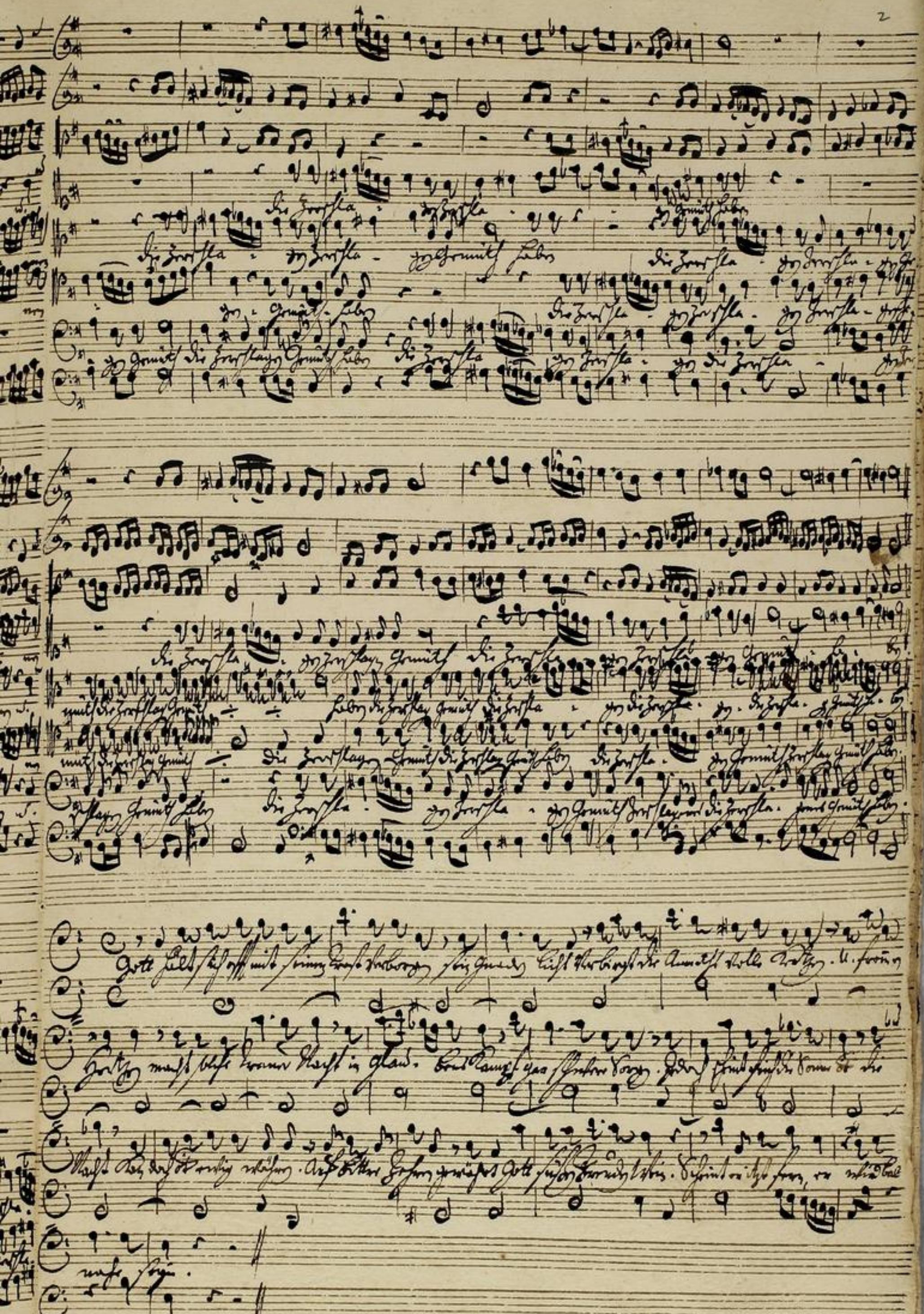


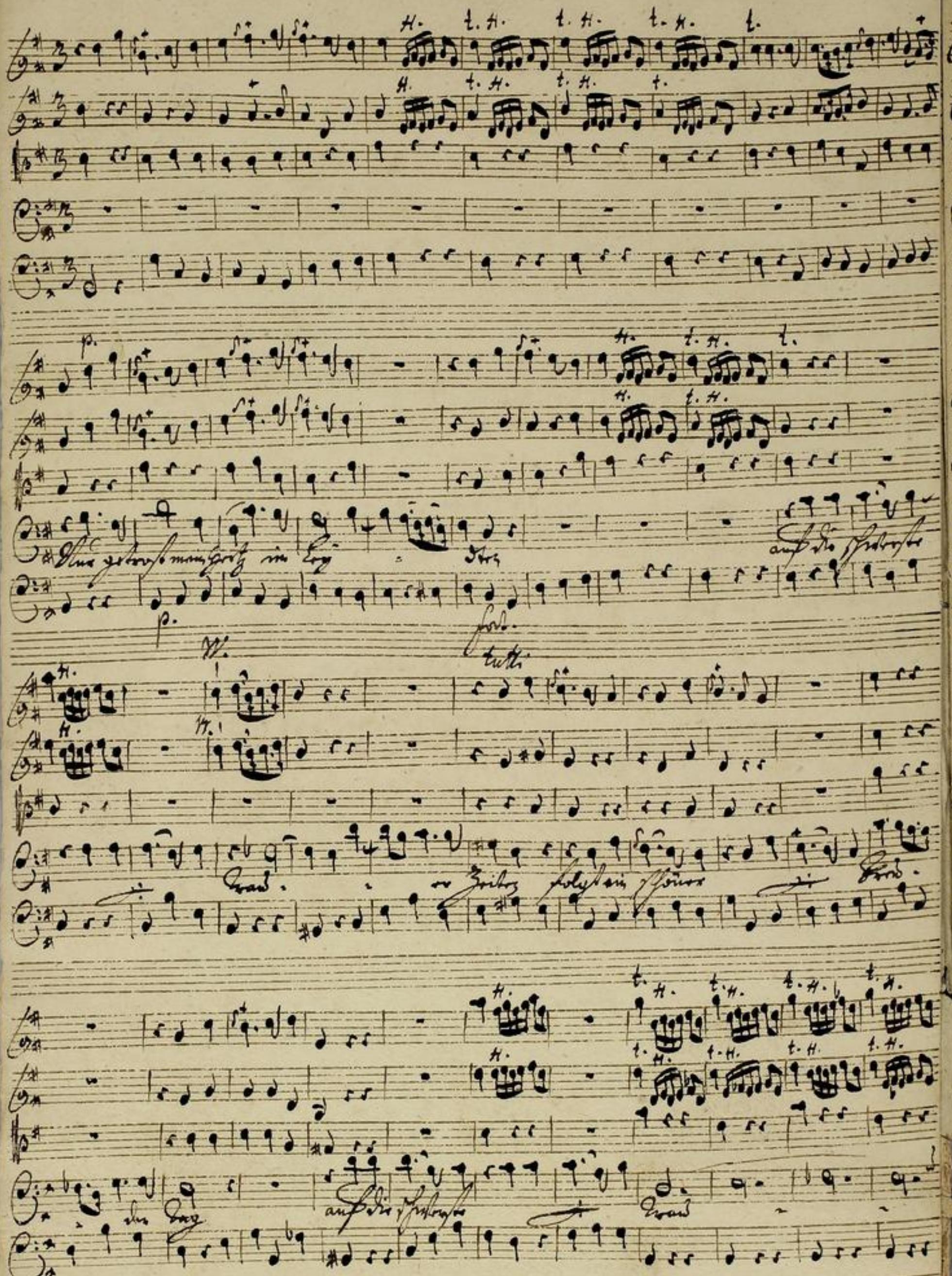
Ter:z. Park.

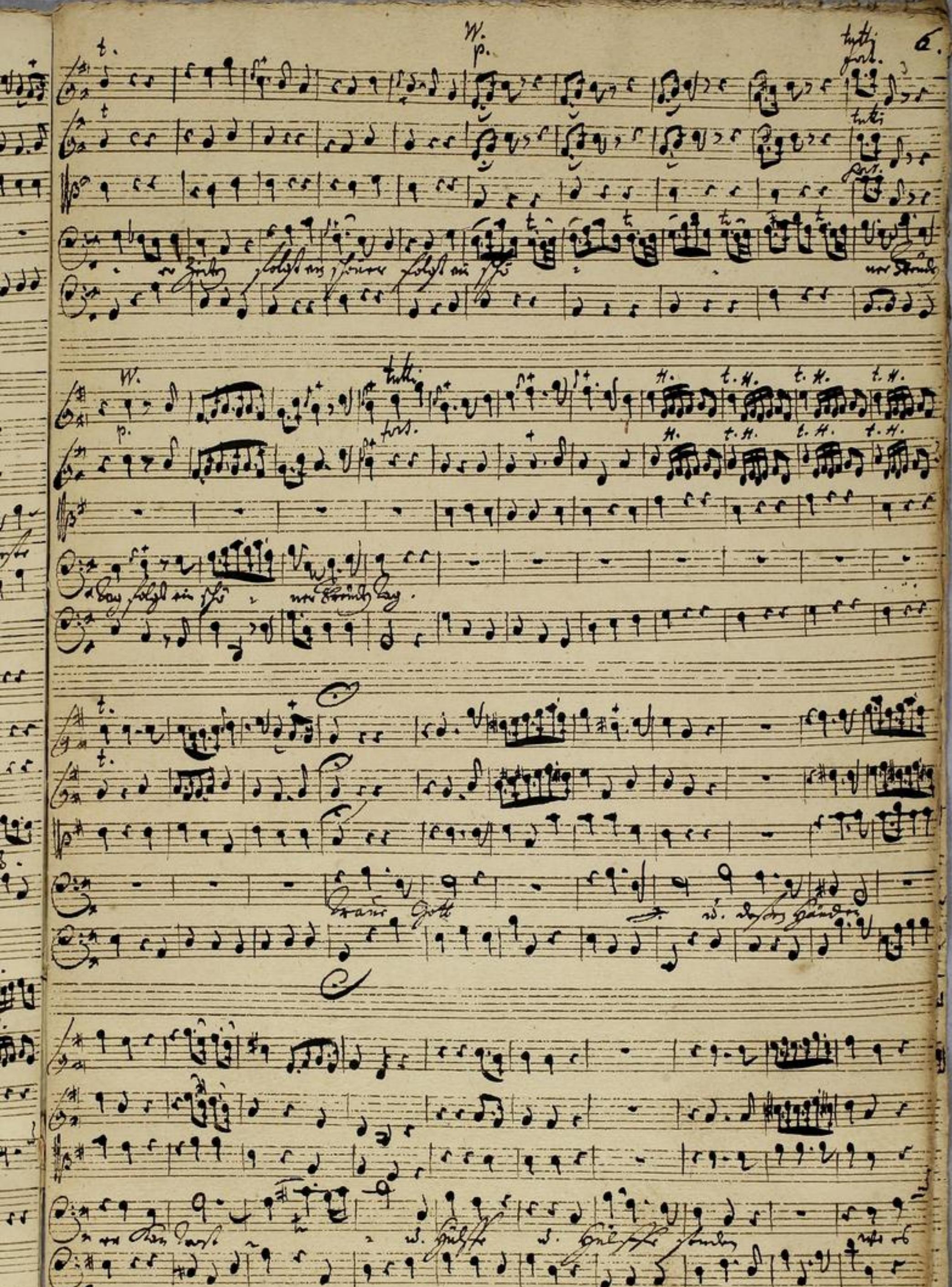
F.D.G. M. Ap. 1726.

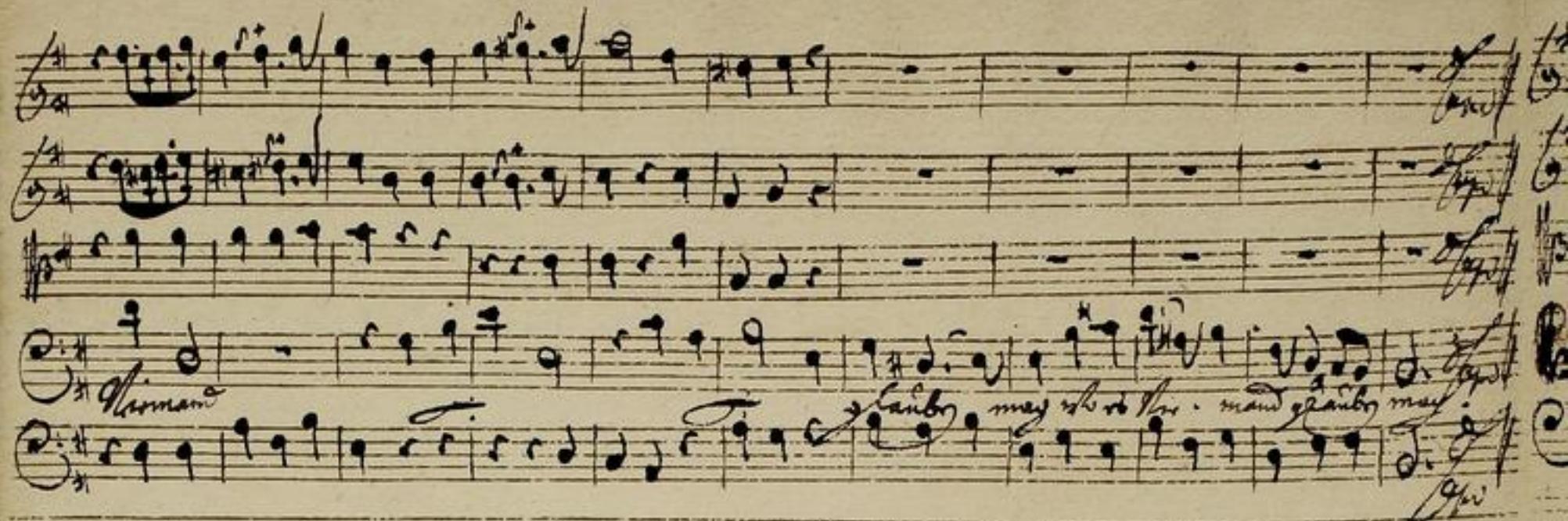
The image displays three staves of handwritten musical notation on five-line staff paper. The notation is in black ink and uses a unique system of dots and vertical strokes to represent pitch and rhythm. The first two staves begin with a clef that looks like a 'C' with a diagonal line through it, and the third staff begins with a clef that looks like a 'G' with a diagonal line through it. Measures are separated by vertical bar lines, and rests are indicated by short horizontal dashes. Some notes have vertical stems extending upwards or downwards. There are also several small, handwritten text annotations in the upper right corner of each staff, which appear to be performance instructions or lyrics. The paper has a light beige or cream color with some minor foxing or staining.

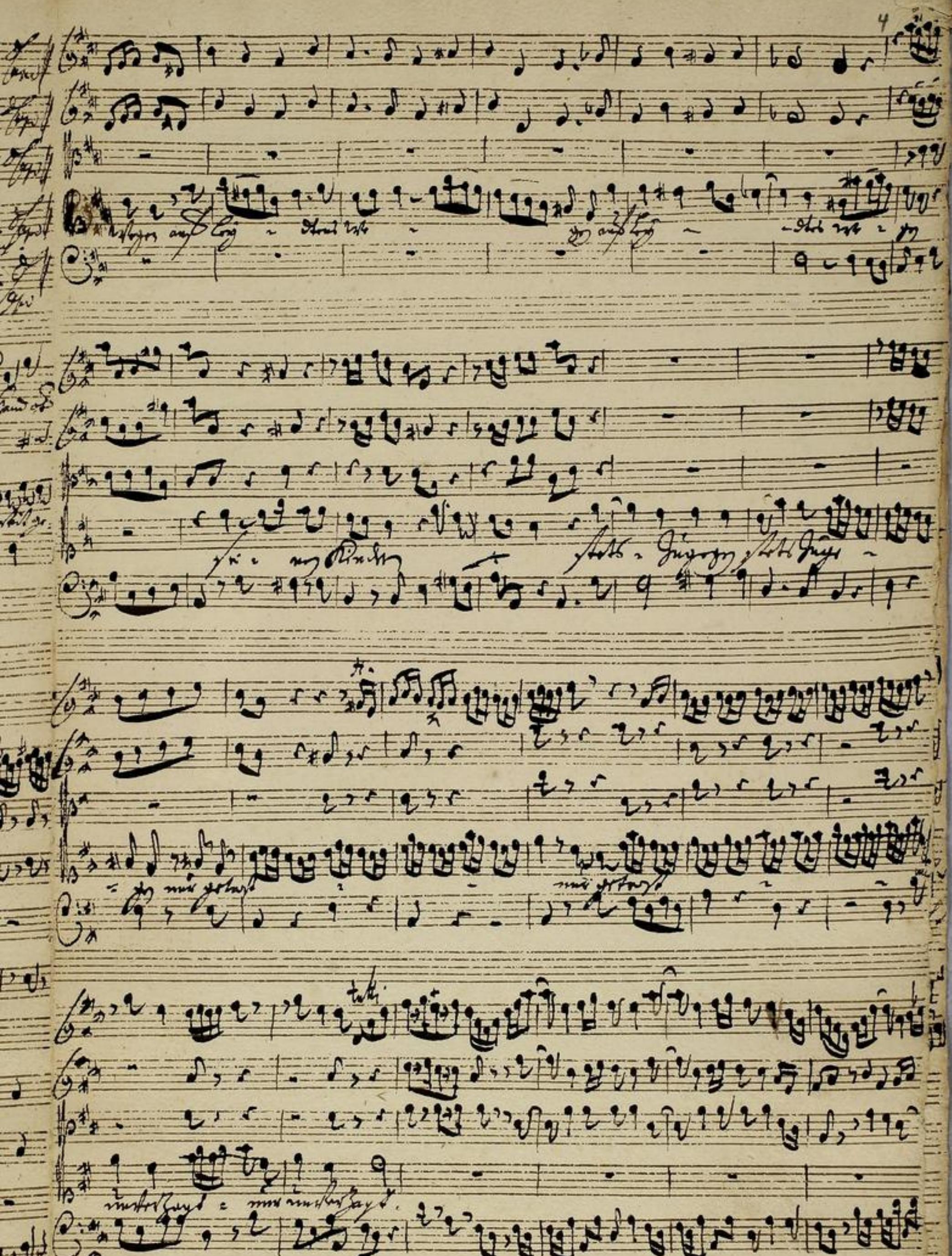




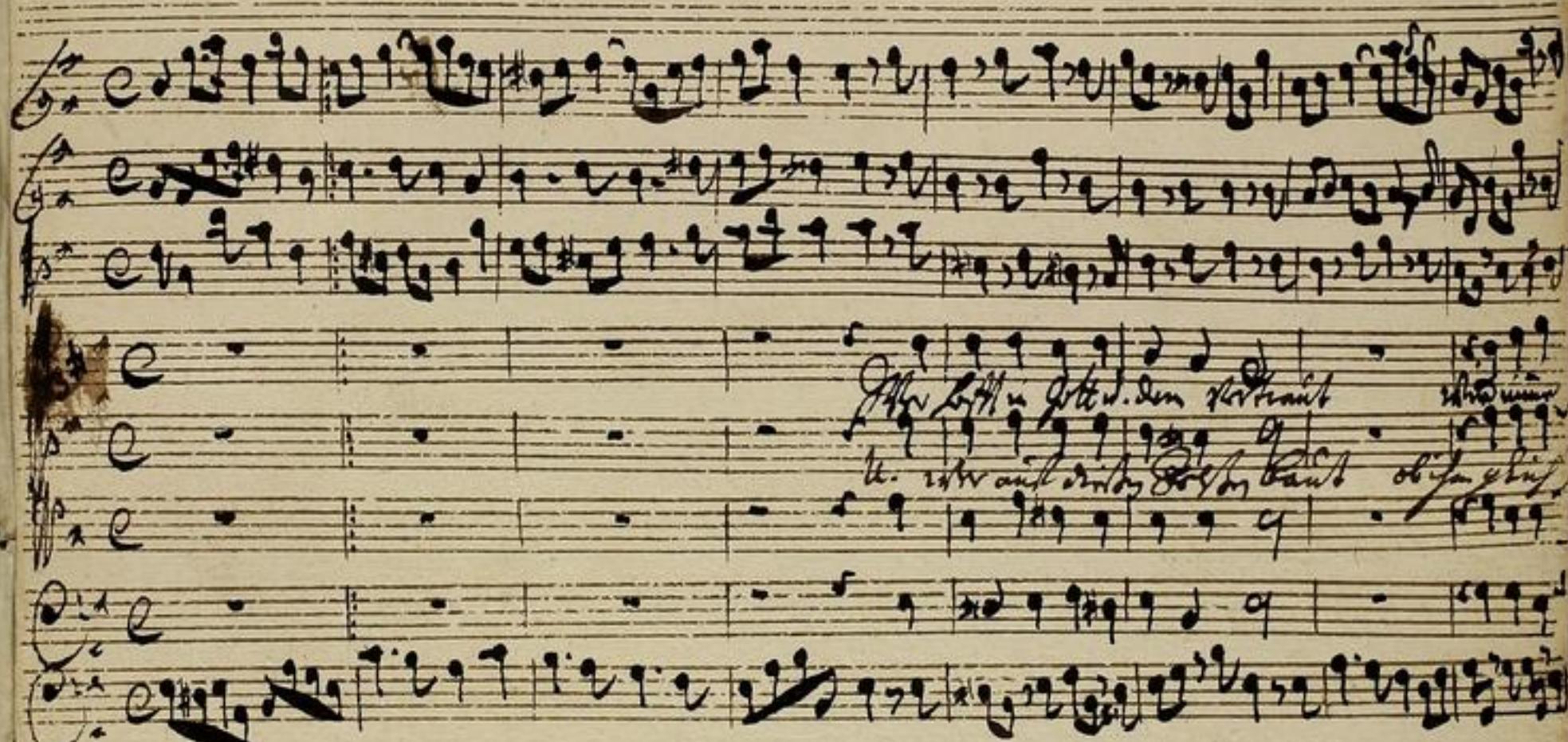
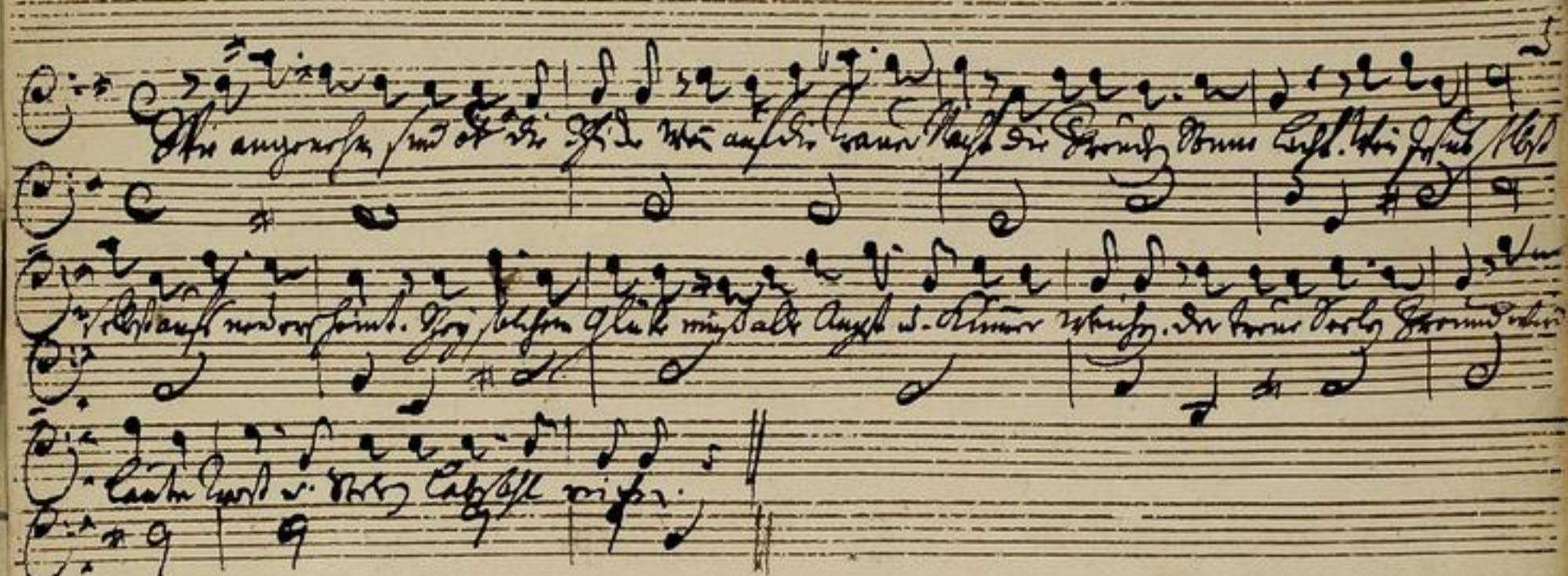














159.

II.

O *Der ist mehr der schweiz.*

a

z *Haut b.*

z *Irolm*

*Iris*

*Canto*  
*cello*

*Tenor*

*Basso*

*Fer. z. Lach*  
*pro.*

*e*  
*Continuo.*

Continu.

This image shows a page from a handwritten musical manuscript, specifically the continuo part. The page is filled with musical notation on several staves. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The music consists of sixteenth-note patterns and includes dynamic markings like 'forte' and 'piano'. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. It features eighth-note patterns and dynamic markings like 'p' and 'ff'. The third staff continues the bass line with eighth-note patterns and dynamic markings like 'ff' and 'p'. The fourth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It contains sixteenth-note patterns and dynamic markings like 'ff' and 'p'. The fifth staff starts with a bass clef, a common time signature, and a key signature of one sharp. It features eighth-note patterns and dynamic markings like 'ff' and 'p'. The sixth staff begins with a treble clef, a common time signature, and a key signature of one sharp. It contains sixteenth-note patterns and dynamic markings like 'ff' and 'p'. The music is written in a clear, cursive hand, with some notes and stems slightly irregular. The overall style is characteristic of early printed music notation.

A handwritten musical score for voice and piano. The score consists of ten staves of music. The vocal line starts with a melodic line in G major, followed by a section where the vocal part is mostly sustained notes. A dynamic instruction "d. Capo" is written above the vocal line. The piano accompaniment begins with eighth-note chords and includes a section marked "piano". The vocal line resumes with eighth-note patterns. The score concludes with a final section starting with "d. Capo" and ending with a forte dynamic.

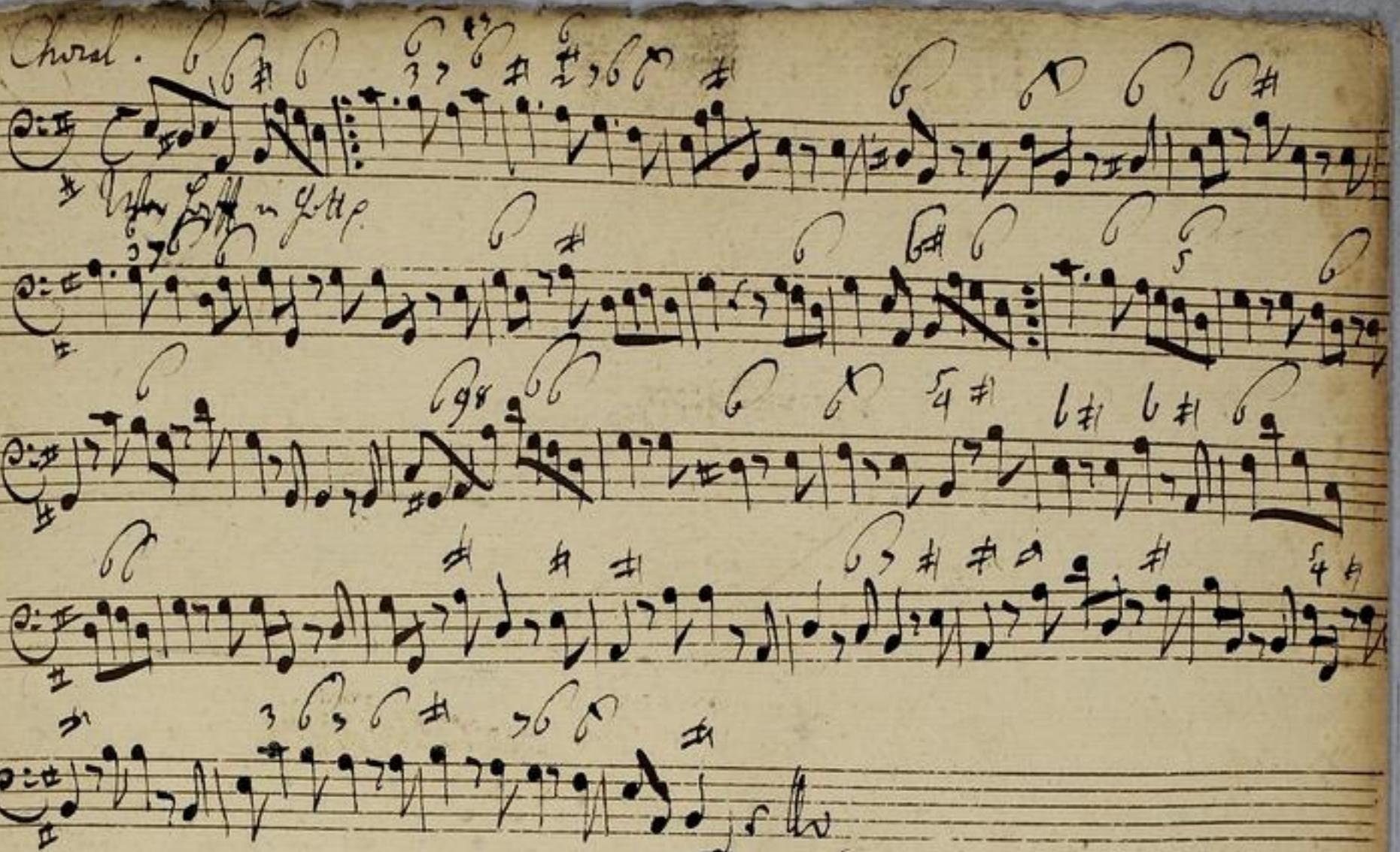
Capo  
d. Capo //

auf Fischtal Klavz.

piano

d. Capo //

Volti

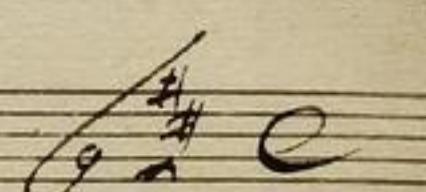


# Violino. I.

8

The musical score consists of six staves of handwritten notation. The first three staves are for Violin I, indicated by a large 'I' at the end of the staff. The fourth staff begins with a dynamic marking 'Divac.' and includes parts for Haut. (oboe), H. (clarinet), and H. (horn). The fifth staff features a 'Violin' part. The sixth staff is for Viola, indicated by a 'Viola.' label. The score includes various dynamics such as 'tut.', 'p. ans.', 'tutti.', 't. H.', and 't. H. t.'. The time signature changes between common time and 3/4 time.

Recitat: facet



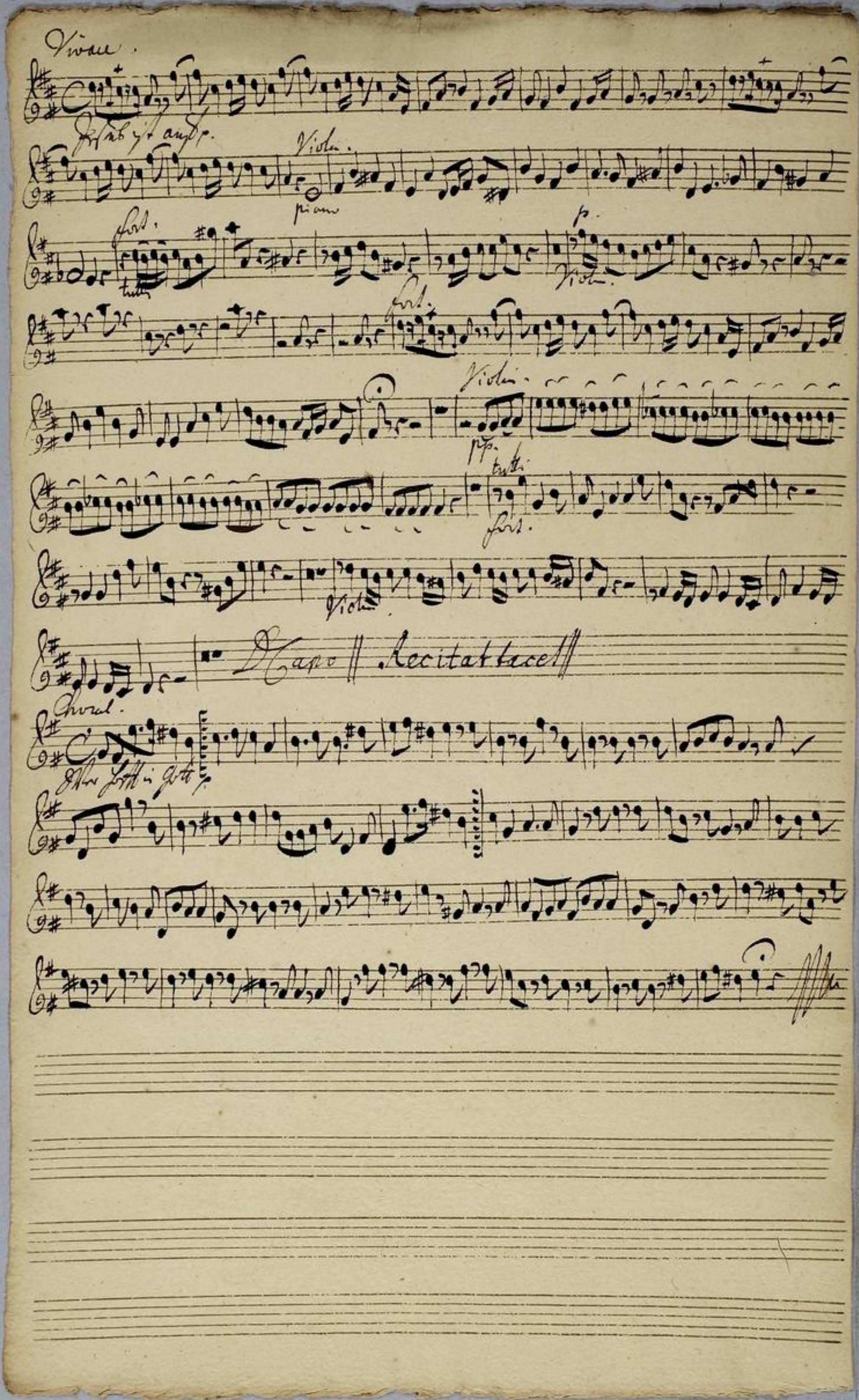
Quare.

A handwritten musical score for orchestra and piano. The score consists of ten staves of music. The instruments include two flutes (Flute I and Flute II), two oboes (Oboe I and Oboe II), two bassoons (Bassoon I and Bassoon II), two violins (Violin I and Violin II), one cello (Cello), one double bass (Double Bass), and one piano. The score is written in common time, with various dynamics such as *p*, *pp*, *f*, *tutti*, and *Recit.* The vocal parts are labeled *Vocal* and *Haut.* The piano part includes markings like *pianissimo* (*p*), *pianoforte* (*p.f.*), and *piano* (*p*). The score is dated "1850" at the bottom right. The paper is yellowed and shows signs of age.



*Violino. 2.*

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first six staves are for woodwind instruments (Flute, Oboe, Clarinet, Bassoon, Horn, Trombone) and strings (Violin, Viola, Cello). The vocal parts are written on the last four staves, with the soprano part on the top staff and the basso part on the bottom staff. The score includes various dynamics and performance instructions such as "Recitat. tacet", "Divine", "tutti", "pianissimo", and "fortissimo". The key signature changes from C major to G major throughout the piece.



*Viola*

*der Herr ist mein F*

*Recit. <sup>Divice.</sup>  
tacet* *Thungethr. b.*

*Recitat. <sup>Divice.</sup>  
tacet* *Am. ab. zu am. b.*

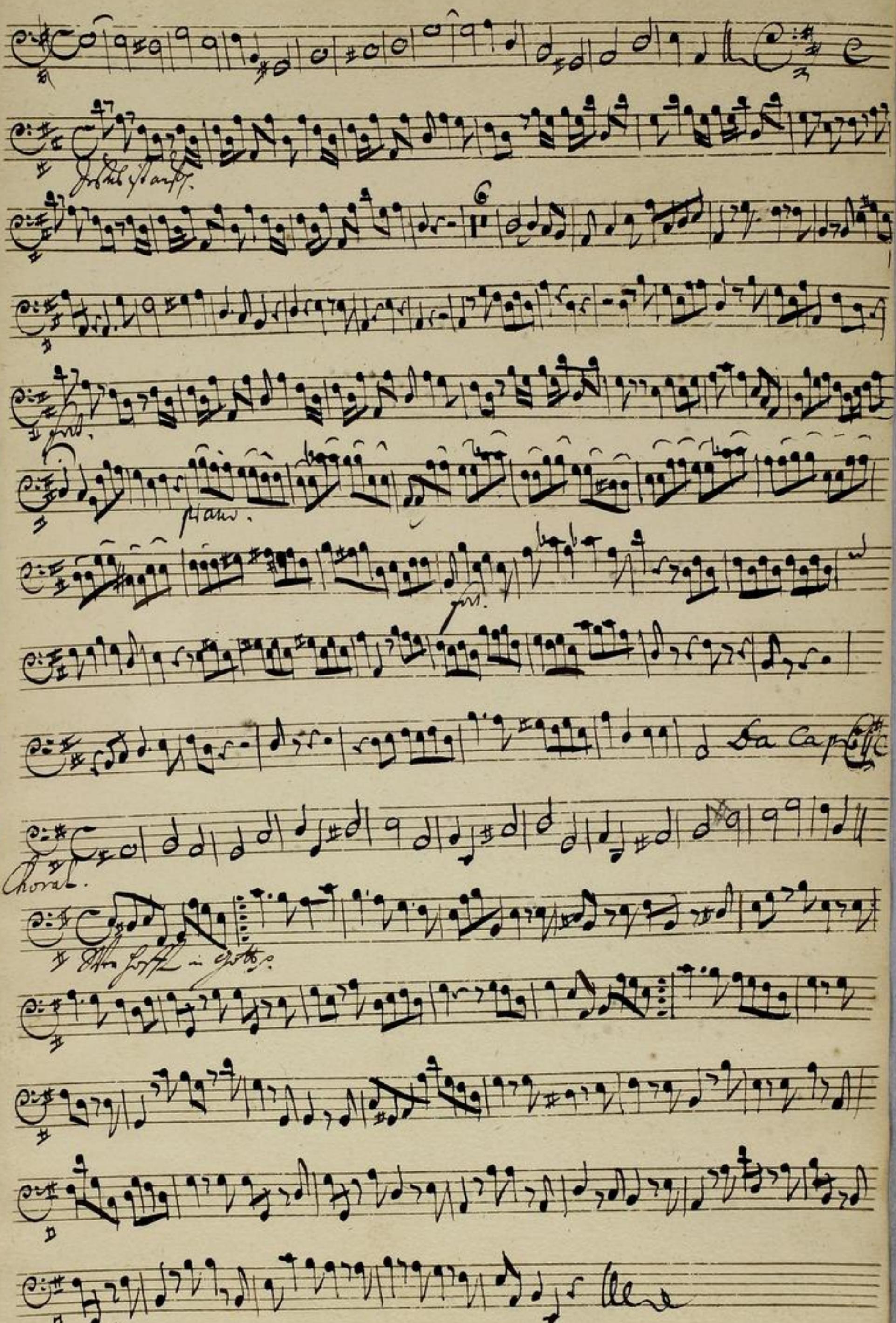
*volti*

This image shows a page from a handwritten musical manuscript for the instrument Viola. The title 'Viola' is written at the top center. The music is organized into six staves, each consisting of five horizontal lines. The first staff begins with a key signature of one sharp (F#) and a common time signature (indicated by a 'C'). The second staff starts with a key signature of three sharps (G#) and a common time signature. The third staff begins with a key signature of one sharp (F#) and a common time signature. The fourth staff starts with a key signature of three sharps (G#) and a common time signature. The fifth staff begins with a key signature of one sharp (F#) and a common time signature. The sixth staff begins with a key signature of three sharps (G#) and a common time signature. The music includes various note heads, stems, and bar lines. Several performance instructions are written in cursive ink between the staves: 'der Herr ist mein F' (in the first staff), 'Recit. <sup>Divice.</sup>  
tacet' with 'Thungethr. b.' underneath (in the second staff), 'Recitat. <sup>Divice.</sup>  
tacet' with 'Am. ab. zu am. b.' underneath (in the fifth staff), and 'volti' at the end of the sixth staff. There are also some small, illegible marks and a faint signature 'J. S. Bach' near the bottom of the page.



# Violone

A handwritten musical score for the bassoon (Violone). The score consists of ten staves of music, each with a key signature of one sharp (F# major or G major). The time signature is common time (indicated by a 'C'). The music is written in black ink on light-colored paper. The first staff begins with a dynamic instruction 'der Ton ist mehr' above the staff. The second staff starts with a dynamic 'sehr leise'. The third staff begins with a dynamic 'sehr leise'. The fourth staff begins with a dynamic 'sehr leise'. The fifth staff begins with a dynamic 'sehr leise'. The sixth staff begins with a dynamic 'sehr leise'. The seventh staff begins with a dynamic 'sehr leise'. The eighth staff begins with a dynamic 'sehr leise'. The ninth staff begins with a dynamic 'sehr leise'. The tenth staff begins with a dynamic 'sehr leise'. The score concludes with a 'Da Capo' instruction at the end of the ninth staff.



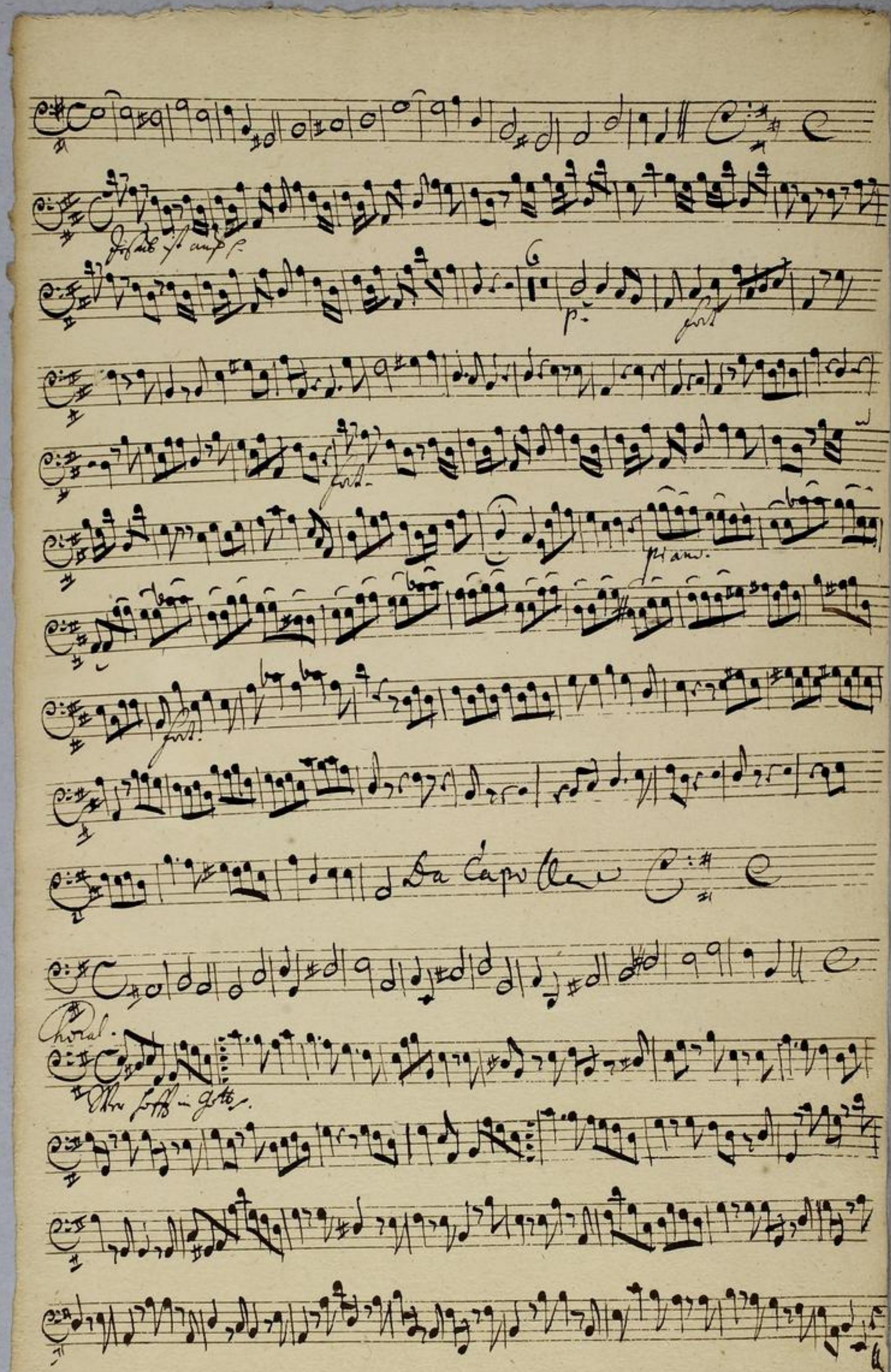
# Violone

12

The musical score consists of twelve measures of handwritten notation on five-line staves. The notation uses various note heads (triangular, square, circle) and stems, with some notes having vertical dashes through them. Measure 1 starts with a long note followed by six eighth-note pairs. Measures 2-3 show a pattern of eighth and sixteenth notes. Measures 4-5 feature eighth-note pairs and sixteenth-note pairs. Measures 6-7 continue with eighth-note pairs and sixteenth-note pairs. Measures 8-9 show eighth-note pairs and sixteenth-note pairs. Measures 10-11 show eighth-note pairs and sixteenth-note pairs. Measure 12 concludes with a single note followed by a repeat sign and the instruction "da Capo".

Vochi





## Canto

43

And' frige - - - - - von mir getrost - - - - - mir ge  
 trost - - - - - mir immer sagt - - - - - allen Trost ist  
 fromm' Leid um unter h'j - - - - - der unter Friede - - -  
 - den frige sagt mir sij von an Jesum Bild - - -  
 von bestoft - - - - - von bestoft - - - - von bestoft  
- nun alles fällt

*Panoff Recitat*  
 - nun alles fällt

Wer soll mir Gott und Sam' Vorwärts nimm' mir  
 Und wer aus die san' folgen kann ob ihn gleich  
 mehr jn' Sam' oder jn' Landen Chol uns alle für hab iß wos mir  
 der manchen seien fallen Wer sich Vorwärts aus Gott hat  
 trost Es hilft jen' Ingland von allen

*alto.*

八

A handwritten musical score for three voices (Soprano, Alto, Tenor/Bass) and piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written on three staves above the piano part. The lyrics are in German. The score consists of four systems of music, with this being the second page (page 11).

Das ist Alles zu Gott und dem Herrn  
Und wenn auf die Sonne fallen kann, wird niemals  
mehr Sonnen sein  
größt jen/ Samen

Wiel Unfall sie hat ist aus mir im Menschen  
fallen vor sich Werde, Mann, Gott hab Trost  
wir sind sein glänzen allen



## Tenore

45

## Bass.

16

\* Ur Herr ist naſt naſt b̄ḡ vān̄ b̄ḡ vān̄ die ſerbroſen  
 \* Glaubend ſin̄ die ſerbroſen und ſerbroſen ſerzenl ſin̄ die ſer  
 \* ſerbroſen ſor - - gant ſin̄ Ur Herr ist naſt naſt b̄ḡ vān̄  
 \* die ſerbroſen ob ſor - gant ſin̄ umſilf̄ ſi - - non ar -  
 \* - non ar - - n̄ ſi - - non umſilf̄ ſi - ſi - ſi - - non  
 \* ſi - - non die ſorgſla - gan ſorgſla - gan Gemüß die ſorgſlagen Gemüß  
 \* haben die ſorgſla - gan ſorgſla - gan die ſorgſla - - gan ſorgſlagen Gemüß  
 \* haben die ſorgſla - gan ſorgſla - gan Gemüß ſorgſlagen ob die ſorgſla -  
 \* - ganal Gemüß haben Gott fält ſiſ off mit ſinem Eroſ vor.  
 \* b̄rgen ſin̄ Grauen liſt vorberg die Quimſe nolle Pecken umſromm  
 \* ſchagen maſt ſelſt trauer Naſt in Glaubend Lantz gar ſwefor Dorygo ſo  
 \* doſ ſind glaſig die Donne miſt die Naſt kan doſ miſt ewig wäſchen auf bitho  
 \* Zeſten gewäſchen Gott ſiſen ſeinen Wein ſind er iſt ſon ſe wiſt behaſt ſiſen.

Nur getrost mir hoch im Himmel - der an die Füsse  
 - kann - - nur zitzen folgt mir Sonne -  
 fröhlich - den Tag an die Füsse - kann -  
 - nur zitzen folgt mir Sonne folgt im So-  
 - nur fröhlich Tag folgt mir So - - nur fröhlich Tag Erw Gott  
 - und soßen fähren et kan trost - - mißfilfe w.  
 finnen man niemand - - glauben mag  
**D. D. apo // Recitative Arias**  
**tacet facet**  
 may  
 \* Mit augenmuth sind nicht die Blüte wann auf die Brüder  
 läuft die fröhliche Dame läuft wann gespielt gespielt  
 \* mir erscheint. Ein solcher Glücke mit Ballon Augt u. Linner  
 reisen. Der kleine Ballon fröhlich mit Lantor trost mich  
 Trocken läßt sich reisen

Von Gott in Gott zum Himmel  
Und was auf Erden folgen kann ob irgend  
mehr kann / Sammeln

Was Unfälle sie hab ich nur mir  
ein Mensch sein fallen der füßt vor läßt am Gottet Prost

Er hilft seinem Glaubigen allen.