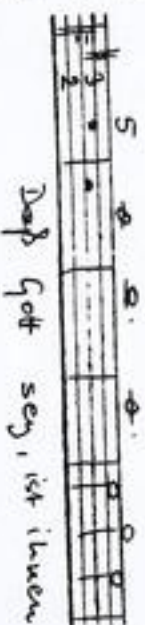


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 449/41

Daß Gott sey, ist ihnen/offenbar/a/2 Violin/Viola/Canto/
Alto/Tenore/Basso/e/Continuo./Dn.15.p.Tr./1741.



Autograph September 1741. 35 x 21,5 cm.

partitur: 5 Bl. Alte Zählung: Bogen 5-7.

11 St.: C(A), A, T, B, VI 1(2x), 2, VIa, vIne(2x), bc.

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

Alte Sign.: 174/42. Text: Johann Conrad Lichtenberg, 1741.



~~i. August~~ ~~der~~ ~~findet~~ ~~die~~ ~~man~~ ~~offen~~
e. d. d. Gold ~~findet~~, ist ~~ihm~~ ~~offen~~ ~~von~~ ~~er~~

Mus 449

41

174

42

41

Partitur
33^{ter} Jahrgang 1741.



Handwritten musical score for the first system, featuring five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/2 time signature. The lyrics "gott" and "gott" are written below the bottom two staves.

Handwritten musical score for the second system, featuring five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/2 time signature. The lyrics "Jesus Christus, dem Gott geb' ich Jesus Christus" are written across the staves.

Handwritten musical score for the third system, featuring five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/2 time signature. The lyrics "Jesus Christus, dem Gott geb' ich Jesus Christus" are written across the staves.

Handwritten musical score for the fourth system, featuring five staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/2 time signature. The lyrics "Jesus Christus, dem Gott geb' ich Jesus Christus" are written across the staves.

Handwritten musical score for the first system, featuring vocal lines and a basso continuo line. The lyrics are: *6. nach dem Bassonist an der vater in Jesus sublige Kraft* and *sublige Kraft gottselig - nicht vor sich*.

Handwritten musical score for the second system. The lyrics include: *gottselig nicht vor sich*, *sonach des Bassonist an der vater*, *wonlich an der*, and *an der vater*.

Handwritten musical score for the third system. The lyrics are: *an der vater an der vater* and *wonlich an der vater*.

Handwritten musical score for the fourth system, consisting of two systems of vocal parts. The lyrics are: *Gott machst das gungler offbar an in der Gattung Cochraner nicht nur die d'frem*, *der vater an der vater*, *manch für der gungler selte gott*, and *in der Gattung Cochraner nicht nur die d'frem*.

Handwritten musical notation with lyrics: "Blind ist die Nacht der Welt, ist es durch uns, Gott ist der Licht, der uns erheitert." The notation includes a vocal line with lyrics and a basso continuo line.

Handwritten musical notation with lyrics: "Allegro." The notation includes a vocal line and a basso continuo line.

Handwritten musical notation with lyrics: "Ich will dich loben, Herr, mein Gott, denn du hast mich wunderbar gemacht." The notation includes a vocal line and a basso continuo line.

Handwritten musical notation with lyrics: "Ich will dich loben, Herr, mein Gott, denn du hast mich wunderbar gemacht." The notation includes a vocal line and a basso continuo line.

Handwritten musical notation with lyrics: "an hohen Gott, der uns wunderbar gemacht hat." The notation includes a vocal line and a basso continuo line.

Handwritten musical notation with lyrics: "Ich will dich loben, Herr, mein Gott, denn du hast mich wunderbar gemacht." The notation includes a vocal line and a basso continuo line.

Handwritten musical score on a single system. It consists of three staves: a vocal line at the top, a piano accompaniment line in the middle, and a basso continuo line at the bottom. The notation is in a historical style, likely 17th or 18th century. The lyrics are written in German.

Handwritten musical score on a single system. It consists of three staves: a vocal line at the top, a piano accompaniment line in the middle, and a basso continuo line at the bottom. The notation is in a historical style. The lyrics are written in German.

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Handwritten musical notation on a five-line staff with treble clef. The notation includes various note values, rests, and bar lines. The paper shows signs of age and wear.

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Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The text *per allu.* is written below the first staff.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The text *Allegro* is written below the first staff.

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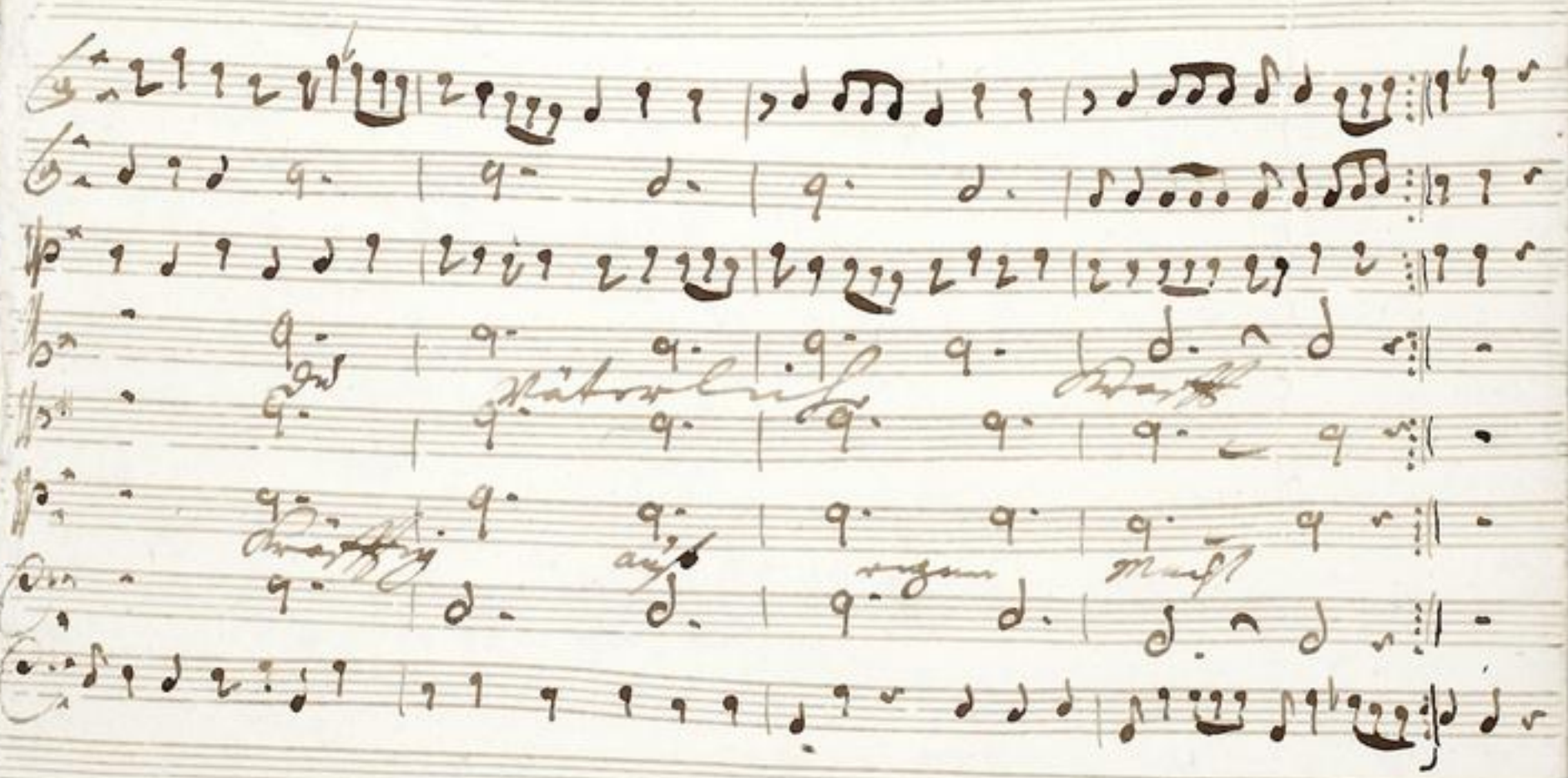
Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in a cursive script, often placed below the corresponding musical staves. Some lyrics are written in a smaller, more compact script, possibly indicating a different vocal part or a specific performance instruction. The paper shows signs of age, including discoloration and some wear at the edges.

Handwritten musical score on aged paper, featuring multiple staves of music and German lyrics. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The lyrics are written in a cursive script, often placed below the corresponding musical staves. Some lyrics are written in a smaller, more compact script, possibly indicating a different vocal part or a specific performance instruction. The paper shows signs of age, including discoloration and some wear at the edges.


 Von Gott allezeit mit ihm thut auf daß man dich so weit und fern
 laud d. stark auf dich singe und lobet mit dir Gottes ruhm!




 die geistlich alle sing
 die geistlich alle sing


 die geistlich alle sing
 die geistlich alle sing

Handwritten musical score on a single staff system. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a vocal line with lyrics and several instrumental parts. The lyrics are written in a cursive script, likely German. The notation features various note values, rests, and dynamic markings such as *mf* and *mfz*.

Handwritten musical score on a single staff system, continuing from the previous system. It maintains the same musical notation and includes a vocal line with lyrics. The lyrics are written in a cursive script, likely German. The notation features various note values, rests, and dynamic markings such as *mf* and *mfz*.

Handwritten musical score on a single staff system, continuing from the previous system. It maintains the same musical notation and includes a vocal line with lyrics. The lyrics are written in a cursive script, likely German. The notation features various note values, rests, and dynamic markings such as *mf* and *mfz*.

Handwritten musical score for 'Cibi Deo gloria'. The score consists of seven staves. The top two staves contain a vocal line with lyrics written in a cursive script. The remaining five staves are for instruments, likely strings, with rhythmic notation and some melodic lines. The paper is aged and shows some wear.

Cibi Deo gloria

1741
A2.

Ich gott sey, ih ihue
in P. an p.

a

Violin
Viola

Violin

Viola

Canto

Alto

Tenore

Basso

Ln. 15. p. Ln
1741.

e
Continuo

Continuo.

Handwritten musical score for Continuo, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and performance markings. The first staff begins with the instruction "bey Gott / by". The sixth staff is marked "Allo." and the eighth staff with "Vnig / Vnig". The manuscript is filled with intricate musical notation, including many accidentals and dynamic markings.

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various note values, rests, and accidentals. The score is annotated with numerous handwritten markings, including fingerings (e.g., 4, 3, 5, 6, 7), dynamics (e.g., *pp*, *mf*), and performance instructions (e.g., *Allegro*, *Adagio*, *rit.*, *pp*). A large, stylized signature or word, possibly "Haupt", is written across the middle of the page. The paper shows signs of age, with some staining and a slightly worn edge.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and performance markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The second staff has a bass clef. The third staff includes the tempo marking *adagio. allo.* and the word *Capo*. The fourth staff is marked *Choral.* and the fifth staff has the tempo marking *allegro.*. The score concludes with a double bar line and a final flourish on the tenth staff.

Violino. 1.

Handwritten musical score for Violino 1, consisting of ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *mp.* is present in the second staff. The first staff begins with the numbers '3' and '2' written above the clef. The second staff contains the handwritten text 'P. der's gotte by C' written across the notes. The score concludes with a double bar line and a repeat sign.

Recitat

A handwritten musical notation on a single staff, consisting of a treble clef, a key signature of one sharp (F#), and a 3/8 time signature, followed by a few notes and a repeat sign.

alw.

Why & How

A handwritten musical score consisting of 14 staves. The music is written in treble clef with a 3/8 time signature. The key signature has one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. The dynamics include *pp.* (pianissimo), *f* (forte), and *mf.* (mezzo-forte). There are also performance instructions like *alw.* (allegretto) and *Why & How* written in cursive. The score is divided into two systems, with the second system starting on the 10th staff. The piece concludes with a checkmark on the 14th staff.

Handwritten musical score for a piece titled "Capo II Recital". The score is written on multiple staves, featuring complex rhythmic patterns and various musical notations. The key signature is G major (one sharp). The piece is marked with dynamics such as *pp.*, *ppp.*, *ppp. all.*, *adagio*, and *allegro*. The score includes first and second endings, indicated by "1." and "2.". The piece concludes with the word "Capo II" and "Recital" written in large, elegant cursive script. The manuscript shows signs of age, including some staining and a small tear on the right side.

Choral

Wdh. Organo alto r.

Violino. 1.

Des gots Keyer.

pp.

fort.

Recitat. //

3/8

Volti

allegro.

1. *Organo*

This page contains a handwritten musical score for organ, consisting of 14 staves. The music is written in a complex rhythmic style, likely 3/8 time, with frequent sixteenth and thirty-second notes. The score includes various dynamic markings such as *fort.* (forte) and *pp.* (pianissimo). There are also first and second endings indicated by '1.' and '2.' above the notes. The notation is dense and characteristic of 18th-century manuscript notation.



poco allo. *Recitat.* *Blind.* *pp.* *fort.* *pp.* *adagio* *allegro*

Recitat.

tutti

Choral

In Dissonas allegro.

Violino. 2.

Handwritten musical score for Violino 2, measures 1-10. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The notation includes various rhythmic values, slurs, and dynamic markings. The first measure has a '3' above it. The second measure has '2' above it. The third measure has '3' above it. The fourth measure has '4' above it. The fifth measure has '5' above it. The sixth measure has '6' above it. The seventh measure has '7' above it. The eighth measure has '8' above it. The ninth measure has '9' above it. The tenth measure has '10' above it. The score ends with a double bar line and a fermata over the final note.

Recitativo //

23
8

allegro

A handwritten musical score on aged, yellowed paper, consisting of 14 staves of music. The notation is in a single system, likely for a single melodic line. The music is written in a treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings. The score is annotated with several handwritten notes and markings:

- why better?* written below the first staff.
- mp.* (mezzo-piano) markings appear on the 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, and 12th staves.
- pp.* (pianissimo) markings appear on the 7th, 8th, 9th, 10th, and 11th staves.
- 1.* and *2.* markings indicate first and second endings, appearing on the 4th, 6th, 7th, 10th, 11th, and 12th staves.
- forh.* (for horn) markings appear on the 4th, 6th, 7th, and 8th staves.
- forb.* (for bassoon) markings appear on the 6th and 7th staves.
- for.* (for flute) markings appear on the 10th and 11th staves.
- There are also some small symbols like a cross (+) and a checkmark (✓) scattered throughout the score.



Capo Recitall

Handwritten musical score for guitar, consisting of 14 staves. The notation includes treble clefs, a key signature of two sharps (F# and C#), and a 7/8 time signature. The music features complex rhythmic patterns with many beamed eighth and sixteenth notes. Performance markings include *mp.* (mezzo-piano), *pp.* (pianissimo), *adagio*, and *allegro*. There are also some handwritten annotations like "1.", "2.", "h", "x", and "7".

Recitall

Choral.

4. Du stehst für alle.

Viola

Das Gott segne
mp.

Recitativo
3/8

Alto
Wohlfahrt p.

poco allv. V

Clarinete

mp.

pp.

adag.

allegro

Capo Recital

Chord.

adagio

allegro

Violone 2.

tr. 3. g. 1. 2. 3. *pp.*

f.rit.
Recit:

Alto

tr. 3. g. 1. 2. 3.

pp.

volti

Handwritten musical score on aged paper, consisting of 14 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a single system across the page.

Key markings and annotations include:

- And.* (Andante) written above the first staff.
- Capot* written above the seventh staff.
- Recit.* (Recitativo) written below the eighth staff.
- Two all.* (Two allargando) written below the ninth staff.
- Finde* written below the tenth staff.
- mp.* (mezzo-piano) written below the tenth and eleventh staves.
- ff.* (fortissimo) written below the twelfth staff.

The music features complex rhythmic patterns, including triplets and sixteenth notes, and a key signature of one sharp (F#).

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The key signature is one sharp (F#). The score is divided into sections by tempo and performance style markings: *adag.*, *allegr.*, *Recit.*, and *Chor.*. A large section is labeled *Capot* in a decorative script. The manuscript shows signs of age, with some ink bleed-through from the reverse side and a small tear at the top right corner.

Violine. *pp.*

Großgott Frey.

allegro.
Aria *Großgott Frey.*

Volti.

Handwritten musical score for the first section of a piece. It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a cursive hand.

Aria
poco
allegro. # *Blindes*

Handwritten musical score for the Aria section. It consists of seven staves of music. The notation includes various note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is common time (C). The music is written in a cursive hand. The word "Aria" is written in a large, decorative script. The tempo marking "poco allegro." and the title "Blindes" are written in a smaller, cursive hand. The word "Capo." is written above the first staff of the Aria section.

Handwritten musical score on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 7/8 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes. The word "adag." is written below the second staff, and "allegro." is written below the third staff. The section concludes with the word "Capo." and a double bar line.

A single staff of handwritten musical notation in treble clef, one sharp key signature, and 4/4 time signature. It contains a series of notes and rests, ending with a double bar line.

Handwritten musical score for a choral piece. The first staff is labeled "Choral." and includes the tempo marking "Allegro". The music is written in treble clef, one sharp key signature, and 4/4 time signature. It consists of multiple staves of vocal or instrumental parts, featuring complex rhythmic figures and melodic lines. The piece ends with a double bar line and a decorative flourish.

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

Dictum // Recit. // aria // Recit. // aria // Recit. //

In Verborgenes alles Dinge, In Wälderliche Nacht,
 Layert vom Götzen Kunde Kräftig auß' eignete Maist,
 Ich gott mich zu die wunde, mit laß ab müßer Dinnu,
 daß sie nicht irren von die.

Canz

In Verborgenes alles Dinge
 Layert vom Götzen Kunde
 In Wälderliche Nacht Ich gott mich
 Kräftig auß' eignete Maist mit laß ab müßer
 Dinnu daß sie nicht irren von die.

5.

Duo

Das Gott sey, ist ihu = fubaf

Das Gott hat ihu = fubaf

mit das Gottes un = fubaf

Wesen, das ist sein ewiger Gott

wird nicht zu man das was ist an den

Wes = sey, un = fubaf an der fubaf d. Welt un = fubaf

un = fubaf an der fubaf d. Welt. || Reichtum hat

Alto.

Laß Gott sey ist ihnen of - fentlich dem Gott hat es ihnen of -
 - fentlich darmit Laß Gottes in sichtbarem Werk
 hat ist so man das was man nimmt an den Wer - ken Seine
 ewige Kraft mit Gottes, wird ersehen so man das was man nimmt an
 Werken nehmlich an der Beschöpfung der Welt nehmlich an der
 Beschöpfung der Welt

Recit. Aria. Recit. Aria. Recit.

In dieser alleu Dinge In Naturliche Kraft
 Angewandt von Ende zu Ende Kräftig und innewerth
 hat sich zum Ende und los abnimmt
 Laß sie nicht irren von dir

Duo

Daß Gott sich ist ihum offen berge
 Inm Gott hat so ihum off = An berge,
 Damit daß Gottes unsihtbare Werk Gottes
 unsihtbare Werk das ist sein ewige Kraft u.
 Gottes - wird es sein so man das wahr nicht an der
 Wer = der, unsihtbar an der schöpfung, Welt, unsihtbar
 Zeit / *Arriad*

Choral vid. S. ♪

Tenore

Duetto Daß Gott sey isthmus of- furbare dem Gott hat ob
 ihm of- furbare damit daß Gottes unsichtbare Wesen
 Gottes unsichtbare Wesen das ist seine unige Kraft und Gottes
 - wir ansehn so man das man sieht an der Welt - den
 weslich an der Beschöpfung der Welt weslich weslich an der

Beschöpfung der Welt
 Recitativo Aria

Das muß ein jeder von Maist und Kirchsinn sehn, der einen solchen Gan die
 Welt das firmament mit seiner Disin für eingebraucht: der alle noch er-
 fällt der jedem spire sein Leben dem Menschen die Vermanff gegeben der
 Graß und blumen schmückt ja, sich an dem die Lust der Dorelinge be-
 misst mir sech mir ganz an Zeit, wann es ist in Ertrachtung ziseh.
 Kunde könnt ihr Gott nicht sehn - - fast sinant - - nach jenen
 sehn fast sinant - - nach jenen sehn fast die für - und ist von
 Kraft fast die für und ist von Kraft - - - fast die

Ich und ihre Kraft blind könnt ihr Gott nicht sehen
 seht hin auf meinen Sohn seht die für mich ihre Kraft
 - in ihrer Kraft - - seht die für mich ihre Kraft *Volles*
 Geistes sagt euch an sagt euch an was ist Meistes mehr - von der Welt
 vom fremden Geis satz ein Spielwerk ofnyofse
 oder satz ein Gott gemacht? satz ein Spielwerk ofnyofse
 oder satz ein Gott gemacht. *Capo* *leut*
 In diesem allen Dinge In natürlichen Kraft
 Anzeichen von Ewigkeit Kräftig und eigener Macht
 Ich sehe mich zu dir wenden und lese ab in eure Sinne
 daß sie nicht irren von dir

Basso.

Adagio
facer

Gott macht sorgungsam offenbar, an jeder Gattung Er-
 kunn nicht man die Spur von Dürre Maist, von seiner Weisheit wach. Der
 Starke haust Götter, ob ist kein Gott kein kein andrer solches im so
 maßen sie sich gleichwohl salbe Götter der irden Marmont Stand der sind dem
 Baum, der band auf seine Drogen der brüzt auf Er der auf Her stand der Hor-
 ist im dem verborgen wie schwach verglichen Götzen sind auf seine ihr
 blind, seht an den Baum der Welt, ist ab im Monst. im Götze? oder Götze
 ja gar im nicht das ist ihr schuld an fald.

allu.

Wag Götter — mag midal — den Götzen ist
 keine in dem besten Gott ist — mag Götter —
 mag midal — den Götzen ist keine ist keine in dem bes-
 — dem einem besten Gott
 der Herr von Gott den ich er kenne den ich er kenne und Vater
 Vater und Her sorgen meine der hat die Welt für mich gebraucht

Du hat die Welt für mich gebracht Du hat die Welt für mich gebracht
 Du hat die Welt für mich gebracht Du hat die Welt für mich gebracht
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