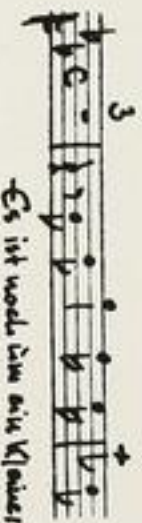


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 438/16

Es ist noch um ein Kleines, / so ist der Gottloße/a/2 Violin/
Viola/Canto/Alto/Tenore/Basso/e/Continuo./Dn.1.p.Tr./1730.



Autograph Juni 1730. 35 x 22,5 cm.
partitur: 3 Bl.

9 St.: C, A, T, B, vl 1, 2, vla, vln, bc
je 1 Bl., bc 2 Bl.

Alte Sign.: 163/17. Text: Johann Conrad Lichtenberg, 1730.

M. 438/16

Es ist noch ein klein, so ist der Gottesdienst; 55

163.

17.

16

Foll (13) 11.

Partitur

22. Teilgang. 1730.

A handwritten musical score for "The Rose Tree". The score consists of eight staves. The first staff has a treble clef and a common time signature (C). The second staff has a bass clef and a common time signature (C). The third staff has a treble clef and a common time signature (C). The fourth staff has a bass clef and a common time signature (C). The fifth staff has a treble clef and a common time signature (C). The sixth staff has a bass clef and a common time signature (C). The seventh staff has a treble clef and a common time signature (C). The eighth staff has a bass clef and a common time signature (C). The music is written in a style typical of early manuscript notation, with various note values and rests. There are some annotations in cursive script below the staves, possibly indicating performance instructions or lyrics. The paper shows signs of age, including staining and wear at the edges.

Handwritten musical score for "Alles in Gott" by Johann Sebastian Bach. The score is written on multiple staves, including vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass). The lyrics are written below the vocal staves. The music is in G major and 4/4 time. The score is a page from a manuscript, showing the beginning of the piece.

Handwritten musical score for "Der Hirt auf dem Felsen" by Carl Maria von Weber. The score is written on ten staves. The first five staves contain the vocal melody for the Soprano part, and the last five staves contain the piano accompaniment. The music is in G major and 2/4 time. The lyrics are written below the vocal line. The score is signed "C. M. v. Weber" at the bottom right.

Handwritten musical score for "Gloria in excelsis Deo" by Johann Sebastian Bach, BWV 141. The score is written on ten staves. The first five staves are for the vocal parts (Soprano, Alto, Tenor, Bass, and Organ). The last five staves are for the instrumental parts (Violin I, Violin II, Viola, Cello, and Double Bass). The music is in G major and 3/4 time. The lyrics are in Latin: "Gloria in excelsis Deo. In terra pax hominibus bonae voluntatis. Gloria in excelsis Deo. In terra pax hominibus bonae voluntatis. Gloria in excelsis Deo. In terra pax hominibus bonae voluntatis."



Handwritten musical score for "Loblied dem Herrn" by Johann Sebastian Bach, BWV 1000. The score is written on 18 staves, organized into six systems of three staves each. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in German and are placed below the staves, often aligned with specific musical phrases. The handwriting is in a cursive style typical of the 18th century. The paper shows signs of age, including discoloration and some wear at the edges.

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German, including the phrase "Ich weiß nicht, was ich dir sage". The notation includes various musical symbols such as clefs, notes, and rests.

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Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. There are some handwritten annotations above the staff, including the word "fort." and some illegible cursive text.

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Handwritten musical score for the first system. It includes vocal staves with lyrics and instrumental accompaniment. The lyrics are: *Ich hab dich lieb, mein Lieb, dich hab ich lieb, mein Lieb, dich hab ich lieb, mein Lieb.*

Handwritten musical score for the second system. It includes vocal staves with lyrics and instrumental accompaniment. The lyrics are: *Ich hab dich lieb, mein Lieb, dich hab ich lieb, mein Lieb, dich hab ich lieb, mein Lieb.*

Handwritten musical score for the third system. It includes vocal staves with lyrics and instrumental accompaniment. The lyrics are: *Ich hab dich lieb, mein Lieb, dich hab ich lieb, mein Lieb, dich hab ich lieb, mein Lieb.*

Chor Deo Gloria.

163.

17.

Es ist noch ein in der
Es ist der Gottlieb.

a

2 Violin

Viola

Contr

Alto

Tenor

Bass

c

Continuo.

Dr. 1. p. Dr.
1730.

Continuo

The image shows a page of handwritten musical notation for a Continuo instrument. The page contains 16 staves of music, arranged in two columns of eight. The notation is in a historical style, likely from the 17th or 18th century. It features various note values, including minims, crotchets, and quavers, as well as rests and accidentals. Dynamic markings such as *pp.* (pianissimo) and *ff.* (fortissimo) are present. The music is written in a single system, with the title *Continuo* at the top. The paper is aged and shows some staining.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* and *mp.*. The score is written in a historical style, likely from the 18th or 19th century. The title "Arie" is visible in the upper right corner, and the word "Vatti" appears at the bottom right. The manuscript shows signs of wear, including stains and discoloration.

Choral

Ob mir / die ang.

Handwritten musical score for a choral piece. The score consists of eight staves. The first staff begins with the title 'Choral' and the tempo marking 'Ob mir / die ang.'. The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The notation includes various note values, rests, and dynamic markings. The eighth staff ends with a double bar line and a repeat sign. The paper is aged and shows some staining.

6

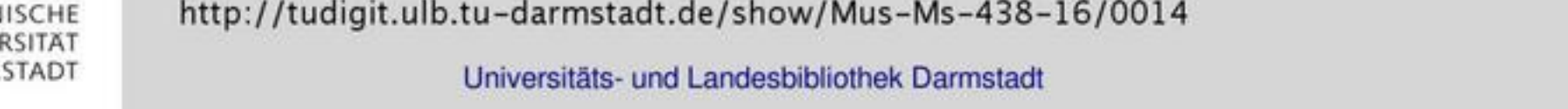
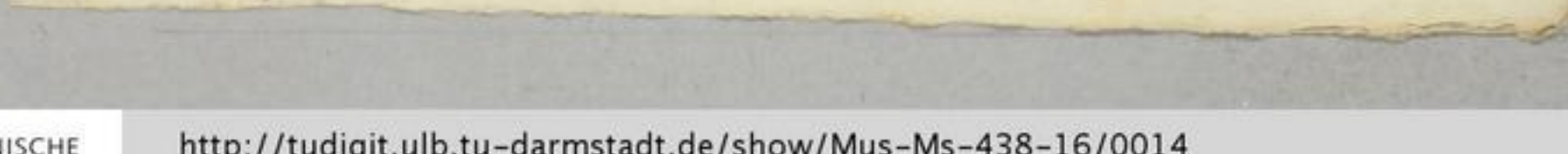
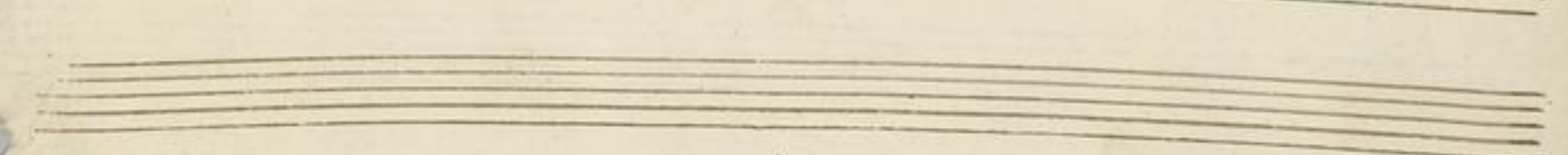
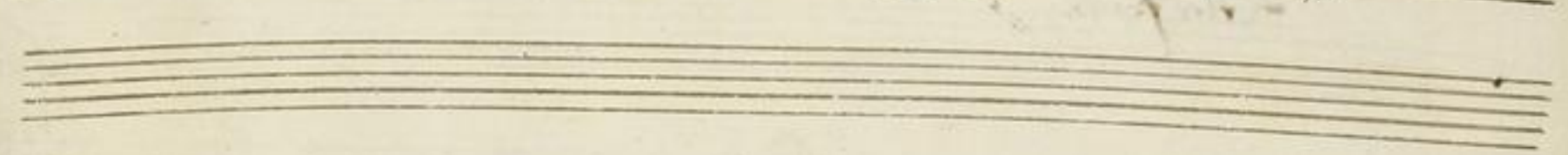
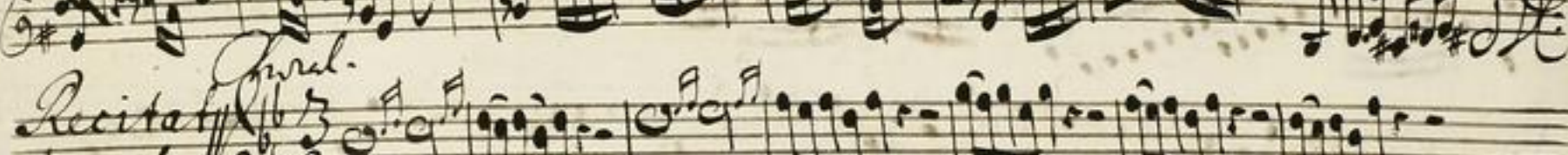
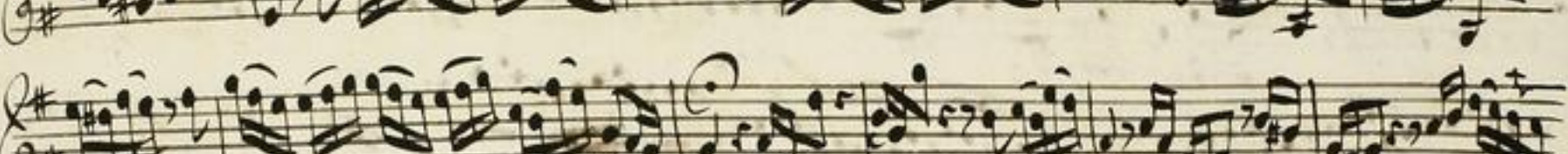
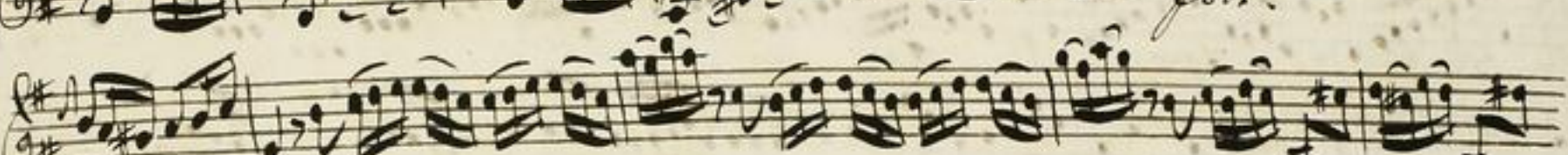
Recitat // Aria // Recitat //
tacet // Capp // tacet //

Illy f. f. f.

volti

$\frac{4}{4}$ C

Largo.



Violino. 2

Handwritten musical score for "Der Hirt und das Lamm" by Franz Schubert. The score is written on 14 staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff has the tempo marking "And. mos. in 3/4". The second staff has "pp." and "f. fort." markings. The third staff has "1. 90" and "pp." markings. The fourth staff has "f. fort." and "pp." markings. The fifth staff has "And. mos. in 3/4" and "pp." markings. The sixth staff has "f. fort." and "pp." markings. The seventh staff has "pp." and "f. fort." markings. The eighth staff has "pp." and "f. fort." markings. The ninth staff has "pp." and "f. fort." markings. The tenth staff has "pp." and "f. fort." markings. The eleventh staff has "pp." and "f. fort." markings. The twelfth staff has "pp." and "f. fort." markings. The thirteenth staff has "pp." and "f. fort." markings. The fourteenth staff has "pp." and "f. fort." markings. The score ends with a double bar line and a key signature change to one sharp (F#).

Largo.

Ordo duplex.

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Viola.

8

Set me in a mood
pp. fms.

Recitativo
tacet
12
8
Filler Kraft
pp. fms.

Recitativo
tacet
Aria
8 Bars
Filler Kraft

Recitativo
tacet

volte

Violone

9

Handwritten musical score for Violone, featuring multiple staves of music with various annotations and dynamic markings.

Annotations include:

- Allegro* (written above the first staff)
- pp.* (pianissimo, written below several staves)
- fz.* (forzando, written below several staves)
- Adagio* (written below the last staff)

The score includes various musical notations such as notes, rests, and dynamic markings, indicating a complex piece of music.

Violone

Violone

The manuscript shows a single system of music for a Violone. It consists of approximately 18 staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Dynamic markings such as *pp.*, *f*, and *cresc.* are present throughout the piece. There are also some handwritten annotations in German, including "Auch in der Abtheilung" and "Falsch". The paper is aged and stained, particularly with brown spots and foxing.

Canto

[illegible]

- immerwost an - in seinen from - den pflißst sich vor mein lebend
 laß mich wost an - immerwost an - in sei - nen fromden pflißst sich vor mein

Capoff Recitatiff
 tacet
 lebend laß

Ob mir schon die Augen brausen, das Gefort gar neu sein
 Und mein zung nicht mehr kan sterben, der Tod send sich nicht besinn
 biß du dich mein lufft mein fort das leben der Weg die Hoff du wirst
 mich frolich regieren die wist das zu dem Himmel führen

Alto.

11

Ist noch im Himmel im Himmel nimmer — so ist der Gott —
 — lost nimmer wider rang sein — und wann du nach seiner Nat —
 — tessen wirst wider Weg sein — aber die from — den die G —
 lenden werden das Land das Land werden das Land das Land — den
 und lust leben — in grosem friede — — —
 Recitativo
 taces
 Sit — der Kraft der tolle fun — — — so machere
 fhat — — — im Wege la — — — bet meine Dole nicht
 labet labet meine Dole nicht — — — labet labet meine Dole —
 — — la la — — — bet meine Dole nicht
 Deine lust ist vergall — te bitterkeit muß ich denn für alend —
 — — — und frison ey ab wäset mich kuche Zeit — — — mich kuche Zeit
 muß ich denn für alend — — — und frison ey ab wäset mich kuche
 Zeit
 Was sich in diesem Glücke prangen der Wustell stoltzig
 künftlich sein, die Wollust das kann angefangen, so mangelst du schon das bittere

dem, der Letzte stand hat seine Naiden, der Sonst freyt vor

mandelt sich in hohen Elyden, nur solchen stand zum Gözen

maist, der singt gar nicht Zücht, auf keinen

Aria tacet
Grantanden für den Tod, der Hoffall freit mich nicht.

wann in sol lebend faren bruch, so endet sich anfalls meine Not.

Ob mir schon die Augen brechen, das gehört gar nicht zu wein,
Und mein Zorn nicht mehr zu sehn, der Hoffall freit mich nicht.

hien so mein lust mich fort, das leben der Welt die Fort

In reich mich selig regieren die erste Case zum

sind fison

1730.

Tenore.

12

Ist noch ein kleines ein kleines nimmer
 wenn in nach seiner That zu sehen nicht nimmer was sein
 aber hielen - den die henden werden das land das
 land werden werden das land das land - den nimmer haben
 im ganzen fiele
 Ihr alben merket die, band nicht auf, fündet fiele kiten Glück für mich
 lust für mich die zarten, auf, gar anders, und nimmer ist der Tod gewiß wohl
 dem der sich bei Zeit auf die son wasser füllt, dem wird dabei nicht lange
 werden, nach wohl volbracht laßt an, felen, nimmer mit fiele
 trost erquickt Ist - der frucht die tolle fiele
 eine lere, fiele - den Wey - die la - bet mich
 - ne Tule mich Tule nicht eine fiele - den Wey - die la bet mich Tule
 - le mich Tule nicht la bet la bet mich Tule nicht la bet la bet mich
 Tule nicht la - bet mich Tule nicht

Mei - ne Gams soll ein beßer labfal pfeifen, nū ab wäset mir kuche
 Zeit — mir kuche Zeit muß ich dann für und -
 - und pfeifen nū ab wäset mir kuche Zeit ab — mir kuche
 Zeit nū ab wäset mir kuche Zeit ~~Recit Aria Recit~~ ~~tacet~~ ~~tacet~~
 Aria Recit ~~tacet~~ ~~tacet~~ 2 Ob mir schon die Augen beufen Ich ge
 Und mein Zung muß mich kan pfeifen Der Her
 Lore gar vor freim bist du mein lust mein fort Ich le
 Handlung muß bestimt
 ben der Weg die pfeif In weist mich selig regieren
 Sie warst das zu dem Himmel pfeifen.

Basso.

13

Bist du mein in Himmel in Himmel immer
 wir das was sein werden das
 land das land das werden das land das land - bei und lust
 haben in grosem freude
 Recitativ Aria Recitativ Aria Recitativ Aria Recitativ
 tacet tacet tacet tacet tacet tacet

Ob mir schon die Augen brennen, das Gefolge gar verjagt,
 Und mein Herz nicht mehr kan sterben, der Welt das ich nicht besinnt,
 bist du mein lufft mein fort das leben der Weg die Hord,
 In der ich mich selig regieren die reist das zum Himmel
 führen.

Empty musical staves for the basso part.