

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 454/35

Wenn ihr nicht Zeichen und Wunder/a/2 Violin/Viola/Canto/
Alto/Tenore/Basso/e/Continuo./Dn.21.p.Tr./1746./ad/1737.



Wenn ihr nicht Zeichen

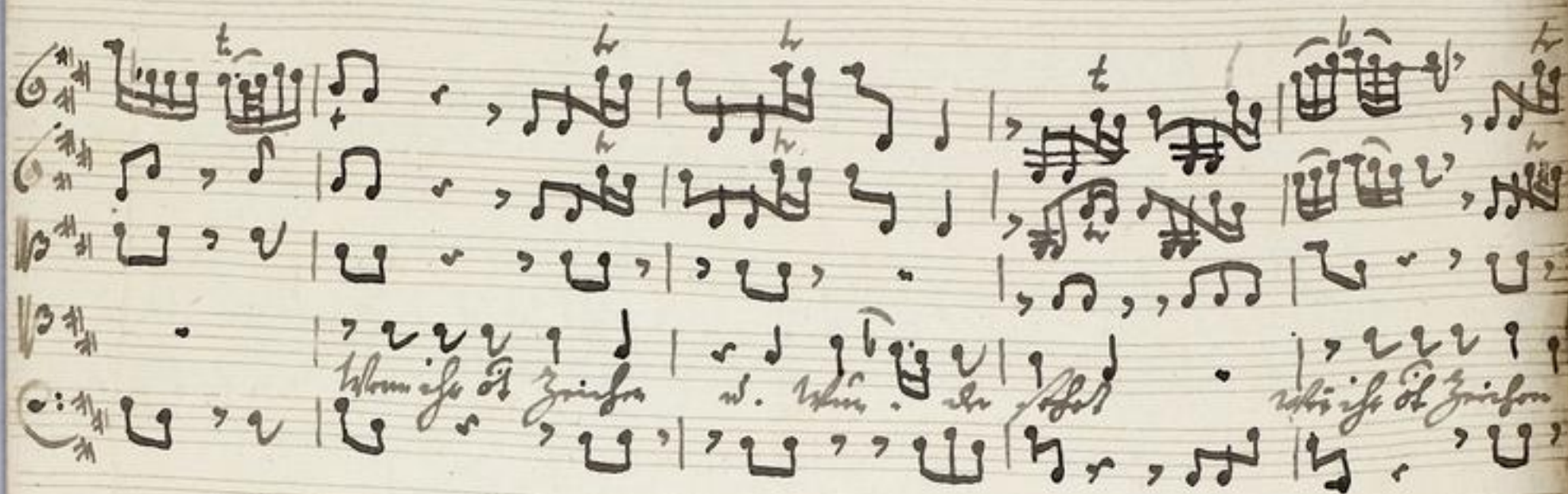
Autograph Oktober 1746. 36 x 23 cm.

partitur: 5 Bl. Alte Zählung: Bogen 6-8.

12 St.: C,A/C,A,T,B,vl 1(2x),2,vla,vlne(2x),bc.
1,1,1,1,1,1,2,1,1,1,1,2 Bl.

Alte Sign.: 170/56. Text: Johann Conrad Lichtenberg, 1737.

Die C/A-Stimme enthält Sätze der T-Stimme, die A-Stimme
Sätze der B-Stimme (spätere Umschriften).



Handwritten musical notation 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. A small, illegible handwritten note is visible in the upper right margin.

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Handwritten musical score on a single page, featuring four staves. The notation is in a historical style, likely 18th or 19th century. The lyrics are written in German. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff begins with a bass clef and a key signature of one sharp (F#). The third and fourth staves begin with a treble clef and a key signature of one sharp (F#). The lyrics are written in German, with some words in italics. The page is numbered '7' in the top right corner.

7

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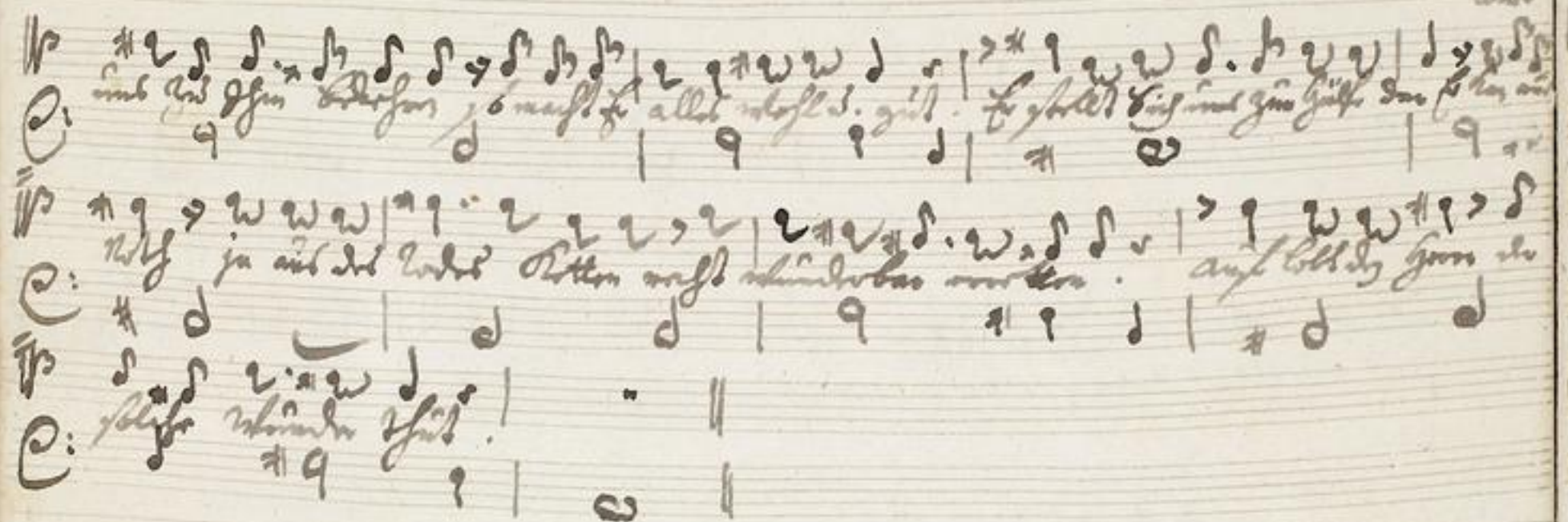
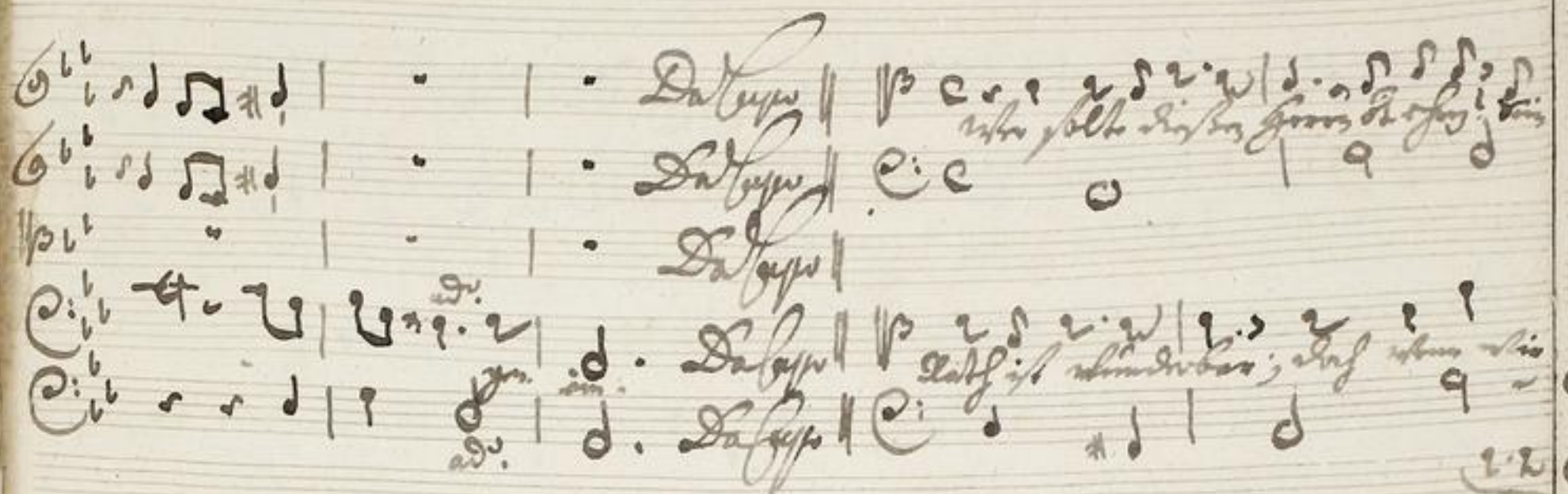
Das Kind
Das Kind
Das Kind
Das Kind

Handwritten musical score for the song "Der alte Bauer hat's geistlich gemacht". The score is written on five staves. The first four staves are for voices (Soprano, Alto, Tenor, Bass) and the fifth staff is for the lute (gitarre). The lyrics are written below the staves. The title "Der alte Bauer hat's geistlich gemacht" is written at the top. The lyrics are: "Der alte Bauer hat's geistlich gemacht / Er hat die alten Reime neu gemacht / Er hat die alten Reime neu gemacht / Er hat die alten Reime neu gemacht". The score is in G major (one sharp) and 4/4 time. The tempo is marked "Alte Reime". The lute part is marked "gitarre" and "marke".

Handwritten musical score for the hymn "Der Herr ist unser Schutz". The score is written on five staves. The first four staves contain musical notation for voices and instruments. The fifth staff contains the lyrics in German: "Der Herr ist unser Schutz". The notation is in a historical style, likely from the 17th or 18th century.

Handwritten musical score for the hymn "Gibts ein Haus, das nicht zerstört wird". The score is written on five staves. The first three staves contain vocal parts (Soprano, Alto, and Tenor/Bass) with lyrics written below them. The fourth and fifth staves contain instrumental parts, likely for lute or guitar, with the word "gitar" written at the end of the fifth staff. The notation is in a historical style, featuring various note values and clefs.

Handwritten musical score for the hymn "Die Welt ist mein Spielplatz" by Johann Sebastian Bach. The score is written on five staves. The first four staves contain musical notation with various notes, rests, and clefs. The fifth staff contains the lyrics "Alle - das ist mein Spielplatz" written in a cursive script. The manuscript is on aged, slightly yellowed paper.





Soli Deo Gloria

170.

56

Thun ist nicht Zinsow und
Hinder

a

2 Violin

Viola

Canto

Alto

Tenore

Basso

e

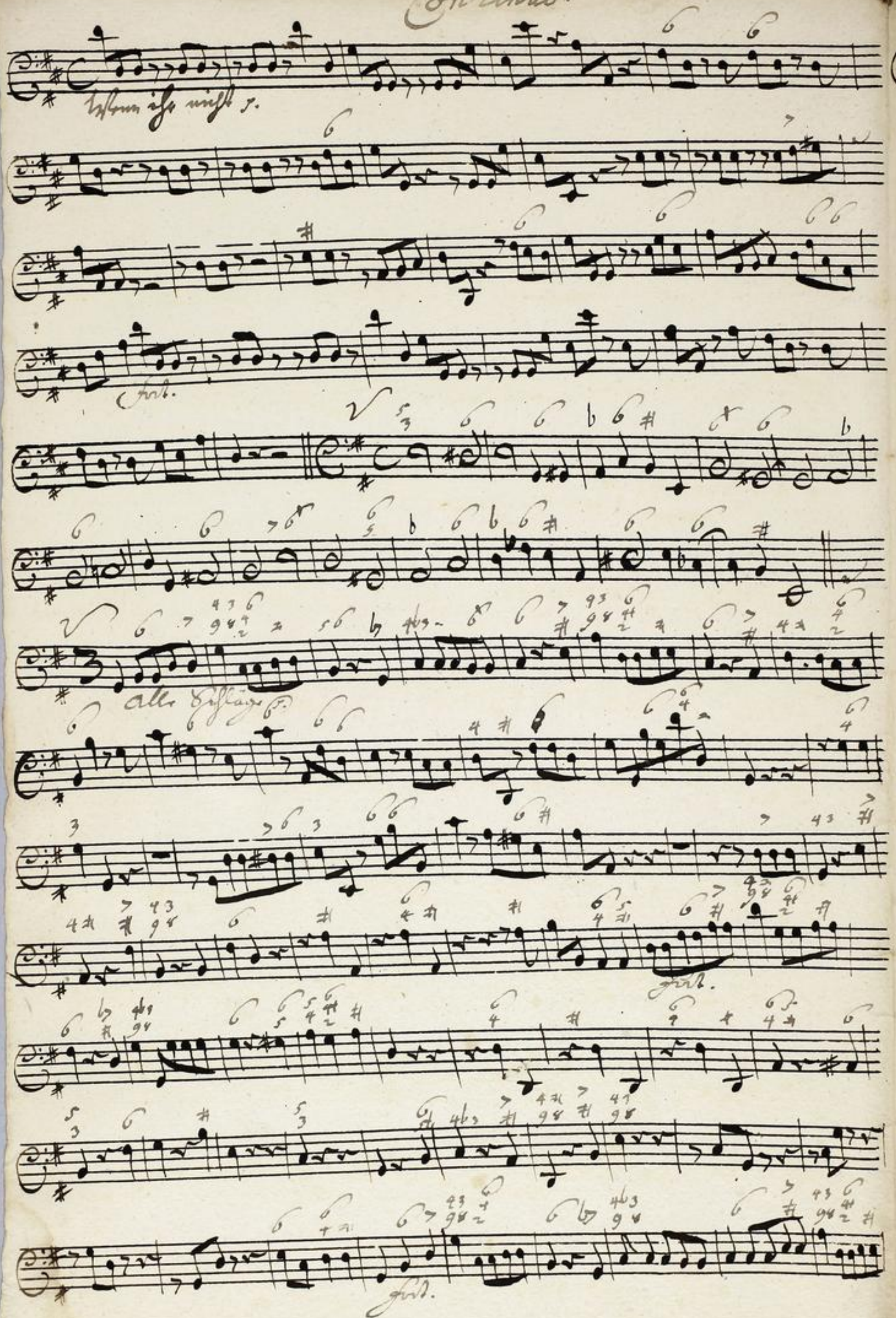
Continuo.

Dr. 21. p. Fr.
1746.

ad

1737.

Continuo.



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Key markings and annotations include:

- pp.* (pianissimo) at the beginning of the first staff.
- pp.* at the beginning of the second staff.
- pp.* at the beginning of the third staff.
- Choral.* at the beginning of the sixth staff.
- Unter dem Joch.* (Under the Yoke) written below the sixth staff.
- f.* (forte) and *f.* (forte) markings on the seventh and eighth staves.
- f.* (forte) at the end of the ninth staff.

The score concludes with a double bar line and a final flourish on the ninth staff. The bottom three staves are empty.

Am.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The lyrics are written below the staves: 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree', 'The Rose Tree'. The score includes various musical notations such as notes, rests, and accidentals. There are also handwritten annotations in the left margin, including 'And.' and 'piano.'.

A handwritten musical score on aged paper. The title 'Lecita' is written in a large, elegant cursive script at the top center. To the right of the title, the time signature '8/6' is written. The score consists of seven staves. The first staff is a vocal line, starting with a treble clef and a key signature of one sharp (F#). The remaining six staves are for piano accompaniment, each with a grand staff (treble and bass clefs). The piano part features complex, flowing arpeggiated patterns. Dynamic markings such as 'p.' (piano) and 'f' (forte) are written in cursive throughout the score. The handwriting is fluid and characteristic of 19th-century musical notation. The paper shows signs of age, including slight discoloration and some wear at the edges.



Violino 1.

tristemente

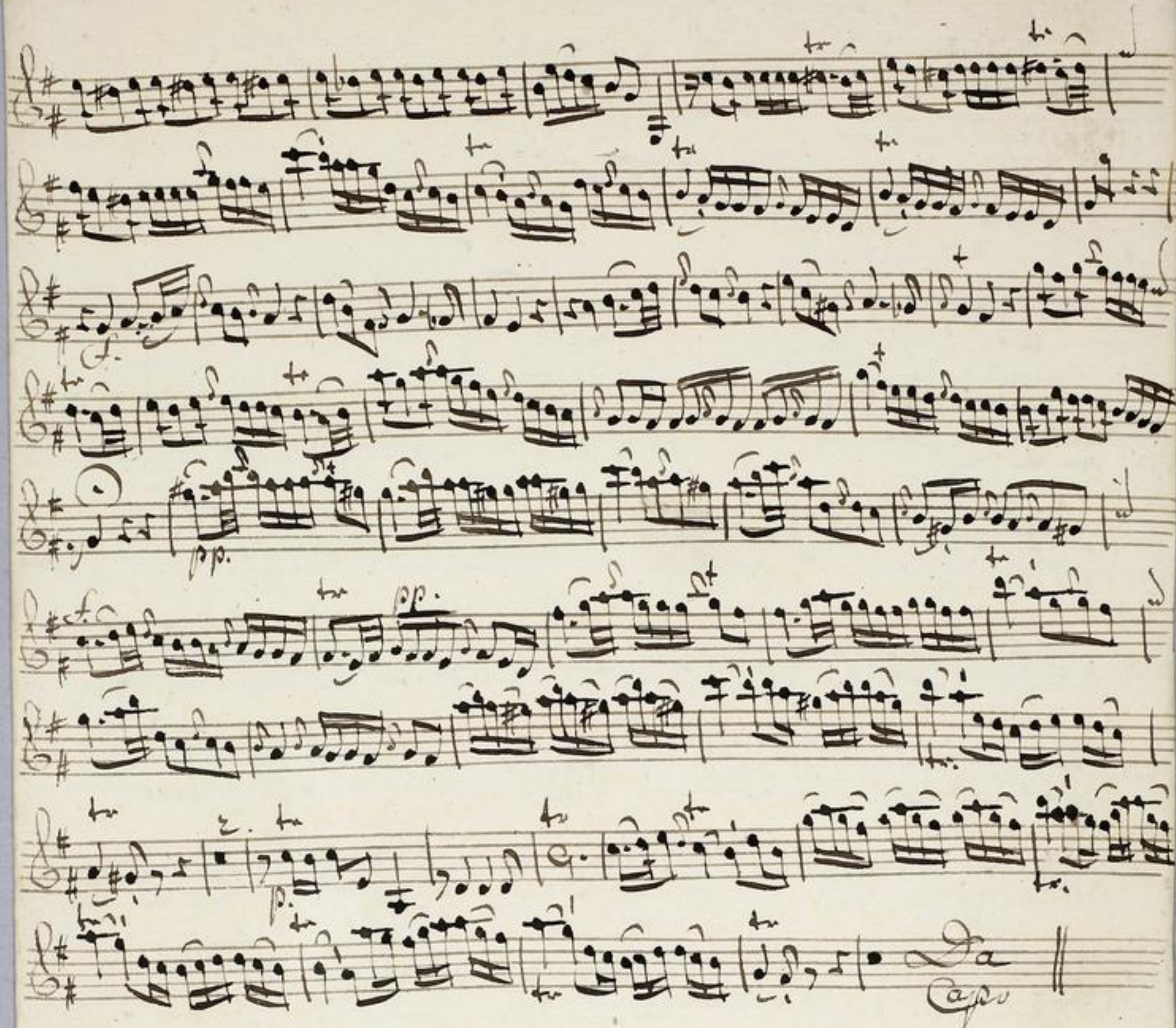


Récit: *à cet*

Aria.

all. & allegro





Recit. ||
Tacet.

6^{te} 5

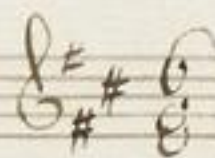
Volte.

Allegro.

Joseph Rautenbach

Handwritten musical score for a piece titled "Allegro." by Joseph Rautenbach. The score consists of 14 staves of music in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like "pp." and "p.". The music features a mix of eighth and sixteenth notes, often beamed together, and rests. The piece concludes with a double bar line on the 14th staff.

Recit ||
Tacet.





Violino. 2.

Handwritten musical score for Violino 2, featuring multiple staves of music with various annotations and performance markings.

Key markings and annotations include:

- all. sfz.* (allargando, sforzando)
- p.* (piano)
- pp.* (pianissimo)
- Recitativo* (Recitative)
- Capo Recitativo* (Capo Recitative)

The score is written in G major (one sharp) and 3/4 time. It includes various musical notations such as notes, rests, and dynamic markings.

A handwritten musical score on aged paper, featuring ten staves. The first nine staves contain a complex, fast-paced melody with many accidentals and dynamic markings such as *pp.*, *p.*, *fort.*, and *ff.*. The tenth staff is a double bar line, followed by the word "Harp" and "Recital" in large, stylized script. Below this, the score continues with several staves of music, including a section marked "Choral" and another marked "Under Ground". The notation includes various note values, rests, and dynamic markings, all written in ink. The paper shows signs of age, with some staining and wear.

Allu.

And. rit. anst. *pp.* *F.* *p.* *fort.*

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

Choral. *And. rit. anst.* *p.* *fort.* *p.* *fort.*

p. *fort.* *p.* *fort.* *p.* *fort.*

fort.

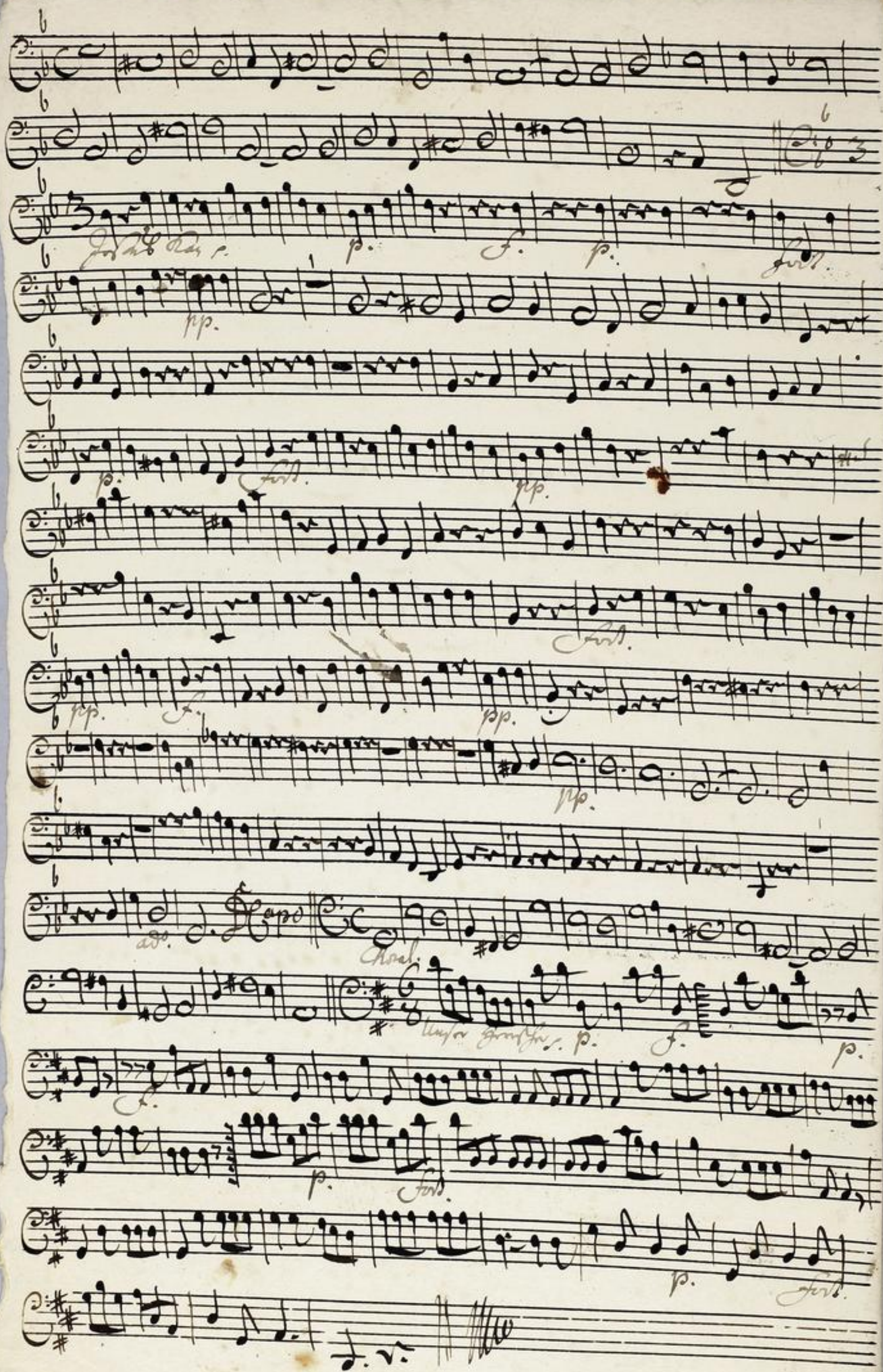
Violone.

Handwritten musical score for Violone, featuring 18 staves of music. 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 and performance instructions include:

- Wohl ist nicht.* (written below the first staff)
- sub.* (written below the third staff)
- all. allegro* (written below the sixth staff)
- sub.* (written below the eighth staff)
- sub.* (written below the tenth staff)
- sub.* (written below the twelfth staff)
- sub.* (written below the fourteenth staff)
- sub.* (written below the sixteenth staff)
- sub.* (written below the eighteenth staff)

The score concludes with the word *Capo* and a double bar line.



Violine.

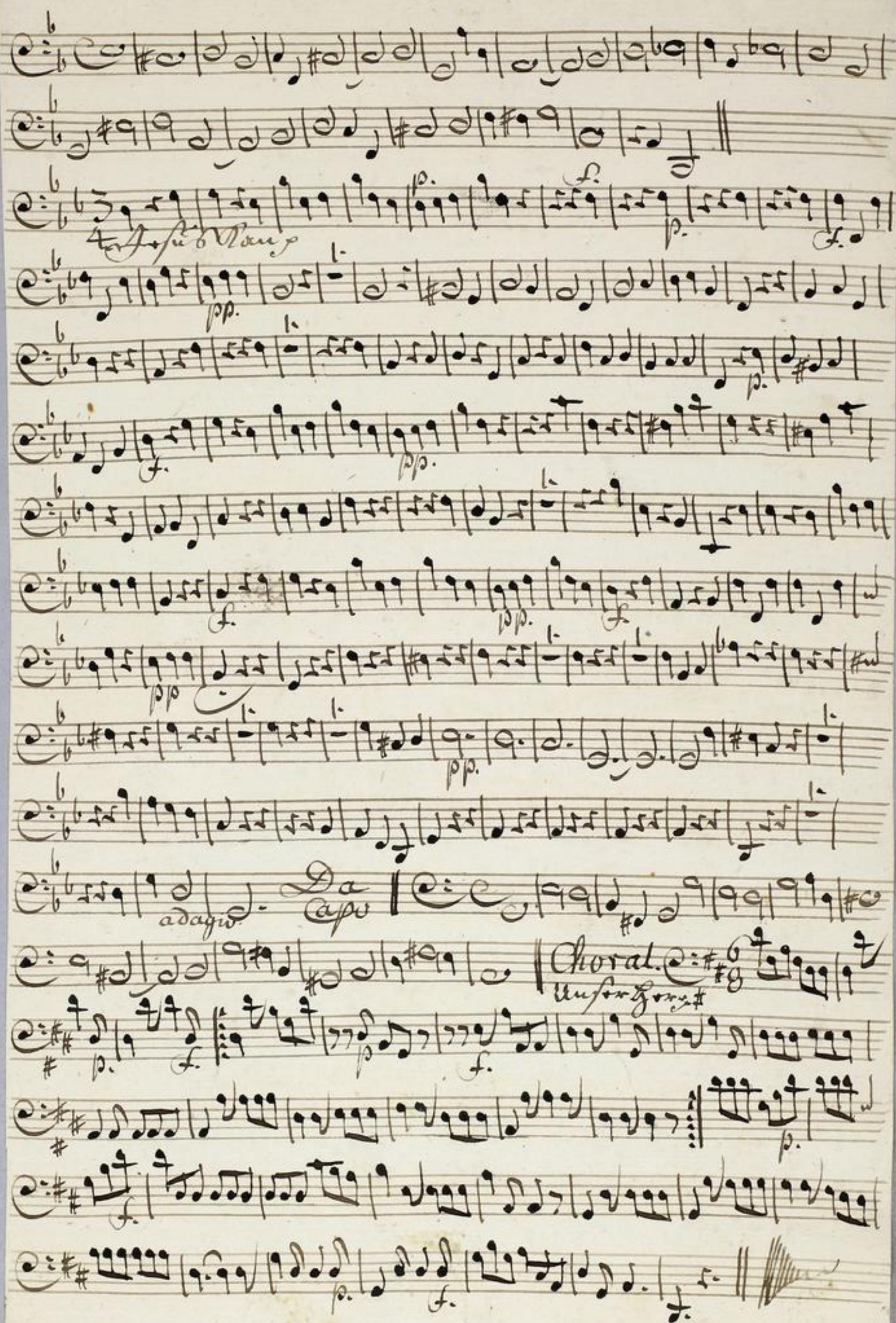
1. rum. ifr. uist f.

dis

all. b. flägr

p.

Da Capo



Canto.

Dictum
tacet

Der große Gott hat mancher Winter, der halt sein Noth in Dörfern off ge-

han. Noth werden wenig Herzen münder des großen Winters Hand im Glauben tief ge-

bringt zu Ensen. Erst jemand Ennig in Ennsast an n. wird an solches Noth gerissen

so sendt der schiffliche Verstand daß alles ist von unsers geist gesessen. Dem Mensch will

da die Hand des Hölsten gesen.

14.

Alle Dista-

ge alle son

derbare Wege sind im Jng von Gott

der Hand Alle Dista-

ge alle son

derbare Wege sind im

Jng von Gott

der von Gottes Hand.

lassen wir unwillig lie-

ten lassen wir unwillig lie-

ten wir so muß der Herr bey frei-

ten seinen Willen - der

tröst- bekant las- sen wir unwillig lie-

ten wir so muß der Herr bey

frei

ten seinen Willen des tröstbekant.

Recit || Aria || Recit ||

Unser Herrscher Unser König unser aller höchster Gott
fürstlich ist dein großer Name weil er wunder thaten that
loblich auf n. auf von fern von der feld an die Borne

Alto

Unser Herrscher unser König unser aller höchster Gott
 herrlich ist dem großen Namen weil er immer haben soll loblich
 namentlich ansonsten von der Erde bis an die Berge.

Canto.

5.
 Wenn ihr St. zeugen und wenn ihr St. zeugen
 und wenn ihr St. zeugen so glaubt ihr St. so glaubt ihr St. wenn ihr nicht
 zeugt und wenn ihr St. so glaubt = St. = St. wenn ihr nicht.

Recit. Aria. Cant.

Recit.
 Wer solte nicht den St. sehen? Einmal ist wunderbar. Vor
 wenn wir aus zu ihm kommen, so macht es alles was wir gut.
 Stell dich aus zu ihm dar, so kann aus allem Noth, ja aus der
 Erde Erde nicht wunderbar werden. Auf! Lobt den Herrn, der

Choral

Selig Wunder Jesu

Alto.

|| *Dittum fac.* || *Recit fac.* || *Aria fac.* ||

Recit. *Der Herr thut noch viel allzeit große Thaten, jedoch
unserm Vorwitz nicht. Sein Regiment in allen Dingen ist
ist ganz anders, als wir uns denken. Sein Allmacht ist nicht zu
bar, es wird nicht Eagen, Jahr u. Zeit. Was ist sein Quadrat
der? Wer kennt sein Reich der Herrlichkeit? Nicht es ein
Gott zu viel zu zinsen, wie wunderbar ist oh sein Gut an
Menschkinder. Erkennt man sein Bewußt, wie herrlich wir
nicht das höchste Gut zu mindern*

15. *Aria*
Allegro
Ja = sub lan aus Bo = stz sagen, aus Bo = stz
sagen Gut = ma = stz Gut = ma = stz, soll = das
nicht ein Wunder, soll das nicht ein Wunder = der stz!

8. 

It = sel ten aus Bo = zigt, aus Boz zu Bais, gut = b
ma = zu
vol = lab of ein Wunder
vol lab = mist ein Wunder = = der geyen
Eindes Gro = be funder = = = = = gey, rind
Eindes Gro = be funder = = = = = gey tra = ge zu = ur
E = der, Gro = = = = = der auf = by him und fergz auf = by
Gim = und der = ge, auf = by him und Gro = = = = =
adagio
Da Capo Recitativ
= gen ein.

Choral 

1.
{ Unser Herr ist ein solches
Gott ist ein gro = der Herr
unser aller Gottes gutt, Loblied auf und
wird ein Wunder Gottes hat
aus dem Himmel von der Erde bis an die Himmel.

Tenore

Wenn ihr nicht zinsen müßtet - Der setzt wenn ihr nicht zinsen müßtet - Der
 setzt so glaubet ihr nicht so - wenn ihr nicht zinsen müßtet - Wunder setzt so glän-
 - bet ihr nicht

Recit. Aria. Recit. Aria

Was sollte diesen Herren nicht sein Rath, wunderbare, daß wir
 und zu ihm bekehren so muß er alles weiß und gut. Er stellt sich mit zür Güte
 der er kan und aller Noth ja und das todt Leben nicht wunderbar sein.
 Am lobt den Herren der selige Wunder ist.

Unser Herrscher unser König unser aller höchster Güte
 herrlich ist dem großen Namen weil er wunder thut loblich
 was und auf von frucht von der lieb an die Noth

Basso.

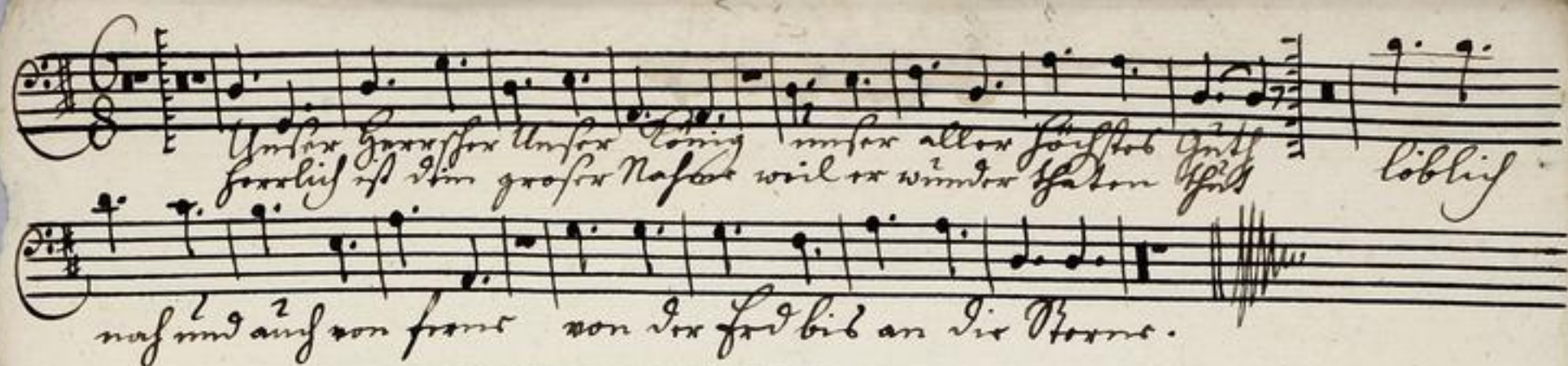
Dictum Recit Aria

Der Herr Gott noch wie alzeit große Taten that
 unser Vorwilt nicht. Dein Regiment in allen Dingen ist ganz erstaunlich
 nicht. Dein Allmacht ist nicht zu rühmen. So viel Tage Jahr in Zeiten. Was soll
 Quaden nicht dar. was hat dein Tug der Herrlichkeit? Du bist ein Herr zu
 rühmen ist nicht dein Herr an Menschen Tugenden. So viel man dein Tug
 nicht das schwache Exempel zu rühmen.
 Je - sū kan and bösen Taten and - Güte machen - soll das
 nicht im Wunder soll das im Wunder - der sein. Je - sū kan and bösen Taten and -
 Güte machen - soll das nicht im Wunder soll das nicht im Wunder - der sein.
 Einmal Tadel für die Tugenden - von einem Tadel für die Tugenden -
 von tragen seiner Tugenden - von ersten Himmel Tugenden -
 ersten Himmel Tugenden - von im

Recit

J. Hapoll

6
8



 Unser Herrscher unser König unser aller höchster Gott
 der ist im großen Rausch weil er winter haben will
 lieblich
 nahm auf von fern von der Seid bis an die Thore.