

Zion, du Predigerin, steige auf einen hohen Berg
Mus 448/64
1740, 64

173.

~~64~~

64

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 448/64

Zion, du Predigerin, steige auf/einen hohen Berg/a/
2 Violin/Viola/Hautbois unis./Canto/Alto/Tenore/Basso/
e/Continuo./Dn.4.Adv./1740. [fälschlich geändert in 1741.]

Allegro

zi - on, du Pre..

Autograph Dezember 1740. 35 x 21,5 cm.

partitur: 5 Bl. Alte Zählung: 3 Bogen.

14 St.: C, A(2x), T, B(2x), vl 1(2x), 2, vla, vlne(2x), bc, ob.
1, 1, 1, 1, 1, 1, 2, 2, 3, 2, 2, 2, 1 Bl.

Alte Sign.: 173/67. Text: Johann Conrad Lichtenberg, 1741.

Partitur
32 $\frac{1}{2}$ Taktung - 1740.

Zwei, in Fingerringen, einige auf einem goldenen Ring

Mus 448/64

1740, 64

173.

~~64~~

64

Ad. (26) u

Partitur

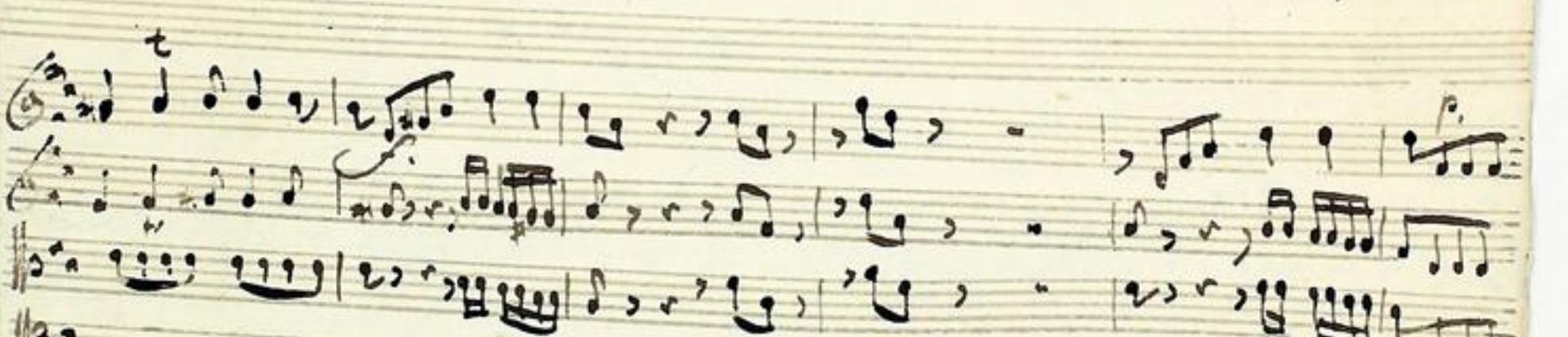
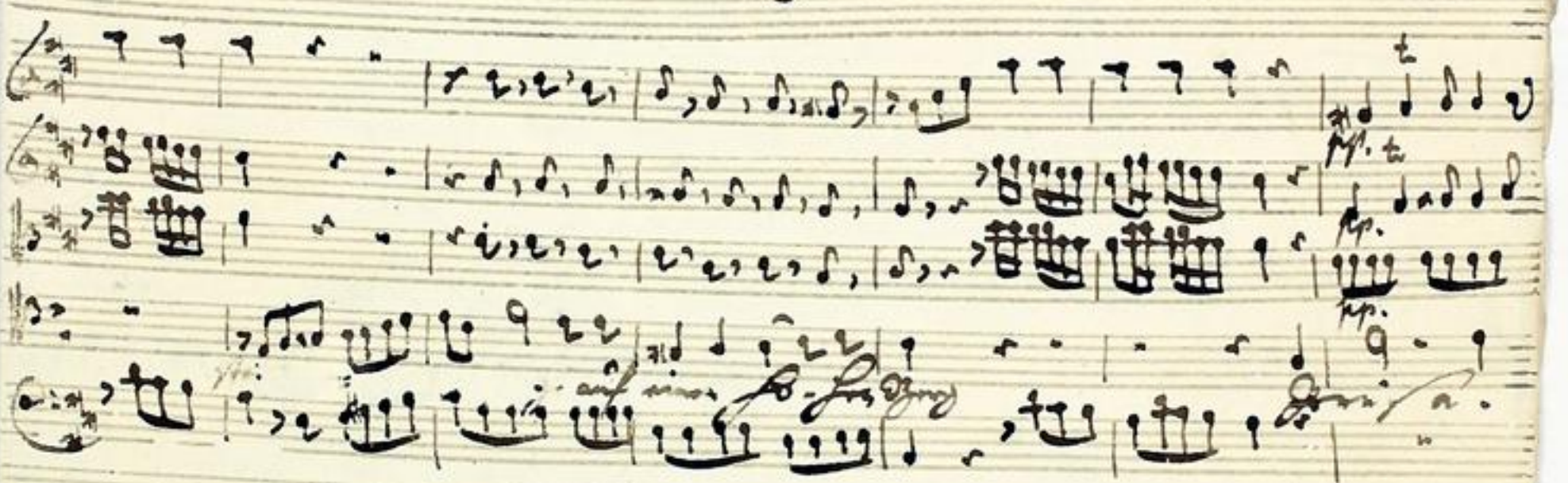
32^{te} Jahrgang — 1740.



Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes several measures of music, with some notes written in a stylized, shorthand-like manner. The word "Allegro" is written in cursive below the first measure.



Handwritten musical score for the hymn "Zion". The score is written on two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The bottom staff begins with a bass clef and a key signature of one sharp (F#). The title "Zion" is written in the center of the page. The music is written in a cursive, handwritten style. The top staff contains the melody, and the bottom staff contains the bass line. The score is divided into measures by vertical bar lines. The handwriting is in dark ink on aged, slightly yellowed paper.



Handwritten musical score for "L'ho d'ho" by Giovanni Battista Pergolesi. The score is written on two staves. The top staff is for the voice and the bottom staff is for the lute. The music is in G major and 3/4 time. The lyrics "L'ho d'ho" are written below the voice staff. The score is signed "G. Pergolesi" at the end.



Handwritten musical score on aged paper, featuring two staves. The lyrics are written in German: "Gloria auf der Höhe" and "Lob der himmlichen Majestät". The notation includes various musical symbols, including notes, rests, and clefs.

Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The lyrics are written in German and include:

he ist mein gott
he ist mein gott
he ist mein gott
he ist mein gott

There are also some handwritten annotations in cursive script, possibly indicating performance instructions or corrections.

Handwritten musical score on five staves. The notation includes various note values, rests, and bar lines. The lyrics are written in German and include:

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There are also some handwritten annotations in cursive script, possibly indicating performance instructions or corrections.



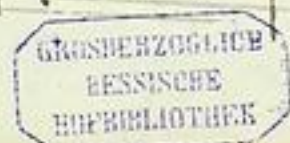
Handwritten musical score for "L'Allegretto" by J.S. Bach. The score is written on two staves, treble and bass, with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, and bar lines. The piece is in G major and 3/4 time, consisting of 16 measures. The handwriting is in a cursive style, typical of the 18th century.

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The top two staves are for the vocal melody, and the bottom two staves are for the piano accompaniment. The music is in 3/4 time, indicated by the 'C' time signature. The key signature has one sharp (F#), indicating D major or B minor. The melody is written in a cursive, handwritten style. The piano accompaniment includes chords and arpeggiated figures. The lyrics 'The Rose Tree' are written below the piano part. The score is on aged, slightly yellowed paper.

A handwritten musical score on aged paper. The top staff is for the voice, featuring a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written in a clear, legible hand. The bottom staff is for the piano accompaniment, featuring a bass clef. The accompaniment includes chords and single notes, with some sections marked with slurs. The handwriting is elegant and typical of 19th-century musical notation. The paper shows signs of age, including slight discoloration and wear at the edges.

Handwritten musical score for "Der Herr ist unser Gott" in G major, 4/4 time. The score is written on three staves. The first staff is the vocal line, the second is the piano accompaniment, and the third is the basso continuo line. The lyrics are written below the piano accompaniment.

Handwritten musical score for "Gott der Herrscher der Welt" by Johann Sebastian Bach. The score is written on four staves. The top two staves are for the vocal parts (Soprano and Alto), and the bottom two staves are for the keyboard (Clavier). The music is in G major and 3/4 time. The lyrics are written below the keyboard part. The manuscript is on aged, slightly stained paper.



Handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staff.

Ich bin ein armer Sünder
 der mich selbst nicht weiß
 was ich thun soll
 um dich zu loben
 und dich zu preisen
 o Herr mein Gott

Handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staff.

Ich bin ein armer Sünder
 der mich selbst nicht weiß
 was ich thun soll
 um dich zu loben
 und dich zu preisen
 o Herr mein Gott

Handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staff.

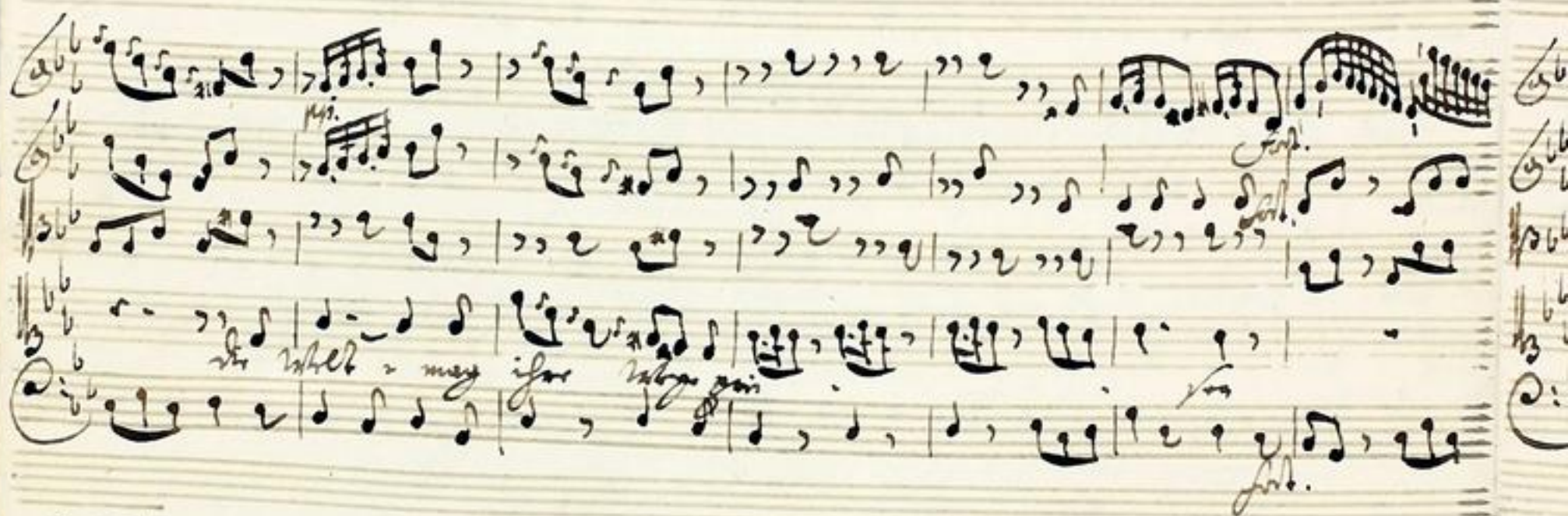
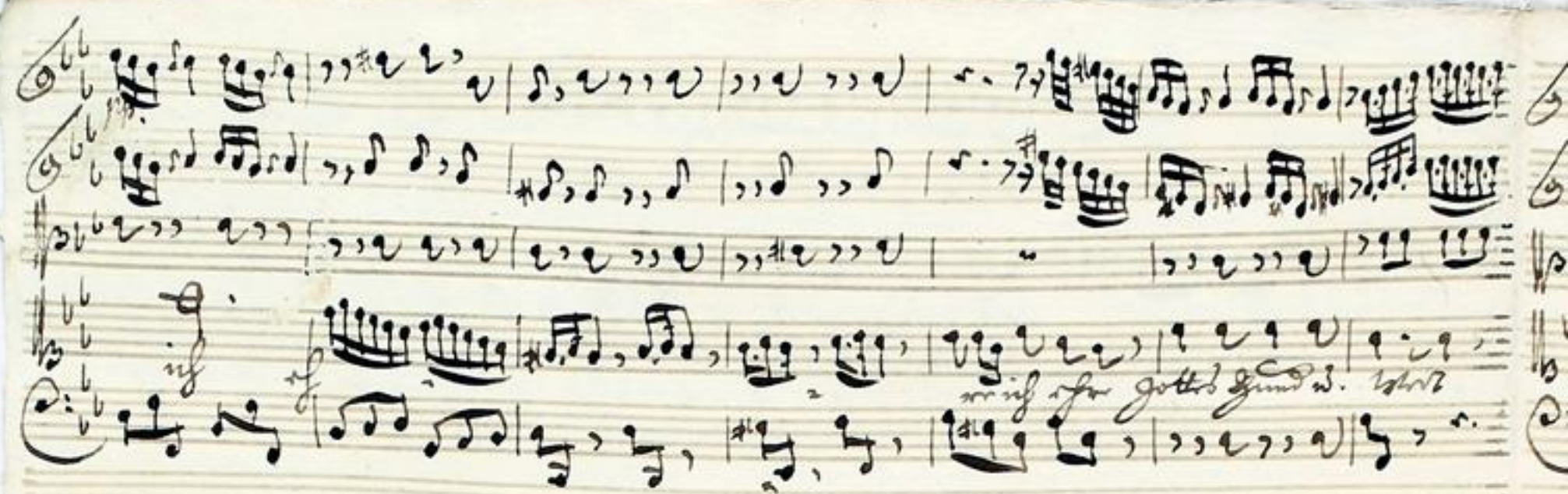
du bist ein armer Sünder
 der mich selbst nicht weiß
 was ich thun soll
 um dich zu loben
 und dich zu preisen
 o Herr mein Gott

Handwritten musical score on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script below the staff.

du bist ein armer Sünder
 der mich selbst nicht weiß
 was ich thun soll
 um dich zu loben
 und dich zu preisen
 o Herr mein Gott

GRANDHERZOG
 HESSEN
 BIBLIOTHEK

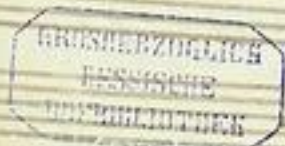




Handwritten musical score for the first system, featuring multiple staves with notes, rests, and dynamic markings such as *dim.* and *allegro*.

Handwritten musical score for the second system, continuing the composition with various musical notations and dynamic markings like *dim.* and *allegro*.

Handwritten musical score for the third system, concluding the musical notation on this page with various musical notations and dynamic markings.



Sub Deo Gloria



Zion, du Herrscherin, bringe auf
 uns Jesu Segn.

a

z

Violin

Viola

Hautbois. unif.

Canto

Alto

Tenore

Bass

e

Continuo.

Ex. 4. c. 1.

1741.

1740.

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A handwritten musical score on aged paper, featuring two songs. The first song, 'Zug des Frühlings', is written in G major (one sharp) and 3/4 time. It begins with the tempo marking 'Alto.' and the word 'Continuo'. The melody is written on a single staff with a treble clef. The second song, 'Gott ist mein', is also in G major and 3/4 time. It begins with the tempo marking 'Alto.' and the word 'Continuo'. The melody is written on a single staff with a treble clef. The score is filled with musical notation, including notes, rests, and dynamic markings such as 'pp.' and 'p.'. There are also some handwritten annotations and corrections throughout the score.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* (pianissimo) and *f.* (forte). The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of wear, including tears and discoloration. The music is written in a single system across the page, with a key signature of one sharp (F#) and a common time signature (C). The notation includes many slurs and ornaments, suggesting a highly decorative and technically demanding piece. The word "Capo." is written on the third staff, indicating a change in the instrument's position. The score ends with a double bar line and a fermata on the final note.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp.* (pianissimo). The manuscript is written in a historical style, likely from the 18th or 19th century. The paper shows signs of wear, including tears and discoloration. The key signature is one sharp (F#), and the time signature is 3/4. The music is written in a single system across the ten staves. The notation includes many slurs, ties, and ornaments, suggesting a complex and expressive piece. The handwriting is in a cursive style, typical of the period. The paper is aged and yellowed, with some staining and wear along the edges. The music is written in a single system across the ten staves. The notation includes many slurs, ties, and ornaments, suggesting a complex and expressive piece. The handwriting is in a cursive style, typical of the period. The paper is aged and yellowed, with some staining and wear along the edges.

Alto.

Violino. *f^{me}*

8

Handwritten musical score for "Gott ist unser König" by Johann Sebastian Bach. The score is written on 15 staves, featuring a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The music is in a 3/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings (p, pp, fort.). The title "Gott ist unser König" is written in the first staff, and the name "Johann Sebastian Bach" is written in the second staff. The score is a single system, with the music continuing across the staves.

pp.

Capo //

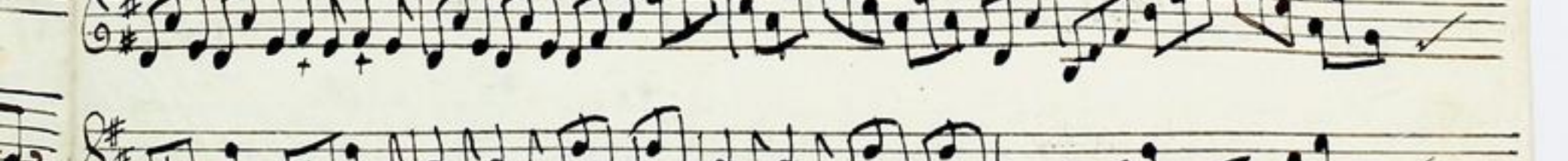
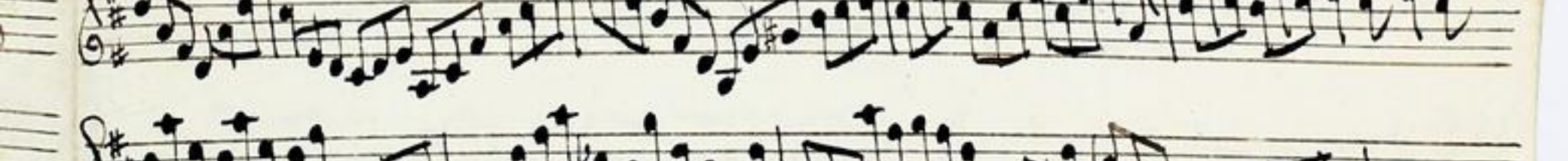
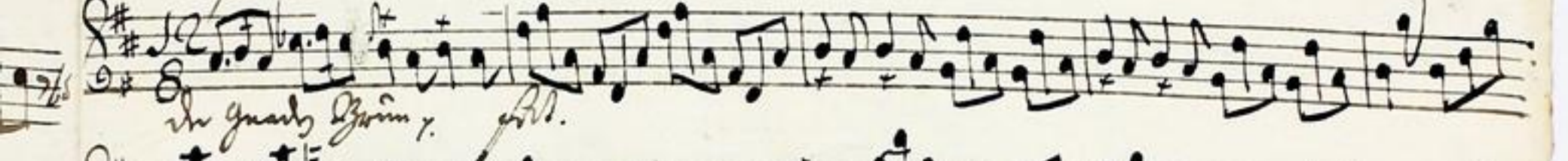
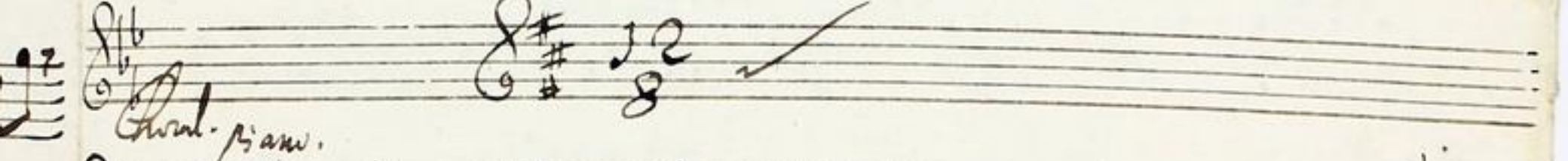
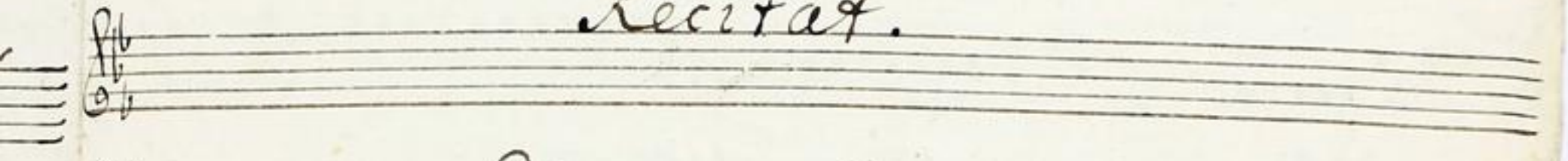
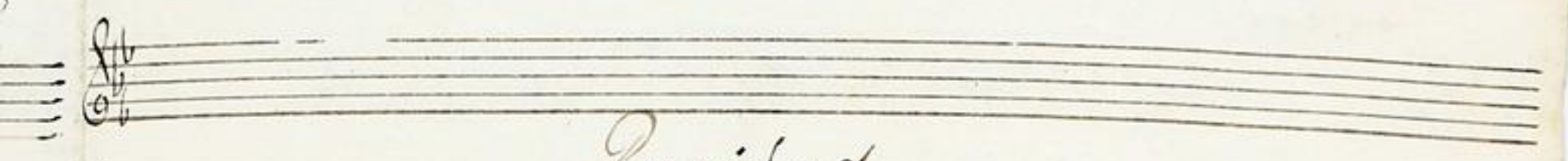
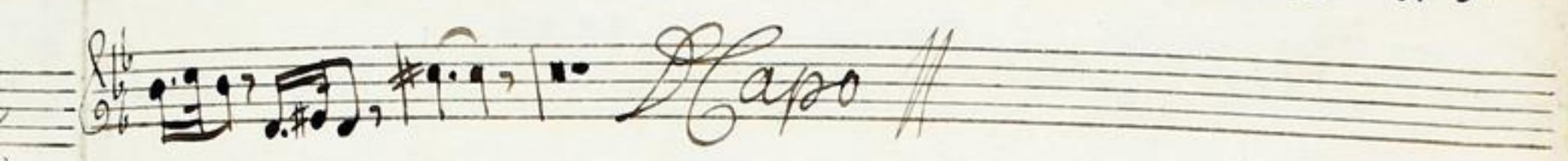
Recitat

volti

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9. Lottentanz.

Handwritten musical score for "9. Lottentanz." The score is written on 15 staves, each with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking "Allegro" and the time signature "8/8". The score is characterized by frequent use of slurs and ties, indicating a continuous melodic line. Dynamic markings include "p." (piano), "pp." (pianissimo), "f." (forte), and "ff." (fortissimo). The notation is dense, with many sixteenth and thirty-second notes, suggesting a fast and intricate piece. The manuscript is written in dark ink on aged, slightly yellowed paper.



Alto.

Violino I^{mo}.

10

Handwritten musical score for Alto and Violino I^{mo}. The score is written on ten staves, with the first six staves for the Alto and the last four for the Violino I^{mo}. The key signature is D major (two sharps). The time signature is 3/4. The music is in a single system, with the Alto part on the left and the Violino I^{mo} part on the right. The Alto part begins with the tempo marking "Alto." and the Violino I^{mo} part with "Violino I^{mo}". The score includes various musical notations, including notes, rests, and dynamic markings such as *pp.*, *fort.*, and *pp.*. The Alto part ends with a double bar line and the word "Recit." (Recitative). The Violino I^{mo} part continues with a series of rapid sixteenth-note passages. The manuscript is written in ink on aged paper.

Alto. *Violino I^{mo}.* 10

pp. *fort.* *pp.* *fort.* *pp.* *fort.* *pp.* *fort.* *pp.* *fort.*

Recit. *pp.* *fort.* *pp.* *fort.* *pp.* *fort.* *pp.* *fort.* *pp.* *fort.*

gott ist unser



Voti



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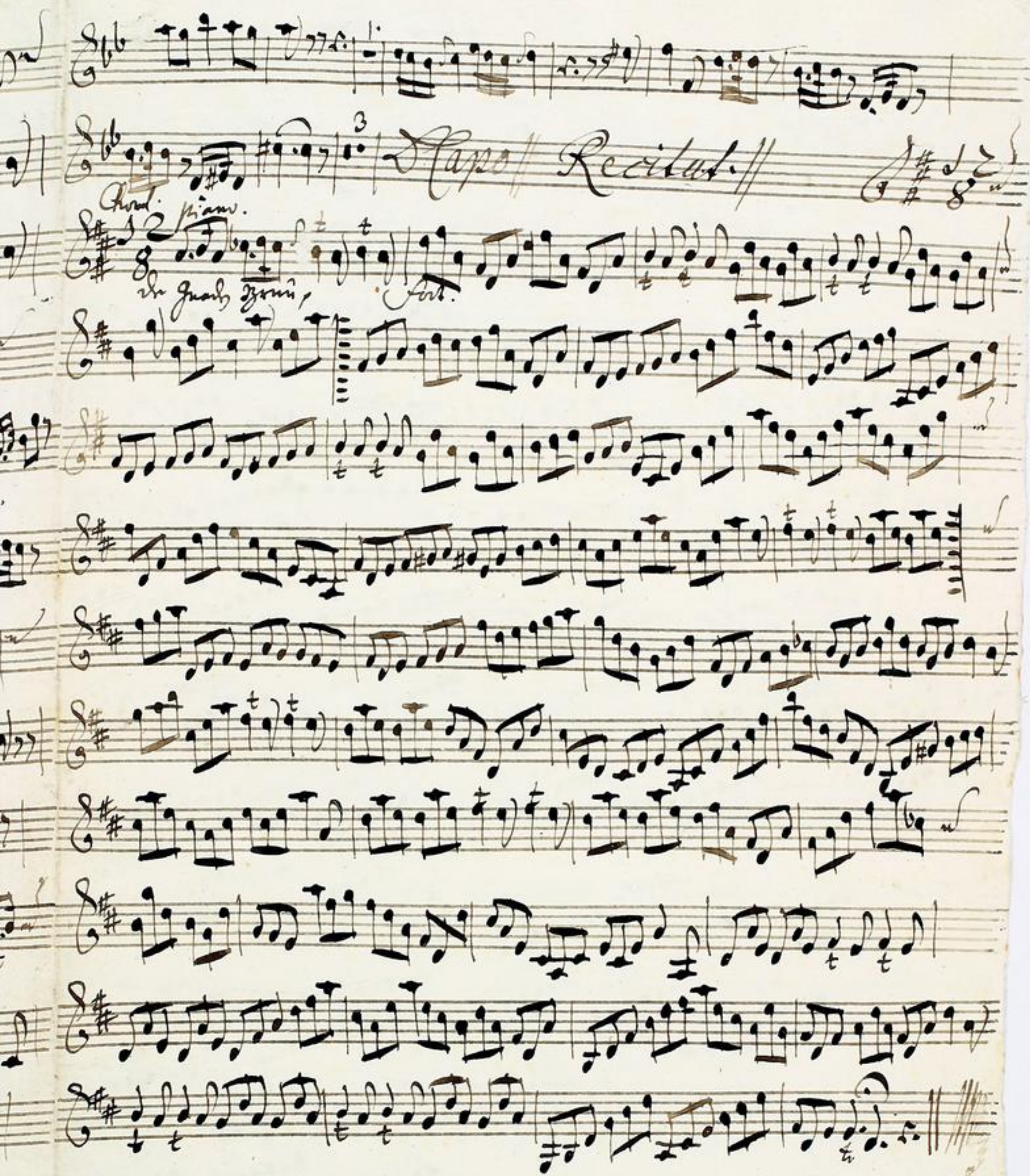
41 *ostentato.*

Handwritten musical score for a piece titled "ostentato." The score consists of 15 staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings. The manuscript is written in dark ink on aged, slightly stained paper.

Key features of the score include:

- Staff 1:** Begins with a treble clef and a key signature of one sharp (F#). The first measure contains a dynamic marking *pp*.
- Staff 2:** Continues the melodic line with a *pp* marking.
- Staff 3:** Features a *pp* marking and a *pp* marking.
- Staff 4:** Includes a *pp* marking and a *pp* marking.
- Staff 5:** Shows a *pp* marking and a *pp* marking.
- Staff 6:** Contains a *pp* marking and a *pp* marking.
- Staff 7:** Includes a *pp* marking and a *pp* marking.
- Staff 8:** Features a *pp* marking and a *pp* marking.
- Staff 9:** Shows a *pp* marking and a *pp* marking.
- Staff 10:** Includes a *pp* marking and a *pp* marking.
- Staff 11:** Contains a *pp* marking and a *pp* marking.
- Staff 12:** Features a *pp* marking and a *pp* marking.
- Staff 13:** Includes a *pp* marking and a *pp* marking.
- Staff 14:** Shows a *pp* marking and a *pp* marking.
- Staff 15:** Ends with a *pp* marking and a *pp* marking.

Handwritten musical score on aged paper, featuring multiple staves of music in G major (one sharp) and 8/8 time. The notation includes various note values, rests, and dynamic markings such as *And. pian.* and *in quasi tempo*. A section is marked *Capo Recitativo*. The manuscript shows signs of wear, including staining and torn edges.



Recitat:

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Handwritten musical score for "The Little May" in 6/8 time. The score consists of 15 staves. The first staff begins with the title "The little may" and a key signature of one flat. The music is written in a single melodic line. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings including *pp.* (pianissimo) and *p.* (piano). The piece concludes with a double bar line and a repeat sign.



Recitat



Choral.

Violino. 2.

14

piano.
In quach Brün,

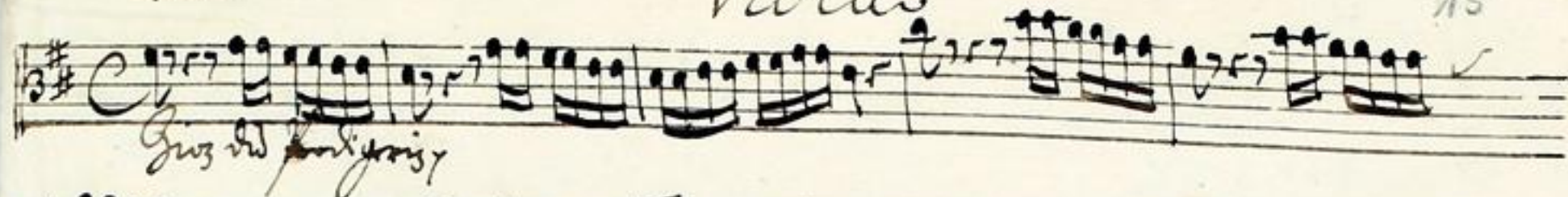
Handwritten musical score for Violino 2, measures 1-14. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is in a flowing, melodic style with many eighth and sixteenth notes. The second staff has the tempo marking 'piano.' and the instruction 'In quach Brün,' written above it. The subsequent staves continue the melodic line with various rhythmic patterns and some dynamic markings like '+' and 'f'. The final staff ends with a double bar line and a fermata. Below the staves, there are several empty staves.

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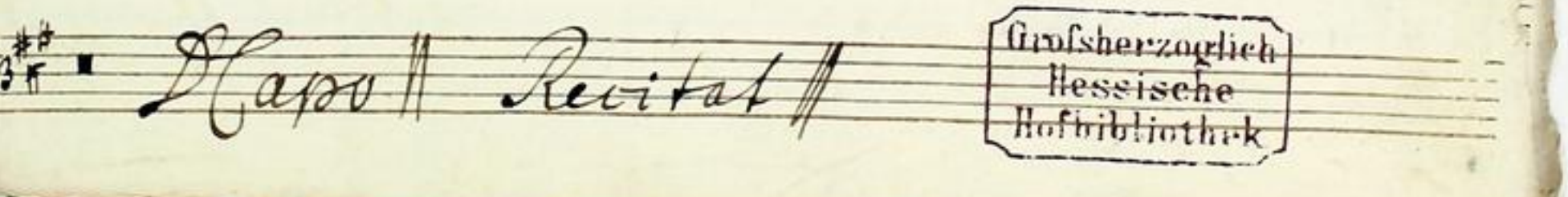
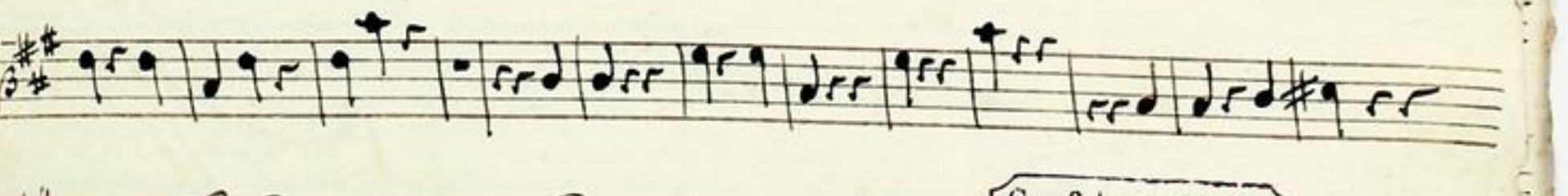
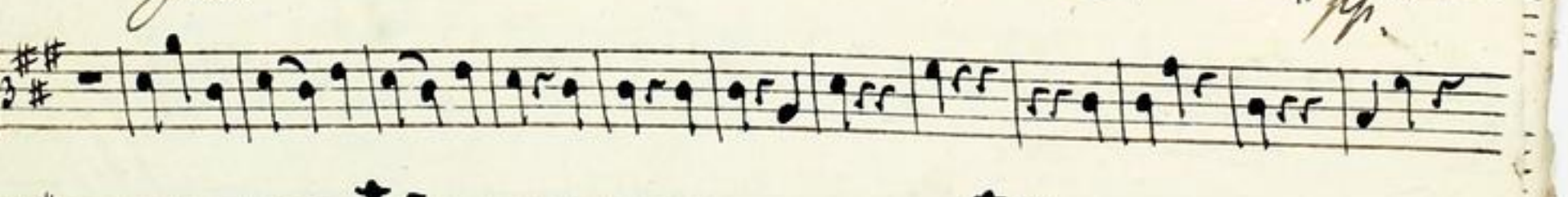
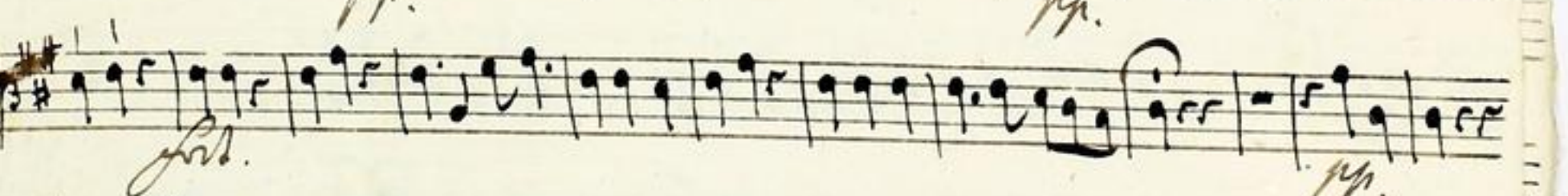
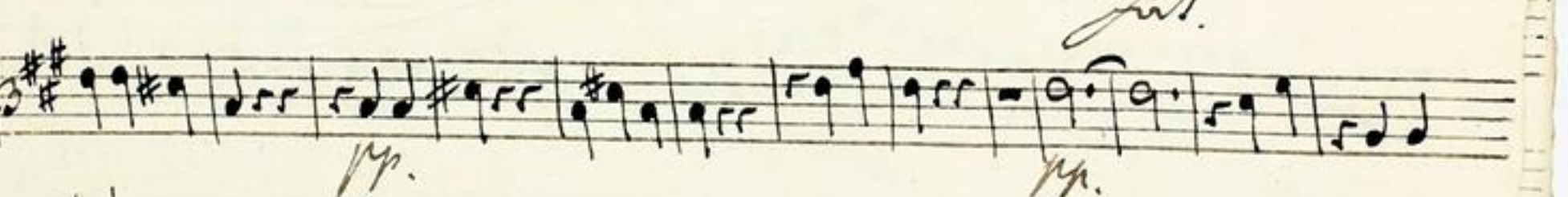
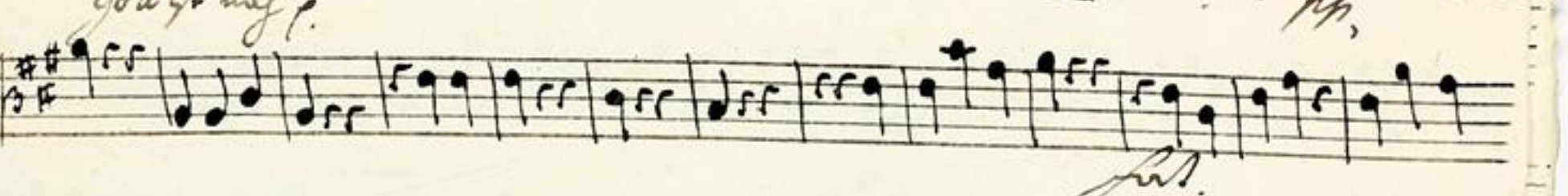
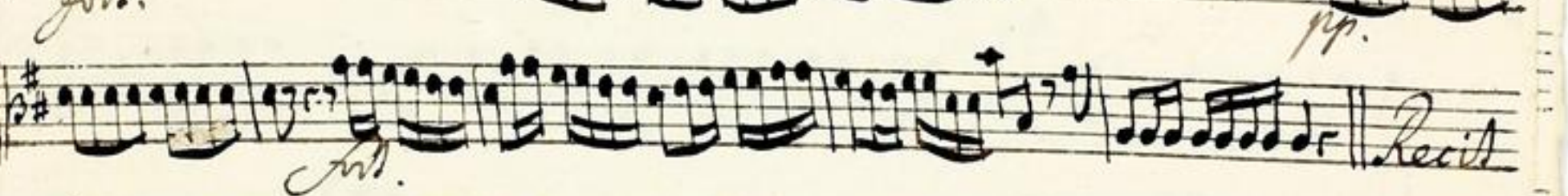
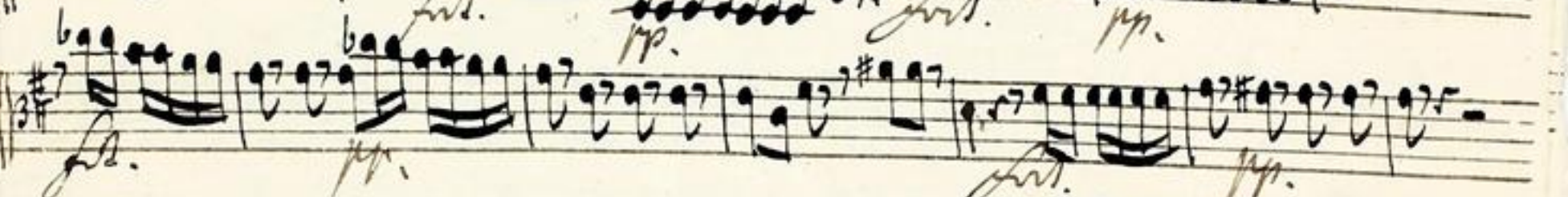
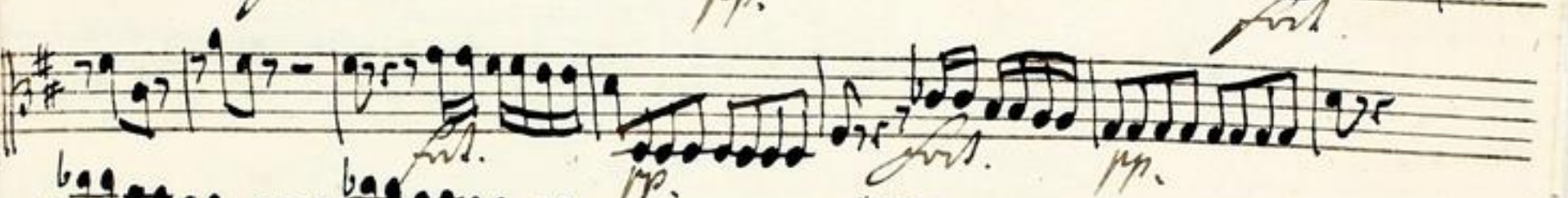
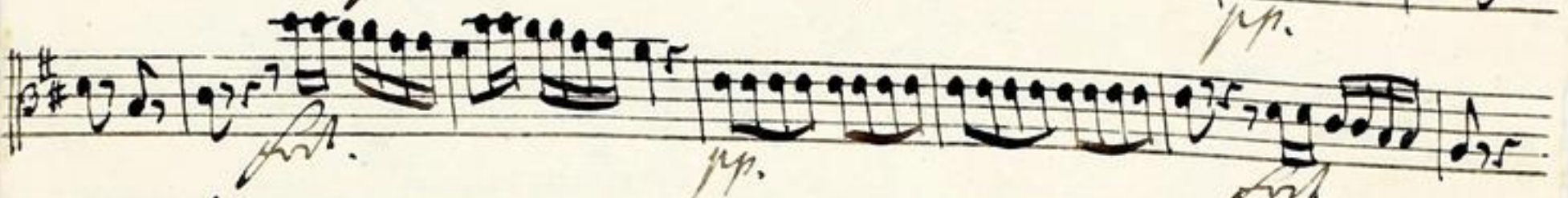
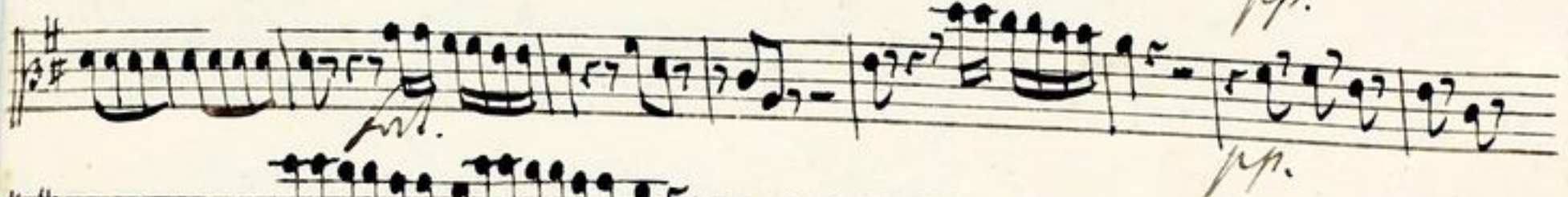
allw.

Viola

15



Gies die Fiedler



Capo // Recitat //

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Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with the tempo marking *In allegro*. The score concludes with the word *Fine* written in large, stylized cursive.

Recitativo

Chord. *piano. fort.*

116

in G major

Handwritten musical score on eight staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The first staff begins with a treble clef and a common time signature. The second staff begins with a bass clef. The notation is dense, with many beamed notes and accidentals. The eighth staff ends with a double bar line and a fermata. The paper is aged and shows some staining.

all.

Violone

17



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Handwritten musical score on 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#) and the time signature is common time (C). The score is written in a cursive, handwritten style.

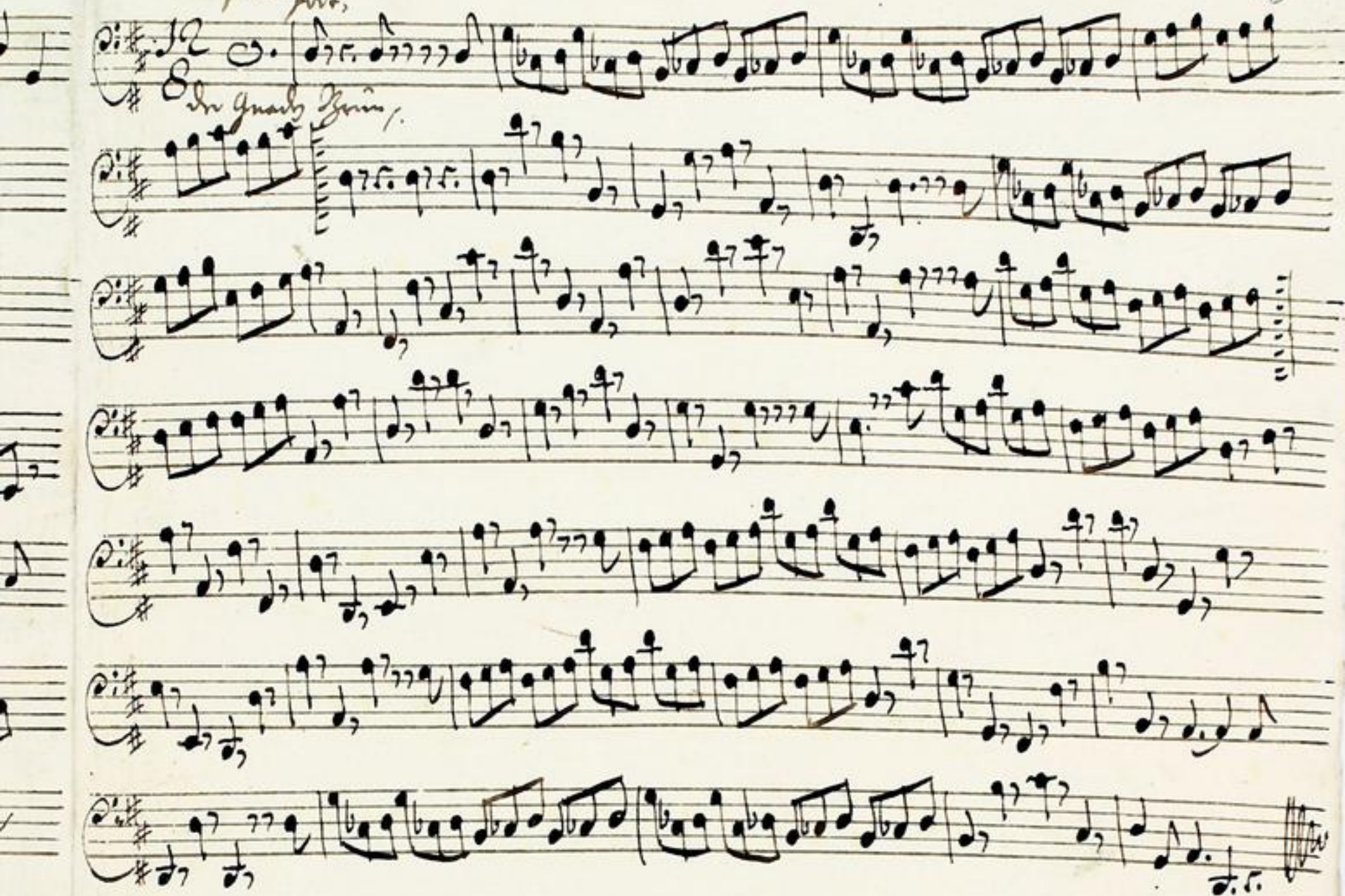
Dynamic markings include *pp.* (pianissimo) and *ppz.* (pianissimissimo). The text *in libet may p.* is written below the third staff.

The score concludes with a double bar line and the word *Capo* followed by a double bar line, indicating a repeat or a change in the piece.

Choral. *12 ans. fort.*

18

In gnauld Zorn,



allegro.

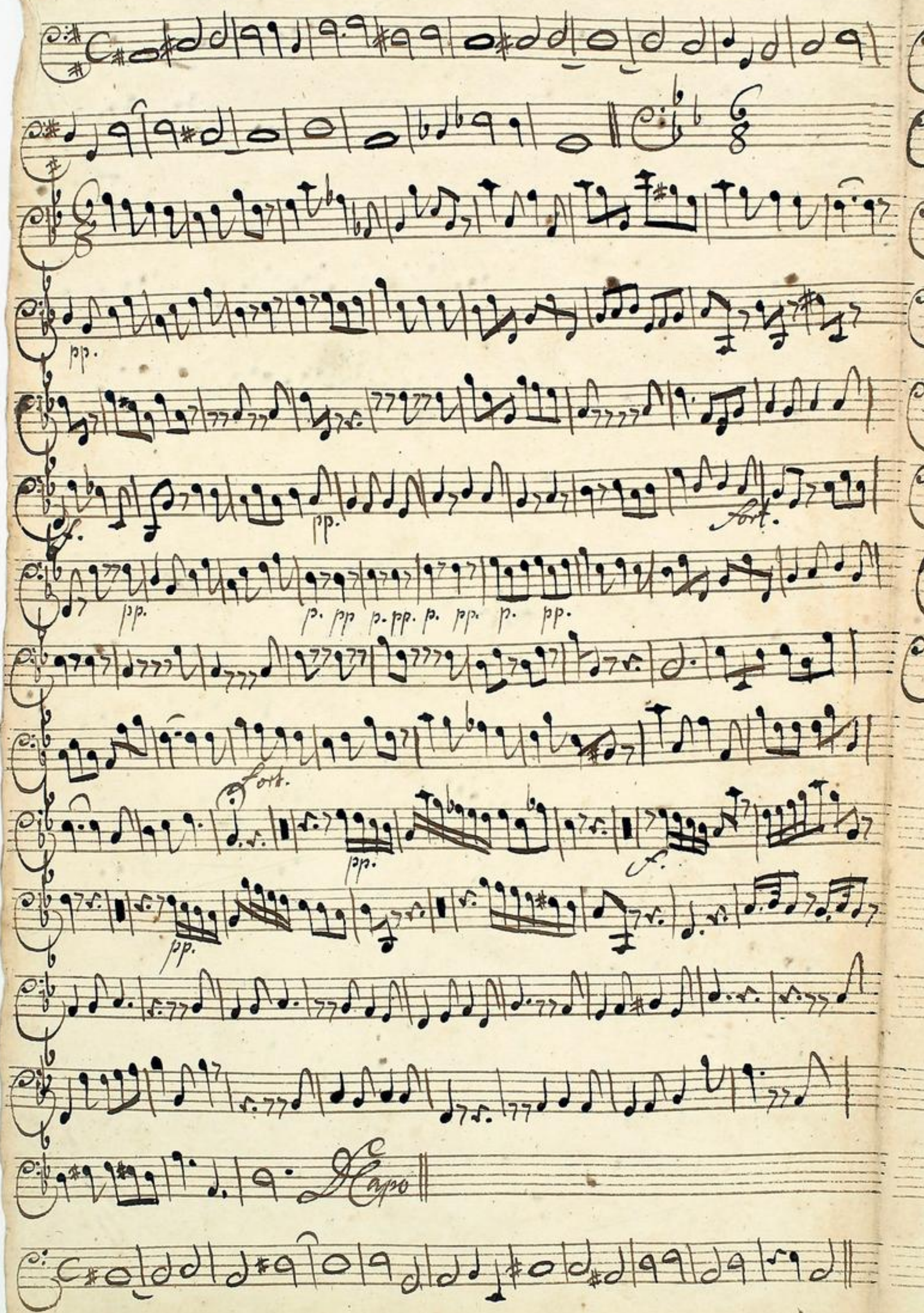
Violone.

19

Handwritten musical score for Violone, featuring 14 staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.* (pianissimo) and *f* (forte). The key signature is one sharp (F#), and the time signature is common time (C). The score concludes with a double bar line and a final key signature change to two sharps (F# and C#).

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Choral.

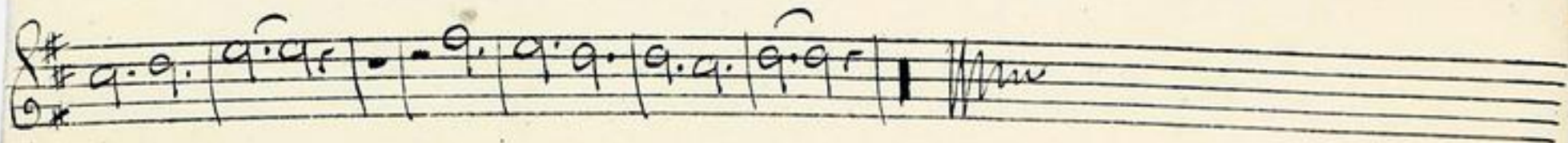
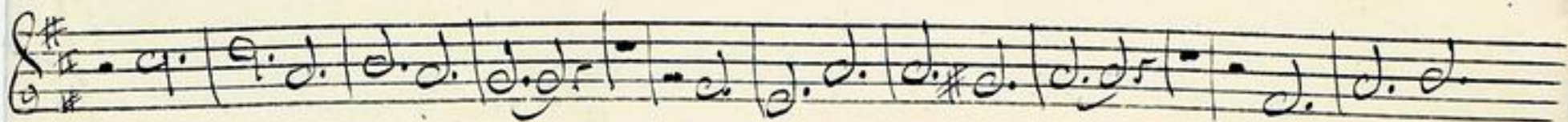
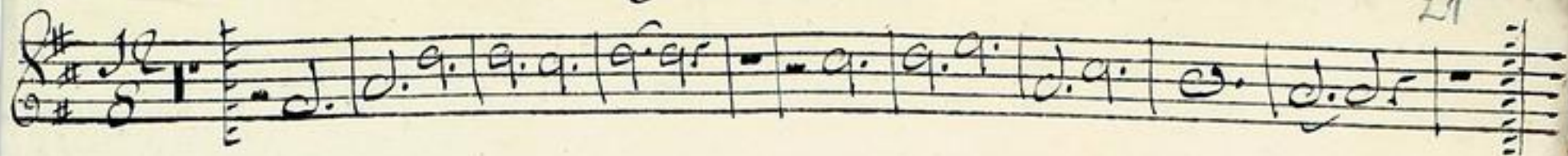
piano. fort.

20

Handwritten musical score for a choral piece, page 20. The score is written on ten staves, each beginning with a treble clef and a key signature of one sharp (F#). The first staff includes the tempo markings "piano. fort." and the number "12". The second staff includes the text "Four Quads being." written above the notes. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in a historical style, with some notes having flags or beams. The paper is aged and shows signs of wear, including discoloration and a small tear near the top right corner.

Hautbois

21



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Dieſe — iſt unſer Gott —

Der Herr iſt unſer Gott und allen mit ſeiner Gnade naſt kein
 Gnaden Einſteß da zu laß kein Wort auf fallen ſie bey uns ſind
 Gottes Kraft der unſer Herr zu Miß Thal und Dinnen ganz neu und ſelig
 ſchaff daß ſie den Vater lieb gewinnen und er uns ſelig machen kan. Nicht
 jemand ohne ſündigen das Wort und Gottes Ordnung an der wird er
 ſehn daß Gott iſt unſer gnädig ſey.

Die Welt mag iſer Wage prii — — — ſen iſt of —
 — — — er iſt iſer Gottes Ein und Wort Gottes Ein und
 Wort iſt of — — — er Gottes Ein und Wort Die Welt mag
 iſer Wage — prii — — — ſen Die Welt mag iſer Wage
 prii — — — ſen iſt of —
 — — — er iſt of — — — er iſt iſer Gottes Ein und Wort Got —
 — — — tes Ein und Wort iſt of — — — Got — — — tes Ein und Wort

will mancher mancher meiner Finsalt la - sen la - - sen
er soll mich denn nicht irren nicht irren nicht ir - re machen
will mancher mancher meiner Finsalt la - sen la - - sen
er soll mich denn nicht irren nicht irren nicht ir - re machen ich glaube
mach mir Gott vorsetzt nicht was - ser
Bad mit Geist macht für mich so - - - - - lieg
sich mit dem heiligen Wasser Bad mit Geist macht für mich so - - - - - lieg
Happo // Recitat //

vor Gnadens Barm fließt noch den ich immer dan
mein Geist laß seinen Gott die dich umsonst nicht
trinken trinken es laßt dich ja das Wort das liest von seinem
süß daß Geistlich dich allein von Dürsten selten miß

Großherzoglich
hessische
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Duetum || Recitat || Aria || Recitat || Aria ||

Aufzeig' Herr Jesu deinen Geist der Welt und allen
 Kindern wie nahest du armen Menschen Kindern im Wort und
 Bind der Liebe süß, hilf daß sie in Liebe in sich setzen und
 deinen Bund in unserm Leben offen
 der Gnaden Bräutigam sei
 Mein Geist laß deinen Gott den innerm Mann sein
 der dich im Innern
 trüben
 wunden
 ab lebst dir ja das Wort das Licht von deinem
 süß daß Geist dich allein von Sünden befreien muß

Handwritten musical score for the hymn "Dieß ist unser Gott". The score is written on two staves. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a series of notes, with a double bar line after the first measure. The lyrics "Dieß ist unser Gott" are written below the notes. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature (C). The bass line is written in a series of notes, with a double bar line after the first measure. The lyrics "Dieß ist unser Gott" are written below the notes.

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1741.



Alto.

24

Diſtum // Recit. // aria // Recit. // aria // Recit. //

Das Gnadey Gern laubst noch, von jadamian han
 Mein Geiſt laß dainten Gott, dieſe dich mir ſonſt miß
 himlen
 wunden
 ab laßt dieſe der dacht, dieſe dich von dainten
 fuß dieſe Geiſt dieſe allein, den dainten ſelſten miß.

Dieſe
 da iſt ein gott

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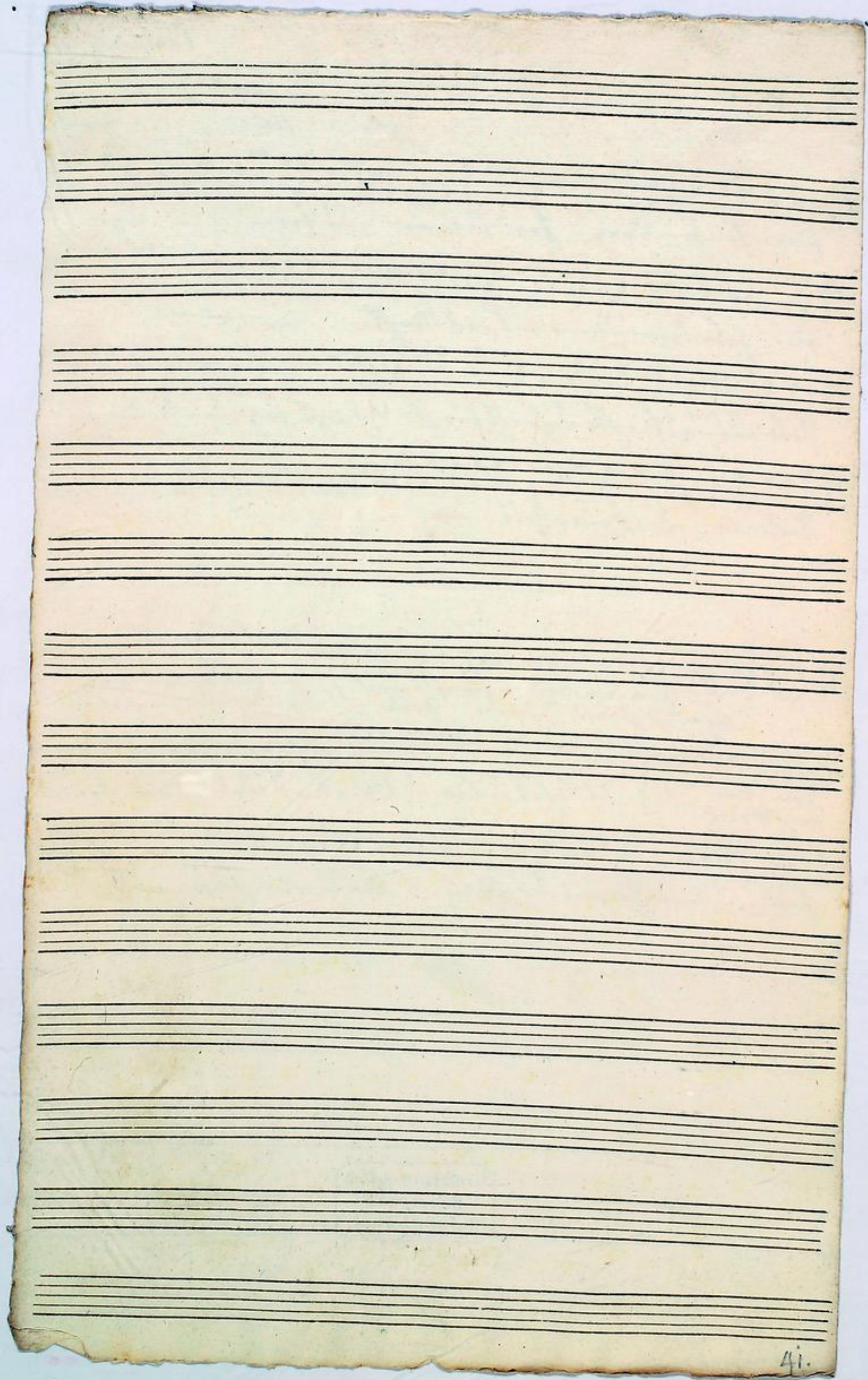
Tenore.

Donlagg 25

Gion In' fro - - - - - digen in stri - - - - - gränf
 einen so-fer Berg Jerusaleum In' fro - - - - - dige
 ein seht deine Thüre auf mit Macht
 seht auf und fürchte dich nicht fürchte dich nicht sage den Thoren Juda
 Diese - - - - - Da ist unser Gott - - - - -

8
 Der Gnaden Baum fließt aus der jedem man kan
 Mein Geist laß seinen Gott die Jesu sein laßt nicht
 trinten ab laßt dich ja das Wort das liest von seinem
 winten daß Geist ist die allein von Tünden solten nicht

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Basso.

26

Dieß — laßt mich Gott —

Die Welt ist auf uns steht wenn im Jofammel nicht und laßt wenn er zu uns

beruht so laßt sie sich gar wenig dran. Die das wohl schenkt

fragen man biß in und was fängt in an und wenn es dann die

Wahrheit spricht so glaubt sie nicht sein Wort. In die sie ein leeres

Tagen auf sich sieht. So laßt sie laß deine Prediger nicht so vor

gabeln sprechen

Gott ist was macht an- ihr Dunder — macht ihm

Bass — macht ihm Bass — — — — — kommt zu uns Gott ist was

macht an- ihr Dunder — — — — — macht ihm Bass — — —

— — — — — kommt zu uns — — — — — bringt Gna — — — — — bringt

Dar — — — — — geht ihm mir gebührt — — — — — gebührt — — — — — gebührt

— — — — — geht ihm mir gebührt — — — — — gebührt — — — — — gebührt

Gna — — — — — den fand deine Güte und Gna — — — — — den

Hand an - - Ich an - - Ich unsern Jammer Rand d. Fuß
- uns mit Fuß auf uns im Himmel uns mit Fuß auf uns im Him - mel

J. Capo || Recit || Aria || Recit ||

Das Gueden bannu fließt noch
Mein Geist laß seinen Gott
San jaremann
Sich so sein sonst
San bunt
nicht wunden
ab laßt dich ja das Wort
das liest von
seinem Fuß
daß Geist ist die allein
von
dinnen sehen muß

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