

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 449/56

Der Herr ist nah, und niemand will ihn kennen/a/2 Violin/
Viola/Vanto/Alto/Tenore/Basso/e/Continuo./Dn./4..Adv./1741.
[fälschlich geändert in 1742.]

Autograph Dezember 1741. 34,5 x 21 cm.

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

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

Alte Sign.: 174/57. Text: Johann Conrad Lichtenberg, 1742.



Mus 449/

⁵⁶
Der Herr ist Gott, und niemand will ihn kennen

174.

~~57~~

56

=

Partitur

34^{te} Auflage. 1742.



Praise ye the Lord with singing, psalms, and voices.
Praise ye the Lord with singing, psalms, and voices.
Praise ye the Lord with singing, psalms, and voices.
Praise ye the Lord with singing, psalms, and voices.

1. Praise ye the Lord with singing, psalms, and voices.
2. Praise ye the Lord with singing, psalms, and voices.
3. Praise ye the Lord with singing, psalms, and voices.
4. Praise ye the Lord with singing, psalms, and voices.

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3. Praise ye the Lord with singing, psalms, and voices.
4. Praise ye the Lord with singing, psalms, and voices.

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2. Praise ye the Lord with singing, psalms, and voices.
3. Praise ye the Lord with singing, psalms, and voices.
4. Praise ye the Lord with singing, psalms, and voices.

وَلِلَّهِ الْحُكْمُ وَإِنَّ اللَّهَ لَغَنِيٌّ عَنِّي، فَلِلَّهِ الْحُكْمُ وَإِنَّ اللَّهَ لَغَنِيٌّ عَنِّي

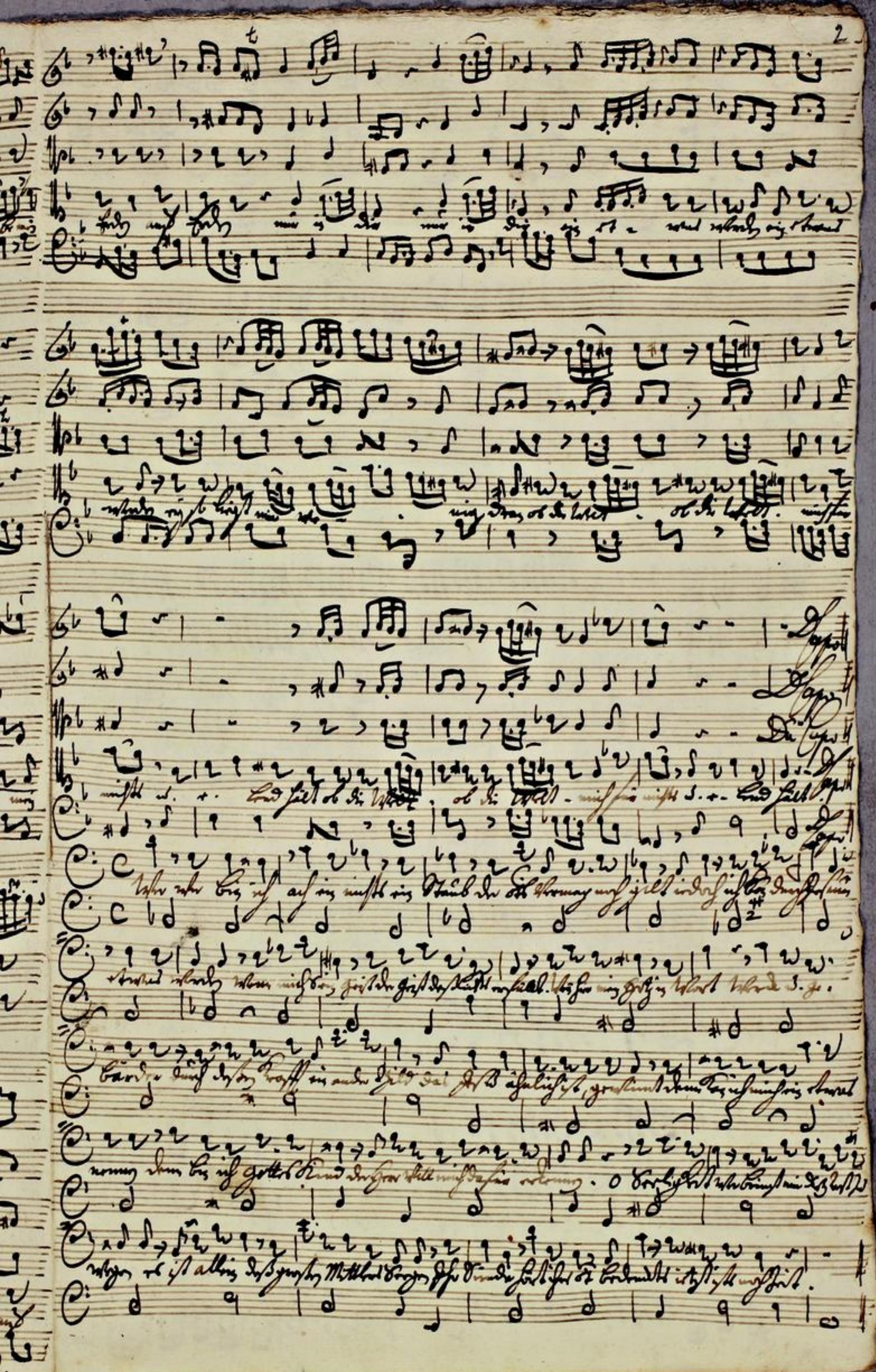
لَهُمْ لِيَوْمَ الْحِسَابِ مَا سَعَى
وَمَا يَرَى إِلَّا بِنَفْسٍ
إِنَّمَا يُؤْمِنُ بِمَا
أَنْشَأَ اللَّهُ مِنْ عِظَمَاتٍ
كُلُّ أَنْشَأَتْ مِنْ فِي
الْأَرْضِ يَوْمَ الْحِسَابِ
يُنَبَّهُ إِلَيْهِ مَا
كَانَ يَكْفُرُ

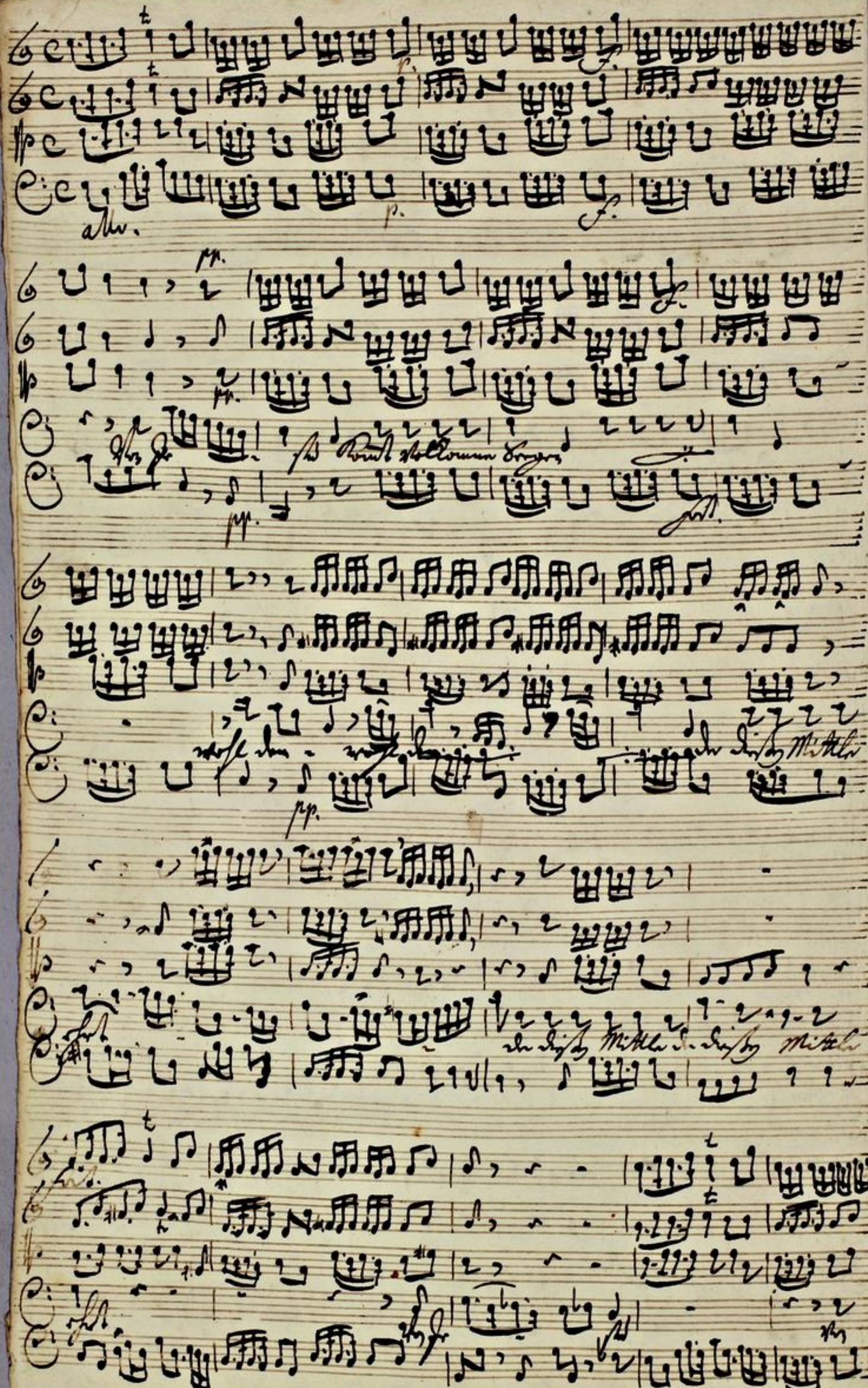
فَيَلْتَقِي اللَّهُ أَنْكَرُكُمْ وَأَشْرَقُكُمْ
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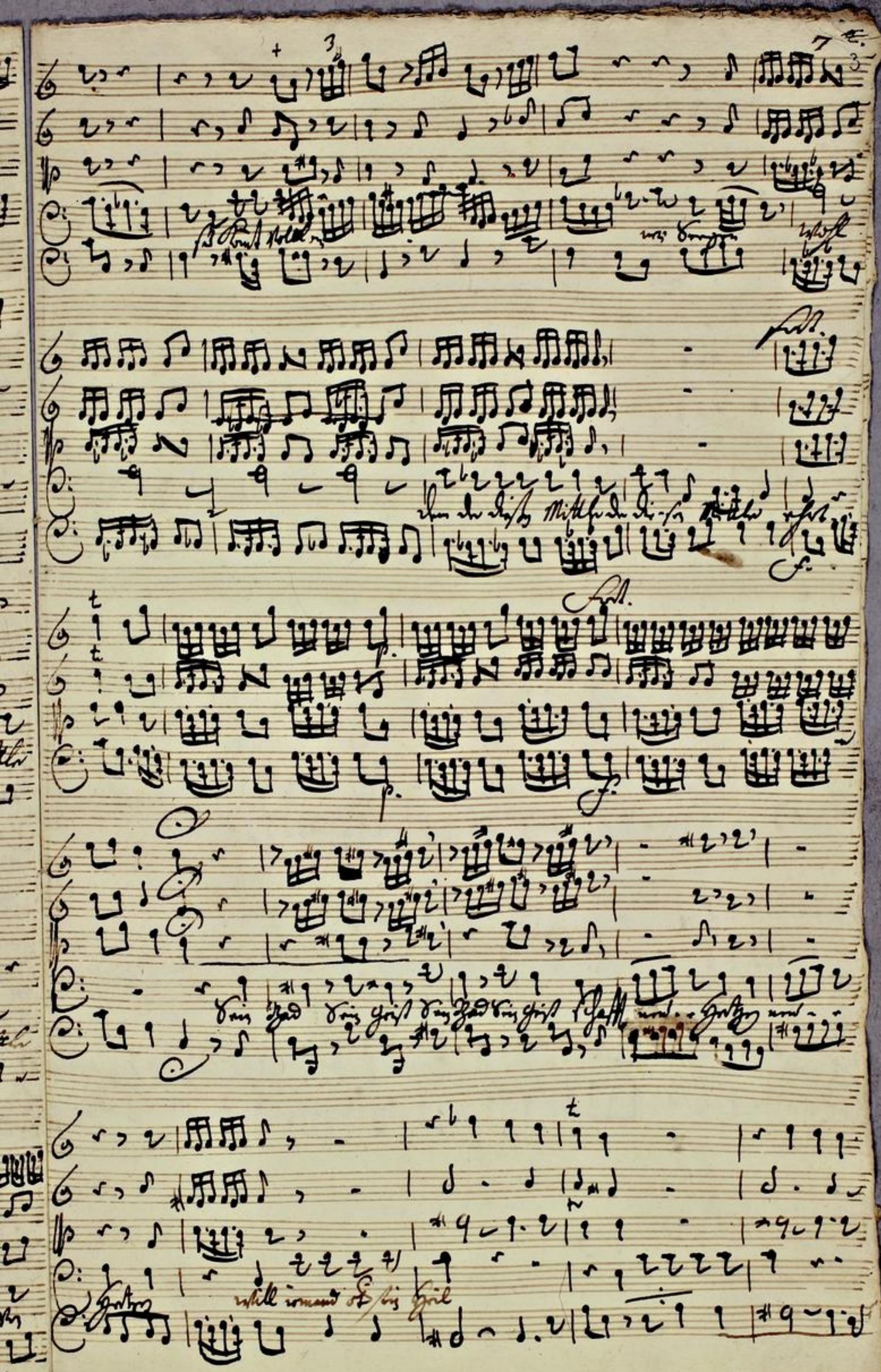
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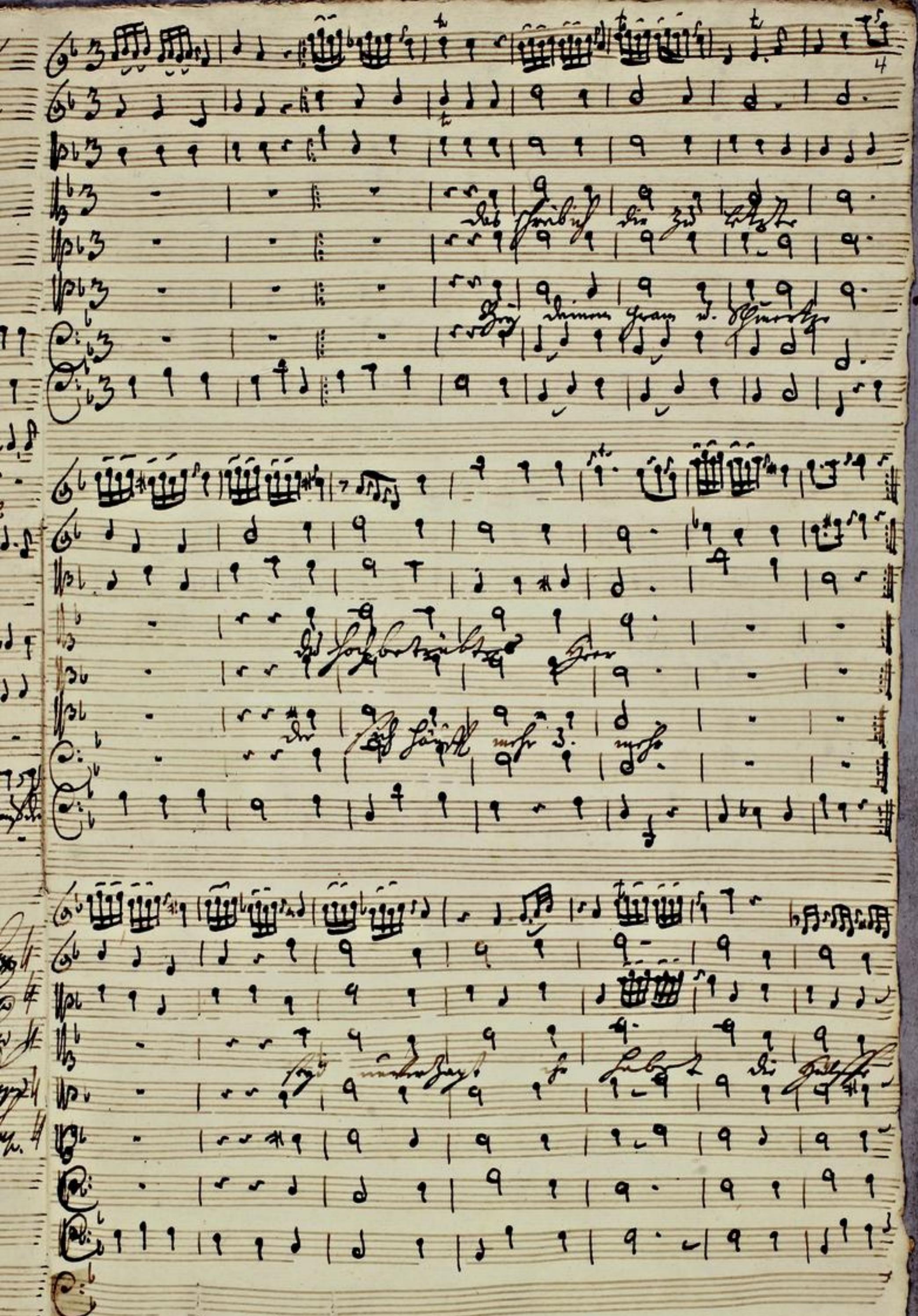
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The image shows four staves of handwritten musical notation on aged, yellowed paper. The notation is in a vertical staff system, likely for a string instrument like a cello or double bass. Each staff consists of five horizontal lines. The music is divided into measures by vertical bar lines. Some notes have small numbers or letters above them, possibly indicating fingerings or specific performance techniques. The paper shows significant signs of age, including yellowing and foxing, particularly along the edges.





Ohr Den Gloria

174
57

O

Per son ist auf, und
Normand will die Brüder.

a

2 Violin

Violon

Bass

Alt

Tenore

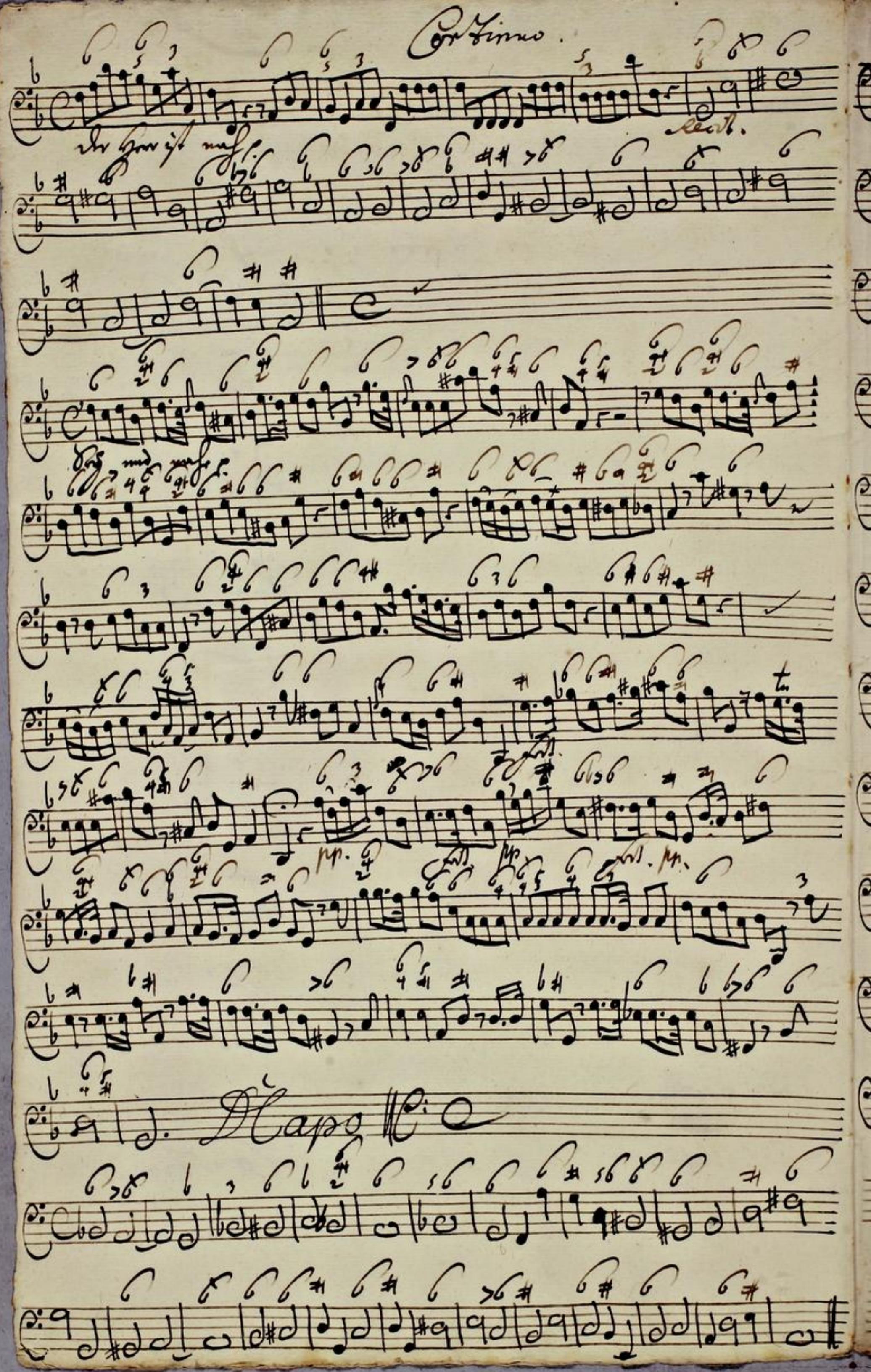
Bass

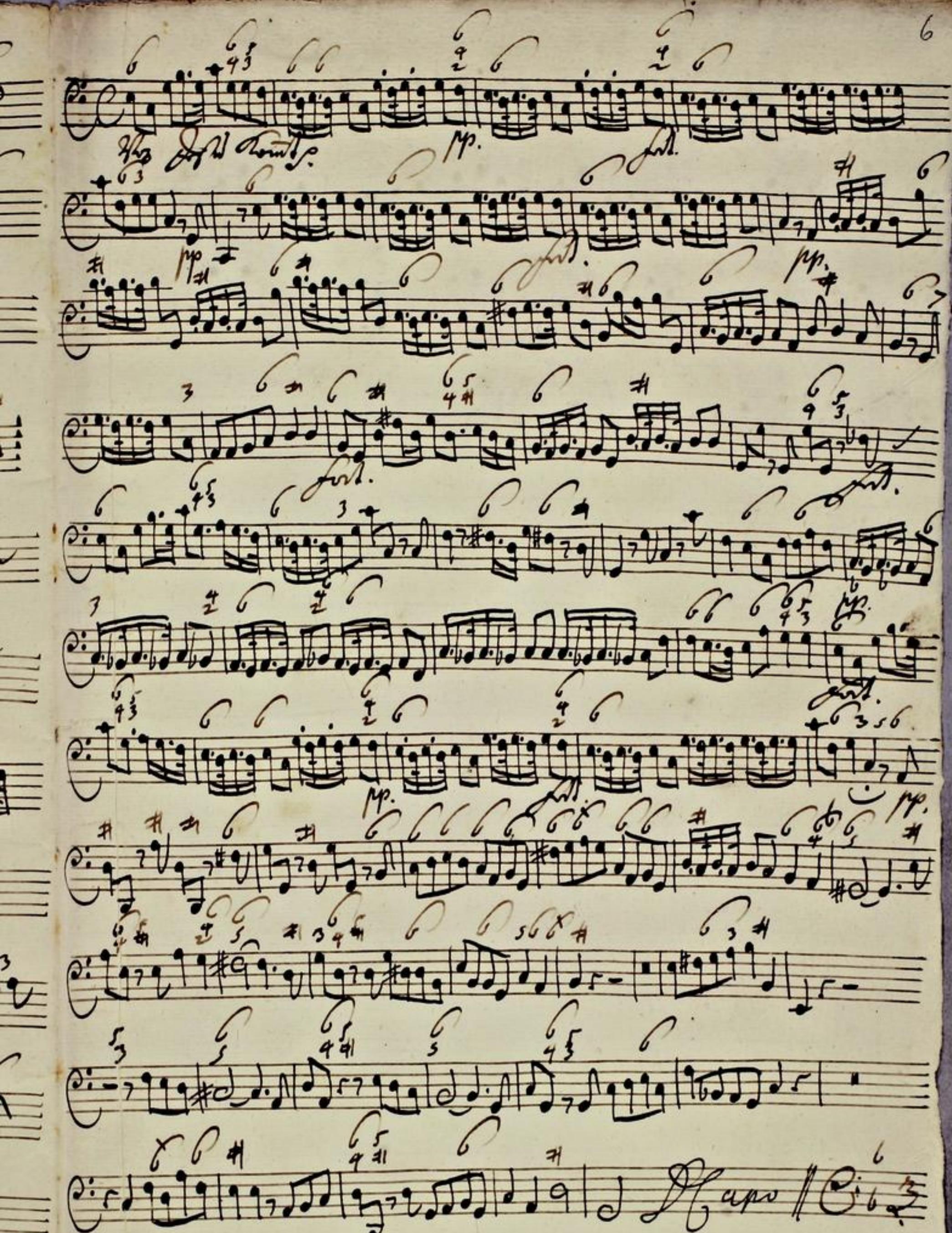
Dr. 4. o. A.

~~1742.~~

1742.

e
Contine.





Choral. 66

der Herr ist mit uns.



alt.

The musical score is handwritten on six staves. The first five staves are in common time, while the last staff uses a different time signature. The music features various dynamics such as *ff*, *ff*, *p*, *mf*, *mp*, and *pp*. There are several measure endings indicated by slurs and numbers (e.g., 1, 2, 3). The score concludes with a staff containing a single note followed by a double bar line and the instruction "Capo //".



Choral.

8

Liebster Jesu wir sind hier



Recitat // 8 C.

all.

A handwritten musical score for piano, consisting of ten staves of music. The music is written in black ink on light-colored paper. The score includes various dynamics such as *f*, *p*, *mp*, and *ff*. There are also several expressive markings like *legg.*, *mf*, and *sfz*. The music is divided into sections by vertical bar lines and measures. The final staff ends with a double bar line and the word "Frapo!!".



Choral.

10

A handwritten musical score for a chorale prelude. The score consists of four systems of music, each with two staves. The top staff of each system is in common time, while the bottom staff is in 6/8 time. The music is written in black ink on light-colored paper. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like 'f' (fortissimo) and 'ff' (fortississimo). The first system begins with a basso continuo bass line and a soprano line. The second system introduces a alto line. The third system adds a tenor line. The fourth system concludes with a basso continuo bass line and a soprano line. The score is numbered '10' in the top right corner of the first page.



alv. tr. Violino. 2.

by your self. Larg.

Recital faces

dig mis mejo.

pp.

pp. fff. ff.

Rapto Recital

alv.

fff.

fff.

fff.

fff.

fff.

fff.

fff.

fff.

Choral.

des Friedens.



all.

Viola.

12

A page from a handwritten musical score, likely for voice and piano. The score consists of ten staves of music. The first two staves are for the voice, with the key signature changing from B-flat major to A major. The third staff is for the piano right hand, and the fourth staff is for the piano left hand. The subsequent staves alternate between voice and piano parts. The music includes various dynamics such as *mf*, *mp*, *f*, *p*, and *pp*. There are also performance instructions like "Recital" and "legg." (leggiero). The handwriting is in black ink on aged paper. The page number "3" is written at the bottom right.



Choral.

A handwritten musical score for three voices (Soprano, Alto, Bass) and basso continuo. The score is written on five systems of five-line staff paper. The first system starts with a basso continuo part (marked 'bass' and 'inf c') followed by three vocal parts. The second system begins with a basso continuo part. The third system starts with a basso continuo part. The fourth system starts with a basso continuo part. The fifth system starts with a basso continuo part. The vocal parts consist of eighth and sixteenth note patterns. The basso continuo parts include bass clef, a bass staff, and a basso continuo staff with a bass clef and a 'c' symbol indicating common time.



alt.

Violone

13

A handwritten musical score for Violone, page 13. The score consists of ten staves of music. The first staff begins with a tempo marking 'alt.' and a dynamic 'hr. ganz mit maf.'. The second staff starts with 'Largo.' and 'hr. mit maf.'. The third staff begins with 'hr. mit maf.'. The fourth staff begins with 'hr. mit maf.'. The fifth staff begins with 'hr. mit maf.'. The sixth staff begins with 'hr. mit maf.'. The seventh staff begins with 'hr. mit maf.'. The eighth staff begins with 'hr. mit maf.'. The ninth staff begins with 'hr. mit maf.'. The tenth staff begins with 'hr. mit maf.'. The score is written in common time, with various key signatures (G major, A major, D major, E major) indicated by sharps and flats. The music features sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. The score is written on five-line staff paper.



all.

A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The first staff includes a dynamic marking "ff." and a tempo instruction "Allegro". The second staff includes a dynamic marking "pp.". The third staff includes a dynamic marking "ff." and a tempo instruction "Andante". The fourth staff includes a dynamic marking "pp.". The fifth staff includes a dynamic marking "ff.". The sixth staff includes a dynamic marking "ff." and a tempo instruction "Adagio". The remaining four staves are for the choir, labeled "Chor". The first choir staff includes a dynamic marking "ff." and a tempo instruction "Andante". The second choir staff includes a dynamic marking "ff.". The third choir staff includes a dynamic marking "ff.". The fourth choir staff includes a dynamic marking "ff.". The score is written on aged, yellowed paper.



allo.

Violone.

14

A page from a handwritten musical manuscript for violin. The page contains two staves of music. The top staff begins with a clef, a key signature of one sharp, and a time signature of common time. It features six measures of music with various note heads and stems. The bottom staff begins with a clef, a key signature of one sharp, and a time signature of common time. It also features six measures of music with various note heads and stems. The handwriting is in brown ink on aged paper.

A page from a handwritten musical manuscript. At the top left, the word "Recit" is written above a staff of music. The music consists of a single melodic line on a single staff, with a key signature of one sharp (F#) and a time signature of common time (indicated by a "C"). The notes are mostly eighth notes, with some sixteenth-note patterns. The handwriting is in brown ink on aged paper.

مَا لِي لَهُ مَنْ يَرِدُ ||

Largo.

Largo.

ff. pp.

A horizontal strip of aged, yellowish-brown paper containing four staves of musical notation. Each staff is a four-line red staff, typical of medieval music notation. The notes are represented by black dots and dashes, with vertical stems extending either upwards or downwards. The first three staves begin with a large, ornate initial note. The fourth staff begins with a smaller note. The notation is divided by vertical bar lines. There are some small, illegible markings in brown ink above the staves.

A page from a handwritten musical score. The page contains two systems of music, each consisting of five staves. The notation is in brown ink on aged paper. The first system starts with a treble clef, followed by a bass clef, and then continues with a treble clef. The second system begins with a bass clef. The music includes various note heads, stems, and rests, with some notes having vertical lines extending downwards. The page is numbered '10' at the top right.

A page from a handwritten musical score, page 10, system 1. The score consists of two staves of music. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. Both staves are in common time. The music features various note heads, including black dots, stems, and vertical strokes, with some notes having horizontal dashes through them. Measures 10 through 14 are shown, with measure 10 starting with a whole note followed by a half note. Measures 11-14 begin with eighth-note patterns. Measure 14 ends with a double bar line and repeat dots.

لِلْمُهَاجِرِ وَالْمُهَاجِرِ
لِلْمُهَاجِرِ وَالْمُهَاجِرِ

لَهُمْ لِلَّهُمَّ إِنَّا نُسَبِّهُكَ مُنْهَى

عَلَيْكُمْ سَلَامٌ وَرَحْمَةُ اللّٰهِ وَبَرَّهُ



alio.

Handwritten musical score for organ or harpsichord, consisting of six staves of music. The music is written in brown ink on light-colored paper. The staves are separated by vertical bar lines and contain various note heads, rests, and dynamic markings such as *pp*, *for.*, and *#*. The score includes several sections of music, some of which are labeled with text above the staff, such as "Choral." and "Capo // C. B.". The handwriting is cursive and appears to be a personal manuscript.



Canto.

Hornwitt 15

Lux.

Van horn ist naß —

Du'g' mir naß — fümm' der Dolen laß mir dinen trost naß
fassen laß mir dinen trost naß fassen kom - kom - - mir

Glan - - - br mein Glan - - - br mößt dich haben füg' mir naß
naß fümm' der Dolen laß mir dinen trost naß fassen

kom - - kom - - mir Glan - - - br
mößt dich haben. Van is aum' nisch - - - auf freien auf

froden nix in dir - - - in al - - - was worden ein schwab
nordan nix foling' mir na - - - nig davon ob die Welt - ob die

Welt - mis fin nift' und - land füllt ob die Welt - ob die Welt
- mis fin nift' und - land füllt

Capo!

Recital // Aria //



A handwritten musical score on five-line staves. The music is in common time (indicated by '3'). The vocal line starts with a forte dynamic (ff) and includes lyrics in German. The piano accompaniment features eighth-note patterns and rests. The score ends with a forte dynamic (ff) and a fermata over the vocal line.

Handwritten lyrics:

Das schreib' ich in dir her zu
Bei einem Gram und gern zuq. q. In der Seele
Trübt die Seele
meine Seele
vor dir hör' Ich will dich nur la. bet mit tröstet
Ruft' also

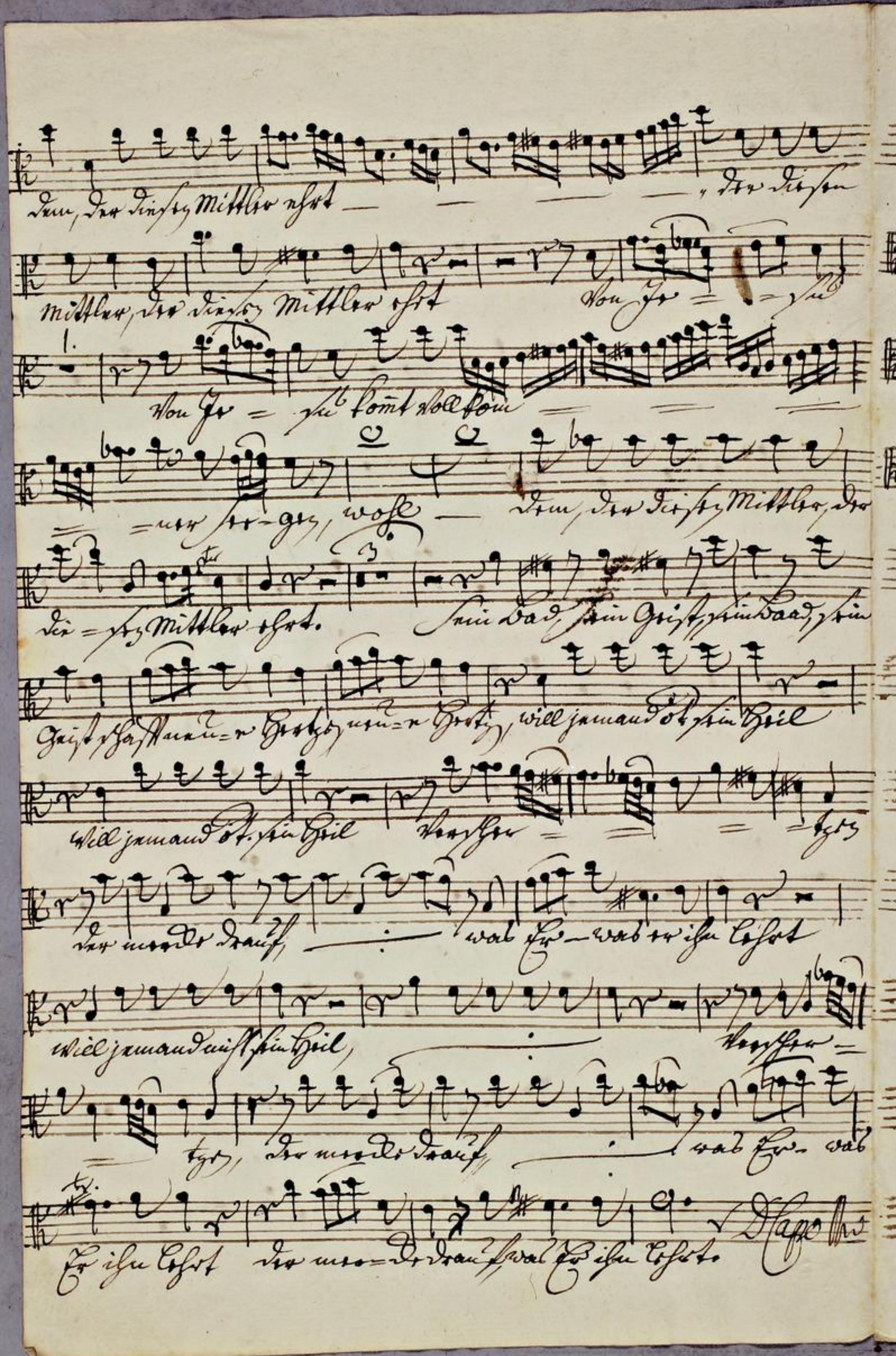


Alto.

Bem. 11. 16

der Herr ist auf :
 Ich, der bin ich auf! ein Mädel, ein Staub, der weißt es nicht mehr
 gelt, jedoch, ich kan durch Jesum rausch werden, wen mich ein Geist, der
 gnist des Lüftes erfüllt. Wenn Jesu mein Herz in Wohl, Freud und Fre-
 d' kann mich der Heilige Geist aus der Welt, das Jahr abholen, go-
 wiß, wen kan ich mich nun rausch machen, du bin ich Gottes Kind,
 der Herr will mich dafür rauschen. O Gnädigster, verbinde uns
 wirken Gnade zu dir, du ist allein der Groß, der Mittel
 singes. Gla Gaudi! Gott lobt uns. Und du jetzt gib uns Friede.

Alto. |
 Von dir - du kommst Hollomanus frage
 kommst Hollomanus frage wof du - wof du, wof



Choral No. 3 2.

1.

1. *Wab gelieb' zu uns ein Geist ist gekommen
Durch diesen Geist u. Jesu Christo*

*zu Gott bestycktes Geist
der auf uns mehr als mocht*

*Ja - ist dir Gnade den da für
der uns*

Geist ist ja - ist und zeigt, zeigt allher.

alto.

18

In Gott ist auf — =
 Recit // aria //
 in Dein Fesche

36 C | - v v v | 9 7 v v v 9 - FP | Aria //

36 3. | - ff | q | c | - q q - ff | q |
 Ich froh ist die Zeit
 bei. Simon Gram v. Dymitz
 in fesche

36 | q | q. | - ff | q | q | q | q | q | q | q | q |
 Leiblos seier
 mehr v. mehr

36 | q | #q | - ff | q | q | q | q | q | q |
 singt mensch ist fabel. die fabel

36 | q | q. | - ff | q | q | q | q | q | q |
 nur der fabel

36 | q | q. | FP | now.

Hoff abfie

Tenore.

29

Von Herrn ist das Best.
 niemand will gern kommen
 für Gott für Gott soll sie lieben da, für Gott für Gott
 viele sie sind das ift nur unzeyn ift die Lauf das
 für sein Mittler Ambt an ift nur nicht erfüllen kann. Unser liege
 wolle ich von Herrn unzeyn befreit sein lasse gott nicht
 transpon ist der glücklich, ohne Gott segne ich unzeyn.
aria

Recit Aria

das freut dich in dem folge In folge schreibt
 bei seinem Gram ^{W. Pfundtzer} zu pfundtzer
 so so
 segnunztag ist fabrik die hilf vor dor
 gott der mir folgen la - bot mir tröstet stoff al
 fior



Bass v.

20

nur Herr ist naß —
 Nur nun bin ich auf mir nichts im Stande der nichts unmöglich noth gilt ja
 so, ist kan den Jesum schmächen werden, wenn mich sein Geist den
 Geist des Leichtes füllt. Wenn sich mein Herz in Wohl, Wohl und Gr.
 bau den Jesu Jesu Krafft im anden Bild das Jesu' ähnlich ist ge-
 minnt ihm kan ich mich in schwach nennen kann bin ich Gottes Kind,
 der Herr will mich rafix etemmen. O Freude ist nun bringt mir
 die Jesu Jesu' wangen, er ist allm die großen Müh' und Angen Jesu
 wenn fort ist ob nicht beremt ob jetzt ist noth geht.
 Alm Je - - für Gott volkommne Tugend
 mocht ihm - mocht ihm — → der Jesu Jesu' Müh' auf - -
 der Jesu Jesu' der Jesu Jesu' Müh'
 oft von Je - - für Gott volkomm -

