

Mus 419/12 7311/12 1711

Vergnügte Ruh, beliebte Seelenlust

Cantates pour le 6^e dimanche après la Trinité
de Christoph Graupner (1711) et Johann Sebastian Bach (1746)

Poème : Georg Christian Lehms

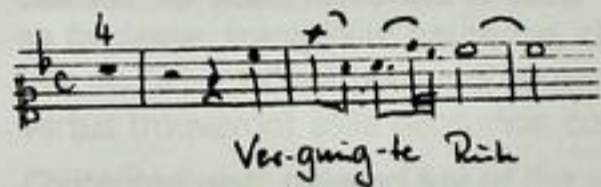
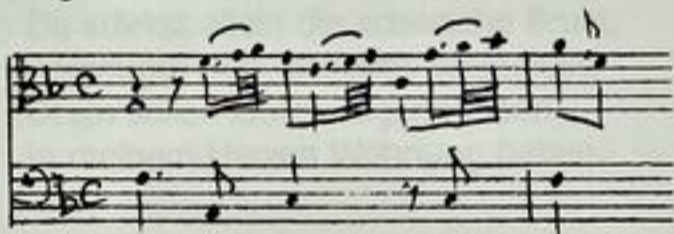
La cantate de Graupner est exécutée, avec l'autorisation de la Bibliothèque universitaire et du Land de Hesse à Darmstadt (Hessische Universitäts- und Landesbibliothek Darmstadt), d'après les manuscrits qui y sont conservés sous la cote mus.ms. 419/12. Édition de la musique : Geneviève Soly, avec la collaboration de Jean Letarte ; édition des paroles : Raymond Joly.

Traductions : Raymond Joly

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 419/12

Cantata/Vergnügte Ruh, beliebte Seelen Lust/a/Voce Sola/
2 Travers./2 Violin/2 Viol./Basson/e/Continuo./Dominica
6 post Trinit./1711.



Autograph Juli 1711. 34,5 x 21 cm.

partitur: 6 Bl. 3 Alte Zählung/: 3 Bogen.

9 St.: C, vl(+Violetta)1,2, vla 1,2, vlne, bc, fl 1,2.
4,2,1,1,1,2,2,1,1 Bl.

Alte Sign.: 144/XII. 7311/12.

Violetta im Bratschen-Schlüssel notiert.

Text: Georg Christian Lehms. = W 3719/1600 S. 56 ff. N

Bearb.d. Partitur von Friedrich Noack (um 1940) = Mus.ms. 1726

Mus 419/12 7311/12 7711

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1 Vergnügte Ruh, beliebte Seelenlust,
dich kann man nicht bei Höllensünden,
wohl aber Himmelseintracht finden.
Du stärkst allein die schwache Brust,
vergnügte Ruh, beliebte Seelenlust!
Drum sollen lauter Tugendgaben
in meinem Herzen Wohnung haben.

1 Tranquillité heureuse, chère joie de
l'âme, il ne faut pas te chercher parmi les
péchés de l'enfer, mais dans la concorde
céleste. Toi seule renforces le cœur dans
sa faiblesse, tranquillité heureuse, chère
joie de l'âme ! C'est pourquoi seules les
vertus trouveront asile dans mon cœur.

*Contented rest, beloved joy of the soul,
you cannot be found amidst pleasures
from hell but rather in heavenly concord.
You alone strengthen a weak breast,
contented rest, beloved joy of the soul!
Therefore nothing but virtues shall dwell in
my heart.*

Mus 419/12

7311/12

7717

lust

thèque
ts- und
és sous la
collaboration

joie de
er parmi les
a concorde
cœur dans
euse, chère
seules les
non cœur.
of the soul,
pleasures
nly concord.
breast,
of the soul!
shall dwell in

2 Die Welt, das Sündenhaus,
bricht nur in Höllenlieder aus
und sucht, durch Hass und Neid
des Satans Bild an sich zu tragen.
Ihr Mund ist voller Ottergift,
der oft die Unschuld tödlich trifft,
und will allein von "Racha, Racha!" sagen
[Matthäus, V 22].
Gerechter Gott, wie weit
ist doch der Mensch von dir entfernet!
Du liebst, jedoch sein Mund
macht Fluch und Feindschaft kund
und will den Nächsten nur mit Füßen
treten.
Ach, diese Schuld ist nimmer zu
verbeten.

3 ARIOSO
Wie jammern mich doch die verkehrten
Herzen,
die dir, mein Gott, so sehr zuwider sein!
Ich zittre recht und fühle tausend
Schmerzen,
wenn sie sich nur an Rach und Hass
erfreun.
Gerechter Gott, was musst du doch
gedenken,
wenn sie allein mit rechten Satansränken
dein scharfes Strafgebot so frech
verlacht?
Ach, ohne Zweifel hast du so gedacht:
Wie jammern mich doch die verkehrten
Herzen!

2 Le monde, cette demeure du péché,
n'entonne que des chants infernaux et
cherche, par la haine et l'envie, à se parer
de l'image de Satan. Sa bouche exhale le
venin de la vipère, souvent mortel pour
l'innocence, et n'aime dire que " Racha,
racha ! " [Matthieu, V 22]. Ô Dieu juste,
combien l'homme s'éloigne de toi ! Tu
aimes, or sa bouche proclame la
malédiction et l'hostilité et ne rêve que de
fouler aux pieds le prochain. Ah, faute
qu'aucune prière jamais n'effacera !

*The world, that house of sin, erupts in
hellish songs only and strives through hate
and envy to deck itself with Satan's image.
Its mouth is filled with viper's venom, often
lethal to innocence, and would say nothing
but "Raca, raca!" [Matthew, 5:22]. O
righteous God, how far man has strayed
from you: you love, while his mouth
announces curse and feud, and wishes to
trample his neighbor underfoot. Ah, no
amount of praying will ever atone for such
a fault.*

3 Ah, combien m'affligent ces cœurs
dévoiyés qui sont tellement à l'opposé de
toi, ô mon Dieu ! Je tremble réellement et
j'éprouve mille douleurs, car ils ne trouvent
leur joie que dans la vengeance et la haine.
Juste Dieu, que dois-tu penser à les voir,
sans autre arme que de vraies manigances
de Satan, se rire impudemment des
rigoureux châtiments de ta loi ? Ah, je n'en
doute pas, c'est ainsi que tu as pensé :
combien m'affligent ces cœurs dévoiyés !

*How sorry I am about those wayward
hearts that are so much at odds with you,
my God! I truly shudder and feel a
thousand pangs, for they enjoy nothing but
revenge and hate. O righteous God, what
might you be thinking when you see them
resort to true Satanic tricks to make
impudent fun of the stern punishments of
your law? Ah, I have no doubt that
this is what you have thought: How
sorry I am about those wayward
hearts!*

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7717

4 Wer sollte sich demnach
wohl hier zu leben wünschen,
wenn man nur Hass und Ungemach
vor seine Liebe sieht?
Doch, weil ich selbst den Feind
wie meinen besten Freund
nach Gottes Vorschrift lieben soll,
so flieht
mein Herze Zorn und Groll
und wünscht allein bei Gott zu leben,
der selbst die Liebe heißt.
Ach, eintrachtvoller Geist,
wann wird er dir doch nur
sein Himmelszion geben?

5 Mir ekelt, mehr zu leben;
drum nimm mich, Jesu, hin.
Mir graut vor allen Sünden,
lass mich dies Wohnhaus finden,
woselbst ich ruhig bin. Da capo.

4 Au vu de tout cela, qui voudrait vivre
encore ici, où l'amour ne récolte que haine
et contrariétés ? Cependant, puisque je
dois aimer mon ennemi lui-même comme
mon meilleur ami, selon le précepte divin,
eh bien ! mon cœur repousse colère et
ressentiment ; il désire ne vivre qu'auprès
de Dieu, dont le nom est Amour. Hélas,
esprit pacifique, quand t'ouvrira-t-il enfin
sa céleste Sion ?

*Then who shall wish, indeed, to go on
living here, where love is repaid by
nothing but hate and trouble? But, since I
must love my enemy himself as much as
my best friend, to comply with God's
commandment, so my heart shuns all
wrath and rancor and has but one wish: to
live near to God, who himself is called
Love. Alas, peaceable soul, when will he
finally grant you his heavenly Zion?*

Vivre plus longtemps me dégoûte :
emmène-moi, Jésus ! ~ Tout péché me fait
horreur, fais que je trouve cette demeure
où j'habiterai en paix. *Da capo.*

*It sickens me to live any longer. So, Jesus,
carry me away! ~ I am horrified at sin in
any guise, let me find the house where I
can dwell in peace. Da capo.*

Ms. 419/12

7311/12

1717

Georg Meißner Kupf., beliebte Kavalier Lust

144.

12.

Partitur

3te Auflage } 1717.
M. July.

Großherzoglich
Hessische
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(23) u

Amoroso Lieb, Calindto Polka J. D. J. M. Sul. 1781

$\frac{1}{4}$
XII.

Violett: e Flaut

Viol. I.

Viol. II.

Abgymn. der Luft

Calindto = Polka Lieb

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bis den 2 man nicht = bey folgen
 Sünden wof abn jünalt furbacht jünalt furbacht Sünden des kindt. al.
 Ein 2
 des kindt allein die furbacht

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive hand and include the following phrases:

- Steynig*
- Chif*
- Belialto = Daolon*
- drum blau*
- Cantra Angrou Geben in meinem Fortzen Hof*
- minny*

in meinen höchsten Wohneye *Se* *Gen*

Stimmte *auf* *2*

Liedte = Poem *Lied* *Se*

Die Welt der Sünden ganz auß mich in jehes Liden auß, u. mit dem heil. Geiste
 der Sünden wird an sich selb tragen. Jesu Christ ist stollen oder giff du off die heil. Geiste
 lauff u. will allein von Laska, Laska sein. Großer Gottesdienst ist die heil. Messe, die
 wird! die heil. Messe, in der ich stollen muss sein u. für die heil. Messe u. stille die heil. Messe
 mich mit dem heil. Geiste. auf 2. der heil. Messe
 immer immer die heil. Messe.

Traversi:

A handwritten musical score for a flute (Traversi) on aged paper. The score consists of 15 staves. The first staff is marked 'Traversi:'. The music is written in a single system with a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'p' and 'f'. There are several instances of complex, multi-measure passages with many beamed notes. The paper shows signs of age, including foxing and some staining.

Die Jam - er muss mich auf die Westphalen Grenzen die

This page contains a handwritten musical score on aged paper. The score is written in black ink and consists of approximately 14 staves. It features a mix of treble and bass clefs, with various musical notations including notes, rests, and bar lines. The lyrics are written in German and are interspersed between the staves. The text includes phrases such as "du mein Gott", "dein Gütliches", "sich?", "du du mein Gott / o Gütliches", "sich?", "du dich", and "schon dich". The handwriting is clear but shows signs of age and wear, particularly at the bottom of the page where the ink is faded.

Das 3. Gäß *anfremm*.
 Gerecht der Gott *rebet mich die der gebunden*

ist in albin mit xristen Satart Ländem dem Gerecht Straff gebot / so fang Kommt!

auf ofur Gerechtel auf ofur Gerechtel Recht / o gerecht: wie jam-

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The lyrics are written in German and include the phrase "man mich doch die Handwerker setzen". The score is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including foxing and a small stain.

man mich doch die Handwerker setzen

man mich doch die Handwerker setzen! Jam!

This page contains a handwritten musical score on aged, yellowed paper. The score is written in black ink and consists of approximately 14 staves. The top section features a complex melodic line with many sixteenth and thirty-second notes, possibly for a violin or flute. Below this, there are several staves of music, including what appears to be a vocal line and a basso continuo line. The lyrics are written in German and are interspersed between the musical staves. The handwriting is clear but shows signs of age, with some ink bleed-through and foxing.

The lyrics, written in German, are as follows:

O Herr, der du dich selbst nicht für dich lobest, sondern nur mich, der du mich nicht lobest, sondern nur mich, der du mich nicht lobest, sondern nur mich.

O Herr, der du dich selbst nicht für dich lobest, sondern nur mich, der du mich nicht lobest, sondern nur mich, der du mich nicht lobest, sondern nur mich.

O Herr, der du dich selbst nicht für dich lobest, sondern nur mich, der du mich nicht lobest, sondern nur mich, der du mich nicht lobest, sondern nur mich.

Violett. e Frawl.

Handwritten musical score for Violett. e Frawl. The score consists of approximately 18 staves. The notation includes various note values, rests, and clefs. The lyrics are written in German and are interspersed between the staves. The paper shows signs of age, including a prominent brown stain on the right side.

Lyrics visible in the score:

- ... auf dem ...
- ... hiff ...
- ... list.
- ... Mir sollt mich zu loben
- ... Mir
- ... Mir sollt mich zu loben
- ... Dem mir mich Jesu Jesu dem mir mich dem mir mich dem mir mich Jesu

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and lyrics. The lyrics are in German and include phrases such as "In mir stehet meine Zuversicht", "Lass mich dich bekennen", and "Gloria". The notation includes treble and bass clefs, a key signature of one sharp (F#), and various rhythmic values. There are some markings like "Haupt" and "3" above certain notes.

In mir stehet meine Zuversicht
Lass mich dich bekennen
Gloria



144
XII

Cartata

Beynigste Aug, belibte Cartere Luff.

a

Vone Cola

r

Travers.

r

Violin

r

Viob.

Basfon

Dominica Post. Feinid:
1711.

c
Cartinus

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Continuo

Wergmügle Puf

This page contains a handwritten musical score for a Continuo instrument. The score is written on ten staves. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. There are numerous performance markings, including fingerings (e.g., 5, 6, 7, 8) and dynamic or articulation symbols (e.g., accents, slurs). The music is organized into measures, with some measures containing multiple notes. The paper shows signs of age, including some staining and a small tear in the middle of the page.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, each with a treble clef and a common time signature (C). The notation is dense and includes various rhythmic values, accidentals, and ornaments. Above the first staff, there are several circled numbers: 6, #, 6, 7, 7, #, 3, 5, 6, 5, #. Below the first staff, the text "Wir Gammou" is written. Below the second staff, "B. # 6" is written. Below the third staff, "4 # 6" and "4 3" are written. Below the fourth staff, "4 3" and "acomp" are written. Below the fifth staff, "4 # 6" and "4 3" are written. Below the sixth staff, "4 # 6" and "4 3" are written. Below the seventh staff, "4 # 6" and "4 3" are written. Below the eighth staff, "4 # 6" and "4 3" are written. Below the ninth staff, "4 # 6" and "4 3" are written. Below the tenth staff, "4 # 6" and "4 3" are written. The paper shows signs of age, including foxing and some staining.

Handwritten musical score on six staves. The notation includes various note values, rests, and clefs. Above the staves, there are several lines of handwritten numbers and symbols, possibly representing a figured bass or tablature. The music is written in a cursive, historical style. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation is dense and includes many accidentals and slurs.

Handwritten text in a circle:
 e m i i i

Four empty musical staves at the bottom of the page, showing the five-line structure without any notation.

Violett: e Flauto

Violino Primo

Wagnügte Luft

Handwritten musical score for Violino Primo, measures 1-14. The notation is dense with many beamed notes and rests.

*Lein
tacet*

*Seg. V. tra
con Flauto Fraves.*

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Haut. Traves

Allegro moderato *mf*

Handwritten musical notation for Haut. Traves, measures 1-10. The notation is written on ten staves in treble clef with a key signature of one sharp (F#). The music consists of a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The paper shows signs of age, including foxing and a large diagonal crease.

Accomp.

Handwritten musical notation for Accompaniment, measures 11-15. The notation is written on five staves. The first staff is in treble clef with a key signature of one sharp (F#). The subsequent four staves are in bass clef with a key signature of one sharp (F#). The music consists of a continuous melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The paper shows signs of age, including foxing and a large diagonal crease.

Handwritten musical score for the first section of the piece, consisting of six staves of music. The notation includes various note values, rests, and clefs. The music appears to be in a major key with a common time signature.

Aria

Handwritten musical score for the Aria section, consisting of eight staves of music. The lyrics are written below the notes. The notation includes various note values, rests, and clefs. The music appears to be in a major key with a common time signature.

Woh! Jammer mich!

NB.

Violino 2.

Allegro molto

*And.
faut.*

Wie Jammer muß p.

Handwritten musical score on aged paper, consisting of 13 staves. The notation includes various note values, rests, and clefs. The manuscript shows signs of age, including foxing and staining. The text is written in a cursive hand.

Grafshertzoglich
Heussische
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Viola 1.

Wagnersche Luf.

Seit tacet

Alle jammern müß.

B.

accomp.
Les it | In feld | In
Iret | hie | firt

Musical notation on a single staff.

Musical notation on a single staff.

Musical notation on a single staff, partially obscured by a dark stain.

Musical notation on a single staff, starting with a treble clef and a key signature of one sharp (F#).

Musical notation on a single staff, ending with a decorative flourish.

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Viola 2.

Stimmliche Aufs.

6

1

Zeit

wie immer mehr

Grafherzogliche
Hessische
Hofbibliothek

5. Mail

Handwritten musical notation on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several bar lines and repeat signs. The fifth staff contains the handwritten text "Mir wird wohl zu thun" written below the notes. The sixth staff contains the handwritten text "Liedes Geist" written above the notes. The notation is dense and fills most of the staves.

Four empty musical staves at the bottom of the page, showing only the five-line structure without any notes or clefs.

Violono

13

Haydn'sche Art.

The musical score is written on 13 staves. It begins with a treble clef and a common time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several accidentals (sharps and naturals) throughout the piece. The handwriting is clear and consistent, typical of 18th-century manuscript notation. The paper is aged and has some foxing and staining, particularly towards the bottom.

Großherzoglich
Hessische
Bibliothek



1

Alli jantros, mif.

13.

Alli jantros, mif.

Handwritten musical notation on four staves. The notation includes various note values, rests, and accidentals. The fourth staff features the handwritten letters "ga" above a group of notes. The music concludes with a double bar line and a stylized flourish.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

Flauto 1.

Stromschnell

Rit: tace

Travers

verte

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A page of handwritten musical notation on aged, yellowed paper. The page contains 14 staves of music, each beginning with a treble clef. The notation is dense and includes various note values, rests, and accidentals. The paper shows signs of age, including foxing and staining. The final staff contains the handwritten text "Da Capo / *Br.*" written in a cursive hand.

Flauto 2.

Adieu l'air

Aria sacra

Großherzoglich
Hessische
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A page of handwritten musical notation on aged, yellowed paper. The page contains seven staves of music. The notation is written in black ink and includes various musical symbols such as notes, rests, stems, beams, and accidentals (sharps). The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a cursive, historical style. The seventh staff concludes with a double bar line and a sharp sign. The paper shows signs of age, including foxing and some staining.

A handwritten signature or set of initials, possibly 'R', written in black ink at the end of the seventh staff.

.Nax quing = te Ruf = =
 liebt = jolen luff Ruf kan = man iuff = bey
 Sollten jünden woff aber jinnelt eintrauff jinnelt eintrauff
 jünden du stait ist = alle ein = du stait ist al
 ein die scharfe luff .Nax quing te Ruf =
 beliebt = jolen luff dann jollen lantox lugend
 Gaben in meinem freyzen thof = ning in meinem

Letzte Hoffnung für = den Aergernißte Ais =
 be liebte jenen Ais beliebte = jenen
 Ais
 die Welt das jünden laß brist mir in
 sollen nicht aus uns jüst und laß uns nicht des satans
 bild an sich zu tragen ist nicht ist Koller oder Gift droff
 im jule tödt trifft uns will allein Hon waise waise jagen
 Größter Gott mir nicht ist das der Mensch Hon die und furcht

Handel die liebste jehoyfische mündel macht fließend sein Saftbündel d.

will den neyften mir mit Füßen treten Auf = =

dieße spüle ist immer immer zu den besten

Wie Jam mer mich doch die Noe desaten Lertzen

die die mein Gott so jese zu wieder segen die die mein Gott so

jese zu wieder segen ist zitt = der weise d fische tanzen

schreyen mir fische tanzen schreyen wenn sie jese mir an ruf wo

ist ist uns an was uns saß er fromm Größter Gott was

unsterblich gedachten Was ist alles mit ersten Saten rühmlich sein

Wahrheit sprach gebot so sprach Wahrheit? als ob Zweifel als ob

Zweifel sprach so gedacht was jam = man mich doch die Wahrheit

Leiden Was jam = = man mich doch die Wahrheit

Sie = den

Was sollte ich demnach wohl sie zu loben wünschen wenn man im

wab
 Lob ihm ungemay Nox seinr liebe sitzt? das weil is auß den Fündern

stin
 meinen besten Freunt nach Gottes Nox schiff lieben muß so

für
 fließt mein letzter Zorn und Groll d. vermisst allein bey Gott zu loben der

besah
 selbst die liebe Leisest *Accomp* Ombtrafft Moller Geist von widerwinden

desah
 uns sein Finckel Zion geben? *Mis*

ordelt mich zu loben mich ordelt mofe zu loben *Mis*

men im
 ordelt mofe zu loben mich ordelt mofe zu loben *Summ* mich Jesu

Ein Iam nim miß Iam nim miß nim miß Iam Ein Mir

Musical notation for the first system, including treble and bass staves.

edelt mofe zu loben = Iam nim miß nim miß Iam Ein

Musical notation for the second system, including treble and bass staves.

Mir edelt mofe zu loben

edelt mofe zu loben Iam nim miß Iam Ein Iam

nim miß Iam nim miß nim miß Iam Ein mir edelt mofe zu

loben = Iam nim miß nim miß Iam Ein Mir

grain Hor allen jinden laß miß iß wofen fanß

Stufstarzopica
Hessische
Befbibliothek

finden wo selbst ist süßig bei süßig zu = sig

= laß mich dich wofu laß finden wo

selbst ist süßig bei

mir
zu
zu
zu