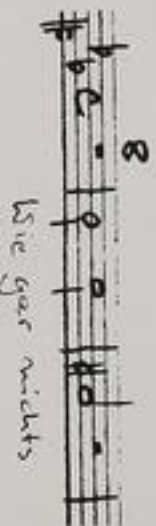


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 448/53

Wie gar nichts sind alle Menschen/die doch/a/Chalumeau./  
2 Hautb./2 Viol.Conc./Violino Conc./2 Violin/Viola/Fagotto.  
[durchgestrichen]/Canto/Alto/Tenore/Basso/e/Continuo./Dn.  
16.p.Tr./1740.



Autograph September 1740. 35 x 21 cm.

partitur: 8 Bl. Alte Zählung: Bogen 5-8.

17 St.: C,A,T,B(2x),vl solo,vl 1(2x),2,vla 1,2,vla,vlne,

bc,ob 1,2,Chalumeau.

1,1,1,1,1,1,2,2,2,1,1,1,2,2,1,1,1 Bl.

Alte Sign.: 173/49. Text: Johann Conrad Lichtenberge, 1740.

~~1. Sept. 1740. 32. Teil~~  
2. Die in your nicht sind alle Manuscripte die da sind

Nos 448/53

173.

1740, 53

49.

53

11

Partitur  
M: Sept: 1740. 32<sup>ter</sup> Teil

Sn. 18. p. Fr.

J. J. S. M. S. 1740

Handwritten musical score for the first system, featuring staves for Flauto, Clarinet, Horn, Violin, and Cello/Double Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*.

Handwritten musical score for the second system, continuing the composition. It includes staves for Flauto, Clarinet, Horn, Violin, and Cello/Double Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings like *pp*. The system concludes with the instruction *pp*.

Handwritten musical score on ten staves. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in German, with some words appearing in a cursive script above the notes. The lyrics include:

... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...

Handwritten musical score on ten staves. The notation includes various note values (minims, crotchets, quavers) and rests. The lyrics are written in German, with some words appearing in a cursive script above the notes. The lyrics include:

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 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...  
 ... und alle Menschen ...

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values and rests. The first staff begins with a clef and a key signature of one sharp (F#). The music is written in a single system. The lyrics are written in a cursive script below the staves. The first line of lyrics is "Ich will nicht". The second line is "ich will nicht". The third line is "ich will nicht". The fourth line is "ich will nicht". The fifth line is "ich will nicht". The sixth line is "ich will nicht". The seventh line is "ich will nicht". The eighth line is "ich will nicht". The ninth line is "ich will nicht". The tenth line is "ich will nicht".

Handwritten musical score on ten staves. The notation is in a historical style, featuring various note values and rests. The first staff begins with a clef and a key signature of one sharp (F#). The music is written in a single system. The lyrics are written in a cursive script below the staves. The first line of lyrics is "Ich will nicht". The second line is "ich will nicht". The third line is "ich will nicht". The fourth line is "ich will nicht". The fifth line is "ich will nicht". The sixth line is "ich will nicht". The seventh line is "ich will nicht". The eighth line is "ich will nicht". The ninth line is "ich will nicht". The tenth line is "ich will nicht".

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The key signature has one sharp (F#). The lyrics are written in German and are partially obscured by the musical notation. The lyrics include:

der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The key signature has one sharp (F#). The lyrics are written in German and are partially obscured by the musical notation. The lyrics include:

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 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud  
 der frome Dacke errotte auß der Fülle Gaud

Handwritten musical notation on five staves. The lyrics are: *Wahrlich, ich sage euch, wer auf diesen Berg kommt, der wird nicht müde werden, wenn er den Berg der Gerechtigkeit anblickt.*

Handwritten musical notation on five staves. The lyrics are: *Wer diesen Berg anblickt, der wird nicht müde werden, wenn er den Berg der Gerechtigkeit anblickt.*

Handwritten musical notation on five staves. The lyrics are: *Wer diesen Berg anblickt, der wird nicht müde werden, wenn er den Berg der Gerechtigkeit anblickt.*

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Handwritten musical notation on five staves. The lyrics are: *Wer diesen Berg anblickt, der wird nicht müde werden, wenn er den Berg der Gerechtigkeit anblickt.*



Handwritten musical score on five staves. The notation is in a historical style, featuring various note values and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across five staves. There are some handwritten annotations in German, including "Hilf mir" and "Hilf mir", written in a cursive script.

Handwritten musical score on five staves. The notation is in a historical style, featuring various note values and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across five staves. There are some handwritten annotations in German, including "Hilf mir" and "Hilf mir", written in a cursive script.

Handwritten musical score on five staves. The notation is in a historical style, featuring various note values and rests. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system across five staves. There are some handwritten annotations in German, including "Hilf mir" and "Hilf mir", written in a cursive script.



Handwritten musical score on five staves. The notation includes various rhythmic values and melodic lines. A *pianissimo* marking is visible in the second system.

Handwritten musical score on five staves. The notation includes various rhythmic values and melodic lines. A *pianissimo* marking is visible in the second system. The bottom staff contains the text *Im End der Welt*.

Handwritten musical score on five staves. The notation includes various rhythmic values and melodic lines. The bottom staff contains the text *Im End der Welt*.







Handwritten musical score on five systems of staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first system contains four staves, the second and third systems each contain three staves, and the fourth and fifth systems each contain two staves. The notation is dense and includes many accidentals and ligatures. The ink is dark brown on aged, slightly discolored paper.

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "In Gott müß ich in dem Himmel". The notation is in a historical style, likely from the 18th or 19th century.

*pizzicato*

*pianissimo*

In Gott müß ich in dem Himmel

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "In Gott müß ich in dem Himmel". The notation is in a historical style, likely from the 18th or 19th century.

*Allegro*

In Gott müß ich in dem Himmel

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "In Gott müß ich in dem Himmel". The notation is in a historical style, likely from the 18th or 19th century.

*Allegro*

In Gott müß ich in dem Himmel

Handwritten musical score on a single page, featuring multiple staves with notes and lyrics. The lyrics are in German and include the phrase "In Gott müß ich in dem Himmel". The notation is in a historical style, likely from the 18th or 19th century.

*Allegro*

In Gott müß ich in dem Himmel

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics in German. The notation includes various note values, rests, and bar lines. The lyrics are written in a cursive script, often with some corrections or additions in a later hand.

Key markings and lyrics include:

- Fug.* (Fugue) at the beginning of the first system.
- tutti.* (tutti) at the end of the first system.
- Fug.* (Fugue) at the beginning of the second system.
- tutti.* (tutti) at the end of the second system.
- Fug.* (Fugue) at the beginning of the third system.
- tutti.* (tutti) at the end of the third system.
- Fug.* (Fugue) at the beginning of the fourth system.
- tutti.* (tutti) at the end of the fourth system.

The manuscript is a page from a larger collection, as indicated by the page number '8' in the top right corner.

Handwritten musical score for the first system of a piece. It consists of ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are some handwritten annotations in German, including "in d. inf. f. r. s." and "Dieses Manuskript ist ein Geschenk der Stadt Darmstadt". The system ends with a double bar line and the word "Fug." written below the staff.

Handwritten musical score for the second system of a piece. It consists of ten staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. There are some handwritten annotations in German, including "in d. inf. f. r. s." and "Dieses Manuskript ist ein Geschenk der Stadt Darmstadt". The system ends with a double bar line and the word "Fug." written below the staff.

Handwritten musical score for the third system of a piece. It consists of four staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The system ends with a double bar line and the word "Fug." written below the staff.

*Gloria*

173  
49

9

Alle gas nicht sind alle Menschen  
in der s.

a.  
Chalumeau.

2 Hautb.

2 Viol: Con.

Violino Con.

2 Violin

Viola

~~Fagott.~~

Contr.

Alto

Tenore

Bass

Continuo.

Gr. 10. p. Fr.  
1740.

*Intimo.*

*Wie zu nichte*

*pp.*

*acomp. pp.*

*Diffic.*

*der hundert Lätzchen*

*coll. ar.*

This is a handwritten musical score on aged paper. It consists of ten staves of music. The first staff begins with the word 'Intimo.' in a decorative script. The second staff has the lyrics 'Wie zu nichte' written above it. The third staff is marked with 'pp.' (pianissimo). The fourth staff is marked with 'acomp. pp.' (accompaniment, pianissimo). The fifth staff is marked with 'Diffic.' (difficult). The sixth staff has the lyrics 'der hundert Lätzchen' written above it. The seventh staff is marked with 'coll. ar.' (collage arrangement). The music is written in a cursive, handwritten style with various musical notations including notes, rests, and accidentals. The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pianissimo*, *pp.*, *f.*, and *forte*. The score is written in a historical style, likely from the 18th or 19th century. The music is in a key with one sharp (F#) and a common time signature (C). The score is divided into sections by a double bar line and the word *Capo*. The lyrics "Mein Herz nicht mir bangt" are written below the staves. The page number 10 is visible in the top right corner.

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and dynamic markings. The notation includes various musical symbols such as clefs, key signatures (sharps), and time signatures. The score is written in a cursive, handwritten style.

Key markings and annotations include:

- Choral.* (written above the first staff)
- Fayot* (written above the second staff)
- Boys of Liep.* (written below the second staff)
- tutti* (written below several staves)
- Fay:* (written below several staves)
- Capo* (written above the third staff, indicating a change in key or position)

The score is organized into systems, with each system containing multiple staves. The notation is dense and detailed, typical of a handwritten musical manuscript.

Violino Solo.

*G. wau.*

np.

Mein Herz muß sein, voll.

pp.

low.

Sow.

John.

147

with

np.

Sow.

94.

پاکستان

Ans.

pp.

pp.

Mr.

Mr.

*Solu*

1705

21

其

tent.

Mr.

1034

volt;

Handwritten musical score on eight staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *mp.*, *sfz.*, and *pian.* are present. The piece concludes with the word *Fine* written in a large, decorative script.



Handwritten musical score for a piece titled "Häpö // Recitat". The score is written on 14 staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 9/8. The music is characterized by a mix of piano (p) and forte (f) dynamics, with some staves marked "pp" (pianissimo) and others "f" (forte). The notation includes various note values, rests, and slurs, indicating a complex melodic and harmonic structure. The piece concludes with a "pianissimo" marking on the final staff.

This image shows a handwritten musical score for a piece titled "Hallelujah" by J. Haydn. The score is written on ten staves, each with a treble and bass clef and a key signature of one sharp (F#). The music is characterized by complex, rapid passages, including many triplets and sixteenth-note runs. Dynamics such as *pp.* (pianissimo) and *pp.* (pianissimo) are marked throughout. The piece concludes with a double bar line and a repeat sign. The handwriting is in brown ink on aged paper.

Violino I.

14

Prism.

Who can write?

Feb.

142

PA.

pp.

2.

140.

五

120

Mr.

Ans.

107

Mr.

Ans.

Account.  
P. H. B.

Elstons Liebs

coll' air.

Michigan.

no.

Народ:

Ans.

pp.



Hi amigo

Capo. || Recitat.

*Allegro.*

*Meis. Hobg. p. pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*pp.*

*p.*

*f.*

*pp.*

*pp.*

*f.*

*lo. lo.*

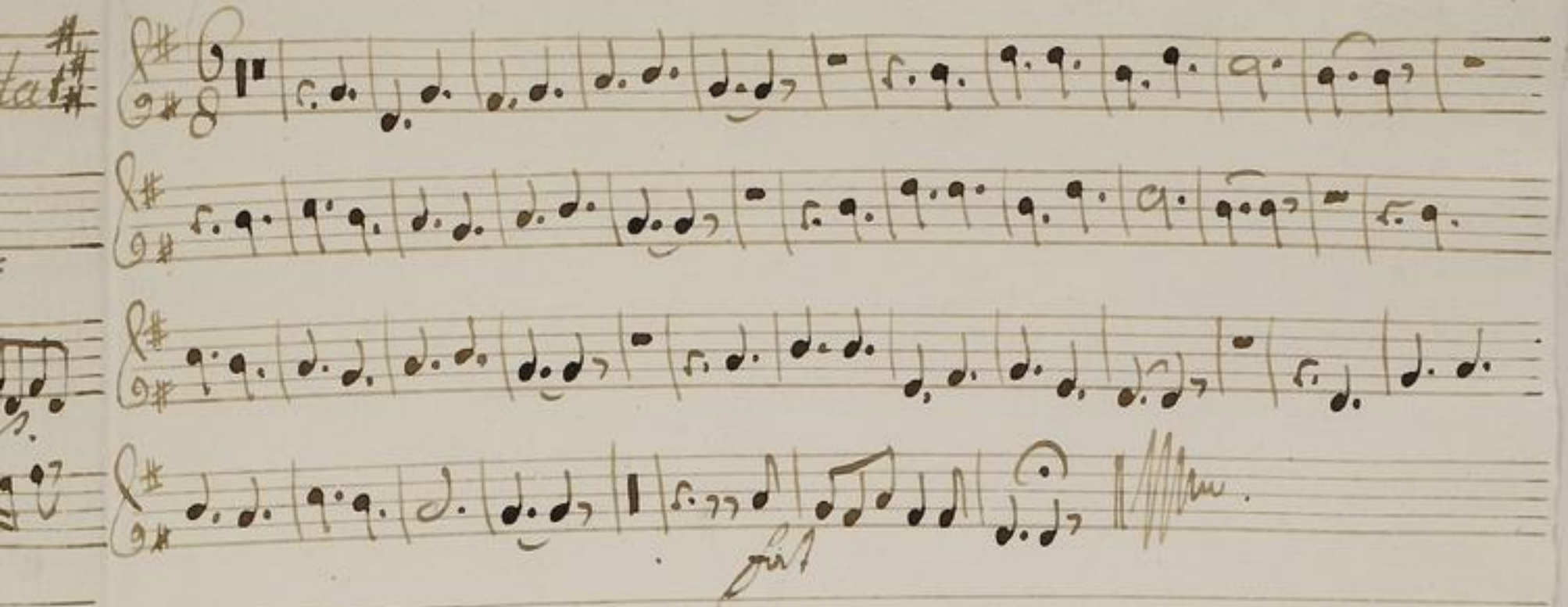
*pi an. s. f. m.*

*Allegro.*





[illegible]



Viola I.

18

*Es wird heilig!*

Capo //

# Viola .2

19

*Sehr stark tragend.*

*Faro*

# Viola.

20

*Ad.*  
*Wohin gar nicht.*  
*pp.*  
*fort.*  
*pp.* *pp.* *fort.*  
*pianiss.*  
*acc. viv.*  
*Difficil.*  
*der andre trübselig.*  
*coll' arco.*  
*pianissimo.* *pianiss.*  
*fort.* *pp.* *fort.* *pianissimo.* *fort.* *pp.*  
*Recital //*

*Allegro. Piano-forte.*

*Thos, Baby must mine* *pp. fort.*

*pianissimo.*

*pianiss.*

*pp.*

*Capell*

*Allegro.*

*8 80 Lute of L. r.*

# Violone

21

*Wie gar nicht*

*pp.*

*f.*

*pi. qu.*

*acc. rap.*

*Pizzicato.*

*auf dem Längl.*

*col' arco.*

*pianiss.*

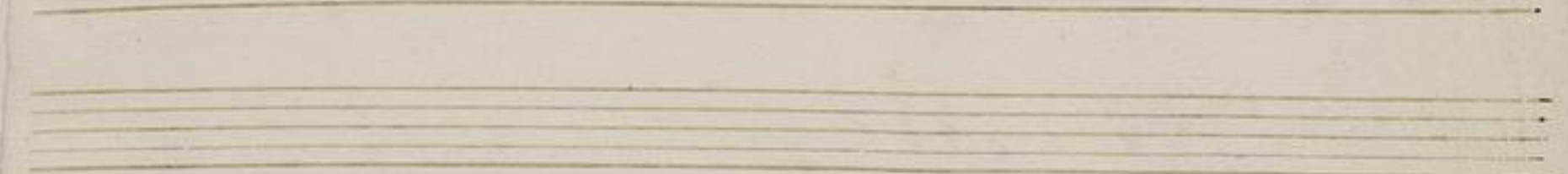
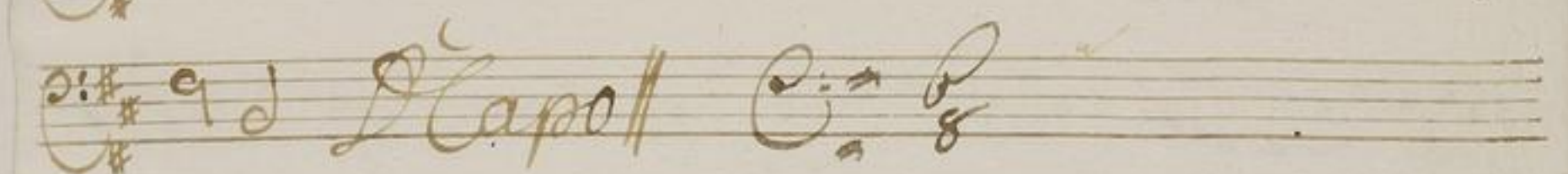
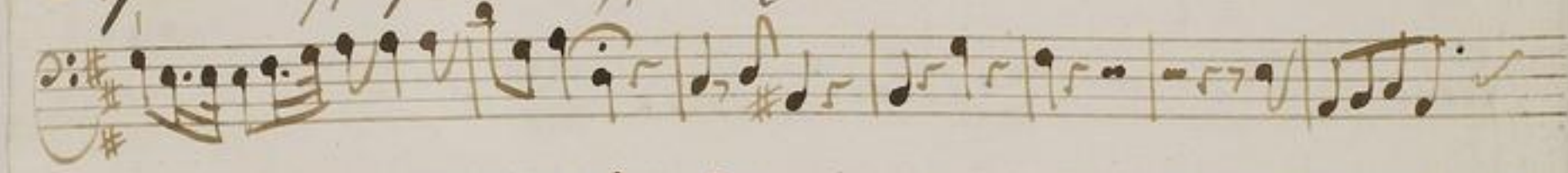
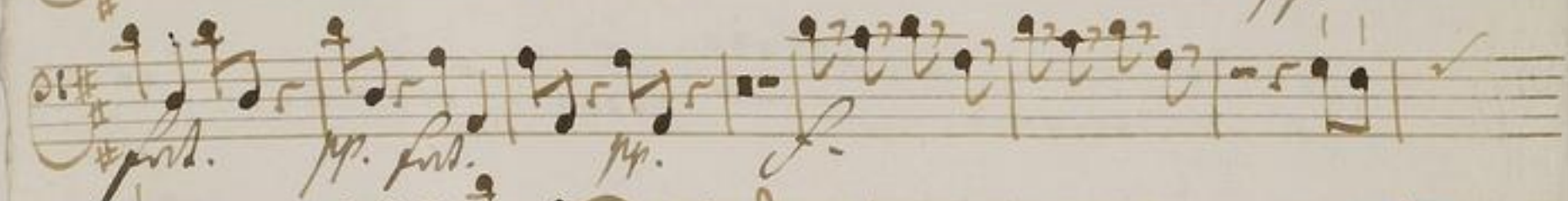
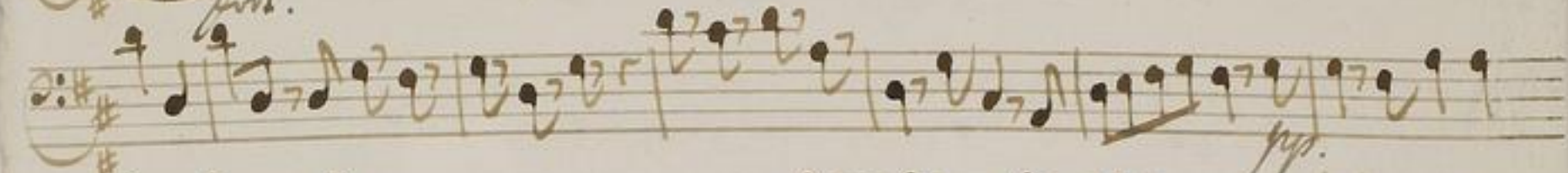
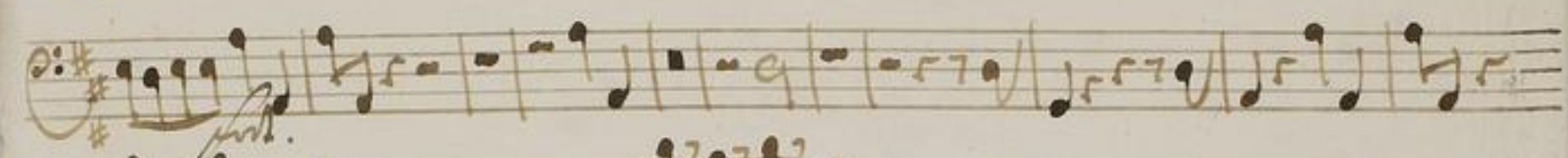
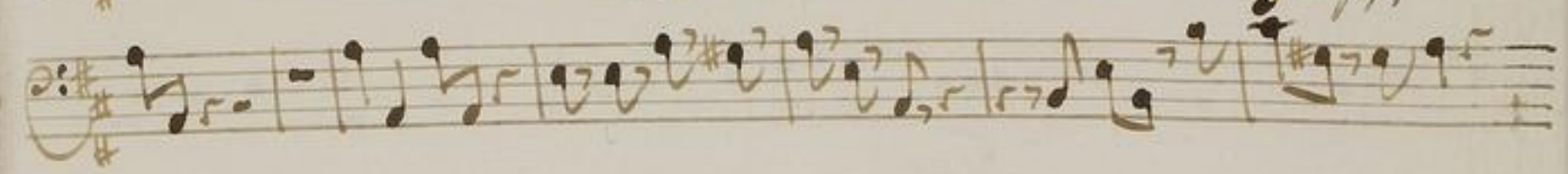
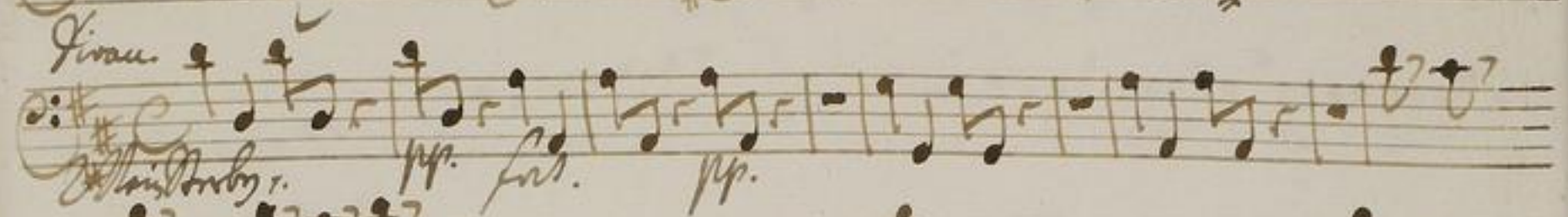
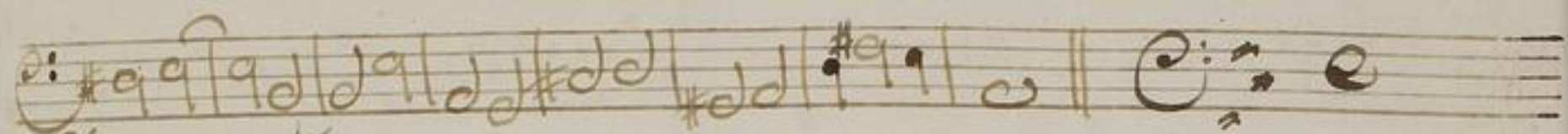
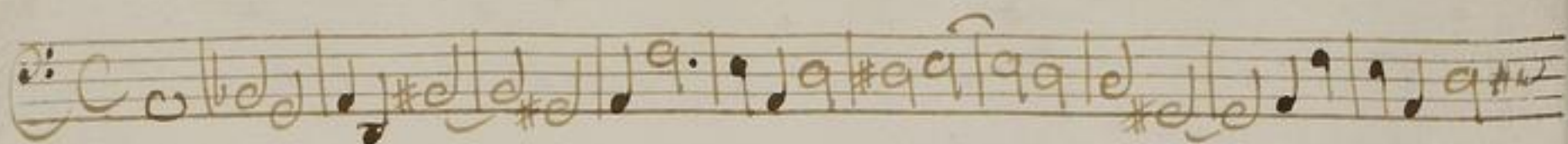
*pp.*

*f.*

*pianiss.*

*pp.*

*Capo*



Choral.

22

Handwritten musical score for a choral piece, page 22. The score is written on six staves, each beginning 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 word "Fay:" is written below the first four staves, and "tutti" is written below the second, third, fourth, and fifth staves. The score concludes with a double bar line and a final flourish on the sixth staff.

Hautebois. 1.

23

Handwritten musical score for "Der Wanderer" by Franz Schubert, Op. 10, No. 1. The score is in G major, 3/4 time, and consists of six staves. The first staff has the title "Der Wanderer" and the tempo "Allegretto". The music is in treble clef and features a mix of eighth and sixteenth notes, with some rests. The score includes dynamic markings such as "pp." and "f." and articulation marks like "acc." and "stacc.".

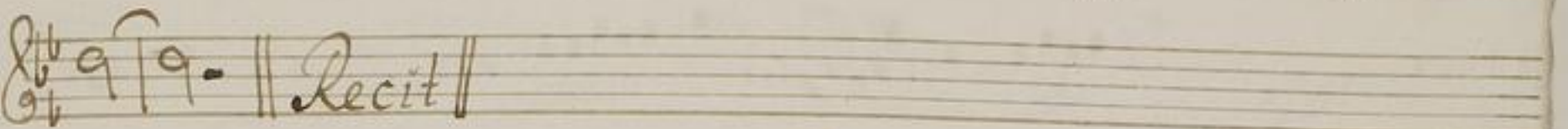
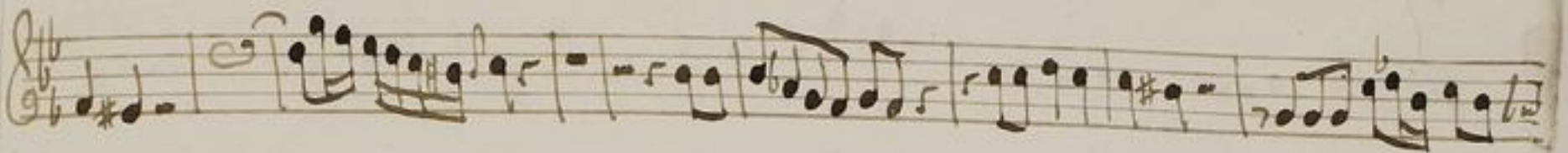
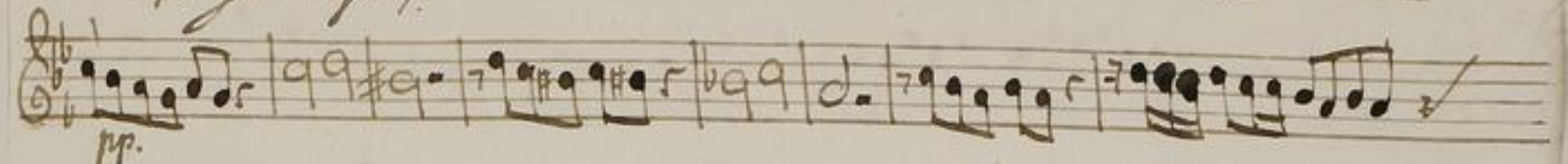
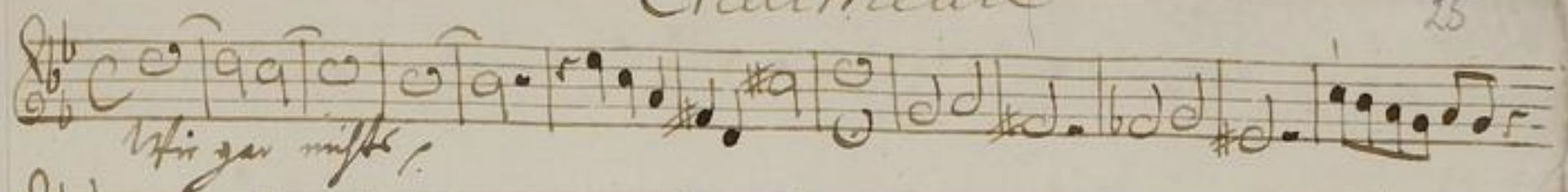
Accomp. // Aria fact. // Rev. // Aria //  
fac. fac. fac.

Choral



# Chalmeau

25



Happ.

Recitas // Aria //

Choral. Affettuoso



Canto.

Man.

vol. 26

Wie gar nicht — sind alle Menschen — mit gar  
nicht sind alle Menschen wie gar nicht sind alle Menschen wie doch so süßer so süßer  
Doch — weiß jemand jemand der da  
3. lebe und der Tod nicht so weiß jemand der da lebe und der Tod nicht  
so der seine Seele ~~errettet~~ <sup>errettet</sup> aus der Hölle fand der seine Seele  
rettet aus der Hölle fand Seele Seele. Recitativo

Recitallaria #8

Do laß ich hin zu Jesu Christ mein Arm ich  
ich anstehen ich flach im munde sein kein Mensch kann mich auf  
nehmen wenn Jesus Christus Gottes Sohn da wird die furcht dich auf  
sein mich führen zum ewigen Leben

Wie gar nicht — sind alle Menschen — mit gar nicht  
 nicht sind alle Menschen wie gar nicht nicht sind alle Menschen die doch so  
 süßer so süßer leben — — — — — Trola — — —  
 wo ist jemand jemand der da lobe und den soll nicht so  
 wo ist jemand — — — — — jemand der da lobe und den soll nicht so  
 der seine Seele errette und der sollen samt der seine Vor- le- re  
 rette der — — — — — und der sel- len samt Trola Trola

## Recitat // aria // Recitat // aria //

So laß ich hin zu Jesu' Geist mir Arm ich ins antworten  
 ich stelle ein und esse sein kein Mensch kan mich antworten,  
 dann Jesu' Geist mit Gottes Wort der wird die Himmel für auf ihm  
 mich führen zum ewigen Leben. Amen.

Tenore.

28

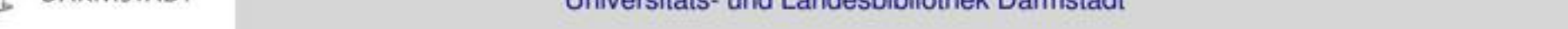
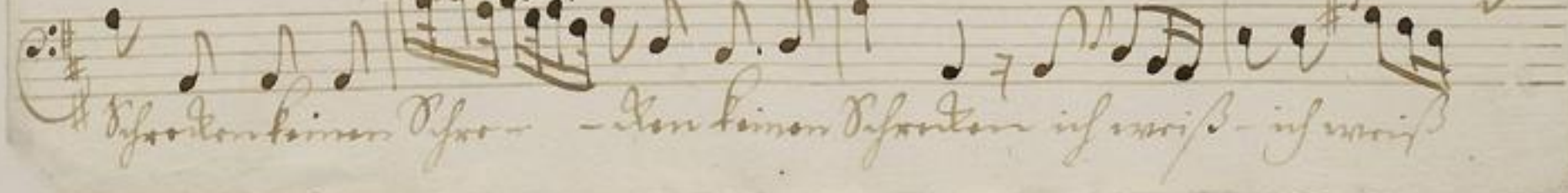
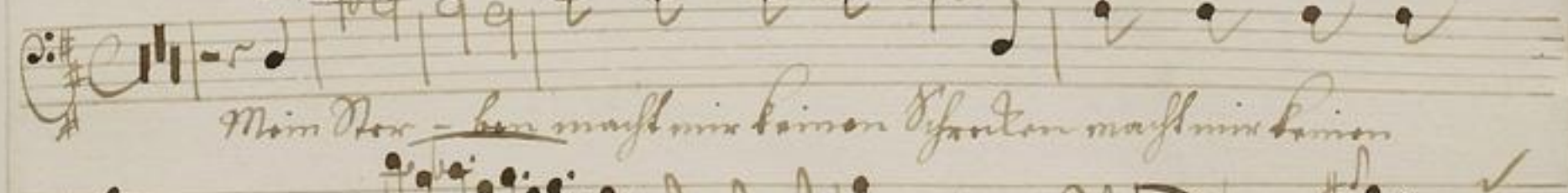
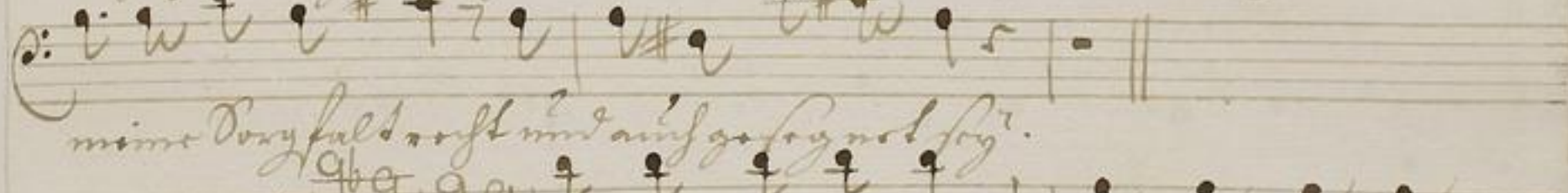
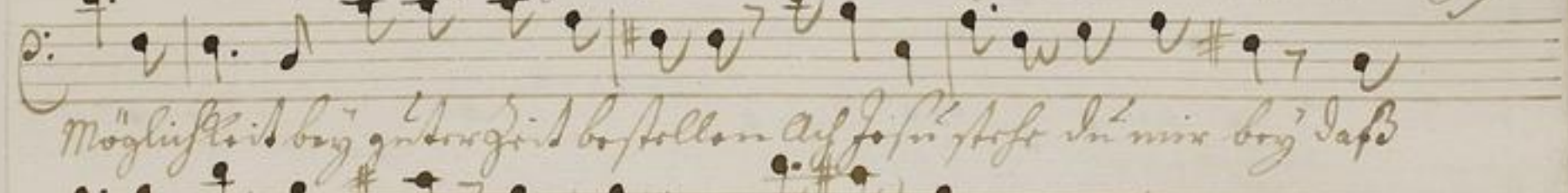
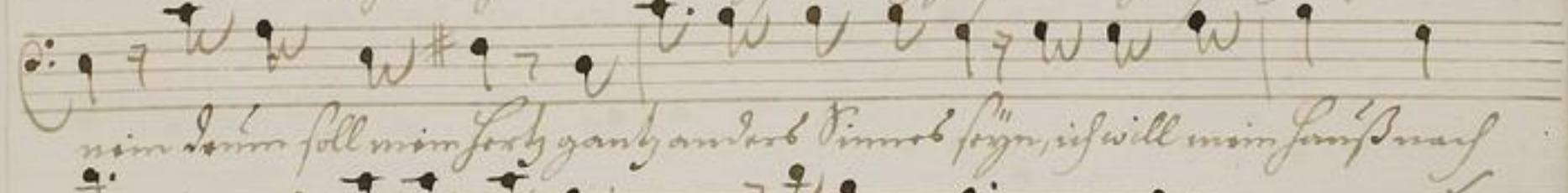
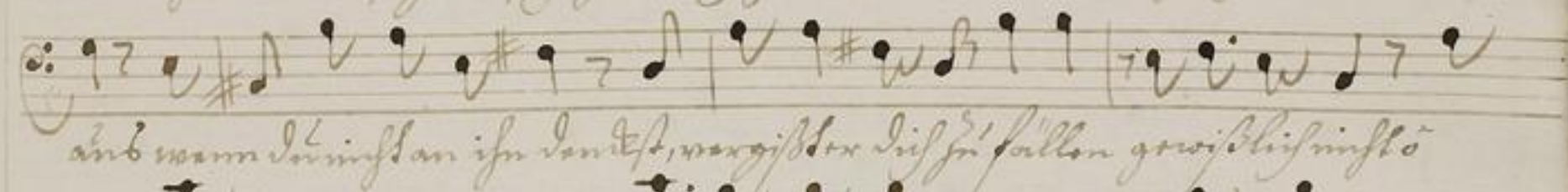
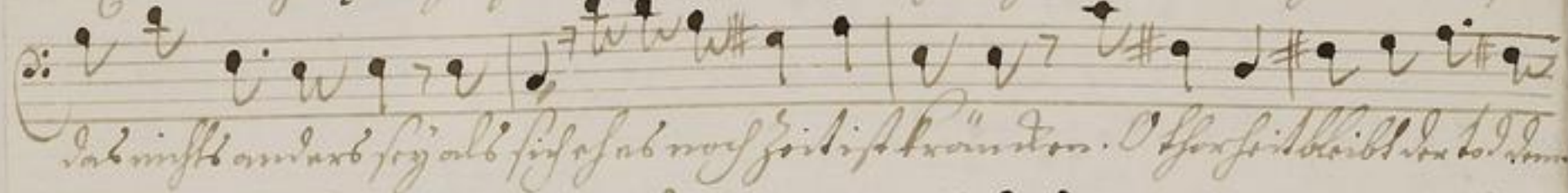
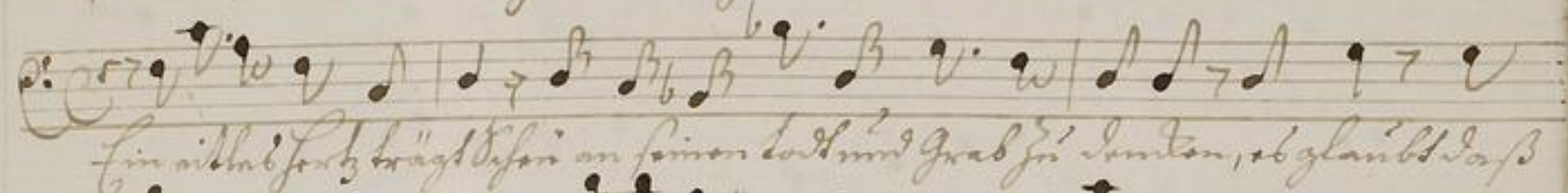
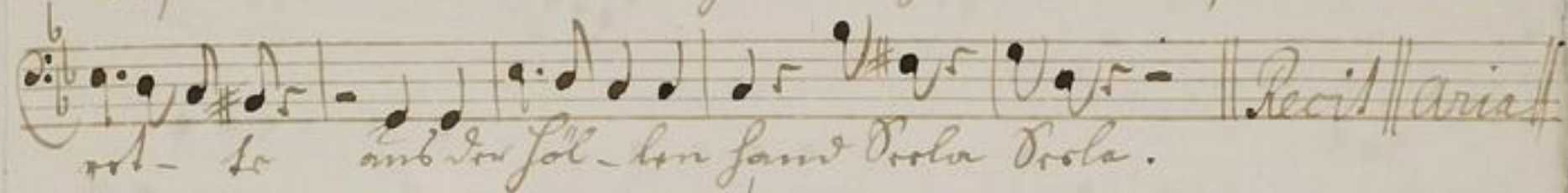
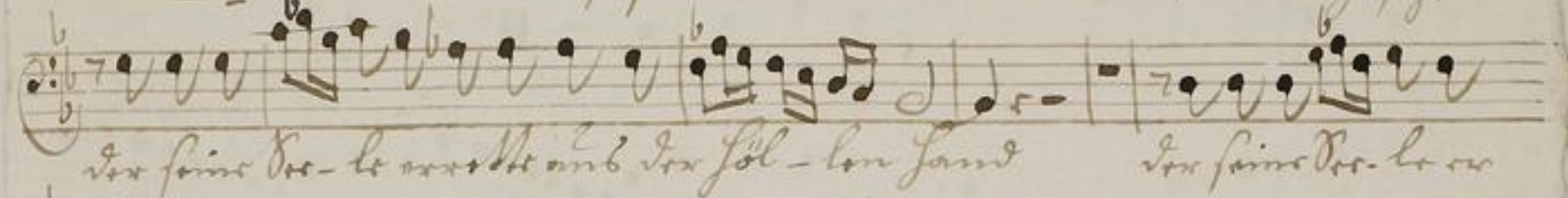
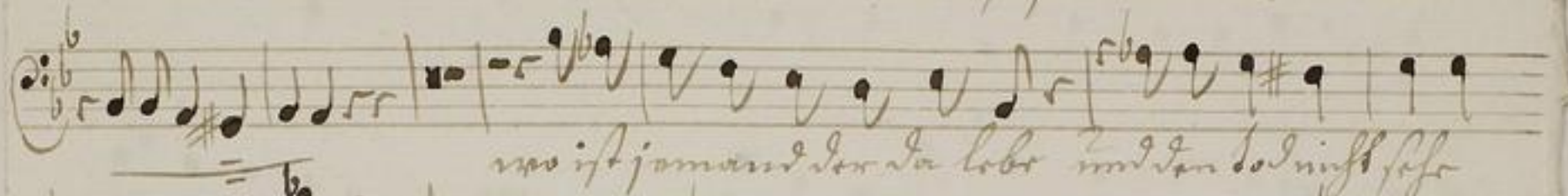
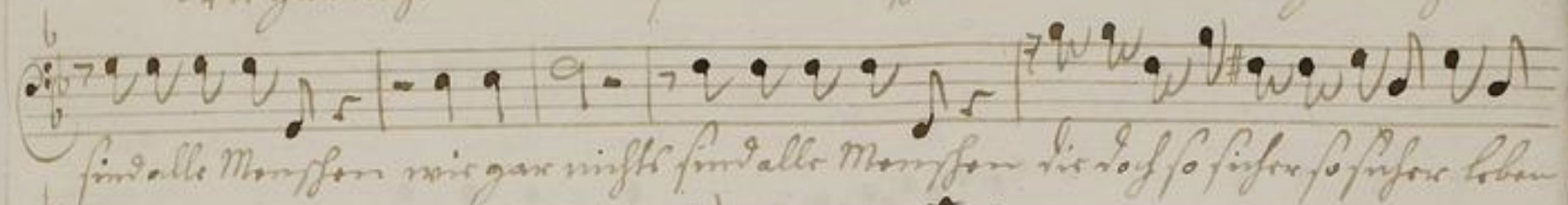
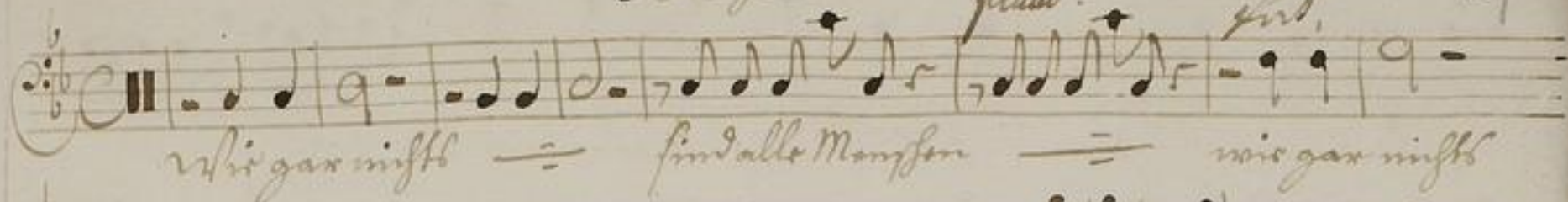
Wie gar nicht — sind alle Menschen / *piano.* — mit gar nicht  
sind alle Menschen wie gar nicht sind alle Menschen die doch so sicher so  
sicher leben — Da — weiß jemand der da  
lebt und den Tod nicht scheut weiß jemand — jemand der da  
lebt und den Tod nicht scheut der seine Seele erretete aus der Hölle Land  
der seine Seele erretete erretete aus der Hölle Land Da  
Da — Wie schnell ist's, sein Leben Ziel auf lange Zeit findend in  
Dieser Zeit das Jahr hat schon. Ein kleiner Kind magst offnem Lachen Spiel und  
kann das in die Hand sein Leib zu seinem Fall werden. Auf der blüht  
auf dem Tisch voran spielt mich doch täglich an durch Glauben und durch Gottes  
für ein neues Leben zu bereiten. Kommt dann das Leib und Seele werden  
so wird der Leib für sanft die Seele dort frohlich sein  
Gesamte täglich — täglich an mein Leben ist  
weiß mein Gott damit an mich ist weiß mein Gott damit an mich an

mich gesandt täglich — täglich an mein Kreuz ich weiß mein  
 Gott dankt an mich ich weiß mein Gott dankt an mich an mich  
 Kommt meine Zeit — so bin ich schon bereit — so  
 bin ich schon bereit — ich sterbe auf Jesu Tod und Lebe — den  
 ich sterbe auf Jesu Tod und Lebe — den der Tod kann Gott und mich  
 nicht frei — den Tod ist er mir nicht fürchterlich der Tod kann Gott  
 und mich nicht frei — den Tod ist er mir nicht fürchterlich

Capot

# Recitas / Aria //

So laß ich hin zu Jesu Geist mein Arm ist ausstrecken  
 ich stelle ein mich auf sein kein Mensch kann mich aufheben  
 zum Jesu Christi Gottes Sohn der wird die Himmel für mich sein  
 mich führen zum ewigen Leben



- was mir mein Gott mein Gott ich weiß was mir mein Gott - -  
 - was mir mein Gott was spricht mein Herr - bei mein Herr - bei  
 muß mir keinen Knecht - - - - - Kann keinen sprechen ich weiß  
 ich weiß was mir mein Gott mein Gott ich weiß was mir mein Gott mein Gott was  
 spricht ich weiß was mir mein Gott was spricht Jesu - Jesu -  
 dich dich dich was ich - - - - - Gott befehle mir - - ab mir mir - - ab  
 im mir - ab trau dich den Geist nicht zu in deine Hände  
 befragt - man mich an meinem Ende so spricht zu mir - net nicht  
 mir - net nicht mir - - net nicht *Capo!*  
 So laß ich dir zu Jesu Geist mein Arm ist in dir stehen  
 ich flach im d. arde sein kein Mensch kann mich antworten  
 Ich Jesu Geist Gottes Posa der wird die Himmel für mich sein  
 mich führen zum ew - gen Leben.

# Basso.

30

Wie gar mißt - sind alle Menschen - wie gar mißt  
sind alle Menschen wie gar mißt, sind alle Menschen die dich so süß so  
süßes Leben - Inula - so ist jemand da  
Lobs <sup>den Todt nicht scheu</sup> so ist jemand da Lobs mit dem Todt nicht so  
des Jambas - es alle auf 3 des sol - ten sein des Jambas - es  
nat - te ant des sollen Jambas Inula Inula. // Recita //

Aria // Recitat. // aria //

So fass ich zu Jesu Geist mein Arm ist angeschlossen  
ist schlafte mir mit auf sein Arm Menschen mich angeschlossen,  
Dann Jesus Christus Gottes Sohn, der wird die Himmelstür auf sein,  
mich fassen zum 2. 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. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 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2178. 2179. 2180. 2181. 2182. 2183. 2184. 2185. 2186. 2187. 2188. 2189.