

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 432/12

Der Herr wird seinem Volck/Krafft geben/a/2 Violin/Viol/  
Canto/Alto/Tenore/Basso/e/Continuo./Fer.3.Pasch/1724.

Der Herr, der Herr wird

Autograph April 1724. 35 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

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

Alte Sign.: 157/12.

Text: Johann Conrad Lichtenberg, 1724.

xerografie d. gedr. Textes : 2003 A OSIS S. 77 ff.

Fr. 3. Part.

G. W. E. N. N. 1724.

~~1) Mein Herz ist ein süßes Kind~~  
 2) Das Herz ist ein süßes Kind

Nom 432 / 12

157.

12.

fall: (25/n.)

Partitur  
 10. Aufzug. 1724.



The first system of the manuscript contains seven staves. The top staff is a vocal line with a treble clef and a key signature of one flat. It is followed by four instrumental staves, each with a different clef (soprano, alto, tenor, and bass) and a key signature of one flat. The music consists of rhythmic patterns of eighth and sixteenth notes.

The second system of the manuscript contains seven staves. The vocal line has the following lyrics: "der Herr einm Holt Krafft gebt uns". The instrumental staves continue with rhythmic accompaniment. The lyrics are written in a cursive hand below the vocal staff.

The third system of the manuscript contains seven staves. The vocal line has the following lyrics: "einm Holt Krafft gebt der Herr der Herr einm Holt Krafft". The instrumental staves continue with rhythmic accompaniment. The lyrics are written in a cursive hand below the vocal staff.

Handwritten musical score, first system. It consists of five staves. The top staff is a vocal line with lyrics: "non estis in gloria". The second staff is a vocal line with lyrics: "non estis in gloria". The third staff is a vocal line with lyrics: "non estis in gloria". The fourth staff is a vocal line with lyrics: "non estis in gloria". The fifth staff is a vocal line with lyrics: "non estis in gloria".

Handwritten musical score, second system. It consists of five staves. The top staff is a vocal line with lyrics: "non estis in gloria". The second staff is a vocal line with lyrics: "non estis in gloria". The third staff is a vocal line with lyrics: "non estis in gloria". The fourth staff is a vocal line with lyrics: "non estis in gloria". The fifth staff is a vocal line with lyrics: "non estis in gloria".

Handwritten musical score, third system. It consists of five staves. The top staff is a vocal line with lyrics: "non estis in gloria". The second staff is a vocal line with lyrics: "non estis in gloria". The third staff is a vocal line with lyrics: "non estis in gloria". The fourth staff is a vocal line with lyrics: "non estis in gloria". The fifth staff is a vocal line with lyrics: "non estis in gloria".

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Handwritten musical score for the second system, including vocal lines with lyrics and instrumental accompaniment. The lyrics are written in a cursive script below the notes.

Handwritten musical score for the third system, with lyrics in German and musical notation. The lyrics are written in a cursive script below the notes.

Handwritten musical score for the fourth system, showing the continuation of the musical piece. The notation includes various rhythmic values and clefs.

Handwritten musical score on a single system, featuring four staves. The notation includes treble and bass clefs, a common time signature, and various rhythmic values. The music is written in a historical style with some ligatures.

Handwritten musical score on a single system, featuring four staves. The notation includes treble and bass clefs, a common time signature, and various rhythmic values. The music is written in a historical style with some ligatures. The lyrics "Gott, meine Güte, Gott in meine Gottes mit der mich mich" are written below the vocal line.

Handwritten musical score on a single system, featuring four staves. The notation includes treble and bass clefs, a common time signature, and various rhythmic values. The music is written in a historical style with some ligatures. The lyrics "Gott, meine Güte, Gott in meine Gottes mit der mich mich" are written below the vocal line.

Handwritten musical score on a single system, featuring four staves. The notation includes treble and bass clefs, a common time signature, and various rhythmic values. The music is written in a historical style with some ligatures. The lyrics "Gott, meine Güte, Gott in meine Gottes mit der mich mich" are written below the vocal line.

*And.*

*Spring mir meine Sorgen*

*Hier allein durch Christi Tode*

*mir allein durch Christi Tode*

*den mein Gott in Jesu*

*Wahr die Gott*

*Gott gelobet sey die Gott*

*Adagio*

*Christus der Heil der Welt*

*Gott der Heil der Welt*

*Das ist die alte goldne Regel*

*Die Liebe zu Gott und dem Nächsten*

Handwritten musical score, first system. It consists of four staves. The top two staves are for a melodic instrument, and the bottom two are for a keyboard instrument. Dynamics include *p. pp.*, *f.*, and *p. pp.*. The notation is in a historical style with various note values and rests.

Handwritten musical score, second system. It consists of four staves. Dynamics include *p. pp.*, *f.*, *p. pp.*, *f.*, and *p. pp.*. The notation continues with various note values and rests.

Handwritten musical score, third system. It consists of four staves. Dynamics include *f.*, *p. pp.*, and *f.*. The notation continues with various note values and rests.

Handwritten musical score, fourth system. It consists of four staves. Dynamics include *f.*, *p. pp.*, and *f.*. The notation continues with various note values and rests.



Handwritten musical score on a single system. It consists of four staves. The top two staves are vocal parts with lyrics written below them. The bottom two staves are instrumental parts. The lyrics include the words "S. Simeon" and "Simeon".

Handwritten musical score on a single system. It consists of four staves. The top two staves are vocal parts with lyrics written below them. The bottom two staves are instrumental parts. The lyrics include the words "Simeon" and "Simeon".

Handwritten musical score on a single system. It consists of four staves. The top two staves are vocal parts with lyrics written below them. The bottom two staves are instrumental parts. The lyrics include the words "Simeon" and "Simeon".

Handwritten musical score on a single system. It consists of four staves. The top two staves are vocal parts with lyrics written below them. The bottom two staves are instrumental parts. The lyrics include the words "Simeon" and "Simeon".

Handwritten musical score system 1, featuring five staves. The bottom staff contains the lyrics: *hären Berths des Gefinnis/ siner Quere*.

Handwritten musical score system 2, featuring five staves. The bottom staff contains the lyrics: *sz dritlich/ lue*.

Handwritten musical score system 3, featuring five staves. The bottom staff contains the lyrics: *Lu/ Polys/ lue*.

Handwritten musical score system 4, featuring five staves. The bottom staff contains the lyrics: *Wani yola/ lue*. The system concludes with a double bar line and the word *Da Capo*.

Handwritten musical score system 5, featuring two staves. The bottom staff contains the lyrics: *des Glaubens/ d'haup/ ist mir yep/ H die fof/ till d. forny/ und/ ist/ die/ ein/ f/ das/ die/ d/ d/ d/ d/*.

Handwritten musical score with lyrics in German. The lyrics include: "Ich will mich in dich Jesu Christe lassen / Ob ich auch in der Welt / Ich will mich in dich lassen / Ich will mich in dich lassen".

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Handwritten musical score with lyrics in German. The lyrics include: "Ich will mich in dich Jesu Christe lassen / Ob ich auch in der Welt / Ich will mich in dich lassen / Ich will mich in dich lassen".

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *man liess sich ins auffahrt*

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: *Wohl kufft die sterben: dem*

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: *ist da kein sin: auf rath*

Handwritten musical score on a page with a page number '6' in the top right corner. The score consists of six staves. The top two staves contain complex melodic lines with many ornaments and slurs. The bottom four staves contain a rhythmic accompaniment with various note values and rests. The handwriting is in a historical cursive style.

Continuation of the handwritten musical score. The top two staves feature dense melodic passages with many slurs and ornaments. The bottom four staves show a rhythmic accompaniment. The piece concludes with a double bar line and a final flourish on the right side of the staves.

*Oh! Deo gloria.*

157  
12.

Der Herr v. ...  
Pfeiff geben s.

a

2 Violin

Viol

Canto

Alto

Tenore

Basso

e

Continuo

Gen. 3. Lamb  
1724.



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *f.p. pp.*, *f.p. mp.*, and *f.p. pp.*. The score is written in a cursive style. A section of the score is marked with the word *Flap* and the instruction *Recitativo*. The paper shows signs of age, including a small stain near the bottom right.





Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 3/4. The score is marked with dynamic indications such as *f. p. pp.* and *Recit.* The lyrics "Hilf du mir" are written below the vocal line. The music concludes with a double bar line and a flourish.



Choral.

*Mit dem Orgel*

*Mp.*

alw.

# Violone

11

The image shows a page of handwritten musical notation for a Violone. The music is written on 12 staves in bass clef with a key signature of one flat (B-flat). The tempo is marked 'alw.' (allegretto) at the top left. The score includes several dynamic markings: 'p' (piano) on the first staff, 'mp.' (mezzo-piano) on the sixth staff, and 'fort.' (forte) on the tenth staff. The notation features a variety of rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line on the eleventh staff, followed by a final cadence on the twelfth staff.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *f.*, *pp.*, and *f.*. The score is written in a single system across the ten staves. The first staff begins with a treble clef and a key signature of one flat. The music features complex rhythmic patterns, including triplets and sixteenth notes. The final staff concludes with a double bar line and a repeat sign.

Handwritten musical notation on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *f*, *p*, *pp*, and *ppp*. The music is written in a single system across the staves.

*Capo.*

Handwritten musical notation on two staves, featuring large, stylized notes and a key signature change to one sharp (F#).

*voltri*

Four empty musical staves at the bottom of the page, with some faint handwritten notes and a key signature change to one sharp (F#) on the top staff.

Choral.

Handwritten musical score for a choral piece. The score consists of ten staves of music, all in bass clef. The first staff is marked with a treble clef and a key signature of one flat (B-flat). The lyrics "Hilf uns das Lied" are written below the first staff. The music features a variety of note values, including eighth and sixteenth notes, and rests. The final staff concludes with the initials "f.p." and a double bar line.



*all.* Continuo 13

*in Gurr.*

The image shows a page of handwritten musical notation for a continuo part, numbered 13. The music is written in a historical style, likely from the Baroque or Classical era. It consists of 14 staves of music. The notation includes various note values, rests, and ornaments. There are several dynamic markings, including 'p' (piano) and 'pp' (pianissimo). The piece concludes with a double bar line and a final chord.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes clefs, key signatures, and complex rhythmic patterns. Dynamic markings such as *f*, *p*, and *pp* are visible throughout the score. The paper shows signs of age and wear.

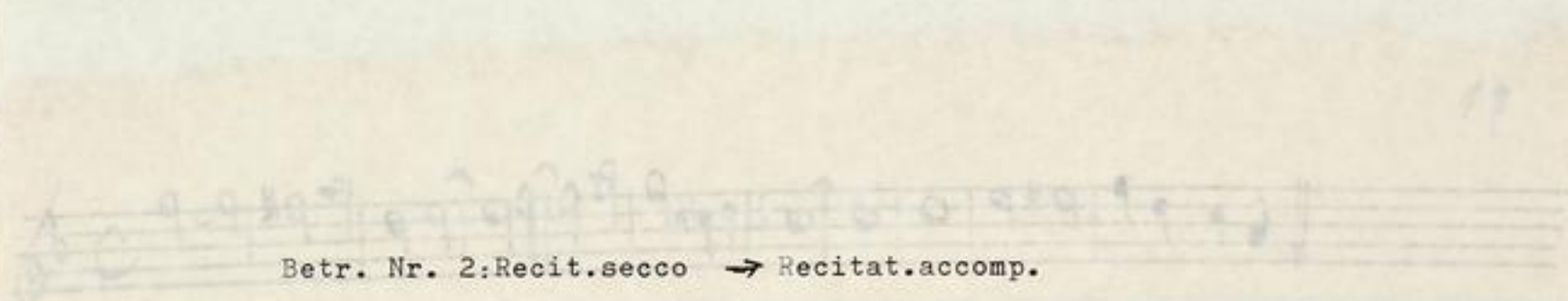
Choral.

Ad libitum by Breit.



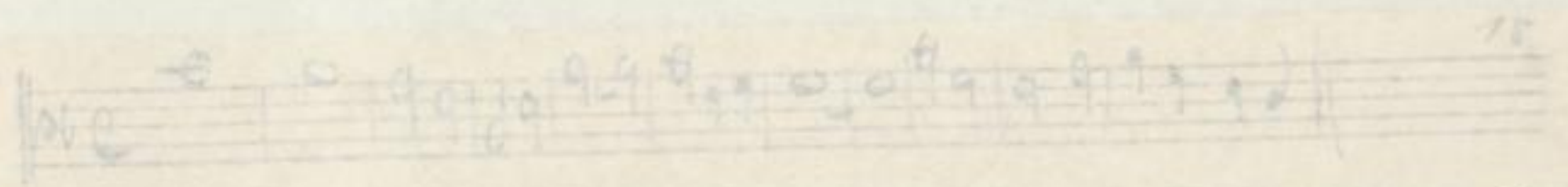
This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '14' in the top right corner. The notation is written in black ink and includes several staves. The top four staves contain musical notation with various notes, rests, and dynamic markings such as 'p. pp.' and 'pp.'. There are also some handwritten annotations above the notes, including a large '6' and some symbols that look like 'P' and 'C'. The fifth staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a few notes followed by a dense, scribbled-out section. Below this, there are several more staves that are mostly empty, with only a few scattered notes and markings on the left side. The paper shows signs of age, including some staining and uneven edges.

Be. 15.16.17



Betr. Nr. 2: Recit. secco → Recitat. accomp.

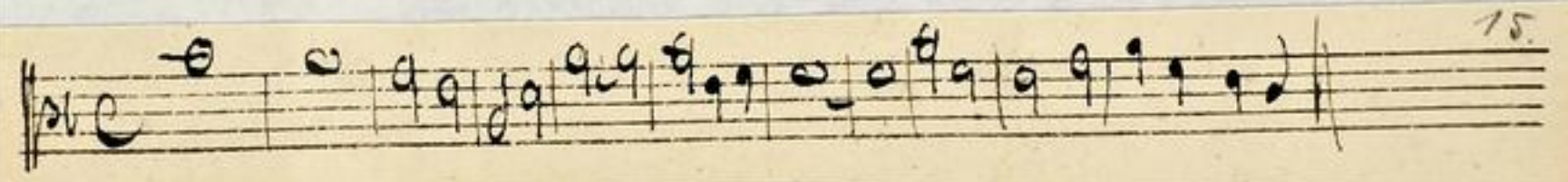
(vl 1,2,vla)



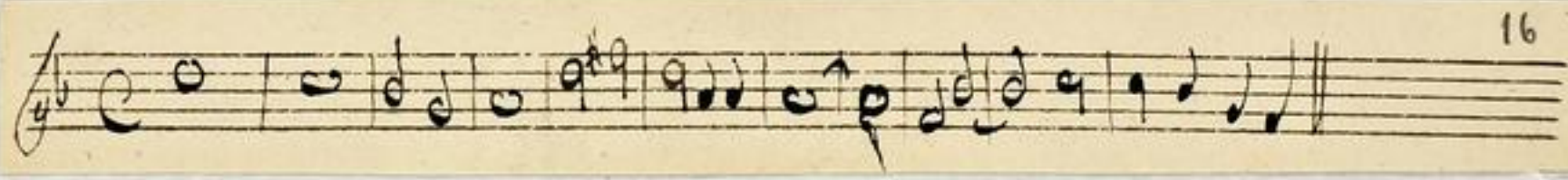
17



15



16



(AT J'S'ATS)

Beck. HL. S'rectr'acco → rectr'accoab.





## Canto. 2

19

In Jese - wirr sinem Vohlt Krafft geben  
 In Jese - wirr sin Vohlt  
 nen wirr sin Vohlt wirr sin Vohlt sey -  
 nen wirr sin Vohlt sey - nen in fies - de  
 in fies - de

weil in dem Todt erstanden bist, wirr in sin  
 Grab niest bleiben mein süßter Trost in Anffahrt  
 ist Todt fürst kan sie vertreiben dann wo du  
 bist da kom in sin Laß dich seth bey der lobnen  
 bin in sin saß in sin mit freunden.



du Geer + nicht einem Hilde Ruff geby nicht  
 kein Hilde Ruff geby du Geer + nicht in Hilde ge  
 2 in nicht in Hilde nicht in Hilde ge  
 nicht in Hilde ge in Geer - e in  
 Geer - e in Geer - e in  
 Regit. // Zweit. // 3  
 etra. // etra. // 3  
 tant tant  
 Weil du das hat erben bis nicht in Grab nicht  
 Laber mein Körper durch die Auferst. der Auferst. der Auferst.  
 Laber die was es bis du den 7 die was es ist  
 Geer die Geer. bis was fast ist die mit Geer - e.

Alto

Der Herr : wird seinem Volke Kraft geben wird  
 Der Herr : wird seinem Volke Kraft geben wird  
 sein Volk seg - - - - - sein Volk seg - - - - -  
 - - - - - non wird sein Volk seg - - - - - non in fide -  
 de in fide - de in fide - de in fide - de  
 Recit Aria Recit Aria Recit  
 tacet tacet tacet tacet tacet

weil du dem Tod erstanden bist, wird ich im Grab  
 bleiben mein Leibes Trost dein Anseh'n ist Tod fürst dem  
 sie sterben von wo du bist da komm ich bin daß  
 ich steh bei dir lob und bin denn fass ich bin mit freuden

Empty musical staves for accompaniment.

Das gleiche durch die Besetzung ist es in my der Kraft; die Klammern der Melodie der Welt  
 Kraft: Ob nicht in Gottes Kraft der Ruf der Gerechtigkeit der Besieger. Der Gott ist ein Gott, der, weil er  
 my der Gerechtigkeit in mir bleibt und die Kraft der Gerechtigkeit. Ein Gott ist ein Gott.

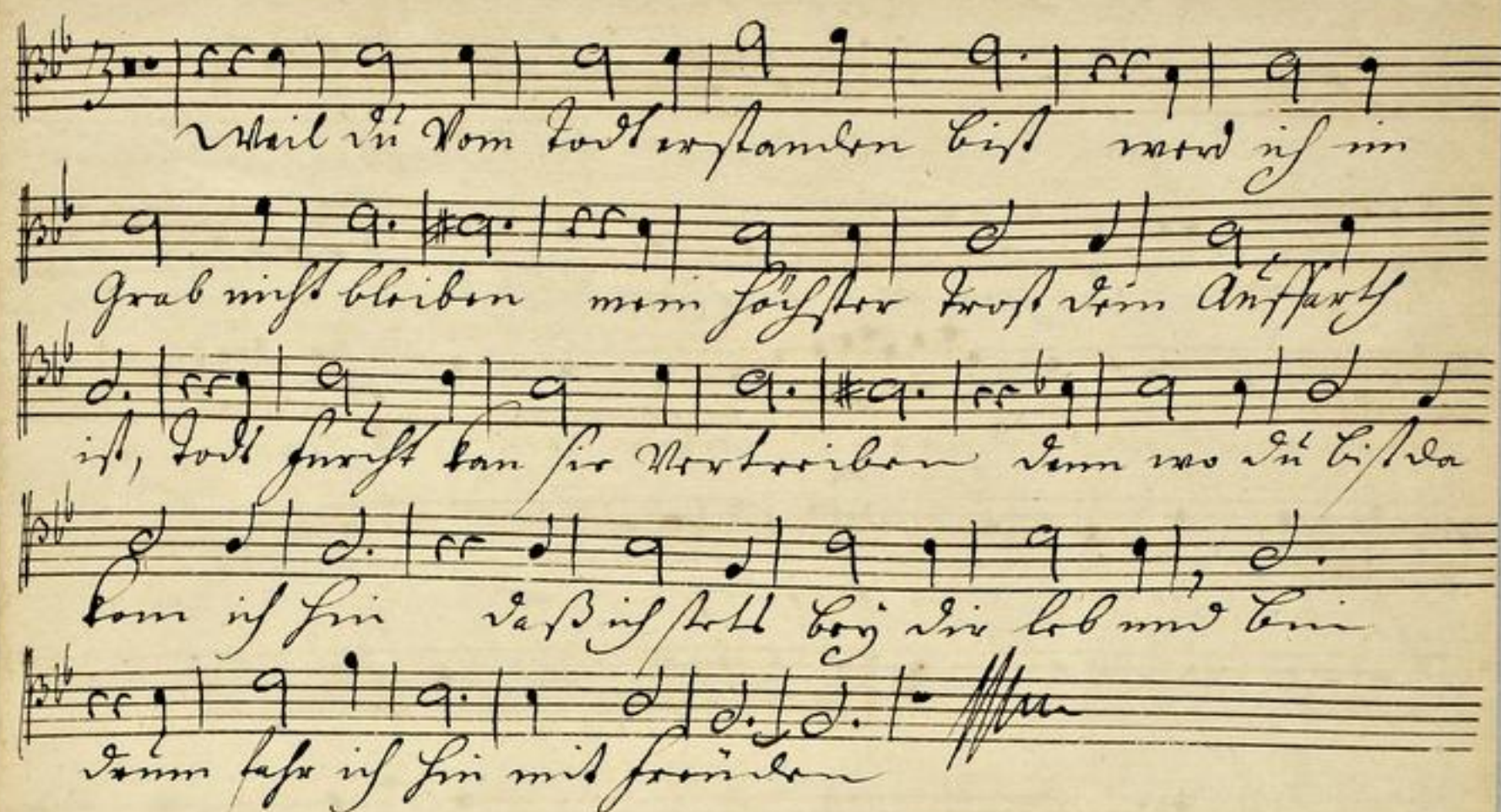
Jeu mon Dieu mon Dieu  
 tritt in meine Gottes Mitte, sprach mir immer wieder ein Jeu -  
 mon Dieu mon Dieu tritt in meine Gottes Mitte tritt in  
 meine Gottes Mitte, sprach mir immer wieder ein, sprach mir immer wieder  
 ein. *Plus altis* sprach mir immer wieder ein *plus altis* sprach mir immer wieder  
 ein. *Plus altis* sprach mir immer wieder ein *plus altis* sprach mir immer wieder  
 ein. *Plus altis* sprach mir immer wieder ein *plus altis* sprach mir immer wieder  
 ein.

der Herr & nicht sein, Hölle schafft gehy nicht sein, Hölle  
 schafft gehy der Herr & nicht in Hölle by  
 nicht in Hölle by nicht in Hölle by nicht in Hölle by  
 nicht in Hölle by in Ein. &  
 Adit: *Adi tac.*  
*Adi tac.*  
 Weil ich dich nicht erstandes, dich nicht in  
 Grab nicht über den Meinen, dich nicht auf der Erde, dich nicht in  
 die Hölle, dich nicht in der Hölle, dich nicht in der Hölle, dich nicht in der Hölle  
 ich nicht dich in der Hölle, dich nicht in der Hölle, dich nicht in der Hölle, dich nicht in der Hölle  
 ich nicht dich in der Hölle, dich nicht in der Hölle, dich nicht in der Hölle, dich nicht in der Hölle

Handwritten musical score with lyrics in German. The score consists of ten staves of music, each with a vocal line and a corresponding line of lyrics. The lyrics are:   
du Gott in ihm Himmel Kraft gebt ihm Himmel Kraft  
gebet du Gott in ihm Himmel sey - nur nicht für Hölle sey  
nicht in Hölle sey - nur nicht für Hölle sey - nur nicht für Hölle sey  
in ihm Himmel er in ihm Himmel in ihm Himmel  
er in ihm Himmel er in ihm Himmel er in ihm Himmel  
Leib tauch mit ihm du dich selbst erlöset ist erlöset ist  
Grab nicht Leben mein Leben hast du auferweckt mit dem du  
zu ihm bist der nun er ist da denn ich bin erlöset ist  
Lied die Welt die Sonne sagt ich bin - mit dem du

Tenore.

Ich Jeseu - wird seinen Hohl Kraft geben wird  
 Ich Jeseu - wird sein Hohl seg -  
 - nun wird sein Hohl seg - m wird sein Hohl seg - nun  
 sein Hohl segnen in Friede  
 in Friede -  
 Recit Aria Recit Aria  
 tacet tacet tacet tacet  
 in Friede -  
 Ich Glaubens Pfand ist nun gefast, die Jesu still und  
 fremdig nach zu geseh. die sanft pfad von du betreten  
 fast, soll mich ein Weg zur Himmel Geseh sein. Ob Jeseu  
 laubend stehet wachen, wenn die mein fast zum Geseh  
 fast, so trifft gar bald ein frohes Ende ein. Ich Todt Maest  
 bringe meinem Glauben keinen Schaden, ich weiß die  
 wirst mich mit die auf erwecken, und wolle mich so mein  
 Geist so seinen Tausend Vollbrecht.

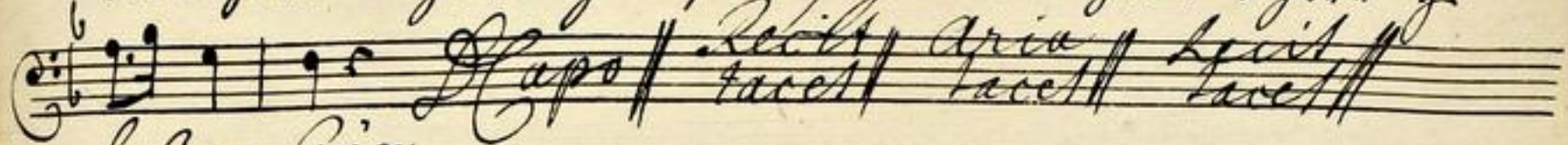

  
 Weil in dem Tod erstanden bist und in  
 Grab nicht bleiben mein liebster Trost dein Ansey  
 ist, Tod fürcht kan sie sterben dem was in Liden  
 kom in die daß ich dich bey dir lob und  
 dem seye in die mit freuden





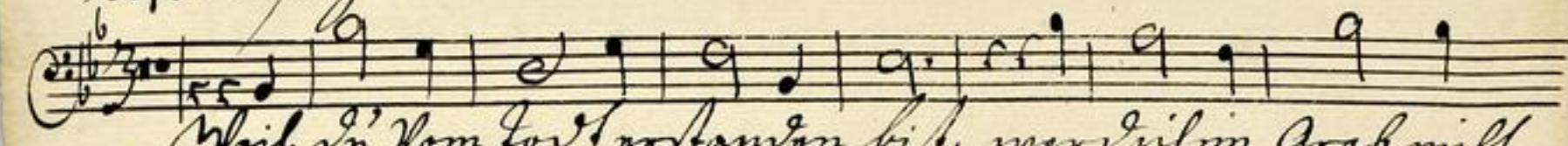


Six o Herr o Herr gelaßon sein Six o Herr o Herr ge

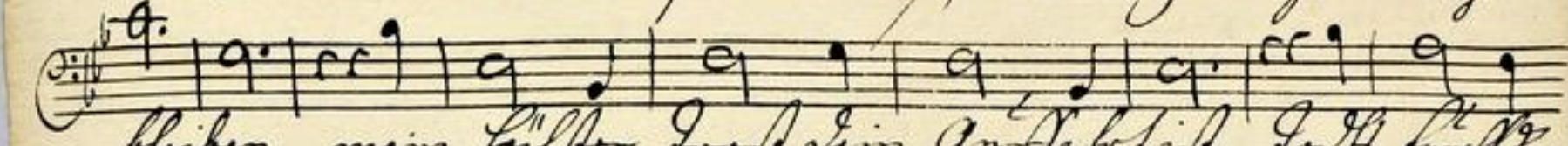


lassen sein

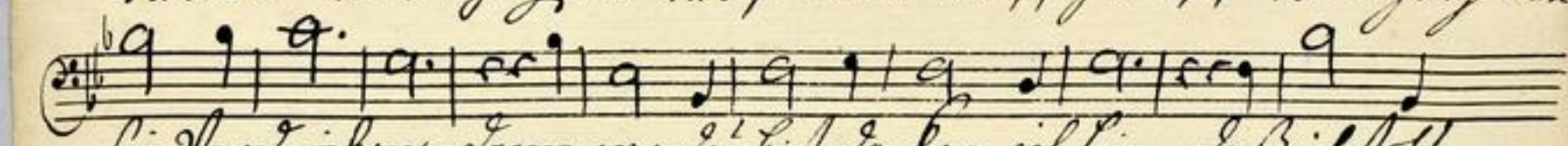
Capo // Recht Aria // Zeit // tacet // tacet // tacet //



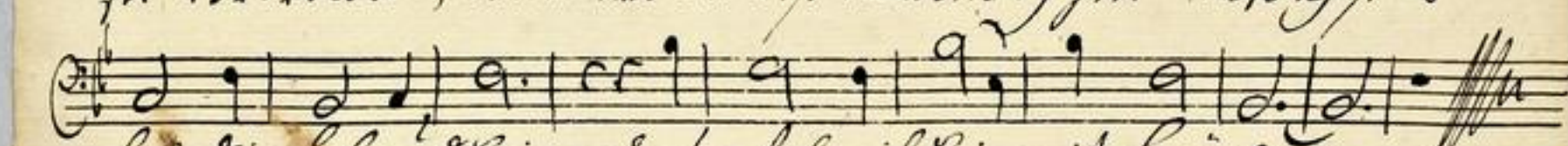
Wohl du vom Tod erstanden bist, was dich im Grab nicht



bleiben mein süßter Trost dein Ansehens, Todt fürchten



sie vertrieben, denn was du bist da kom ich sein Fußstoll



beg dich lob mich ein, denn sage ich dir mit freuden.

