

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 434/8

Die Gottseligkeit ist zu allen/Dingen nützlich, und/a/2 Flaut.
Trav./2 Violin/Viol/Canto/Alto/Tenore/Basso/e/Continuo./
Dn.Laetare/1726.



Die Gottseligkeit

Autograph März 1726. 34 x 21 cm.

partitur: 8 Bl. Alte Zählung: 4 Bogen.

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

fl 1, 2, fag.

je 1 Bl.; bc, fl 1 und fag je 2 Bl.

Alte Sign.: 159/8. Text: Johann Conrad Lichtenberg, 1726.

Fl. Tr. 1.

G. D. G. M. Mart. 1726.

Die Gottseligkeit ist zu allem Dingen nützlich

Num 434 / 8

159. / 8

Foll. 1-28
M

Partitur
18te Aufzug. 1726.

Großherzoglich
Hessische
Hofbibliothek

Musical notation on the right edge of the page, including staves with notes and clefs.

G. V. G. M. Mart. 1726.

Handwritten musical score on ten staves. The notation includes various rhythmic values, clefs, and accidentals. The first two staves are marked with 'F. 1.' and 'F. 2.' on the left margin. The music appears to be a multi-measure rest or a series of repeated notes in the upper staves, followed by more active notation in the lower staves.

Handwritten musical score on ten staves. This section features more complex rhythmic patterns, including sixteenth and thirty-second notes. The lyrics 'In Gottes Heiligkeit' are written in cursive across several staves. The final staff includes the phrase 'In Gottes Heiligkeit' and 'In Gottes Heiligkeit'.

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Hessische
Hochbibliothek

Handwritten musical score for the first system, consisting of ten staves. The notation includes various note values, rests, and clefs. The paper shows signs of age and wear.

Handwritten musical score for the second system, consisting of ten staves. The notation includes various note values, rests, and clefs. The lyrics are written in German.

Dieses Jambes off der Welt, die ich nicht hab
 nach menschlichen Sinnen der Welt durch den menschlichen
 Geist. Denn nicht ist durch mich gelingen.

Handwritten musical score for the third system, consisting of four staves. The notation includes various note values, rests, and clefs. The lyrics are written in German.

Gottes Güte ist es, die mich an seinen Thron erhebt und mich errettet. Auf der Erde die ich
 Ich mich gläubigstes Kind.

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into four systems, each consisting of five staves. The notation includes various note values, rests, and dynamic markings such as *Fog.* and *tutti*. The paper shows signs of wear, including some staining and irregular edges.

Handwritten musical score on a single page, featuring six staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand below the vocal line.

no mich nur Zierd geymlich wo mach - te Du -

Hay.

Continuation of the handwritten musical score, featuring six staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand below the vocal line.

wo mach - te Du -

te Du -

Continuation of the handwritten musical score, featuring six staves. The notation includes various note values, rests, and dynamic markings. The lyrics are written in a cursive hand below the vocal line.

te Du -

te Du -

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes vocal lines and instrumental accompaniment. The text "Lied Maria Laut" is written across the middle section. The piece concludes with the instruction "Fay." repeated several times.

4

Lied Maria Laut

Fay.

Fay.

Fay.

Fay.

Fay.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of approximately 18 staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several instances of lyrics written in a cursive hand, including:

- Lyrics in the middle section: "Ich Lieb' und bin in mir selb' - Ich Lieb' und bin in mir selb'".
- Lyrics in the lower section: "Gott ist unser Herr und Gott ist unser Herr".
- Lyrics at the bottom: "Gott ist unser Herr und Gott ist unser Herr".

Performance markings such as "Fug.", "tutti", and "Fug. tutti" are interspersed throughout the score. The paper shows signs of age, including some staining and irregular edges.

alle Giller tragen, die das mit uns ist. Das ist ein Gaudium unser Herrschaft zu tun. Was
 das Gaudium ist, das ist ein Gaudium. Das ist ein Gaudium. Das ist ein Gaudium. Das ist ein Gaudium.
 was: das ist ein Gaudium. Das ist ein Gaudium. Das ist ein Gaudium. Das ist ein Gaudium.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The score is written in a historical style, likely from the 18th or 19th century. The lyrics are in German and include phrases such as "Singen", "auf dem Lande", "Singen sieh' dich Sorgen", "auf dem Lande", "Singen", "auf dem Lande", and "Singen". The notation includes various musical symbols, clefs, and notes.

Singen

auf dem Lande

Singen sieh' dich Sorgen

auf dem Lande

Singen

auf dem Lande

Singen

auf dem Lande

Handwritten musical score for the first system, featuring five staves with various musical notations and a vocal line with lyrics.

in der Zeit für mich Gott auf's Neue erweckt hat - er in der

Handwritten musical score for the second system, featuring five staves with various musical notations and a vocal line with lyrics.

Zeit *das Kind in's stolze Ding in's stolze Ding für mich*

Handwritten musical score for the third system, featuring five staves with various musical notations and a vocal line with lyrics.

Gott für mich Gott auf's

Handwritten musical score for the first system, consisting of six staves. The notation includes various note values, rests, and clefs. There are some handwritten annotations in the lower staves, including "am Ende" and "mit der Zeit".

Handwritten musical score for the second system, consisting of six staves. The notation includes various note values, rests, and clefs. There are some handwritten annotations in the lower staves, including "Es ist ein", "König", "der", "sol", "Herr".

Handwritten musical score for the third system, consisting of six staves. The notation includes various note values, rests, and clefs. There are some handwritten annotations in the lower staves, including "zum", "Ende", "mit", "der", "Zeit", "am", "Ende", "mit", "der", "Zeit".

Handwritten musical score, first system. It consists of six staves. The top five staves are for instruments (likely strings and woodwinds), and the bottom staff is for the vocal line. The lyrics are written below the vocal staff.

Handwritten lyrics:
 Ich hab' den Herrn überfließt
 und sein Erbarmen
 über mich ergossen
 in dem Heiligtum.

Handwritten musical score, second system. It consists of six staves. The top five staves are for instruments, and the bottom staff is for the vocal line. The lyrics are written below the vocal staff.

Handwritten lyrics:
 Ich hab' den Herrn überfließt
 und sein Erbarmen
 über mich ergossen
 in dem Heiligtum.

Handwritten musical score, third system. It consists of six staves. The top five staves are for instruments, and the bottom staff is for the vocal line. The lyrics are written below the vocal staff.

Handwritten lyrics:
 Ich hab' den Herrn überfließt
 und sein Erbarmen
 über mich ergossen
 in dem Heiligtum.

Handwritten musical score, fourth system. It consists of six staves. The top five staves are for instruments, and the bottom staff is for the vocal line. The lyrics are written below the vocal staff.

Handwritten lyrics:
 Ich hab' den Herrn überfließt
 und sein Erbarmen
 über mich ergossen
 in dem Heiligtum.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The lyrics "quod ex miris corde profert" are written below the fifth staff. The word "Joy." is written below the sixth staff, and "tutti" is written below the seventh staff.

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The word "Cry." is written below the fifth staff. The staves end with a double bar line and a flourish.

Gloria

150.

8.

Die Gottsaligkeit ist zu allen
dingen nützlich, und.

2 Flaut: Frau.

2 Violin

Viol

Canto

Alto

Tenore

Basso

Dr. Latour
1726.

e

Continuo.

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Continuo

Die Gottseligkeit

Die Besinnung

The image shows a page of handwritten musical notation for a Continuo instrument. It consists of two systems of staves. The first system is titled 'Die Gottseligkeit' and the second 'Die Besinnung'. Each system contains multiple staves of music, with various notes, rests, and clefs. The notation is in a historical style, likely from the 17th or 18th century. The paper is aged and shows some wear.

Choral

Auf Goto

Capo III

Violino 1.

Subito allegro *p.*

Recitativo tacet

Allegro molto

Capo Recitativo tacet

London.

A handwritten musical score on aged paper, consisting of 14 staves. The first 13 staves are for a keyboard instrument, with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. The 14th staff is for a vocal part, starting with a treble clef and a key signature of one sharp. It begins with the word "Choral." and includes the instruction "Recitat: tacet". The score concludes with a double bar line and a fermata. The paper shows signs of age, including some staining and a small rectangular stamp at the bottom center.

Grafherzogliche
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Violino 1.

The image shows a page of handwritten musical notation for Violino 1. The score consists of approximately 15 staves of music. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *ff* (fortissimo). There are also performance directions like *Andante* and *Allegro*. The paper is aged and shows some staining and wear, particularly at the edges.

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Lordin

A handwritten musical score for a piece titled "Lordin". The score is written on ten staves. The notation is dense, featuring many beamed notes and rests, characteristic of a lute or keyboard piece. The paper is aged and shows some staining.

Sept. decitat

Choral

A handwritten musical score for a piece titled "Choral". The score is written on four staves. The notation is less dense than the "Lordin" piece, with more space between notes. The paper is aged and shows some staining.

Violino. 2.

der Gottheit

affettuoso.
 Recitativo
 tacet

del primo

Capo
 Recitativo: tacet:

Landesbibliothek
 Darmstadt

London

Grave

The musical score consists of 14 staves. The first 13 staves are for a keyboard instrument, with the first staff labeled 'Grave'. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 6/8 time signature. The music features complex textures with many sixteenth and thirty-second notes. The 14th staff is a vocal line, starting with the word 'Choral.' and a 'Recit.' (recitative) section. The key signature changes to one flat (F) and the time signature to 3/4. The piece concludes with a double bar line and a repeat sign.

Viola

2. in g-moll

Recitativo // $\frac{3}{2}$ # $\frac{3}{2}$
tacet

2. in g-moll

3. in g-moll // *Recitativo* // $\frac{3}{2}$ # $\frac{3}{2}$
tacet

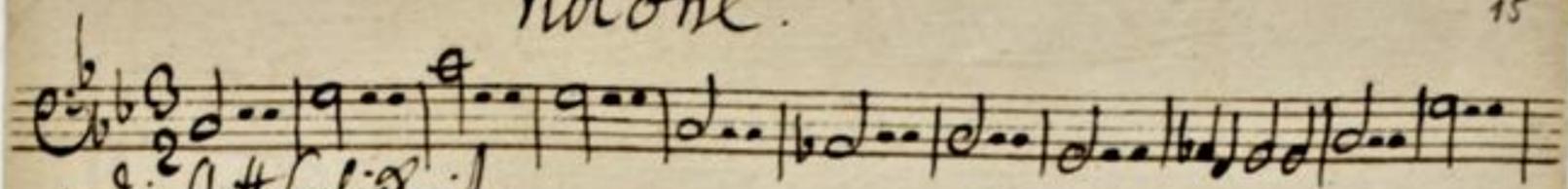
4. in g-moll

volti

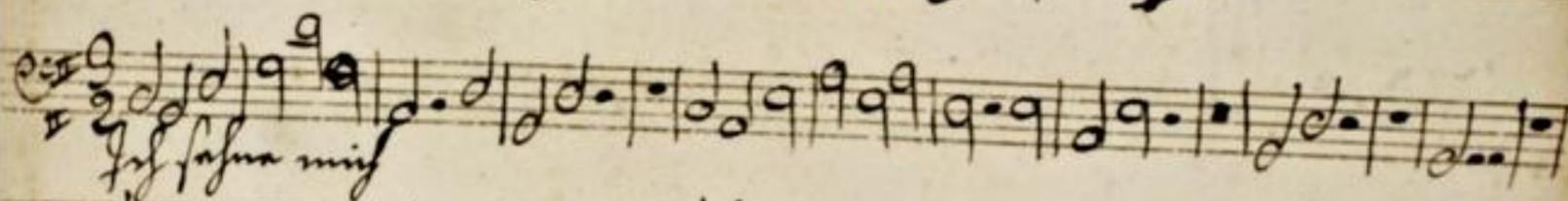
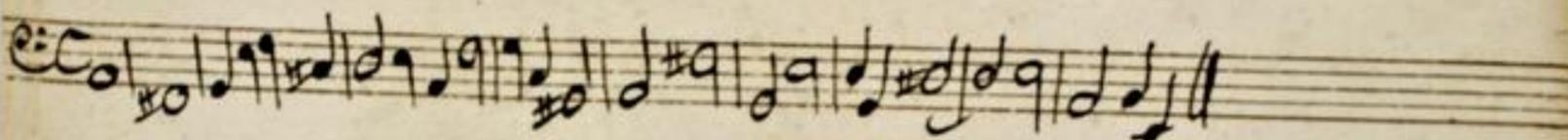
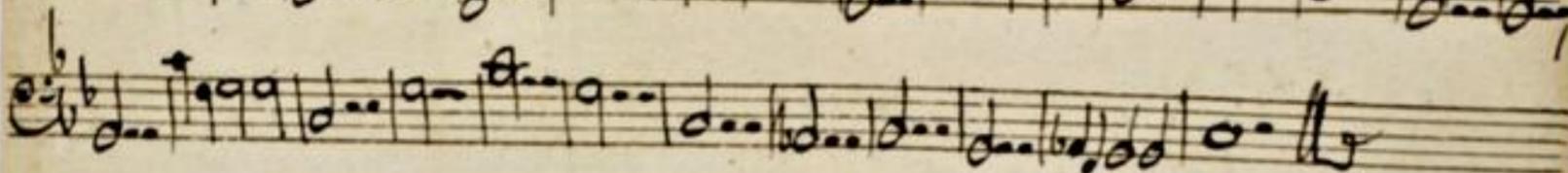
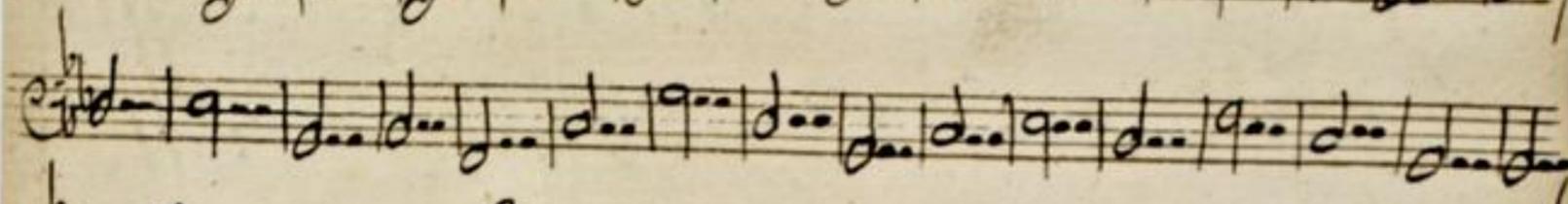
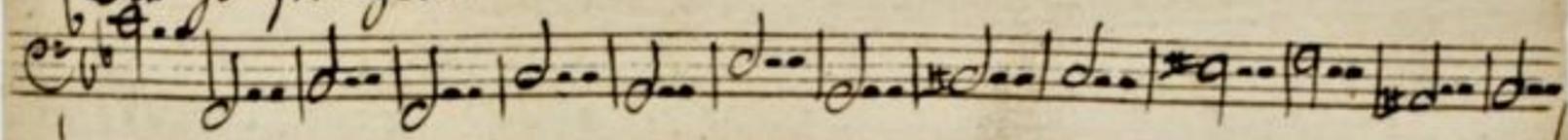
Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The sixth staff contains the instruction "Choral." followed by a double bar line and the text "Recitat: tacet". The seventh staff is marked "Allegro p.". The music concludes with a double bar line and a final flourish on the tenth staff.

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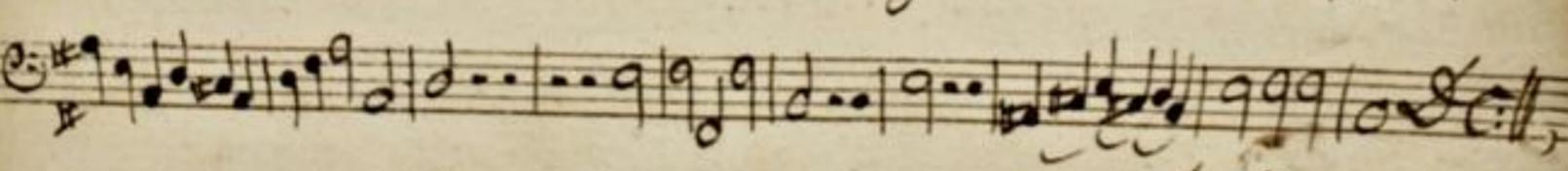
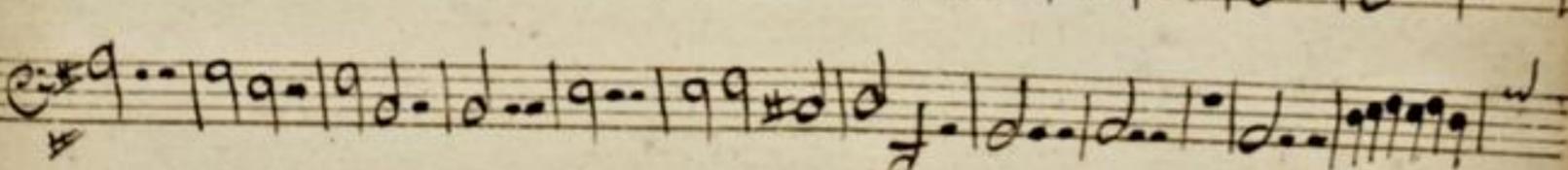
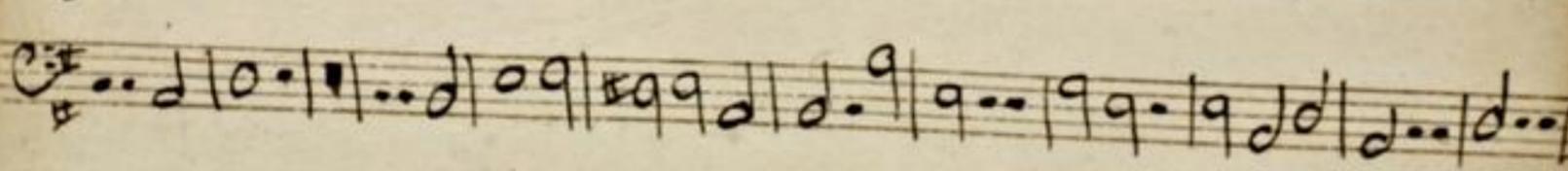
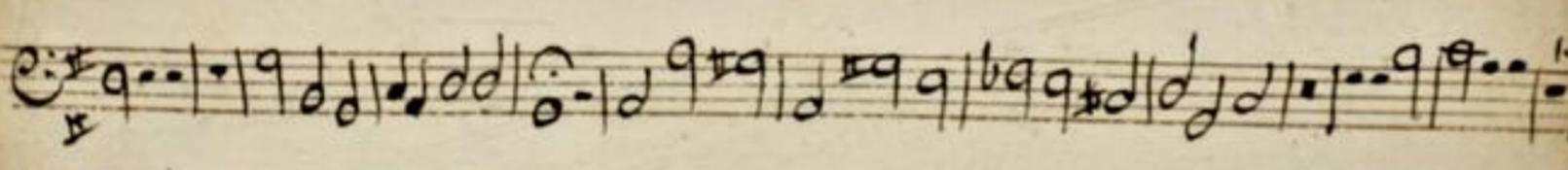
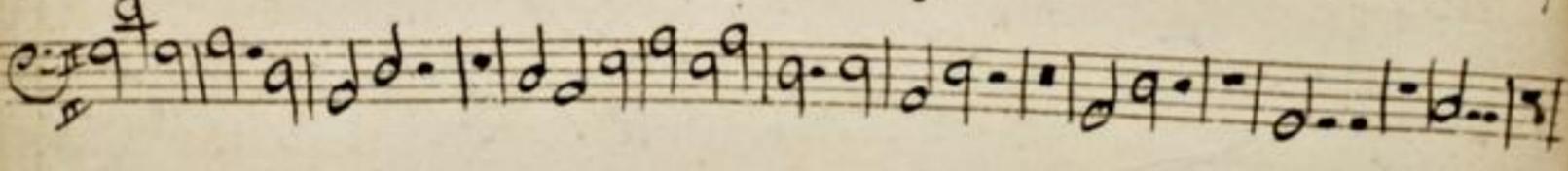
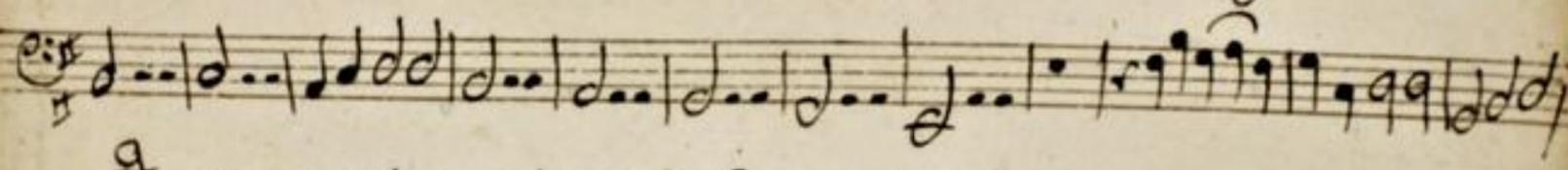
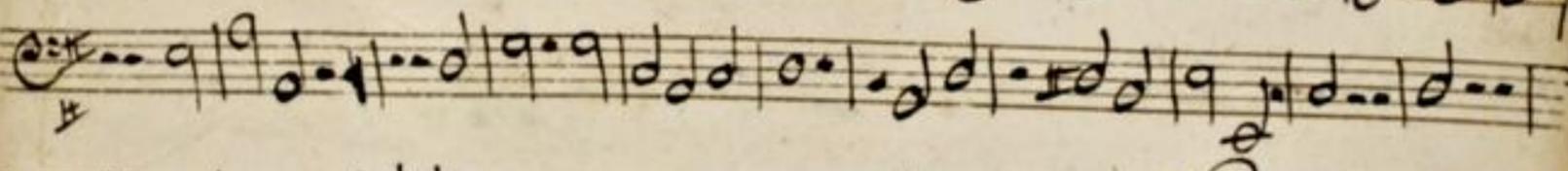
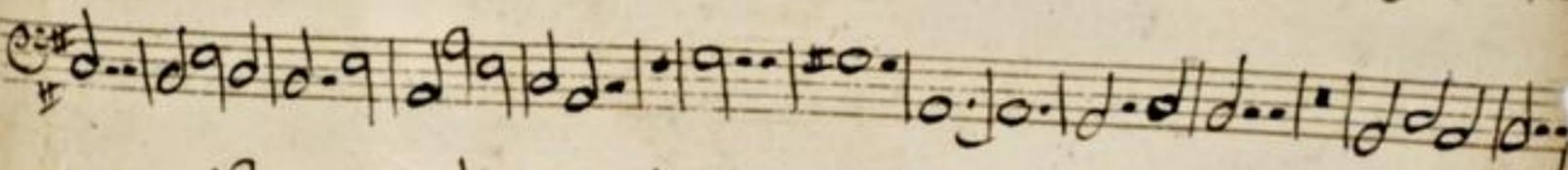
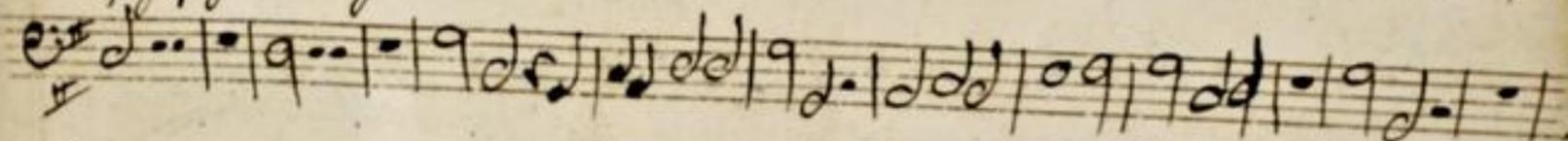
Violone.



In Gott selig nit.



Ich selig nit



Volte

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with the lyrics "Ihr alle Hände sind" written below it.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff ending with the word "Capo II".

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff with the word "Choral" written above it.

Handwritten musical notation on a single staff with the lyrics "auf Gott zu bitt" written below it.

Handwritten musical notation on a single staff.

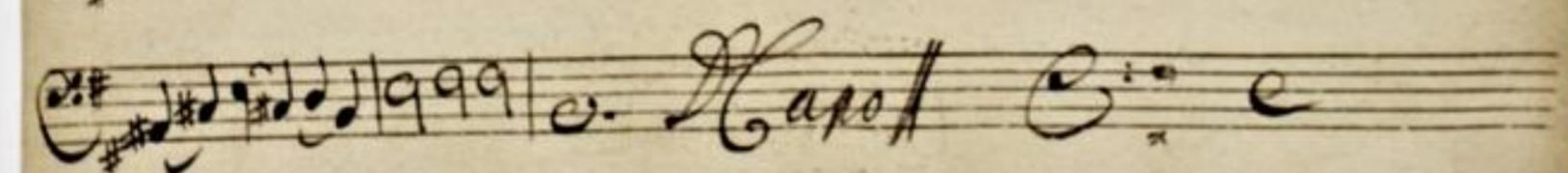
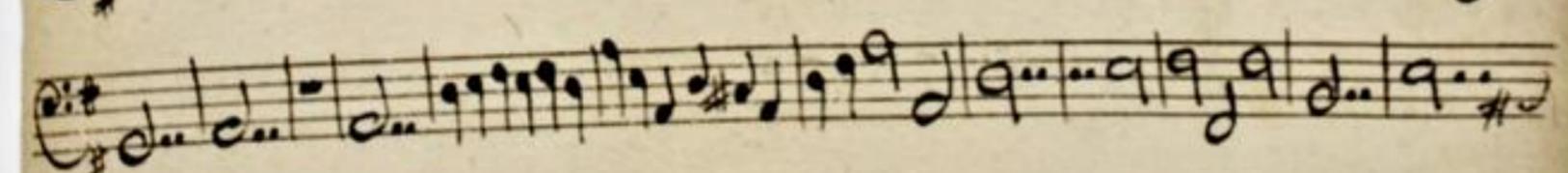
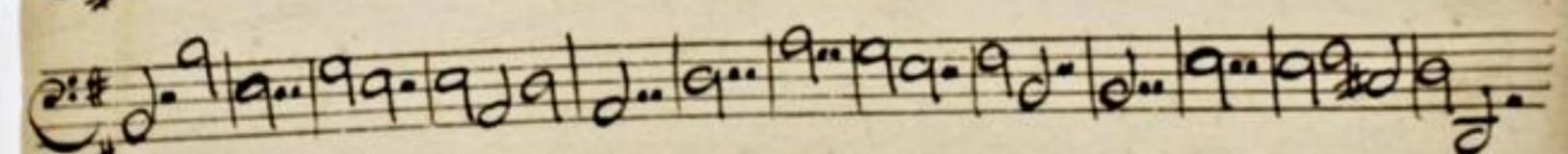
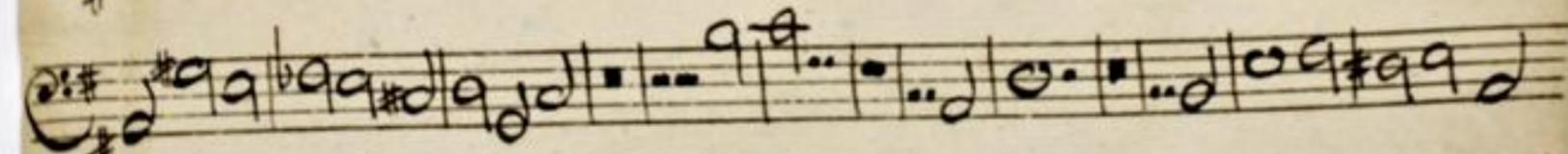
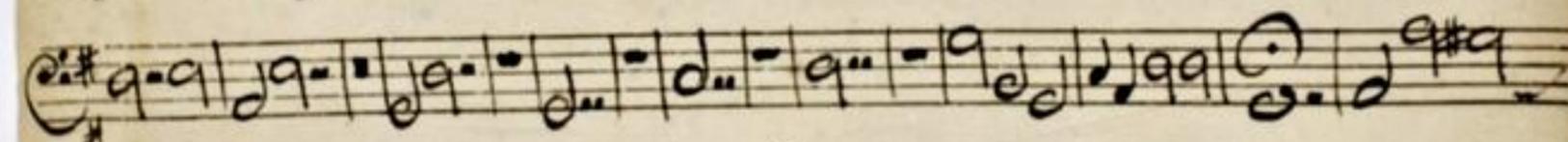
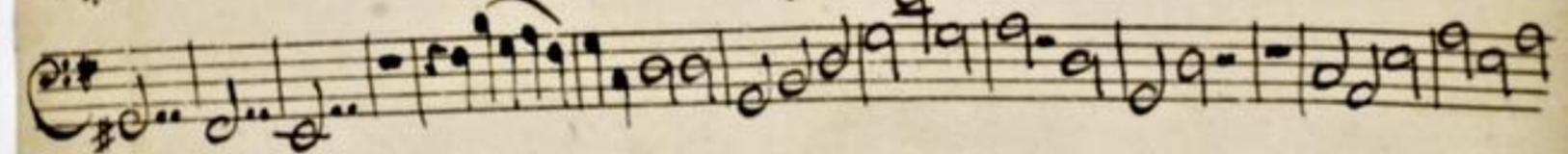
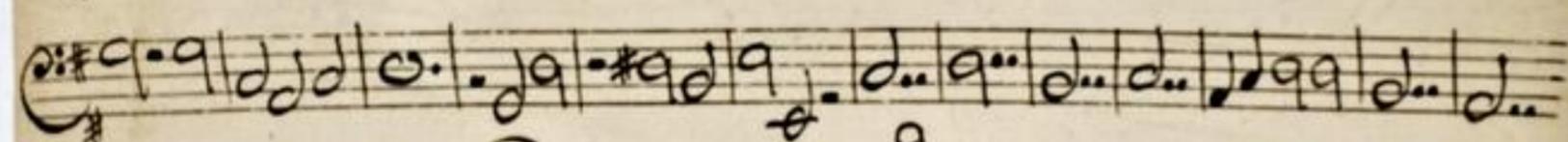
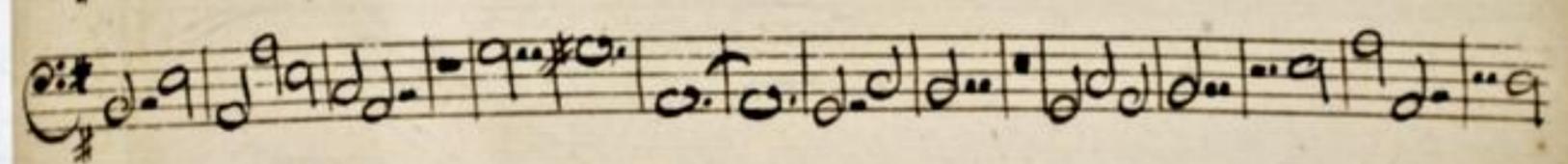
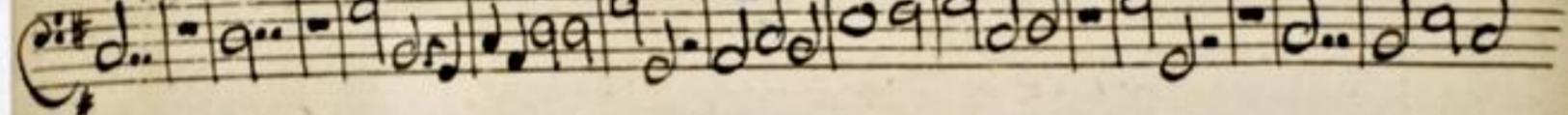
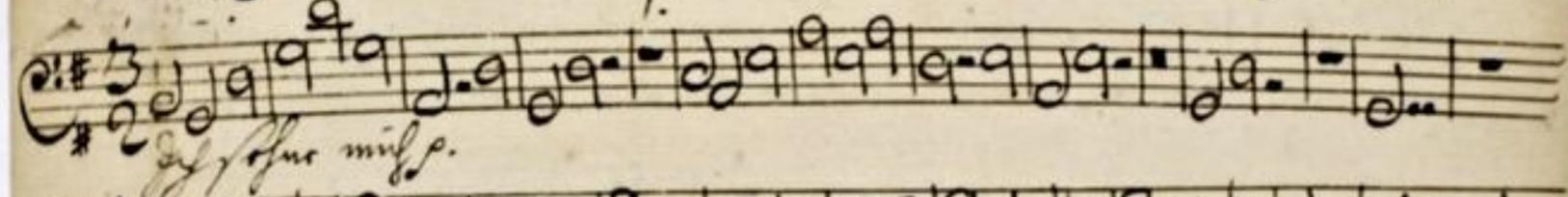
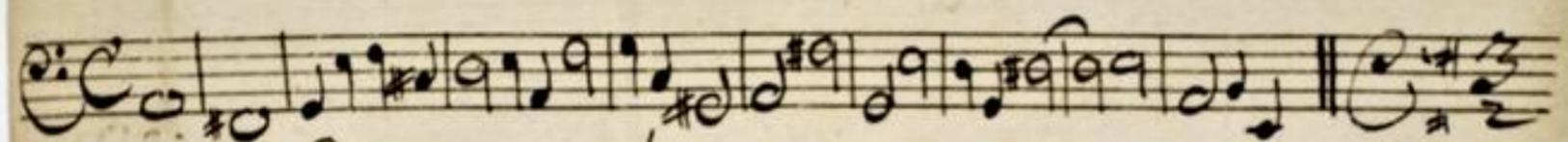
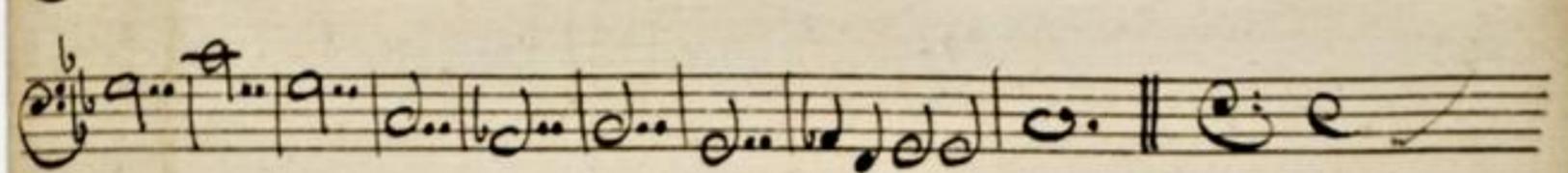
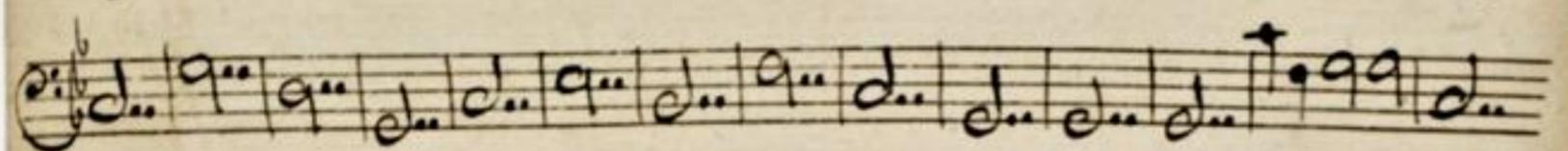
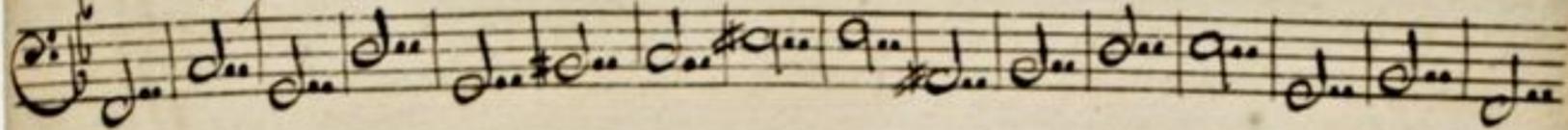
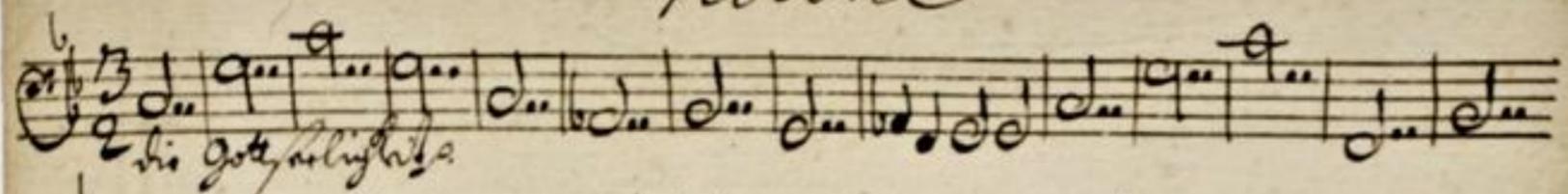
Handwritten musical notation on a single staff ending with the word "Capo III".

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Handwritten signature or mark.

Violone

16



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

Andante

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

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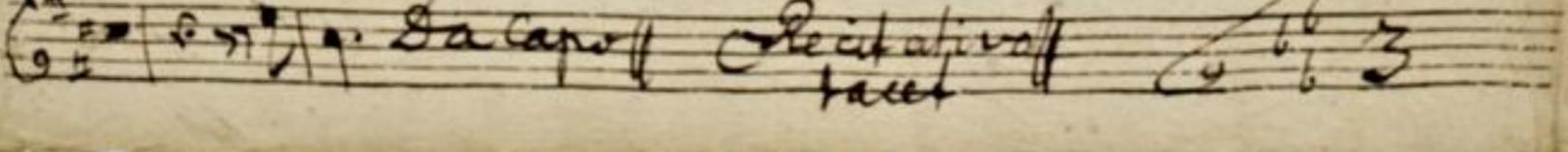
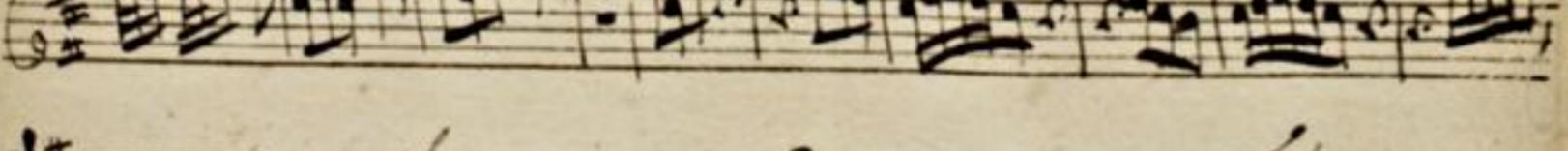
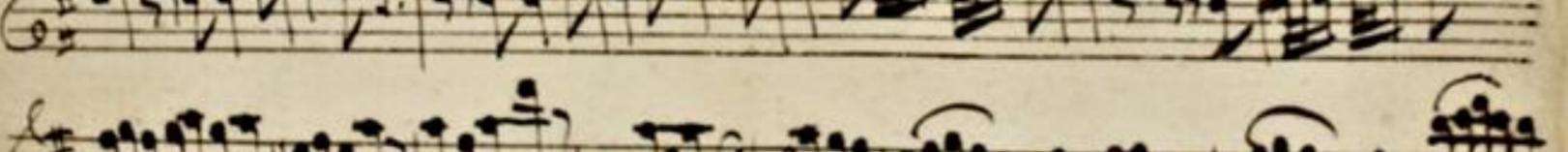
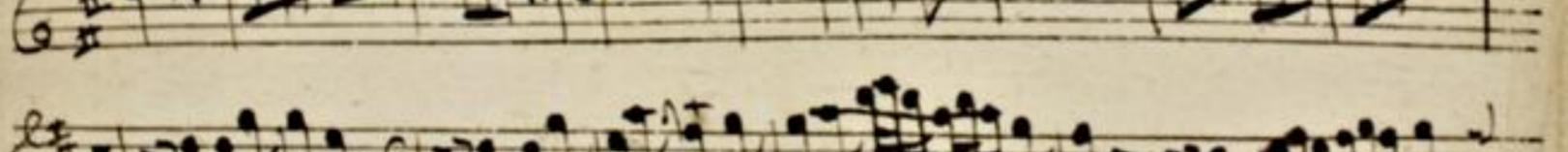
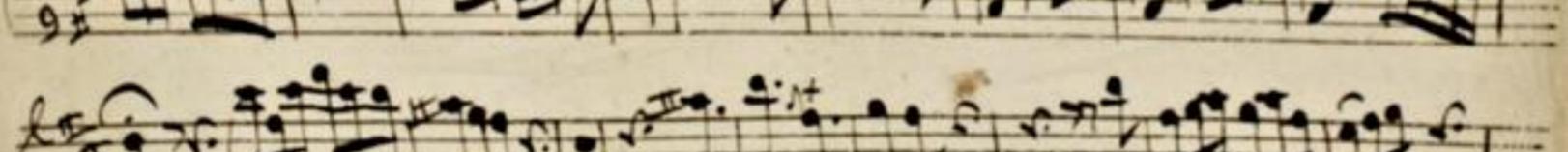
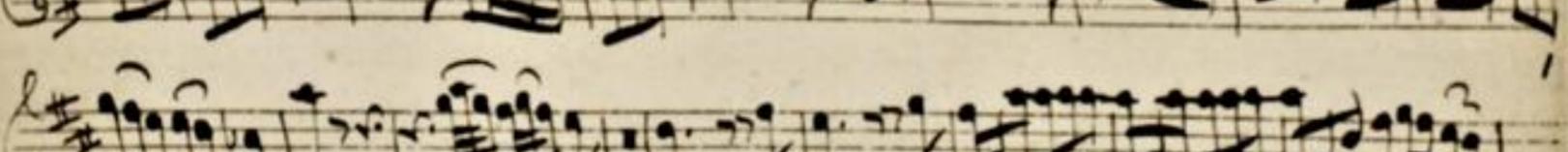
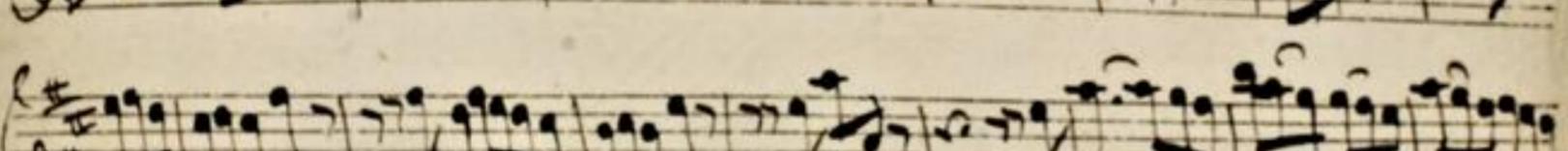
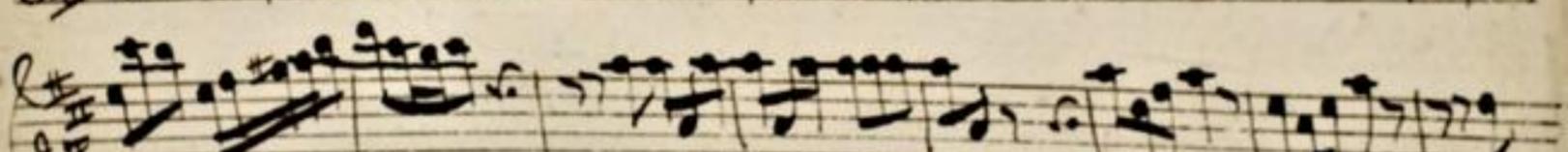
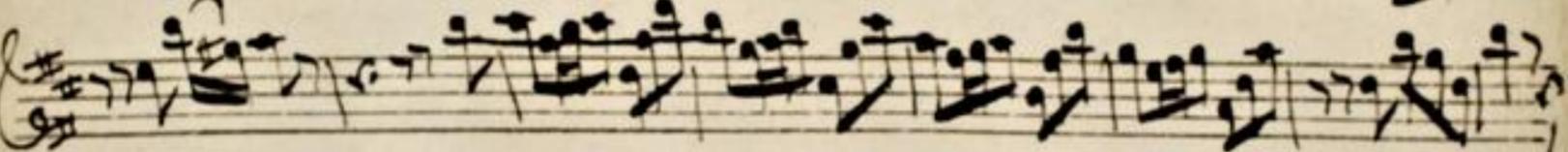
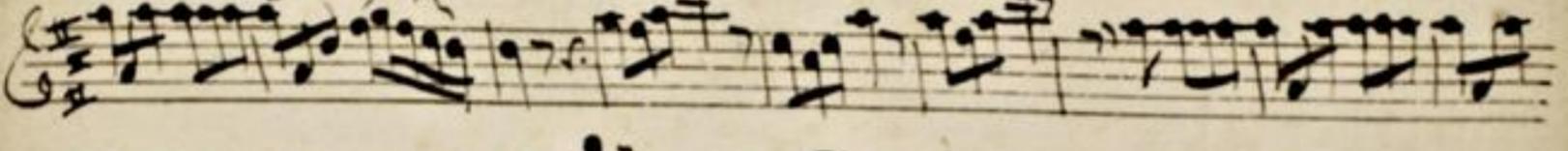
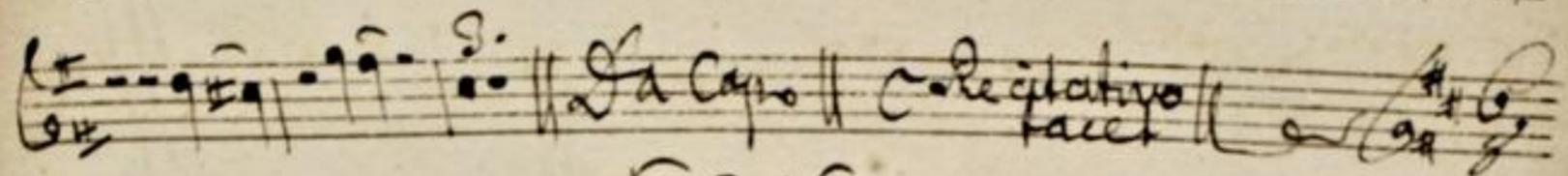
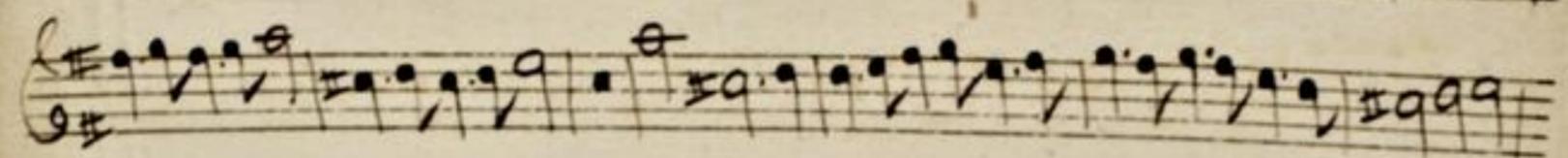
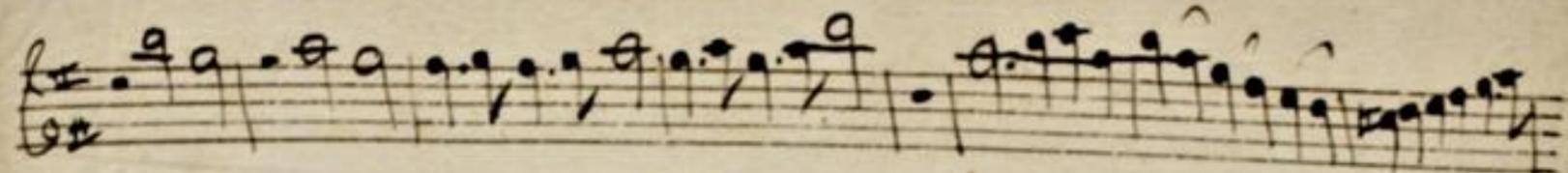
umfassendste
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Flauto Travers. I

In Gott erlöset

Recitativo tacet

Ich folge mir



Choral

Solo

Tutti

Solo

18

Handwritten musical score on a page with seven staves. The notation includes various notes, rests, and dynamic markings. The first staff is labeled "Choral" and "Solo". The second staff is labeled "tutti". The third staff is labeled "Tutti". The fourth staff is labeled "Solo". The fifth staff is labeled "Solo". The sixth staff is labeled "Solo". The seventh staff is labeled "Solo". The music is written in a style typical of 18th or 19th-century manuscript notation.

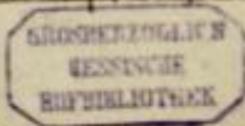
Empty musical staves on the right page of the manuscript, showing the five-line structure of the staves without any notation.

Flauto Travers. 2.

And. molto

Recitativo

ff, fmo. viv.



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests, ending with a fermata and the word "Capot" written in the right margin.

Handwritten musical notation on a single staff, starting with the word "Crescendo" above the staff and "tacet" below it. The notation includes a treble clef, a key signature of one sharp, and a common time signature. A handwritten note "8. Hand" is visible above the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests, with a first ending bracket labeled "1." above the staff.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests, ending with a fermata and the word "Capot" written in the right margin.

Handwritten musical notation on a single staff, starting with the word "Crescendo" above the staff and "tacet" below it. The notation includes a treble clef, a key signature of one sharp, and a common time signature. Above the staff, the words "Choral." and "Solo" are written, and below the staff, the words "Lutti." and "L." are written.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests. Above the staff, the words "Choral." and "Solo" are written, and below the staff, the words "Lutti." and "L." are written.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests. Above the staff, the words "Choral." and "Solo" are written, and below the staff, the words "Lutti." and "L." are written.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests. Above the staff, the words "Choral." and "Solo" are written, and below the staff, the words "Lutti." and "L." are written.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a common time signature. The notation includes various note values and rests.

Tagetto.

in Gottseligkeit

The musical score consists of 12 staves of handwritten notation. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/2 time signature. The music is written in a cursive, historical style. The first staff includes the handwritten text *in Gottseligkeit* written below the notes. The notation includes various note values, rests, and clefs, with some staves showing a change in clef or key signature. The piece concludes with a double bar line and a final cadence on the 12th staff.

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Das ist die Zeit

Allegro

Das ist die Zeit

Recitativo.

A handwritten musical score on aged, yellowed paper. The score consists of approximately 15 staves of music. The notation includes various note values, rests, and clefs. The first staff has a large section of music that is heavily scribbled over with dark ink. The second staff begins with a treble clef and a key signature of one sharp (F#). The music continues with various rhythmic patterns and melodic lines. The paper shows signs of age, including some staining and irregular edges.

Volte *6*

Four empty musical staves are located at the bottom of the page, below the 'Volte' section. They are blank, showing only the five-line structure of the staves.

Choral.

Handwritten musical score for a choral piece, consisting of five staves. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature (C). The music features various rhythmic values, including eighth and sixteenth notes, and includes several triplet markings (indicated by a '3' above the notes). The piece concludes with a double bar line and repeat dots at the end of the fifth staff.

Handwritten flourish or signature.

Canto.

Die Gottseligkeit ist zu allen Dingen mich und jeder Wer
 sing dieses und das zu künftigen Lo-
 bend dieses und das zu künftigen Lo-
 bend

Recit / Aria
 tacet / tacet

Laß strich und Blut mich immer fragen wo Kost wo Brod zu finden
 sey die Mühseney wird fremden alle füllen tragen wenn Jesu mich bey sich
 ist von seiner Land pflegt einse Vorath mir zu kommen Dem Vater sey die
 giste getreue fungen nicht. Jhr Mangel ist noch kaum bekannt so hat er ihn
 angenommen: erwünscht wann Er im Wortgen steht

Jesu Hände sind voll Drogen sind voll Drogen Jesu Hände
 sind voll Drogen sind voll Drogen sey mein Jesu = auf Nas-
 singt Drogen auf Nas- = singt Drogen und
 sagt = sey mein Jesu auf Nas singt Drogen = ges immer sagt
 Jesu Hände sind voll Drogen sind voll Drogen sey mein Jesu

Alto.

Die Gottseligkeit ist zu allen Zeiten nutz und hat die
 sei - lung des Lebens und der Zufriedenheit
 - auch des Lebens und der Zufriedenheit
 auch des Lebens und der Zufriedenheit

ach Gott du bist wohl feil, so reich alle du bist gesunden
 freigilg mein Notstand hast ganz zu dir mich an
 meiner Seelen reich so hab ich mich dir anvertraut

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Tenore

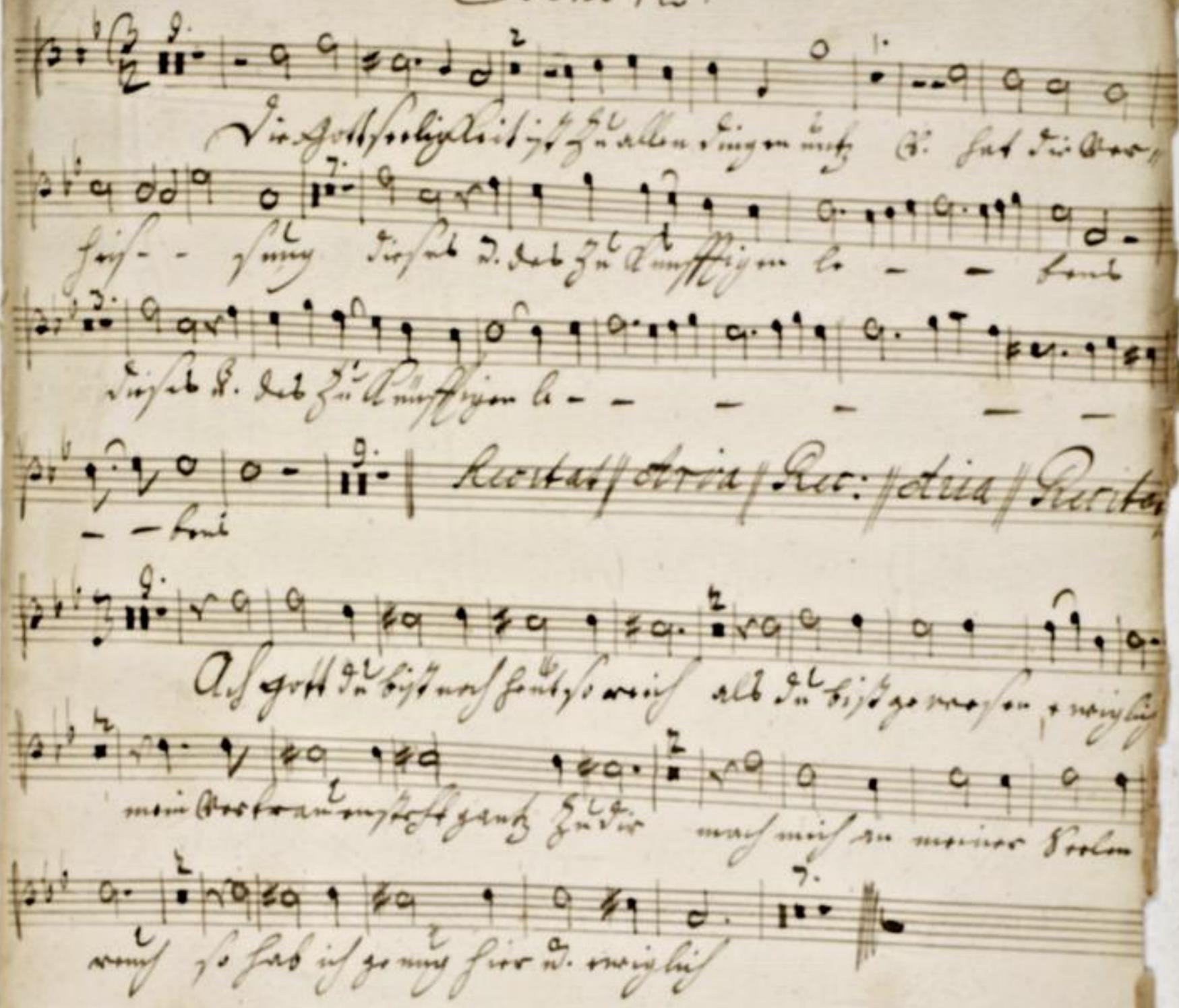
Die Gottsanligkeit ist zu allen Dingen mich d. Ich die Herr
 freif - sing die sel d. Ich zu himffligen lo - bend
 die sel d. Ich zu himffligen lo - bend

Recitat // Aria // Recit // Aria
 tacet // tacet // tacet // tacet

Es ist wohl nicht im sonst goltan wenn man auf Gottes Wegen
 geht, Ein heurer briff viel Regen an, der kein in Jesu den
 steht. So das vor keine Neffnung sorgen und was nicht frucht kom
 Ich komd gewißlich morgen
 auf Gott du bist noch heut so ein all du bist gewest ewig -
 lich mein Vertrauen steht genh zu dir may mir au meine
 Seelen sey so labul gung froe und ewiglich

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Tenore.



 Die Gottseligkeit ist zu allen Dingen mit G. Gut zu Brau-

 fers - - - singt tiefes d. das zu demuffigen le - - - - -

 tiefes d. das zu demuffigen le - - - - -

 - - - - - Recitativo / Aria / Recitativo / Aria / Recitativo

 Auf Gott du bist unser Gott, wir sind als du bist gemacht, und wir sind

 mein Trost und meine Zuversicht, du bist unser Gott, wir sind

 wir sind so lieb und so süß für die Welt.

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Basso.

Die Gottseligkeit ist zu allen Dingen nützlich und hat die Vor-

sei - sung und hat die Vorsei - sung dieses und des zukünftigen

Lebens dieses und des zukünftigen Le-

bens. Mir samten off verleiht, das sich selbst

fügt die erst neylichen Dingen der Gottesdienst wird nach ge-

setzt dann will ab vielen nicht gelingen nach Gott von suchen

afet d. sich an seinem Wort ergötzt der wird erwünschten Dingen

erwerben auf das wir diesen Pflog recht gläubig gesen leuchten.

Sich selbst - ne mich ist selbst - ne mich

nach Ziont gerinden womatte der - len womat -

so sollen lab - fast lab - fast finden wo lauten

hand - hand Mann

wo lauten lebt Mann

hand Der Leib wird seinen Mangel leyden

Gott weis ihm weis sein theil
 sein theil be
 pfanden sein Vater Wort steht fest - sing.
 was sich darant darant verlißt der der sat an ihnen an
 ihnen dan gebant der der sat an ihnen an ihnen dan -
 Cap. Recit. Aria. Recitat.
 - gabant tacet tacet tacet
 Auf Gott du bist weis sein so weis all du bist guet son
 ewiglich mein Vertraum steht ganz zu dir mein misan
 meiner Dahlen weis so labig mich für d. ewiglich

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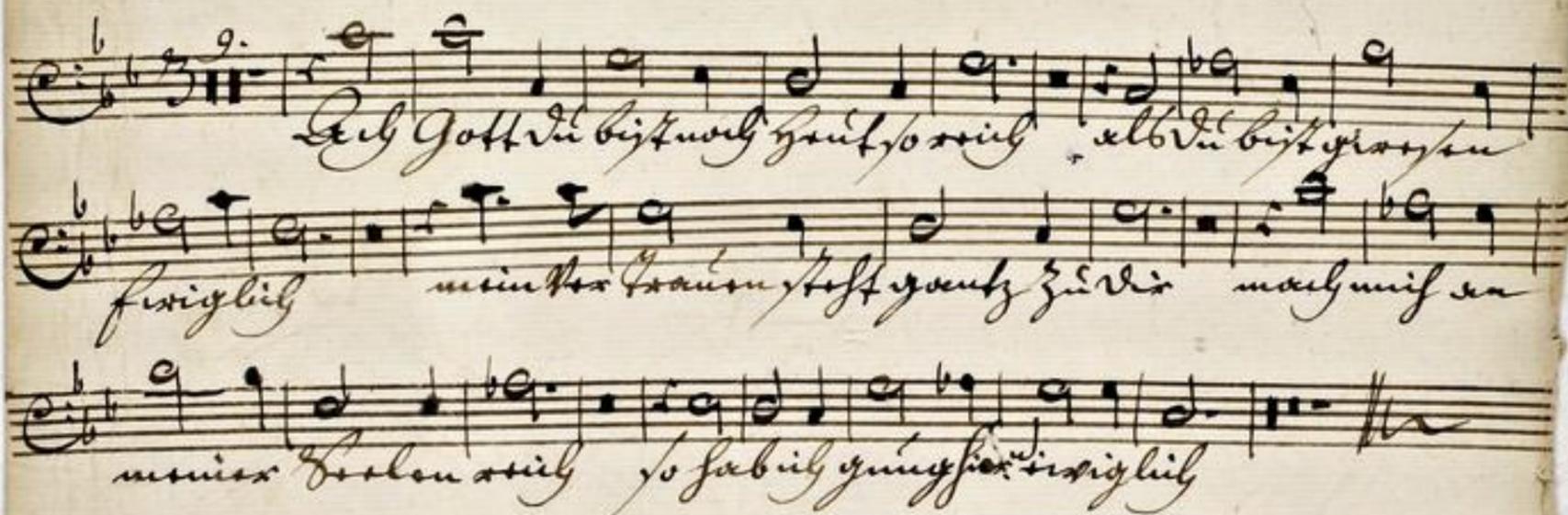
Basso.

28.

12.



Dir Gott, Herrlichkeit ist zu allen Zeiten und hat die Herr-
rei - chung und hat die Herrrei - chung die Herrlichkeit zu
Herrlichen lo - - - - - dem die Herrlichkeit zu
Herrlichen lo - - - - - dem



Ich Gott, du bist wohl herrlich, selbst du bist herrlich
herrlich in dem Himmel, Herrlichkeit zu dir mach mich an
meiner Herrlichkeit so herrlich herrlich herrlich

Großherzoglich
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