

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 443/14

Ihr seyd nicht fleischlich sondern/geistlich/a/2 Chalumeaux/
2 Violin/Viola/Flaute/Trav./Canto/Alto/Tenore/Basso/e/Con-
tinuo./Dr.Cantate./1735.

Vivace Chor.

15
Ihr seyd nicht fleischlich

Autograph Mai 1735. 35,5 x 22 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

14 St.: C,A,T,B,vl 1(2x),2,vla,vln(e)(2x),org(=bc),fl,

Chalumeau 1,2.

1,1,1,1,2,1,1,1,1,2,1,1,1,1,1 Bl.

Alte Sign.: 168/26. Text: Johann Conrad Lichtenberg, 1735.

Dn. Cantata.
Chor.

G.A. G. M. May: 1785.

Mus.ms. 443/14

Christoph Graupner: Ihr seid nicht fleischlich, sondern geistlich
Kantate zum Sonntag Cantate 1735
Komponiert Mai 1735. Text: Johann Conrad Lichtenberg.

Chor: Ihr seid nicht fleischlich, sondern geistlich, so anders Gottes
Geist in euch wohnet. Wer aber Christi Geist nicht hat, der ist nicht
sein. (Römer 8,9)

Recitativ: O Seele, nimms als eine Wohltat an, wenn Gottes Geist an dir
die Sünde so gar nicht leiden will noch kann. Er straft und lehrt, daß er
des Glaubens Licht entzünde, auch seine Schärfe meint es gut. Wer seine
Leitung ehrt, der wird das wahre Seelengut, den Heiland, bald zu seinem
Heil erkennen; und wer den recht erkennt, den kann man glücklich nennen.

Aria: Komm zu mir, du teure Gabe, werter Geist, wenn ich dich habe, dann
fängt meine Wohlfahrt an.
Strafe nur, ich will es leiden, lehre mich, ich will mit Freuden deine
Lehren gläubig und gehorsam ehren, bis ich Jesum schauen kann.

Recitativ: Der Geist des Herrn ist ein erwünschter Segen, der unsre
Seelen glücklich macht. Und Jesus gibt ihn allzugern, er trägt ihn uns
entgegen. O Seele, sei bedacht, dies Kleinod in dein Herz zu fassen, es
trägt dir tausend Vorteil ein. Wenn andre dich deswegen hassen, Geduld,
dein Glück wird desto größer sein.

Aria: Sollt ich Gottes Geist betrüben, nein, ich will ihn ehrend lieben,
komm nur, werter Gast.
Hält er mir meine Sünden ernstlich für (= vor), ei, ich will es gern
ertragen. Er wird nichts als Wahrheit sagen, Wahrheit ist mir nicht
verhaft.

Recitativ: Die arge Welt will drum den Geist des Herrn nicht leiden, weil
er ihr allen Greul und ihre Eitelkeiten so ernstlich unter Augen stellt.
O tolles Tun, ist nicht ein Freund, der uns die Wahrheit redlich saget,
ein Schatz, den man so leicht nicht findet? Und niemand ist, der es so
treulich meint, als Gottes Geist.
Wer sich mit ihm verbindet, der steht einst im Gericht vor Gott ganz
unverzagt.

Choral: Komm, Gott Schöpfer, Heiliger Geist,
besuch das Herz der Menschen dein,
mit Gnaden sie füll, wie du weißt,
daß sie dein Geschöpf für dir sein. (Martin Luther)



Dr. Cantab.

Chalst.

Fag.

B.A.P. & M. May: 1735.

Mus 443/14

Iff syd nicht alleinlich sondern gleich 55

108.

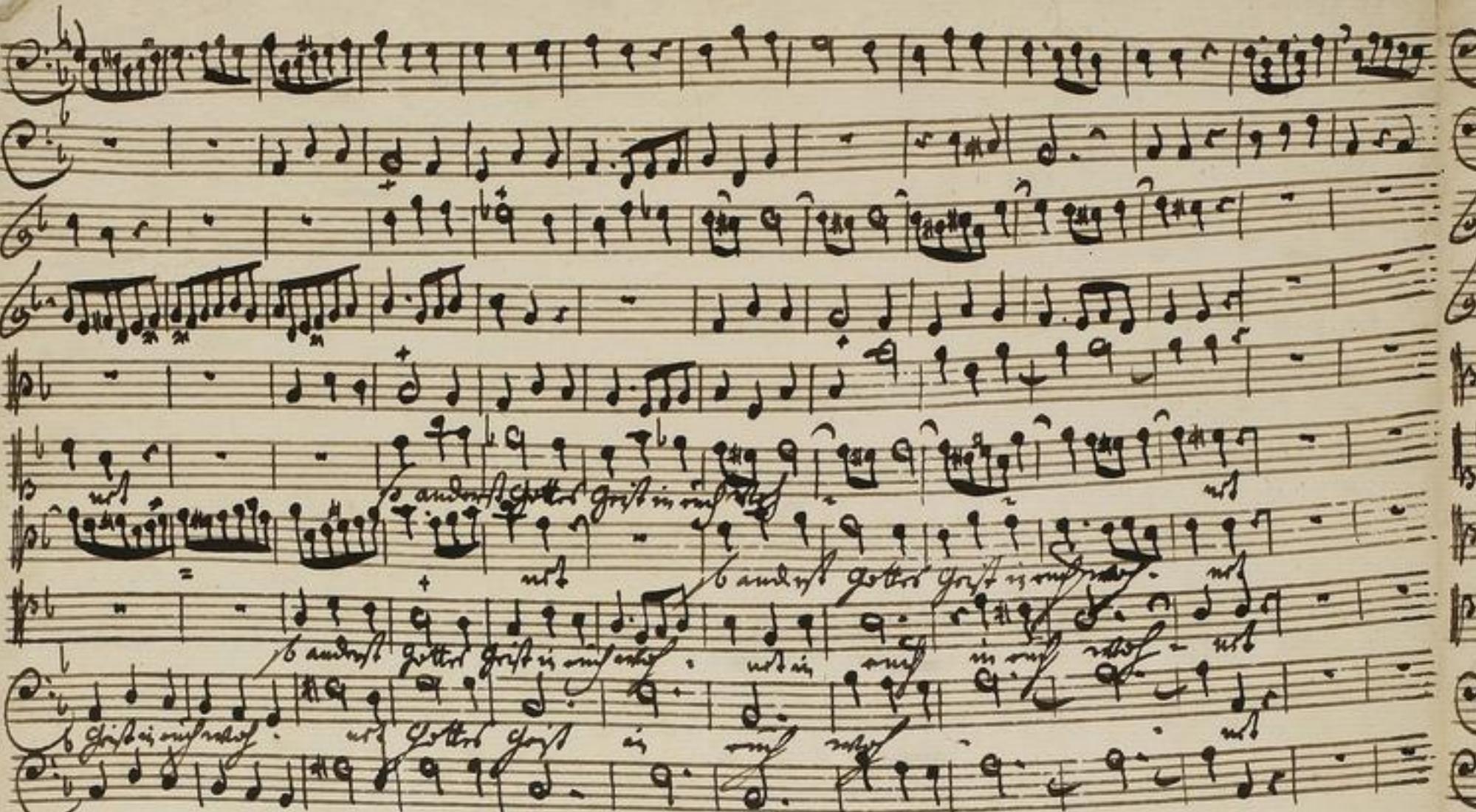
16

14

Partitur

M: May 1735 — 27^{te} Infagung.





A handwritten musical score for two voices and piano, consisting of two systems of music. The top system starts with a treble clef, common time, and a forte dynamic. It features two vocal parts with lyrics in German, accompanied by a piano part with basso continuo notation. The lyrics include "mehr abn Frey's griss do his", "mehr abn Frey's griss do his", and "mehr abn Frey's griss do his". The bottom system begins with a bass clef, common time, and a piano part with basso continuo notation. The score is written on five-line staves.

Handwritten musical score on four staves:

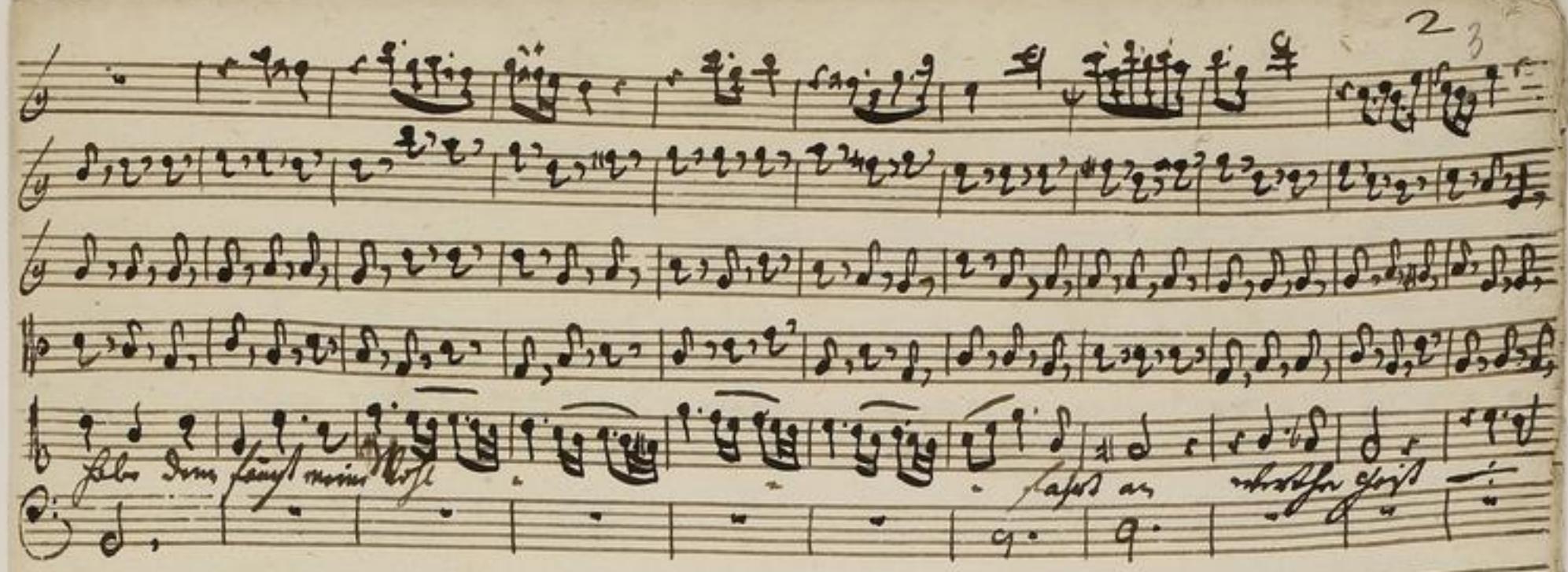
- Staff 1:** Common time (C). Measures 1-4. Dynamics: ff, f, m, m.
- Staff 2:** Common time (C). Measures 5-8. Dynamics: f, mf, m, m.
- Staff 3:** Common time (C). Measures 9-12. Dynamics: m, m, m, m.
- Staff 4:** 6/8 time (6/8). Measures 13-16. Dynamics: m, m, m, m.

Handwritten lyrics:

- Measures 1-4: Gottes Lob ist ein Segen
- Measures 5-8: Gott sei dank und dankt Gott
- Measures 9-12: Gott sei lob und dankt Gott
- Measures 13-16: Gottes Lob ist ein Segen

Dynamics and other markings:

- Measures 1-4: ff, f, m, m.
- Measures 5-8: f, mf, m, m.
- Measures 9-12: m, m, m, m.
- Measures 13-16: m, m, m, m.
- Measure 1: Fermata over the first measure.
- Measure 8: Repeat sign.
- Measure 12: Fermata over the first measure.
- Measure 16: Fermata over the first measure.



Continuation of the handwritten musical score. The vocal line continues with eighth-note patterns and melodic fragments. The piano accompaniment maintains its harmonic foundation. The score is written on four systems of five-line staves. The vocal part includes lyrics in German, such as "dass dies ist nicht mehr" and "als du langst warst". The piano part features sustained notes and rhythmic patterns.

Continuation of the handwritten musical score. The vocal line and piano accompaniment continue their respective patterns. The score is written on four systems of five-line staves. The vocal part includes lyrics in German, such as "dass dies ist nicht mehr" and "als du langst warst". The piano part features sustained notes and rhythmic patterns.

Continuation of the handwritten musical score. The vocal line and piano accompaniment continue their respective patterns. The score is written on four systems of five-line staves. The vocal part includes lyrics in German, such as "dass dies ist nicht mehr" and "als du langst warst". The piano part features sustained notes and rhythmic patterns.



Continuation of the handwritten musical score. The vocal parts continue their rhythmic patterns. The piano part includes a melodic line with eighth-note chords. The lyrics "my liebster J. Johanna plieb w. Johanna" are written below the piano staff. The score concludes with a final cadence and a double bar line.

Continuation of the handwritten musical score. The vocal parts and piano part continue. The piano part features a sustained note followed by a melodic line. The lyrics "in Gott ist mein Vertrau' ich hab' in Gott mein Trost" are written below the piano staff. The score concludes with a final cadence and a double bar line.

Continuation of the handwritten musical score. The vocal parts and piano part continue. The piano part features a sustained note followed by a melodic line. The lyrics "in Gott ist mein Vertrau' ich hab' in Gott mein Trost" are written below the piano staff. The score concludes with a final cadence and a double bar line.

4

Landy
Lary.

foll.

glück

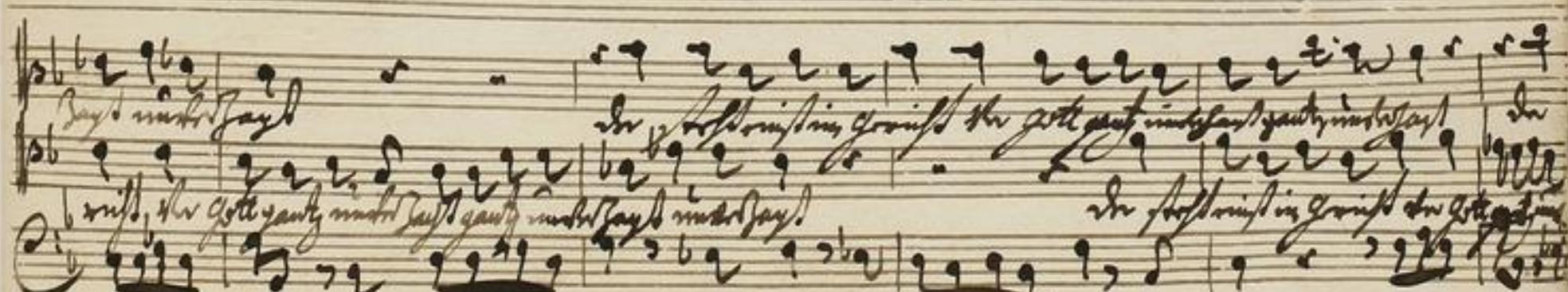
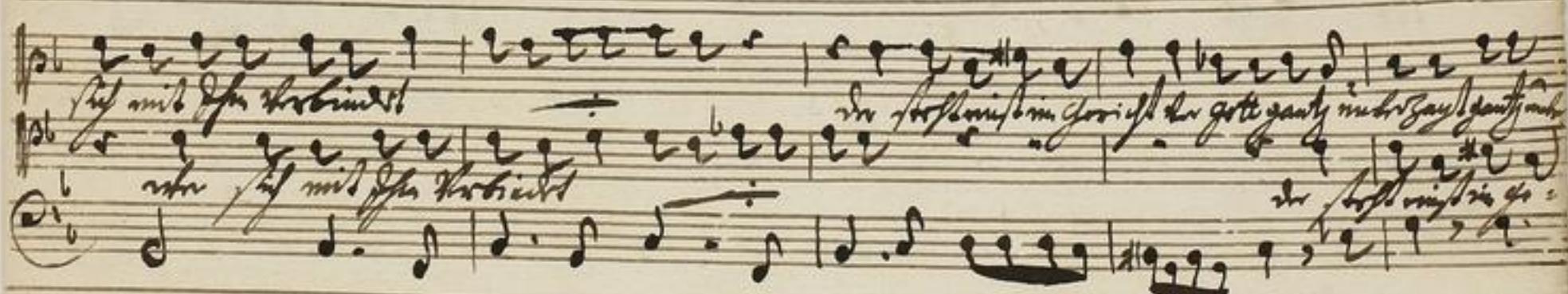
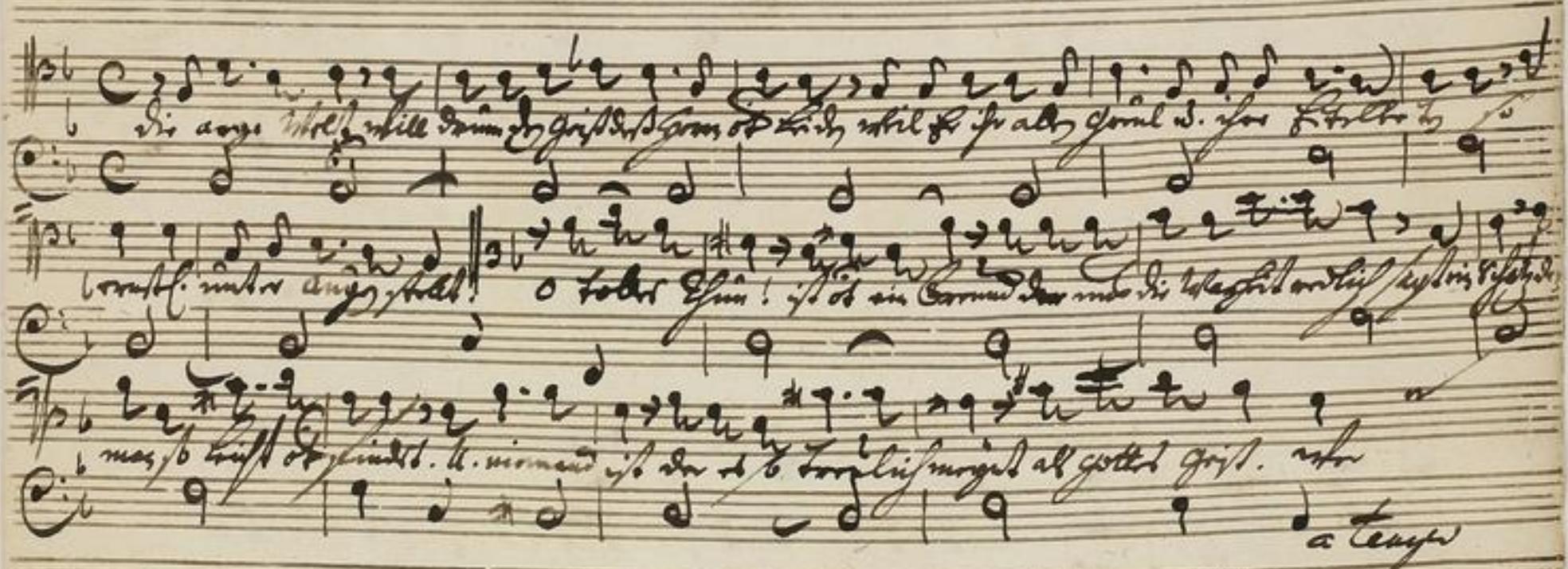
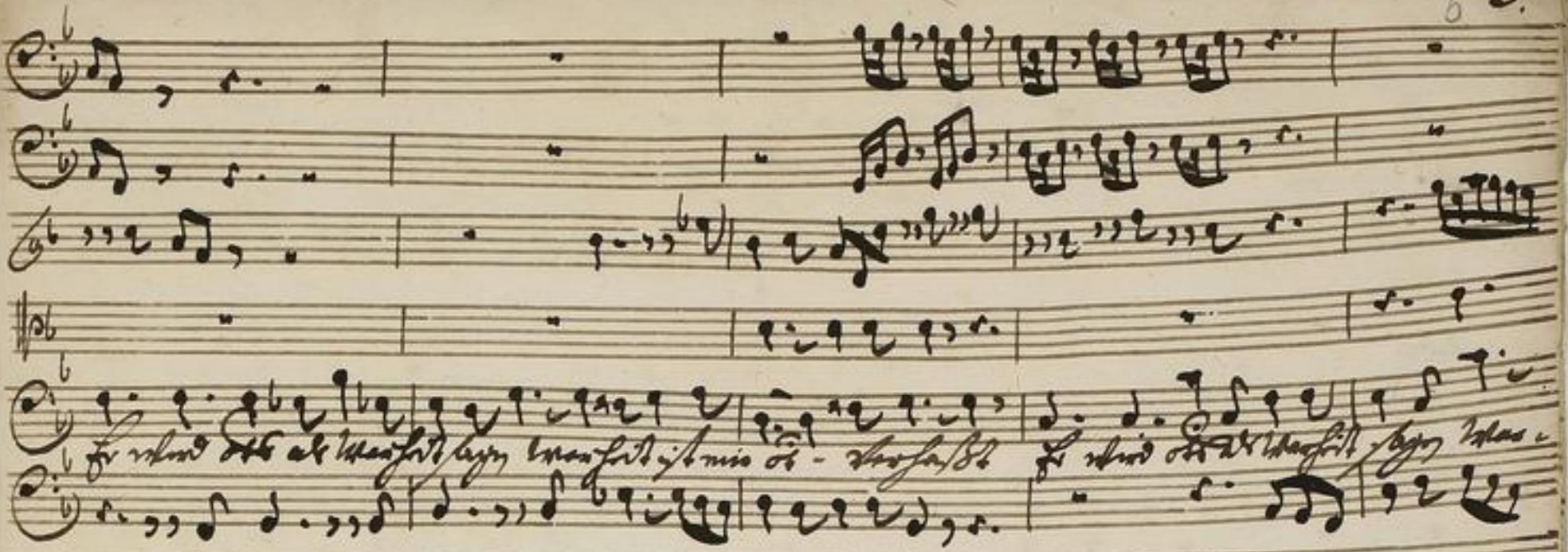
ganz glücklich

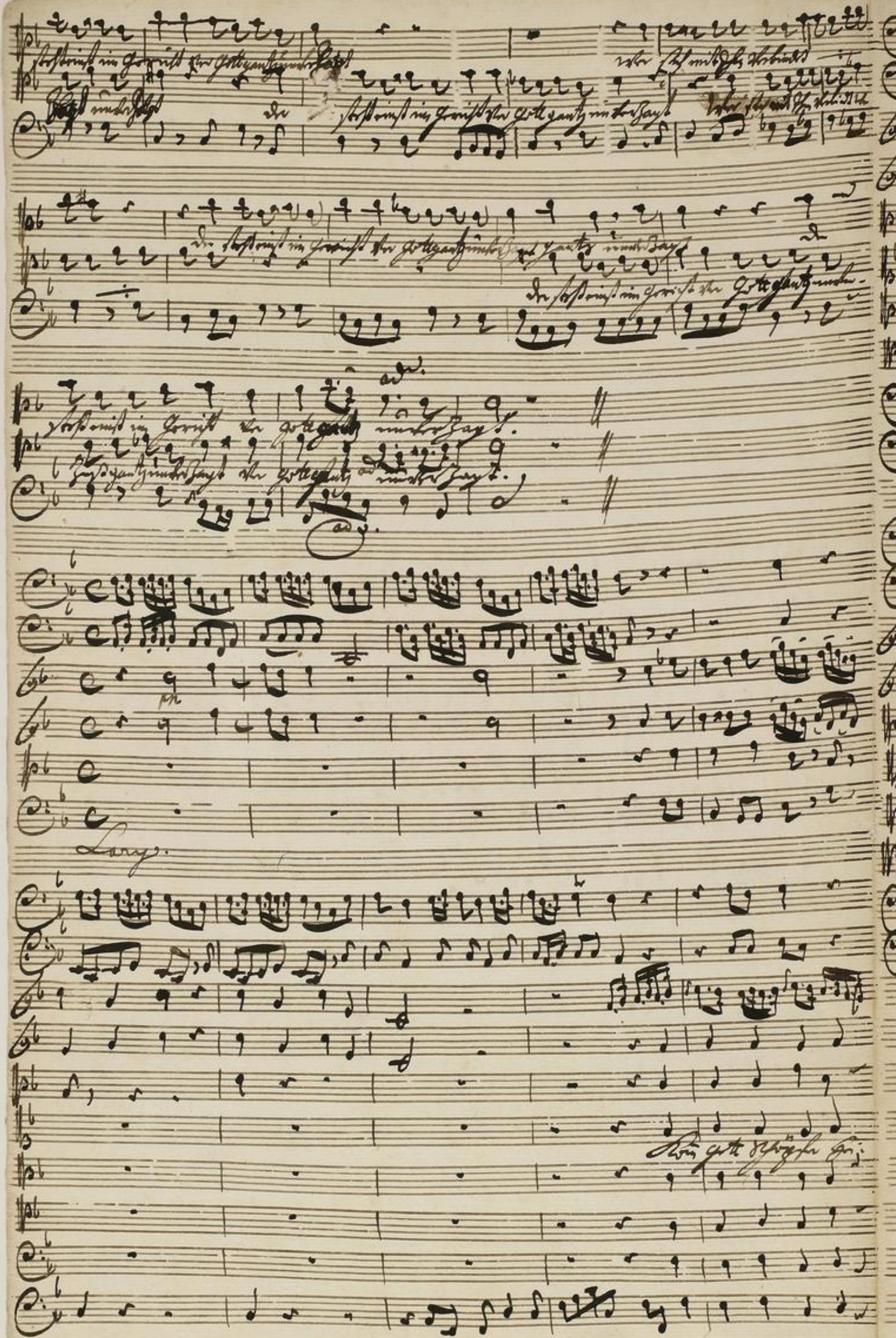
nun

inwhile











A handwritten musical score on two staves. The top staff consists of two vocal parts (Soprano and Alto) and a piano part. The bottom staff is for the piano. The lyrics are written below the notes. The score concludes with a section where the piano part is silent, indicated by vertical double bars and a fermata over the vocal entries.

Obi - Es
Elona



168.

26.

7

Gw, jetzt will Händel, und er
gäblich v.

z ^a Oboe

z Violin

Viola

Flaut Flöte

Anto

Moz

Tenor

Bass

In. Cantate.
1735.

^e Continuo

Organo.

A handwritten musical score for organ, consisting of ten staves of music. The score is written in brown ink on aged, yellowish paper. The music is primarily in common time, with various key signatures (e.g., G major, A minor, C major) indicated by sharps and flats. The first staff begins with a bass clef and a common time signature (C). The second staff starts with a treble clef and a common time signature (C). The third staff begins with a bass clef and a common time signature (C). The fourth staff starts with a treble clef and a common time signature (C). The fifth staff begins with a bass clef and a common time signature (C). The sixth staff starts with a treble clef and a common time signature (C). The seventh staff begins with a bass clef and a common time signature (C). The eighth staff starts with a treble clef and a common time signature (C). The ninth staff begins with a bass clef and a common time signature (C). The tenth staff begins with a treble clef and a common time signature (C). The score includes several dynamic markings, such as *f* (fortissimo), *p* (pianissimo), *ff* (fortississimo), and *pp* (pianississimo). There are also performance instructions like *legg.* (leggendo), *legg. zw.* (leggendo zwangsläufig), *legg. 2.* (leggendo 2.), *legg. 3.* (leggendo 3.), *legg. 4.* (leggendo 4.), *legg. 5.* (leggendo 5.), *legg. 6.* (leggendo 6.), *legg. 7.* (leggendo 7.), *legg. 8.* (leggendo 8.), *legg. 9.* (leggendo 9.), *legg. 10.* (leggendo 10.), *legg. 11.* (leggendo 11.), and *legg. 12.* (leggendo 12.). The score concludes with a final instruction *legg. zw.* (leggendo zwangsläufig).

A handwritten musical score for two voices and piano, page 8. The score consists of eight staves of music. The top two staves are for the soprano voice, the middle two for the alto voice, and the bottom two for the piano. The music is in common time, with various key signatures (G major, A major, D major, E major) indicated by sharps and flats. The vocal parts feature melodic lines with eighth and sixteenth note patterns. The piano part includes harmonic chords and bass notes. The score is written in black ink on aged paper. There are some minor smudges and a small hole near the bottom left.

8

Dein ist gott? Gr. hat.

Hanno

Recit.

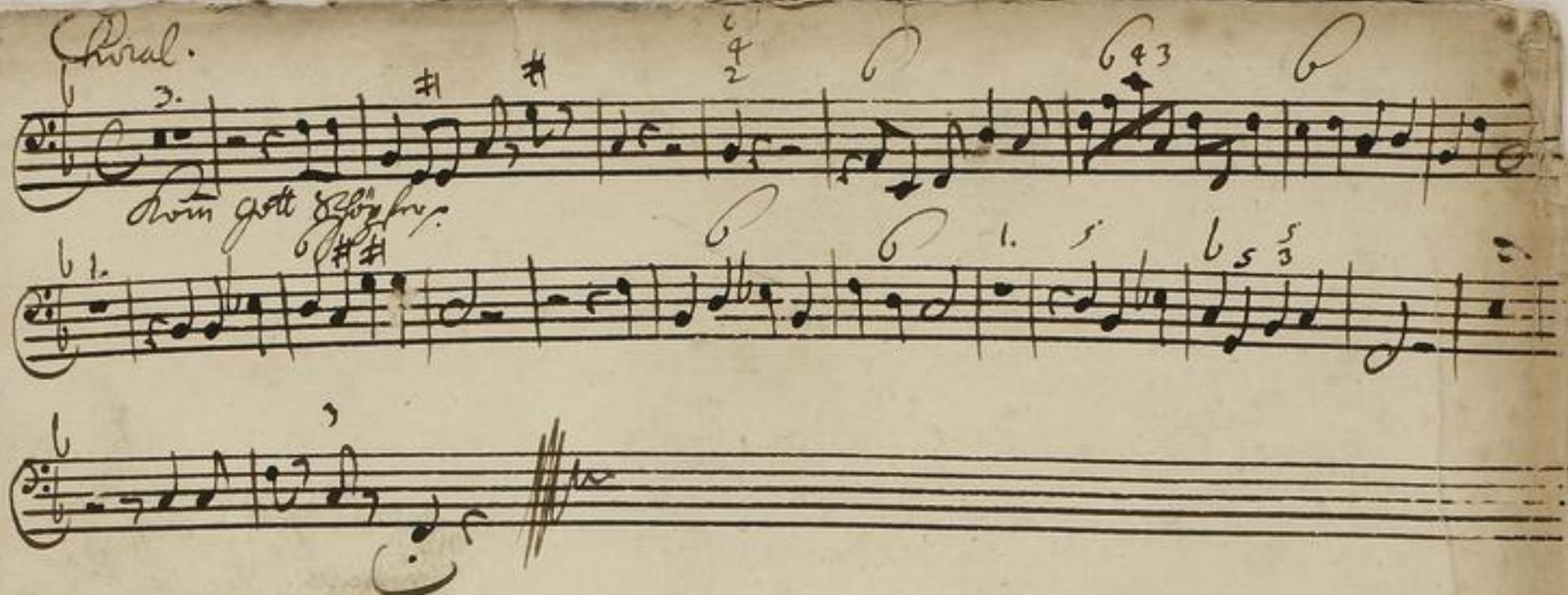
tempo

away.

volti



Choral.



Divare.

Violino. 1.

9



Lary.

140.

Sie ist nicht gutt gott. fort. pp. ff. fort. pp.

Chor. Lary.

Chor. fort. pp.

Chor. Recital //

Chor. Lary.

Chor. fort. pp.

Chor. fort. pp.

Chor. fort.

Chor. fort.



vivace

Violino 1.

ff. sehr schnell fließend
pp. f.

f.

Recit:
Saccd.

volt.



piano.

1. piano.
Moderato

Capo ||

Largo.

Recit. ||

Recit.

1. piano.
Moderato





Dance.

Violino. 2

12

A handwritten musical score for Violin 2 and Piano. The score consists of 14 staves of music. The first two staves are for Violin 2, with the third staff starting a piano part. The piano part continues through the remaining staves. The music includes various dynamics like *pp.*, *fors.*, and *pianiss.*. The score is numbered 1 through 14. The title *Dance.* is at the top left, and *Violino. 2* is at the top right. The piano part ends with *ff.* and *Recital //*.



Lary.

Jesu ist gott der gott.
ff.

Bass.

Ruhm gott der gott.
ff.

Divise.

Viola.

13

A handwritten musical score for Viola and Piano. The score consists of two staves. The top staff is for the Viola, starting with a dynamic of $\text{f} \text{ f}$ and a tempo of $2\cdot$. It features various rhythmic patterns and dynamics, including ff , mf , and p . The bottom staff is for the Piano, with dynamics ranging from p to f . The score includes lyrics in German: "Leert facet mir" (line 1), "Leert facet mir" (line 2), and "Leert facet mir" (line 3). The score is numbered 13 at the top right. The manuscript is written on aged paper with black ink.



Largo.

12 8 6 4 2 1 3 5 7 9 11 13

Gott ist gott groß.

Chor: Largo.

Recitall

Chor: Largo.



Dance. 2. 2. *Violone* 4. 14

legg. mif.

pian.

Adm zu mir.

Recit.

pian.

legg. y gutt/gut.

volti

This is a handwritten musical score for the instrument 'Violone' (Bassoon). The score is composed of ten staves of music, numbered 1 through 10. The music is written in common time, with various time signatures indicated by numbers above the staff (e.g., 6, 8, 10) and specific beat counts (e.g., 2, 3, 4, 5, 6, 7, 8, 10). The clefs used are the treble clef for the first four staves and the bass clef for the remaining six staves. Dynamics are indicated throughout the score, including 'legg.' (leggiero), 'mif.' (mezzo-forte), 'pian.' (piano), and 'pp.' (pianissimo). Several sections of the score include vocalizations or recitations, such as 'Adm zu mir.' and 'Recit.' (recitation). The score concludes with the instruction 'volti' (turn the page).

Handwritten musical score for organ or harpsichord, consisting of six staves of music. The music is written in common time (indicated by 'C') and includes various key signatures (e.g., F major, C major, G major). The score features a mix of eighth and sixteenth-note patterns. Several performance instructions and lyrics are included:

- Staff 1: No specific tempo marking.
- Staff 2: No specific tempo marking.
- Staff 3: Key signature changes to F major, then C major. The instruction "Recit." is written above the staff, and "a tempo" is written below it.
- Staff 4: Key signature changes to G major. The instruction "(ave.)" is written at the end of the staff.
- Staff 5: Key signature changes to C major. The instruction "Choral. Larg." is written above the staff.
- Staff 6: Key signature changes to F major. The instruction "Doch Gott segne".



This page contains a handwritten musical score for the Double Bass (Violone). The score includes vocal parts and an accompaniment section. The vocal parts are written in a stylized, non-standard script. The accompaniment section features rhythmic patterns and dynamic markings such as *piano* and *pp.*. The score is divided into sections by measures, with some sections labeled with letters (e.g., A, B, C, D) and numbers (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15). The vocal parts include lyrics such as "L'adore", "Da capo", and "viva". The score is written on multiple staves, with some staves having two or three voices. The handwriting is fluid and expressive, typical of a composer's manuscript.

Recit:

لَمْ يَرِدْ لِي أَنْ أَلْهَمَ
وَلَمْ يَرِدْ لِي أَنْ أَلْهَمَ
كَمْ مَلَأَتْ بُطْنِي
لَمْ يَرِدْ لِي أَنْ أَلْهَمَ

Choral adagio

لَمْ يَرِدْ لِي أَنْ أَلْهَمَ
لَمْ يَرِدْ لِي أَنْ أَلْهَمَ

Largo

لَمْ يَرِدْ لِي أَنْ أَلْهَمَ
لَمْ يَرِدْ لِي أَنْ أَلْهَمَ

لَمْ يَرِدْ لِي أَنْ أَلْهَمَ



Flaut Solo.

16

From 3rd m^o

Dolciss.



Vivace.

Chalmeaux 1.

17

The musical score consists of ten staves of handwritten notation on five-line staves. The notation is primarily in common time, with some measures in 2/4 or 3/4 time indicated by '2.', '3.', or '4.'. The key signature varies, with some staves showing sharps or flats. The music is divided into sections labeled 1., 2., 3., 4., and 5. There are also sections labeled 'Recit' and 'Aria' with 'Recit.' and 'Recit.' written below them. The lyrics, written in cursive German, include 'Gott hilft mir', 'Seit ich gotter gott', and 'Recit'. The score is signed 'H. F. Schubert' at the bottom right.

volti



Coral.

Largo.



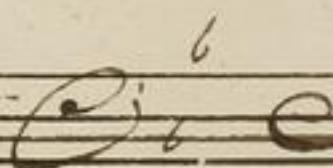
vivace.

Chalmeaux. 2.

18

A handwritten musical score for 'Chalmeaux. 2.' on ten staves. The score begins with a dynamic of *legg mif.* The first staff uses a treble clef and a common time signature. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The ninth staff begins with a treble clef. The tenth staff begins with a bass clef. The score consists of two systems of music. The first system ends with a repeat sign and the number '2.'. The second system ends with a repeat sign and the number '3.'. The score is written in black ink on aged paper.

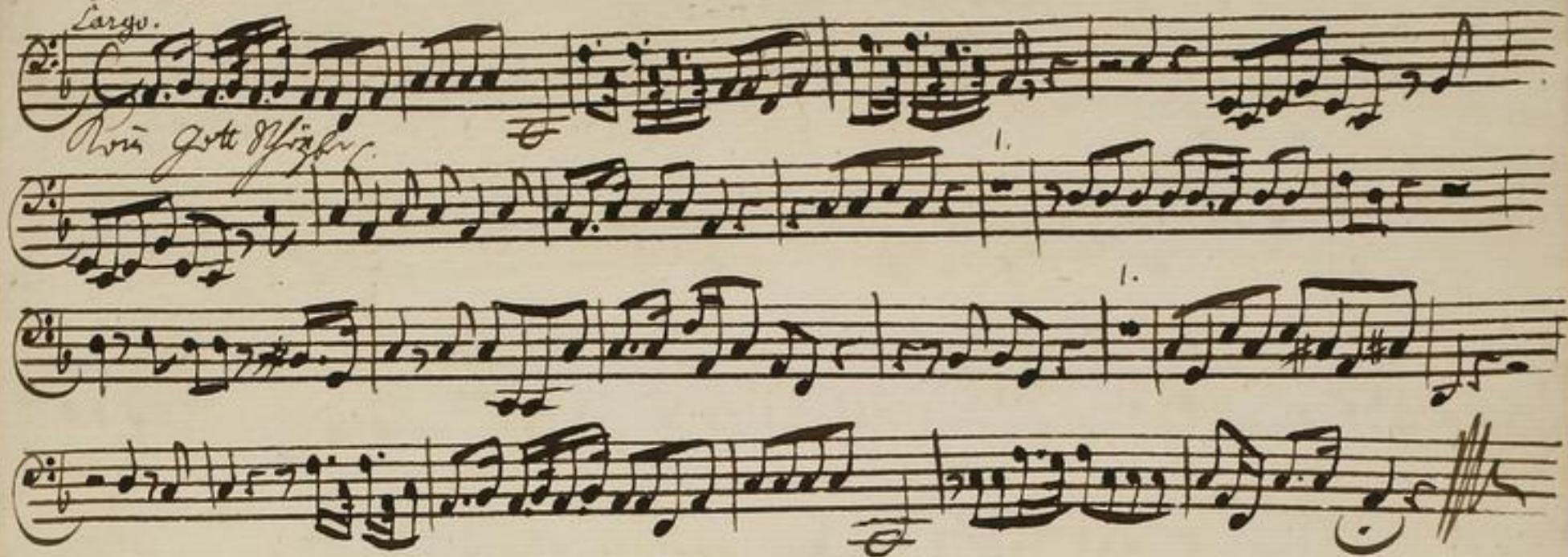
Recitat.



Aural.

Largo.

Thou good Shepherd



Canto.

ig. *Turki.*

19

Ihr singt froißlich, sonnengräßlich, so anders Gott's Griff in uns wohnt,
so anders Gott's Griff in uns wohnt.

Eig'nt' G'st. Eig'nt' G'st nicht hat, war aber Eig'nt' G'st nicht hat, dor ist nicht

fin - - dor - - D'Nal' nim' al' sine Woffstan, wome

Gott sei Grif an dir die Sünd' so gar nicht linden will noch kan ich Straff' und loßt,

Jaß wir ins Glanzen läßt uns hinein; aus unsre Dasein so möcht' es gern; was uns hoffen

ist, das mir das erste Malen Gott, den Engel bald in seinem Feil er,

Kom' zu mir - = In Sämt Gabr, = moch' Grot! =

wann ist Ihr Jahr, wann Ihr Geist, wann ist Ihr Jahr, wann fängt mein Hoff-

— — — fahrt an, wer für Gott! — wann ist die Fahrt, —

Ihm fängt mir - ne Hoffnung nimmt Hoffnung an. Aber mir, ich will nicht

A handwritten musical score for string quartet (two violins, viola, cello) on five-line staves. The score consists of two systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time signature. It contains measures 11 through 13. Measure 11 begins with a sustained note followed by eighth-note pairs. Measure 12 starts with a sixteenth-note pattern. Measure 13 concludes with a sixteenth-note flourish. The second system begins with a bass clef, a key signature of one sharp, and a common time signature. It contains measures 14 through 16. Measure 14 features a sustained note followed by eighth-note pairs. Measure 15 starts with a sixteenth-note pattern. Measure 16 concludes with a sixteenth-note flourish. The manuscript is written in black ink on white paper.

— — — Im Hine hoffen, Hine hof - — von, glänzig und gesetzsam
glänzig und gesetzsam af - von, bibis jess'm pfanzen han, bibis
go - 8. — sun, sun — m han.

Hans Recit y aria p. Recit

8. Rom Gott der Vater für den heiligen Geist, bring' ich das Lob dir, mein Sohn Jesu,
mit Gnaden sie füll' mir du reicht, daß sie vom Hoffnungsfluß dir segn.



15. Solo 1. tutti Alto 20

Tutti. Ihr segn' uns fleißig, — som' man gesäßig, — so antwortet
 Gott's Geist in uns wof. — not, so antwortet Gott
 Geist in uns wof. not; wor aber Geist' Geist' nicht hat, — wor
 Geist' Geist' Geist' Geist' nicht hat, Geist' nicht sein, wor aber Geist' Geist'
 hat, Geist' nicht sein — Recit Aria

Recit Aria $\# \text{C}$ $\text{W} \text{W} \text{W} \text{W} \text{W} \text{W}$
 O toller Ymn, ist nicht ein faum, der mich dir
 warf in die Haare, in deß Jahr man so leicht nicht findet, niemand ist,
 der so früh nicht minkt, als Gott's Geist, wer sich mit ihm verbindet,
 der stift im Geist vor Gott ganz W sagt ganz W vor sagt, W
 sagt, der stift im Geist vor Gott ganz W sagt ganz W vor sagt, der
 stift im Geist vor Gott ganz W sagt, wer sich mit ihm verbindet, wer
 sagt, der stift im Geist vor Gott ganz W sagt ganz W vor sagt, W
 sagt, der stift im Geist vor Gott ganz W sagt ganz W vor sagt, W || Coda.



8.

Zum Gott Gottes für seiniger Gnade,
bezeugt das Fest der Menge sein Dein,
mit Gnaden sie soll mir den werken, daß sie dein Gegeßt für die segnen.

35.



Tenore.

21

18. Tutti.

3.

ii.

Der segn' uns flüssig, sondern grüßig, so antw Gott der Grünung

not in uns in uns not; nur aber Erschöpft Gott nicht hat,

wox Geist' Gott Geist' Gott nicht hat, der ist nicht sein

Recit
Der ist nicht sein,

Arie Recit aria

Die arg' Welt will ihm den Gruß herüber nicht

leisten, weil er ifr allen Gräuel und für Fehl leisten, so empfiehlt mir Augen

a tempo

Abs. nur sif nicht vorbindet, — Der Stoff sind im Geiste vor

Gott ganz' immer sagt, ganz' immer sagt, nur sagt, Der Stoff sind im Geiste vor

Gott ganz' immer sagt, immer sagt, Der — nur sif nicht vor-

bindet, — Der Stoff sind im Geiste vor Gott ganz' immer sagt, gan-

ziger sagt nur Gott ganz' immer sagt.

Coral.

Röm Gott löff für Heiliges Geist, befieß das Land für Menschen dein, mit

Gnaden sie soll wie du wilst, daß sie dir Gottes Löff für die Segn.

Basso.

22

Tutti. Ihr seid nicht fröhlich, sondern traurig, so andre Gotts Geist in uns nicht ist,
 Gotts Geist in uns nicht ist, war aber Christus Geist Christus Geist nicht hat,
 der ist nicht sein, — — — Recit: // Aria //

Der Geist des Herrn ist fröhlich in ewiger Freude, der Menschenherz glücklich
 marst, mir Jesu gib ich all' mein, er trug mich mit in Ewigkeit. o Jesu, fröhle,
 rauft, wie Leinwand im Sonnenstrahlen, es trägt die Landschaft Porphyrin. www
 anderer Lebewesen haben, Gott will dem Glück nicht das große föhren,
 Gott ist Gottes Geist verbreitet, nem, nem, — is will den alten und
 lieben, kom mir — war — — Herr Gott, Gott ist Gottes Geist verbreitet,
 nem, nem, — is will den alten und lieben, kom mir — —
 kom — — war — — Herr Gott. Gott sei mir mein Künste empfiehl für,
 ej: is will ab geben er tragen, — — — Er wird mich als Werke sagen, Wer-
 -ke ist mir nicht wert, Er wird mich als Werke sagen, Wer — — keit
 ist mir nicht wert. Recit: // Recital //



A handwritten musical score on aged paper. It features two staves for voices, a basso continuo staff below them, and a large number of blank staves for other instruments. The music is written in common time with a key signature of one sharp. The lyrics are written in German.

Dom Gott Sei für Ewigkeit
mit Gnaden füll wie du willst,
Dass sie dir Gottes Güte für die Ewigkeit.

