

Vergnügte Ruh beliebte Seelenlust - GWV 1147

I. Aria - Vergnügte Ruh beliebte Seelenlust

Christoph Graupner

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Edited: Richard Kram

The musical score consists of two systems of music. The first system starts with a treble clef, a key signature of one flat, and common time. It features six staves: Flute 1,2; Violin 1,2; Viol 1; Viol 2; Voice; and Basso. The Flutes play eighth-note patterns with grace notes. The Violins play eighth-note patterns. The Violas play quarter notes. The Voice and Basso staves are currently empty. The second system begins with a treble clef, a key signature of one flat, and common time. It features five staves: Fl. (Flute), Vln. (Violin), Viol 1, Viol 2, and Voice. The Flute and Violin play eighth-note patterns. The Violas play eighth-note patterns. The Voice is silent. The Basso staff is present but empty. Measure numbers 3 and 6 are indicated above the staves.

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6

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

gnüg- te Ruh, be -

9

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

lieb - te See - len - lust,

6 7 7 6 6 5

12

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

dich kann man nicht bei Höll - len -

6 6 6 6

14

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

sün - den, wohl a - ber Him - mels - ein - tracht, Him - mels - ein - tracht fin - den. Du stärkst al -

6 6 6 6 5 6 4+

17

Fl.

Vln.

Viol 1

Viol 2

Voice

lein,

Basso

19

Fl.

Vln.

Viol 1

Viol 2

Voice

du stärkst al- lein die schwa- che Brust. Ver- gnü- te

Basso

22

Fl.

Vln.

Viol 1

Viol 2

Voice

Ruh,
be - lieb - te

Basso

25

Fl.

Vln.

Viol 1

Viol 2

Voice

See - len - lust!

Drum sol - len

lau - ter

Tu - gend - ga - ben

in

Basso

28

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

mein nem Her - zen Woh - nung,

Musical score for orchestra and choir, page 30. The score includes parts for Flute (Fl.), Violin (Vln.), Violin 1 (Viol 1), Violin 2 (Viol 2), Voice, and Basso. The vocal line begins with a rest, followed by the lyrics "in mei - nem Her - zen Woh - nung ha -". The basso part provides harmonic support with chords labeled 6/5, 6/4, 5/4, and 6.

32

Fl.

Vln.

Viol 1

Viol 2

Voice

ben.
6

Basso

34

Fl.

Vln.

Viol 1

Viol 2

Voice

Ver - gnüg - te Ruh,

Basso
6 6 6

This musical score page contains two staves of music, labeled 32 and 34, for Flute (Fl.), Violin (Vln.), Violin 1 (Viol 1), Violin 2 (Viol 2), Voice, and Bassoon (Basso). Measure 32 begins with eighth-note patterns in sixteenth-note heads for Flute and Violin. Measure 33 continues with similar patterns, followed by a melodic line for Voice with harmonic changes indicated by Roman numerals (ben., 6, 6+, 5, 5). Measure 34 features more eighth-note patterns, with the Voice part singing 'Ver - gnüg - te Ruh,' over a basso line that includes a sustained note and a sixteenth-note pattern ending on a fermata.

37

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

be- lieb- te See - len -
6
5

40

Fl.

Vln.

Viol 1

Viol 2

Voice

lust, be- lieb- te See - len - lust!
6
3
6

This musical score page contains two staves of music. The top staff (measures 37) includes parts for Flute (Fl.), Violin (Vln.), Violin 1 (Viol 1), Violin 2 (Viol 2), Voice, and Bassoon (Basso). The bottom staff (measure 40) includes parts for Flute (Fl.), Violin (Vln.), Violin 1 (Viol 1), Violin 2 (Viol 2), Voice, and Bassoon (Basso). Measure 37 features sixteenth-note patterns in the woodwind and string sections, with the bassoon providing harmonic support. The vocal line begins with a sustained note followed by eighth-note pairs. Measure 40 continues with sixteenth-note patterns, and the vocal line adds lyrics: "lust, be- lieb- te See - len - lust!". Measure 40 concludes with a bassoon cadence marked with a 3 over 6 time signature change.

43

A musical score for orchestra and voice. The score consists of six staves: Flute (Fl.), Violin (Vln.), Violin 1 (Viol 1), Violin 2 (Viol 2), Voice, and Basso (Bassoon). The time signature is common time (indicated by 'C'). The key signature is one flat (indicated by a 'b' symbol). Measure 43 begins with a rhythmic pattern of eighth-note pairs followed by quarter notes. The flute and violin play eighth-note pairs with grace notes. The violin 1 and violin 2 parts provide harmonic support. The bassoon (Basso) plays a sustained note with a sixteenth-note figure underneath. The vocal part is silent. The bassoon's harmonic changes from a sixteenth-note cluster to a sustained note over a sixteenth-note bass line.

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II. Recitative - Die Welt, das Sündenhaus

Christoph Graupner

1

Voice: Die Welt, das Sün - den - haus, bricht nur in Hö - len - lie - der aus und sucht, durch Hass und
Basso: $\frac{6}{4}$ $\frac{5}{3}$ $\frac{6}{5}$

4

Voice: Neid des Sa - tans Bild an sich zu tra - gen. Ihr Mund ist vol - ler Ot - ter -
Basso: $\frac{6}{6}$ $\frac{6}{6}$

7

Voice: gift, der oft die Un-schuld töd - lich trifft, und will al-lein von Ra-cha, Ra-cha, sa-gen. Ge-rech - ter Gott, wie
Basso: $\frac{4}{2}$ $\frac{6}{6}$ $\frac{6}{6}$

11

Voice: weit ist doch der Mensch von dir ent - fer - net! Du liebst, je-doch sein Mund macht Fluch und Feind - schaft
Basso: $\frac{7}{7}$ $\frac{\#6}{\#6}$ $\frac{\#6}{\#6}$

14

Voice: kund und will den Näch - sten nur mit Fü - ßen tre - ten. Ach! Die - se Schuld ist
Basso: $\frac{6}{6}$ $\frac{4}{2}$

18

Voice: nim - mer, nim - mer zu ver - be - ten.
Basso: $\frac{6}{6}$ $\frac{6}{6}$

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III. Aria - Wie jammern mich doch die verkehrten Herzen

Christoph Graupner

Flute 1,2

Violin I

Violin II

Viola

Voice

Basso

Fl.

Vln. I

Vln. II

Vla.

Voice

Basso

6

#

6

5

4

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7

Fl. *tr.*

Vln. I

Vln. II

Vla.

Voice Wie jam - mern mich doch die ver - kehr - ten

Basso

10

Fl.

Vln. I

Vln. II

Vla.

Voice Her - zen, die dir, mein Gott, so

Basso

12

Fl. *tr*

Vln. I

Vln. II

Vla.

Voice
sehr zu-wi - der sein! *b6* die der mein Gott, so sehr zu-wi - der *6*

Basso

15

Fl.

Vln. I

Vln. II

Vla.

Voice
sein! Ich zitt - re

Basso *#* *6* *6* *7* *6*

18

Fl.

Vln. I

Vln. II

Vla.

Voice
recht und füh - le tau - send Schmer - zen, und füh - le tau - send

Basso

20

Fl.

Vln. I

Vln. II

Vla.

Voice
Schmer - zen, wenn sie sich nur an Rach, wenn sie sich nur an

Basso

22

Fl.

Vln. I

Vln. II

Vla.

Voice

Rach und Hass er- freun. Ge-rech - ter Gott, was

Basso

6
4
3
6

25

Fl.

Vln. I

Vln. II

Vla.

Voice

magst du doch ge - den - ken, wenn sie al -lein mit rech - ten Sa - tans - rän - ken dein

Basso

6

28

Fl.

Vln. I

Vln. II

Vla.

Voice

Basso

schar - fes Straf - ge - bot so frech ver - lacht. Ach, oh - ne Zwei - fel ach, oh - ne

$\frac{6}{4}$ $\frac{6}{4}$

$\frac{6}{4}$ $\frac{6}{4}$

31

Fl.

Vln. I

Vln. II

Vla.

Voice

Basso

Zwei - fel hast du so ge - dacht: Wie jam - mern mich doch

$\frac{6}{5}$ $\frac{6}{4}$

$\frac{6}{4}$ $\frac{6}{4}$

34

Fl.

Vln. I

Vln. II

Vla.

Voice

Basso

die ver - kehr - ten Her - zen,
wie

$\begin{matrix} 6 \\ 5 \end{matrix}$ \sharp

36

Fl.

Vln. I

Vln. II

Vla.

Voice

Basso

jam - mern mich doch die ver - kehrt - ten Her -

$\begin{matrix} 6 \\ 4\sharp \end{matrix}$ 6 $\begin{matrix} 4 \\ 2\sharp \end{matrix}$ 6 6

38

Fl.

Vln. I

Vln. II

Vla.

Voice

Basso

zen!

41

Fl.

Vln. I

Vln. II

Vla.

Voice

Basso

This musical score page contains two staves of music, labeled 38 and 41, for Flute, Violin I, Violin II, Cello/Violoncello, Voice, and Bassoon. Measure 38 begins with a rest for the Flute, followed by eighth-note patterns for the other instruments. The Voice part has a single note with the instruction "zen!". Measure 41 features sixteenth-note patterns for the Flute and Violins, eighth-note patterns for the Cellos, and sustained notes with grace notes for the Bassoon. Measure numbers 38 and 41 are positioned at the top left of their respective staves.

44

A musical score for orchestra and voice. The score consists of six staves: Flute (Fl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Voice, and Basso. The time signature is 4/4 until the end of the measure, where it changes to 6/4. The key signature is one flat throughout. The flute has a continuous eighth-note pattern with grace notes. The violins play eighth-note patterns with occasional grace notes. The viola and basso provide harmonic support with sustained notes and eighth-note patterns. The voice part is mostly silent with a single note at the end of the measure. Measure 44 concludes with a repeat sign and a double bar line.

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IV. Recitative - Wer sollte sich denmach ...

Christoph Graupner

The musical score consists of six staves. The first three staves are for Voice and Basso. The fourth staff is for Vln. I, Vln. II, and Vla. The fifth and sixth staves are for Voice and Basso.

System 1: Voice (G clef, C key signature) and Basso (F clef, C key signature). The lyrics are: Wer soll - te sich dem - nach wohl hier zu le - ben wün - schen, wenn man nur Hass und un - ge -

System 2: Voice (G clef, C key signature) and Basso (F clef, C key signature). The lyrics are: mach vor sei - ne Lie - be sieht? Doch, weil ich selbst den Feind wie
6 6

System 3: Voice (G clef, C key signature) and Basso (F clef, C key signature). The lyrics are: mei - nen bes - ten Freund nach Got - tes Vor - schrift lie - ben soll, so flieht mein
6 #

System 4: Vln. I, Vln. II, Vla. (all staves are silent)

System 5: Voice (G clef, C key signature) and Basso (F clef, C key signature). The lyrics are: Her - ze Zorn und Groll und wünscht al -lein bei Gott zu le - ben, der selbst die Lie - be heißt.

System 6: Basso (F clef, C key signature)

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12

Vln. I

Vln. II

Vla.

Voice

Basso

O, ein - trachts - vol - ler Geist, wenn wird er dir doch nur sein Him - mels - zi - on ge - ben?
6

Vergnügte Ruh beliebte Seelenlust - GWV 1147

V. Aria - Mir ekelt, mehr zu leben

Christoph Graupner

Edited & Reduction: Richard Kram

The musical score consists of two systems of six staves each. The instruments are Flute 1,2, Violin 1,2, Viol 1, Viol 2, Voice, and Basso. The first system starts with a treble clef, a key signature of one flat, and common time. The second system begins with a bass clef, a key signature of one flat, and common time. Measure numbers 4 and 5 are indicated above the staves. The vocal part (Voice) is present in the first system but silent in the second. The basso part shows complex rhythmic patterns with many sixteenth-note groups and rests.

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8

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

e - kelt mehr zu le - ben, mir e - kelt mir zu le - ben,

12

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

mir e - kelt mir zu le - ben, mir e - kelt mir zu le - ben, drum nimm mich, Je - su,

16

Fl.
Vln.
Viol 1
Viol 2
Voice
Basso

hin. Drum nimm mich, drum nimm mich, nimm mich Je - su,
6 6 6 6 6 6 6 6 6 6 6 6 5

19

Fl.
Vln.
Viol 1
Viol 2
Voice
Basso

1.

hin. Mir e - kelt mehr zu le- ben; drum nimm mich, nimm mich Je - su, hin.
6 6 6 6 6 6 6 6 6 6 6 6 5

23 |2.

Fl.
Vln.
Viol 1
Viol 2
Voice
Basso

Je - su hin. Mir graut vor al - len Sün - den, lass

$\begin{matrix} 6 & 5 \\ 4 & 3 \end{matrix}$ 6 6 6 6

26

Fl.
Vln.
Viol 1
Viol 2
Voice
Basso

mich dies Wohn - haus fin - den wo selbst ich ru - hig bin, ru-hig ru -

$\begin{matrix} 6 & \# \\ & \# \end{matrix}$ 6 6 6 6 5

30

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

hig,

lass mich dies Wohn - haus fin - den wo

$\begin{smallmatrix} 6 & 5 \\ 5 & 4 \end{smallmatrix}$ $\begin{smallmatrix} 6 & 5 \\ 4 & 3 \end{smallmatrix}$

34

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

selbst ich ru - hig bin.

$\begin{smallmatrix} 6 & 6 \\ 5 & 4 \end{smallmatrix}$ $\begin{smallmatrix} 5 & 3 \\ 4 & 3 \end{smallmatrix}$

38

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

6 5 4 3 6 7 6 6 7 6 6 6 7 6

42

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

Mir e - kelt mehr zu le - ben, Mir e - kelt mir zu le - ben,

6 4 3 6 4 3 7 6 6 4 3 6 6 6 7 6

46

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

Mir e - kelt mir zu le - ben, Mir e - kelt mir zu le - ben, drum

50

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

nimm mich Je - su hin. Drum nimm mich, drum nimm mich,

53

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

nimm mich Je - su hin. Mir e - kelt mehr zu le- ben; drum
 $\begin{matrix} 6 & 6 \\ 6 & 4 \end{matrix}$ $\begin{matrix} 6 & 5 \end{matrix}$ $\begin{matrix} 6 & 6 \end{matrix}$ $\begin{matrix} 6 & 6 \end{matrix}$

56

Fl.

Vln.

Viol 1

Viol 2

Voice

Basso

nimm mich, nimm mich Je - su, hin.
 $\begin{matrix} 6 & 6 \end{matrix}$ $\begin{matrix} 6 & 6 \end{matrix}$ $\begin{matrix} 6 & 4 \end{matrix}$ $\begin{matrix} 5 & 3 \end{matrix}$