

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 440/31

Gott muß richten, den Gerechten/u.Gottlößen/a/2 Violin/  
Viola/Canto/Alto/Tenore/Basso/e/Continuo./Dn./2.Adv./1732.  
[fälschlich geändert in: 1733.]

Autograph Dezember 1732. 35 x 22 cm.

partitur: 5 Bl. Alte Zählung: Bogen 4-6.

14 St.: Q;<sub>4</sub>(<sub>2</sub>x); T(<sub>2</sub>x); B(2x), v1 1(2x), 2, vla, vln(e)(2x), bc.  
2, 2, 2, 1, 2, 2, 2 Bl.

Alte Sign.: 166/52. Text: Johann Conrad Lichtenberg, 1733.

~~1) für König, & die anderen~~ ~~1. Klasse~~  
2) Gott möge wissen, der Kunst am ehesten  
Mus 440/31

166.

32

31

Partitur  
25<sup>te</sup> Inf. Regt. 1733.



Bn: 2. oda.

F. A. G. M. D. 1733

The image shows three staves of handwritten musical notation on five-line staves. The notation is in common time. The lyrics are written in cursive German script below the notes. The first two staves begin with "Gott mit uns" and end with "in Gott hin". The third staff begins with "w. Gott. h. s." and ends with "w. Gott. h. s.". The lyrics are repeated in each staff. The notation includes various note heads, stems, and rests, with some notes having vertical dashes through them.





1. Staff: *ay. ay. ay. ay.*  
2. Staff: *ay. ay. ay. ay.*  
3. Staff: *ay. ay. ay. ay.*  
4. Staff: *ay. ay. ay. ay.*





A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music, each with three staves. The top two staves represent the vocal parts, and the bottom staff represents the piano. The music is written in common time. The lyrics, written in German, are as follows:

System 1: Ich geh' mit dir white du füßt mich,  
an' mich trug  
System 2: weißt du - weißt du - weißt du - weißt du -  
alle nur  
System 3: Ich geh' mit dir white du füßt mich,  
an' mich trug  
System 4: weißt du - weißt du - weißt du - weißt du -  
da Capo  
Weiter geht die Welt an, und du gehst an  
da Capo

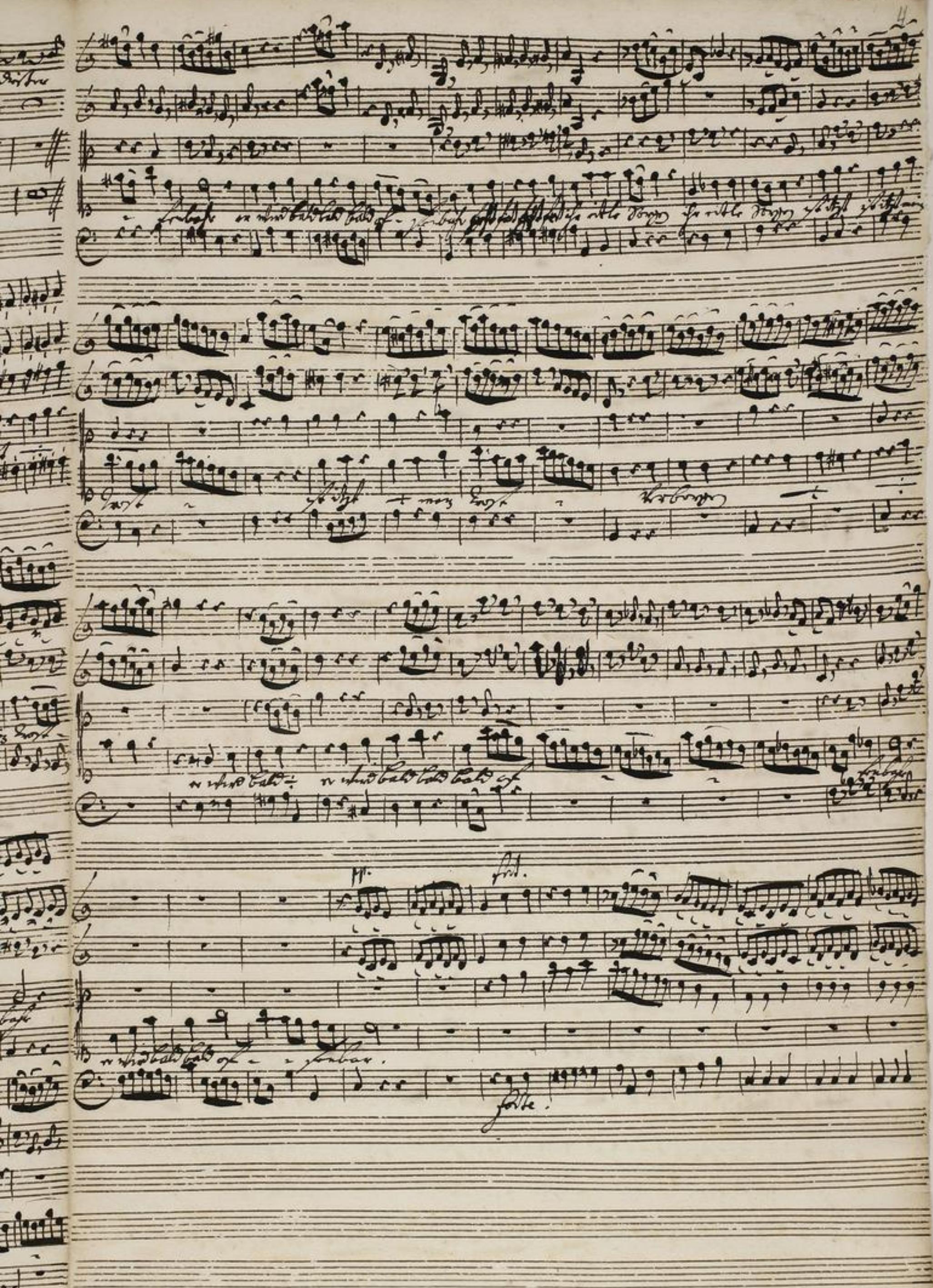


Handwritten musical score for three staves. The top staff consists of two vocal parts (Soprano and Alto) and an accompaniment. The middle staff contains a basso continuo part with a bassoon line. The bottom staff is for the cello. The score includes lyrics in German and Latin. The tempo marking 'allegro.' is written below the middle staff.

lyrisch und feierlich. flet sich in flüchten auf. s. singt lobpreis in die himmelland. ob dir du  
dich zuvor nicht so fühlst in der glocken und schallende, auf sonnengelb, zur mitternacht

allegro.







56

*auf angst - w. ich*

*min - taur gründt hundt sonne*

*und ob du gern hörst, singt'*

*auf'*

*allm' auf'*

*and das ist*

*Auff'*

This image shows three staves of handwritten musical notation on three-line staff paper. The notation consists of vertical stems with small horizontal strokes indicating pitch and rhythm. The first two staves begin with a sharp sign, suggesting G major. The third staff begins with a natural sign, suggesting C major. The music includes various rests and dynamic markings such as 'aufladen' and 'aufzumachen'. The paper is heavily stained with brownish-yellow foxing, particularly along the right edge.

ibb.

52

Gott myß willt du gosch  
w. gottleyd

a  
2 Violin

Violon

Canz.

cello

Tenor

Bass

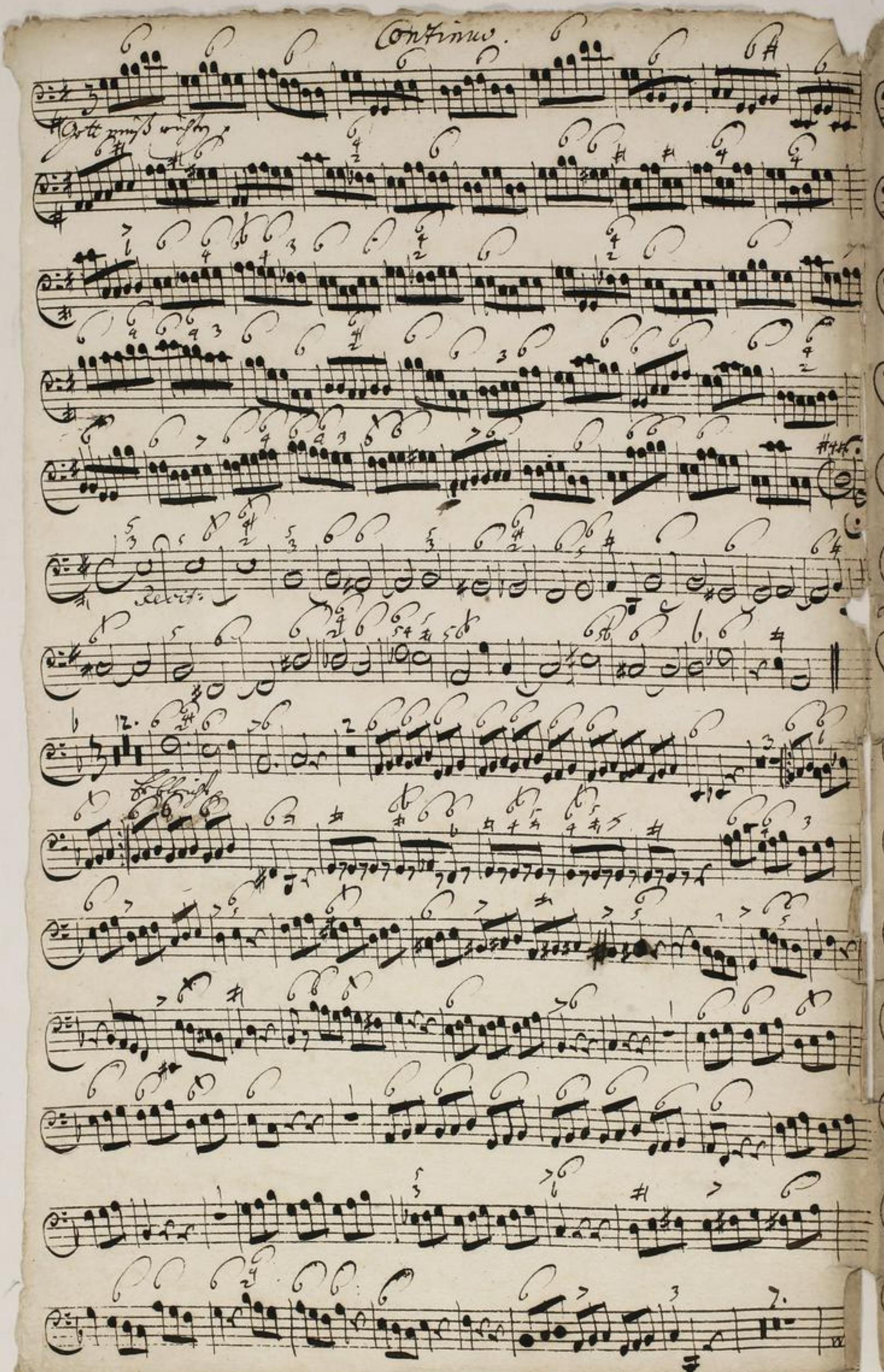
e  
Continuo

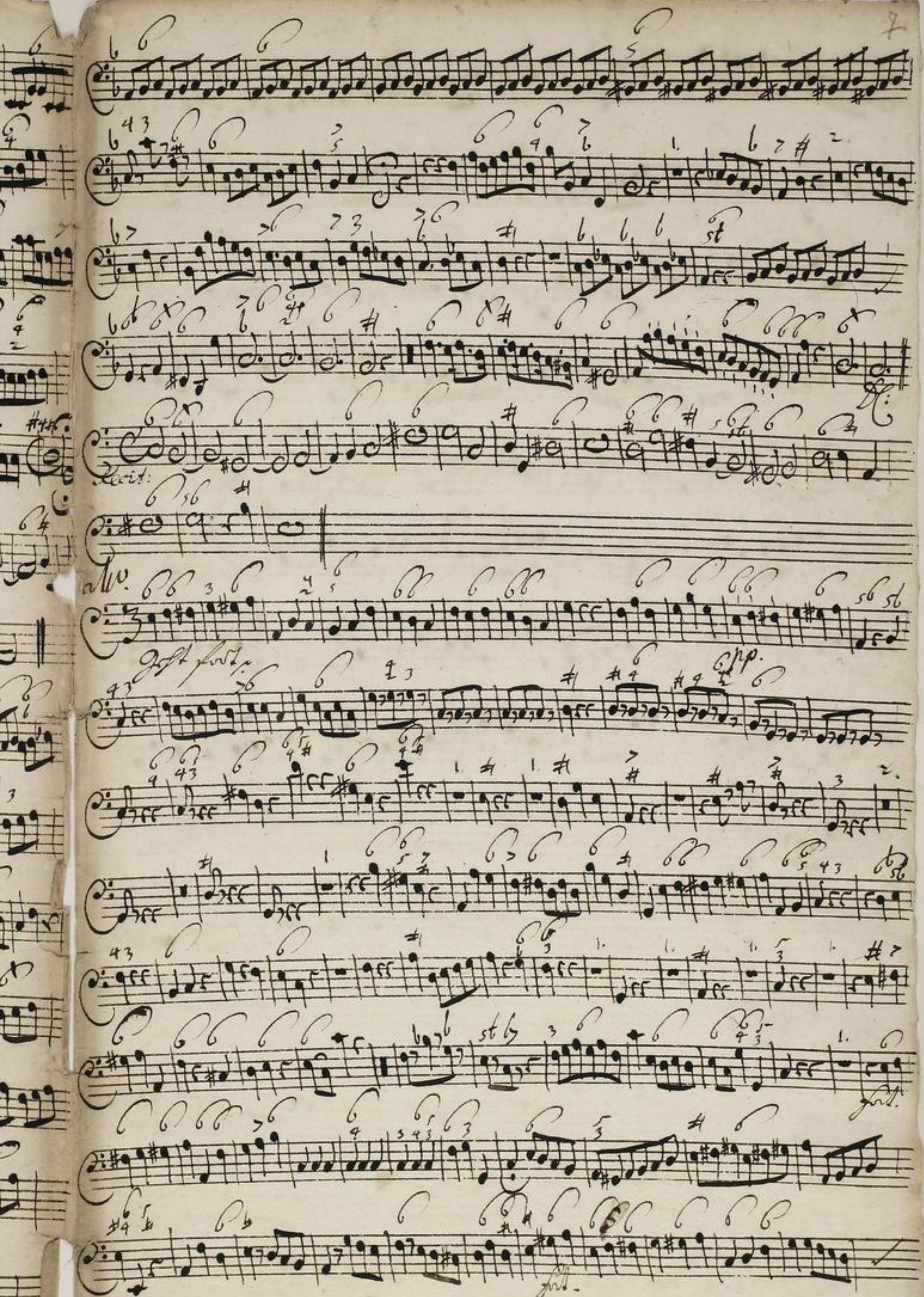
Dr. 2. cto.

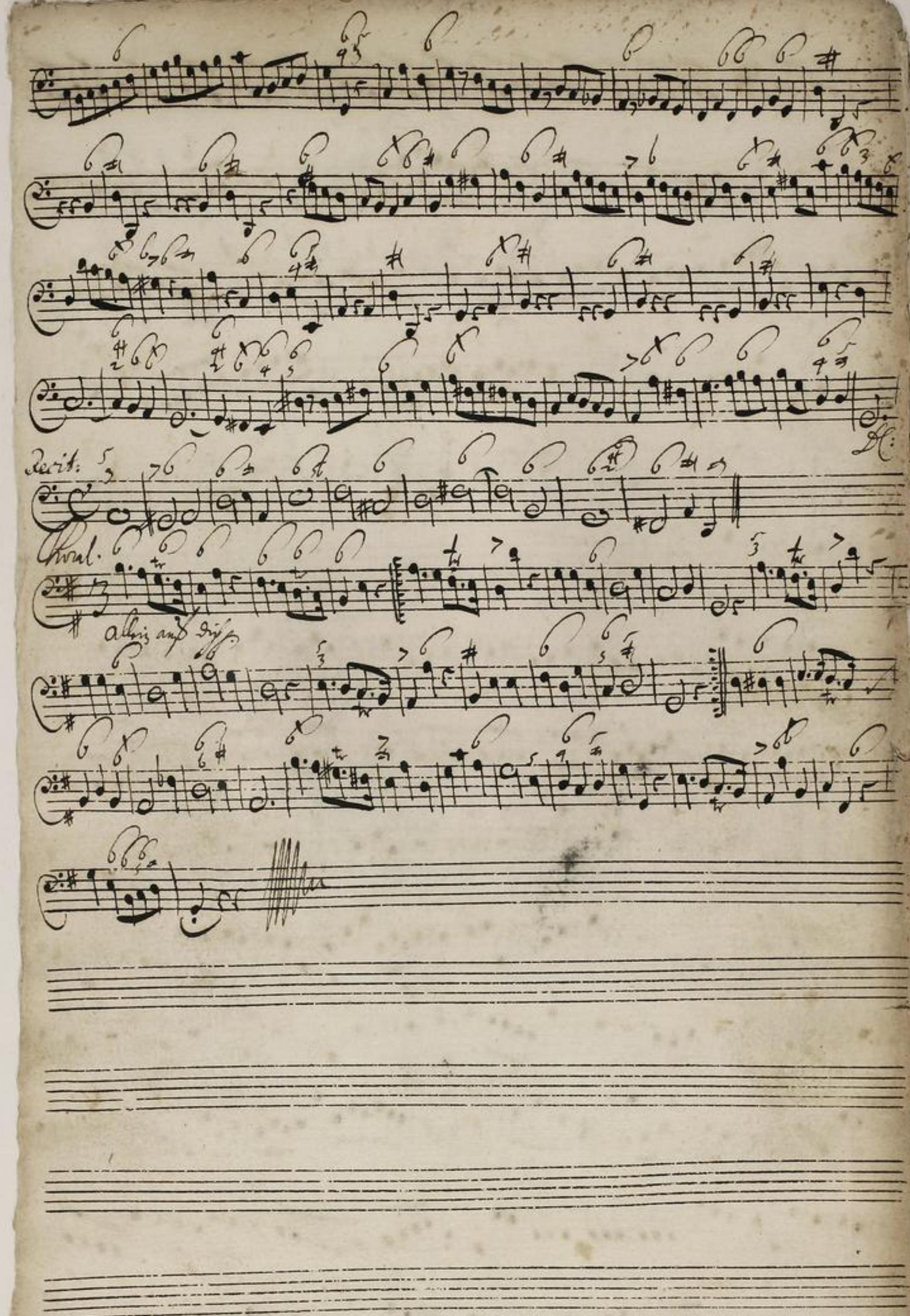
~~1733.~~

1733.







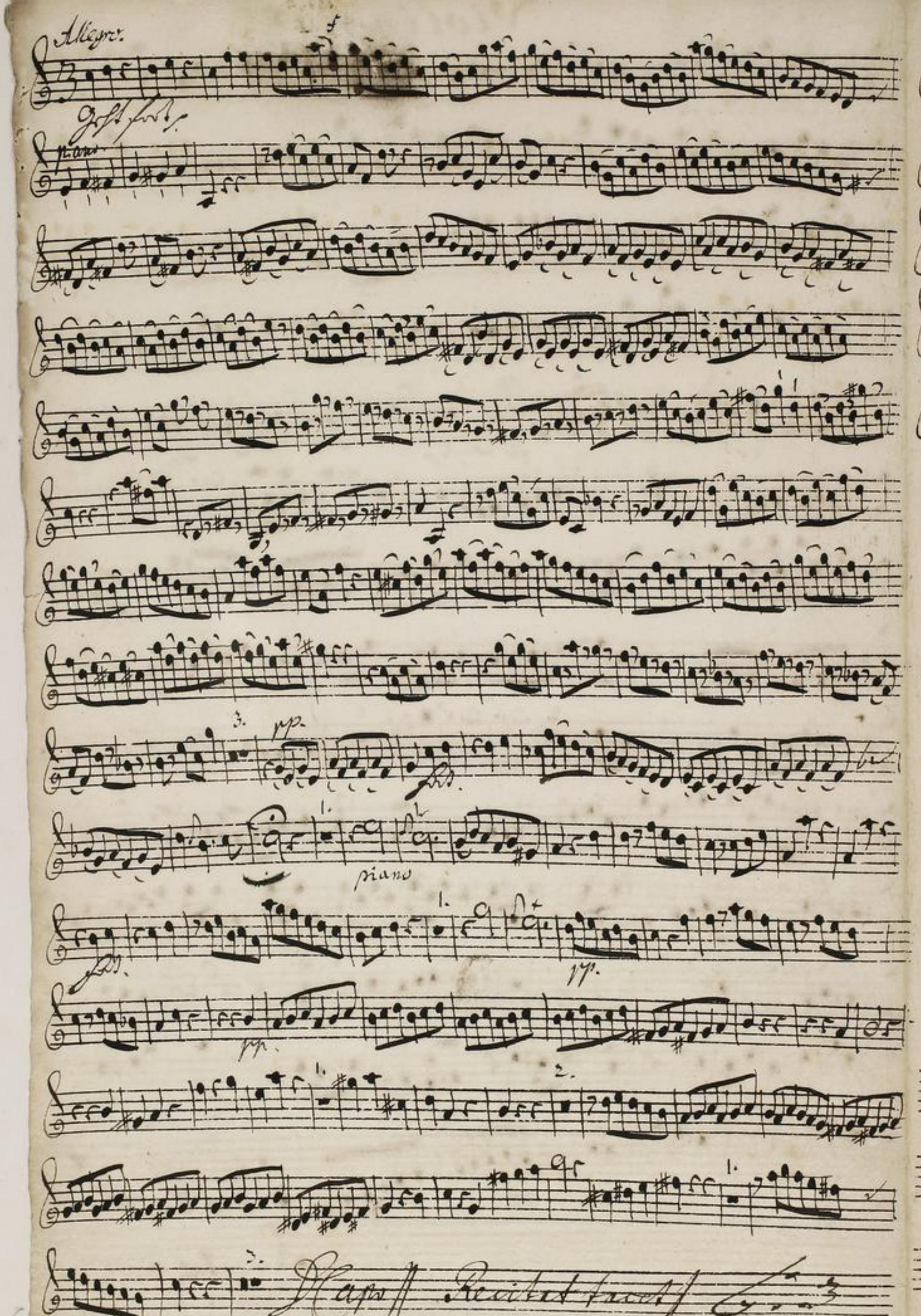


# Violino 1<sup>mo</sup>

The score is for Violin 1 and includes the following markings:

- Staff 1: *Gottmugt ryth.*
- Staff 2: *Recitat*
- Staff 3: *taict*, *for blugt,*
- Staff 4: *fort.*
- Staff 5: *pp.*
- Staff 6: *pp.*
- Staff 7: *pp.*
- Staff 8: *pp.*
- Staff 9: *pp.*
- Staff 10: *pp.*
- Staff 11: *pp.*
- Staff 12: *Recitat*, *taict*

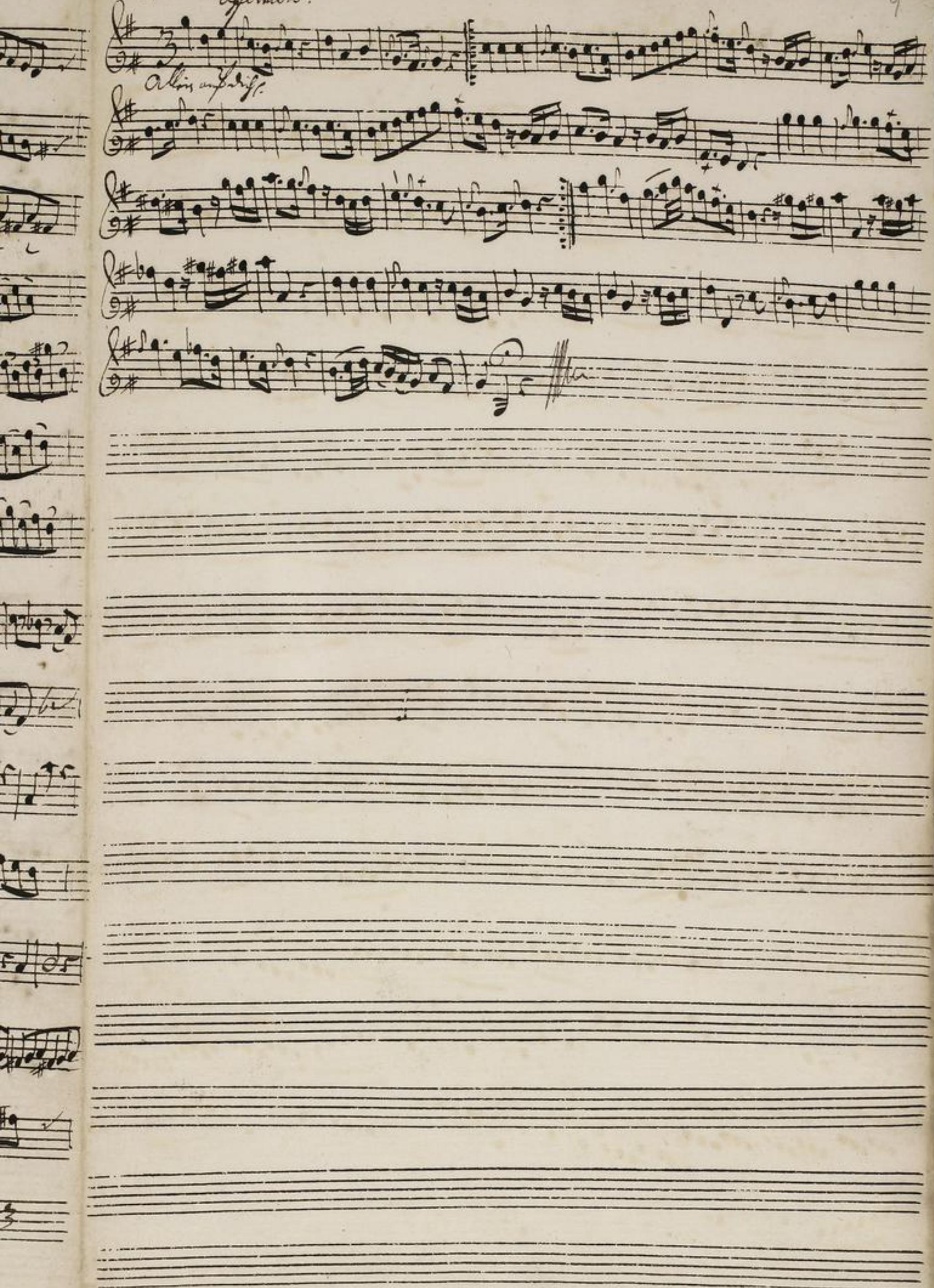




*Choral-apfels.*

9

*allein anfangs.*



10

*Violino 1<sup>mo</sup>*

*Gott müss' siegen*

*adagio.*

*Lecital faret* || 8<sup>#</sup> 3 pp. 0

*faret* || 6 3 pp. 0

*Violino 2<sup>do</sup>*

*Capo* || *Lecital faret* || 8<sup>#</sup> 3.

*Allegro.*

*Grazioso.*

*forte*

*pp.*

*forte*

*pp.*

*pp.*

*pp.*



11

Häxell Recital facet || 8\* 3

Choral affettuoso  
Alma eius dñe.

11 12 13 14 15 16 17 18



# Violino 2.<sup>do</sup>

12

A handwritten musical score for Violin 2. The score consists of 12 staves of music, each with a treble clef and a key signature of one sharp. The music is written in common time. The score includes various dynamics such as *gottmig's mif.*, *staccato e piano.*, *Lohigh.*, *pp.*, and *ppp.*. There are also markings for *Riccati* and *and*. The score is numbered 12 at the top right. The bottom staff begins with *pp* and ends with *ppp.* The score is written on aged paper with some ink bleed-through from the reverse side.



*alv.*

*Gallops*

*mp*

*3.*

*Capo // Recital // 3*

This is a handwritten musical score for a solo instrument, possibly flute or oboe. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is written in a cursive hand and includes various dynamics such as 'alv.' (allegro vivace), 'Gallops' (with a note below it), 'mp' (mezzo-piano), and '3.' (indicating a triple time section). The score concludes with a 'Capo // Recital // 3' marking. The paper is aged and shows some staining.



Choral. affectuosa

13



Viola.

14

Gott sei  
lobt.

Recitat. / *lasci* // *#63*

*staccato e piano.*

*so bling!*

2.

*mp.*

*mp.*



A handwritten musical score for voice and piano. The score consists of ten staves of music. The first two staves are for the piano, featuring complex rhythmic patterns and dynamic markings like *pp.* and *ff*. The third staff begins with a vocal line labeled *J. J. H. Recitatif*, followed by a piano part. The fourth staff continues the vocal line with dynamic *pp.* The fifth staff shows a vocal line with dynamic *f*. The sixth staff features a vocal line with dynamic *p*. The seventh staff contains a vocal line with dynamic *p*. The eighth staff begins with a vocal line labeled *Chor*, followed by a piano part. The ninth staff shows a vocal line with dynamic *p*. The tenth staff concludes the page with a vocal line and a piano part.



## Violone.

A handwritten musical score for the bassoon (Violone). The score consists of twelve staves of music, each with a different key signature and time signature. The first staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The second staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The third staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The fourth staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The fifth staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The sixth staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The seventh staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The eighth staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The ninth staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The tenth staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The eleventh staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The twelfth staff begins with a key signature of one sharp and a time signature of common time (indicated by a 'C'). The score includes various musical markings such as 'Gott mit uns' (God with us), 'Leit.', and 'Schwung'.



A handwritten musical score page featuring six staves of music. The top three staves begin with a treble clef, a bass clef, and another bass clef respectively. The fourth staff starts with a soprano clef, followed by a alto clef, and a tenor clef. The fifth staff begins with a bass clef. The sixth staff is blank. The music consists of various note heads and stems, with some notes connected by horizontal lines. There are several rests and a few sharp signs indicating key changes. The first staff ends with a double bar line and a repeat sign. The second staff ends with a single bar line. The third staff ends with a single bar line. The fourth staff ends with a single bar line. The fifth staff ends with a single bar line. The sixth staff is blank.

# Violone

17

A handwritten musical score for the bassoon (Violone). The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in black ink on light-colored paper. The first staff begins with a melodic line, followed by a vocal line with lyrics in German: "Gott möcht' richten". The second staff continues the melodic line. The third staff begins with a vocal line. The fourth staff continues the melodic line. The fifth staff begins with a vocal line. The sixth staff continues the melodic line. The seventh staff begins with a vocal line. The eighth staff continues the melodic line. The ninth staff begins with a vocal line. The tenth staff concludes the piece.



A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of ten staves of music. The first staff is soprano, the second alto, the third tenor, and the fourth basso continuo. The basso continuo staff includes a bassoon part with slurs and a harpsichord part with various markings like 'pp.', 'ff.', and 'gff.'. The vocal parts have lyrics written below them. The music is in common time, with various key signatures and dynamic markings.

1. Soprano: *Lebt*

2. Alto: *alleyn*

3. Tenor: *gff. forte*

4. Basso continuo: *pp.*

5. Bassoon: *gff. forte*

6. Harpsichord: *pp.*

7. Bassoon: *gff. forte*

8. Harpsichord: *pp.*

9. Bassoon: *gff. forte*

10. Harpsichord: *pp.*



A page from a handwritten musical score. The top section contains six staves of music in various keys and time signatures, including measures with 7/8, 2/4, and 3/4. The vocal parts are labeled "Recit.", "Chor.", and "Cello". The vocal parts include lyrics such as "Jesu Jesu Jesu" and "Gott ist mit uns". The bottom half of the page consists of eleven blank staves, each starting with a clef and key signature.



## Canto.

Tutti. Gott mit uns ist ein — Im Gottesstaat — mit Gottlosen, d. Gott  
 - losen, ihm = Imm ab hat alleb Vorschriften seine Zeit, = ihm =  
 ihm ab hat alleb Vorschriften seine Zeit, = d. allt Worte, = ihm =  
 ihm ab hat alleb Vorschriften seine Zeit, seine Zeit ist alle Worte, d. alle Worte.  
 Recitativ Aria. C. facet — face —  
 Erwähnige, wie ich in stillen Gräst, allein am jenen Losen  
 unter Leb' unsre Haupter an, vor Herrn Jesu, der unsre Hoffnung ist, der  
 unsre helle Heil' erwartet. Läßt Gott im Glaubensland, der schmale Weg führt  
 in die himml' An' Ob wir sie freien dan zu bringst, so fällt das Liede Sogern  
 miß, man glaubt, was fromm jungen Tag miß granon.  
 Allegro.  
 10. Geist fort, = ifr viele Drogen, = ifr nicht = mein trost —  
 ifr nicht = mein trost — — verborgen, = = Er wird bald  
 bald = offenbar, er wird bald bald offenbar, er wird bald bald offenbar  
 — — funbar, er wird bald bald offenbar  
 bald groß fort = ifr viele Drogen, = ifr nicht = mein trost — —

Aug. 2, 1890

17.33

## Alto.

20

Gott min' Brüsten = von Gnadenstan = mit Gott zu den  
 = Imm = Imm ab Gott allein Vom Himmel seine Zeit seine Zeit  
 Imm = Imm ab Gott allein Vom Himmel seine Zeit sei - ne Zeit nun mal.  
 le Worte = Imm = Imm ab Gott allein Vom Himmel seine Zeit  
 seine Zeit nun alle Worte mit aller Worte

alten ans Liffab ist gesetzt  
 auf das ich diesen jungen Tag mein Sohn Vater gib' n' holt  
 auf mir ein solches Land mit großem Form' erwerben mag  
 Dant' Gott ist Land der Freude aus dem H. Jesu kam mir Angen  
 und nimm mir auf dein Segen



# Alto.

21

Tutti Gott my Brüsten — von Grästen — und Gottlosen; —  
Ihm — ihm ob hat alle Weinen sein zeit, seine zeit, ihm — ihm ob hat alle  
weinen sei - ne zeit, sei - ne zeit, ob alle Weine — ihm — ihm ob  
hat alle Weinen sein zeit, seine zeit, ob alle Weine, ob alle Weine.

Aria  
Tacet

4. 2. ✓  
altm an d'iss ab in gro scha min forh, o Vater, gib g' loh.  
An' daß in d'mer l'mingstan tag, mit großem frind er warh mag,  
anß wir im seelig Enn,  
Dram, so ist es and die land: astom H. Jesu! kom mein Enn!  
in d'niß mis anß d'm Eigenheit.

# Canto

Sutti. 5

Gott my Brüsten — von Grästen —  
und Gottlosen — ihm, ihm, ihm ob hat alle Weinen,  
seine zeit, — ihm, — ihm ob hat alle Weinen, seines  
zeit — ihm no zeit, ob alle Weine — ihm,  
ob ihm ob hat alle Weinen, ihm zeit, ihm zeit, ob alle Weine, ob alle Weine.



Recitativa: // Recitativa: // Recitativo: Chor

4. Fz.

Allegro auf'g'st' hab' ich ges'ht'et  
Auf'g'st'et' mir jungs'ch'dag  
Gib zu'ch' auf'g'st'et' mir jungs'ch'dag  
warter' dag, waut' her' in' auf'g'st'et' mir jungs'ch'dag  
lou, manu agu! u. miu miu auf'g'st'et' mir jungs'ch'dag

33.



## Tenore

22

tutti. Gott m's Brüsten = im Gedenken, = im Gottesdienst,  
 = imm' imm' imm' ob sol' alleß Nothfrem' fin' gott, fin' gott,  
 Imm' = imm' ob sol' alleß Nothfrem' fin' gott, fin' gott, mi al.  
 le Wende, = imm' imm' imm' ob sol' alleß Nothfrem' fin' gott,  
 fin' gott, mi al' Wende, mi al' al - le Wende. fac. fac. fac.  
 Und ob der Herr uns freigest, sing' wir der Tag wird uns freust an den blieben. Will  
 man für sein Geleide leibon, da ist der Anfang bauet Freust, mir fin', mi  
 Später wird es fassen, daß wir ab ein fromm' seitt, niß hier traurig waren.  
 allm' auf das hab ich gesetzt, mein sozio Vatter gib' mir lebt,  
 auf daß ich einen jungen Tag mit großem fröh' bewahrte may,  
 am' mir im fröh' lich' fin', Auf kom' los John, kom', mein Ruhm,  
 und mir mißt an dein liegen fin'.



# Tenore.

23

Gott mir' Brüsten — im Grünsten — im Gottesland —  
Ihm — ihm ob hat alleß vom Frommen seine Zeit, seine Zeit vom — ihm ob hat alleß  
Vom Frommen seine Zeit, seine Zeit mit allen Wörter — ihm — ihm ob hat alleß  
Vom Frommen seine Zeit, seine Zeit v. alle Wörter und alle Wörter.  
Ach taet / leidet mir / Leid /  
taet. / taet.

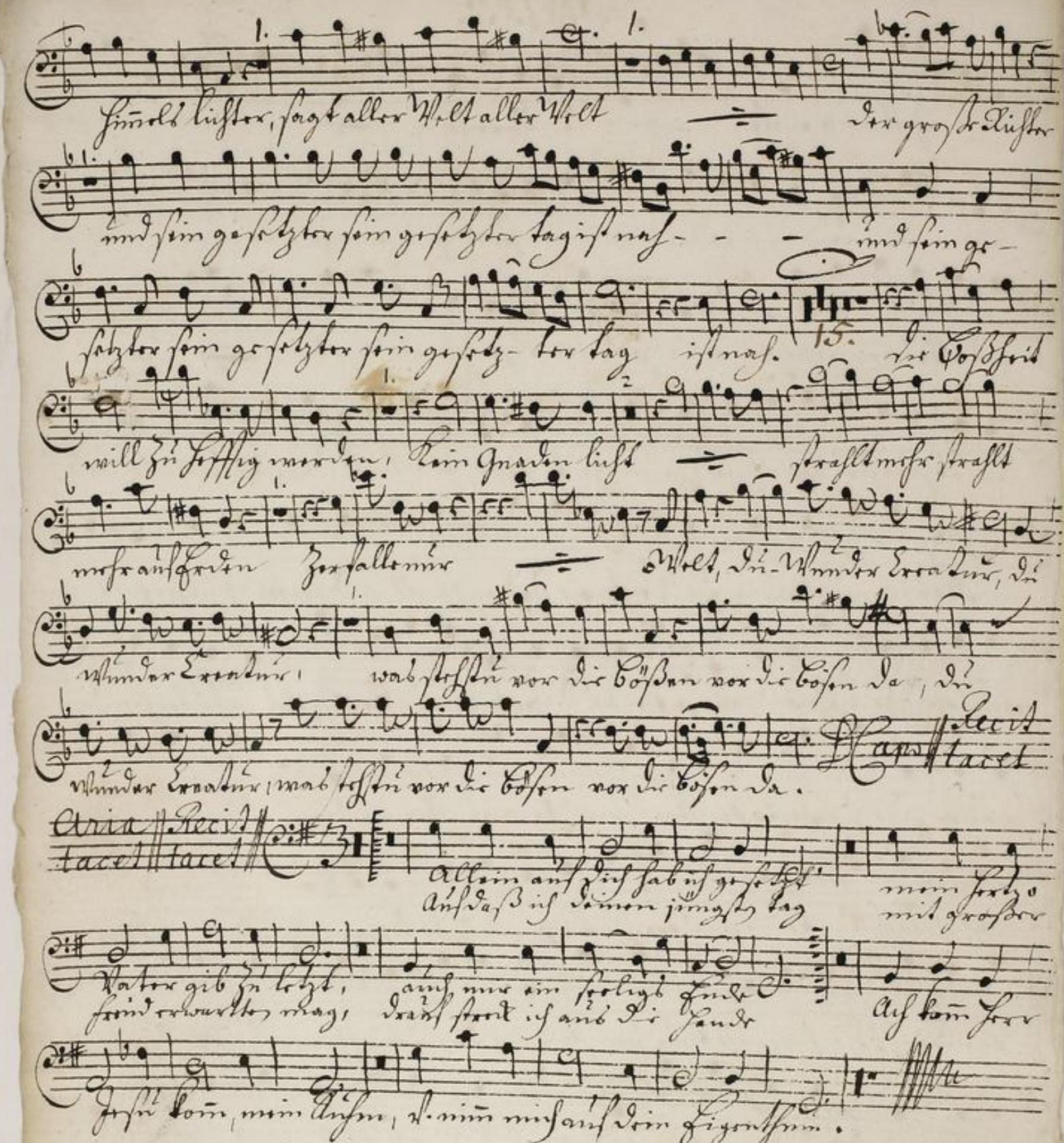
allm an d'iss hab' gesetzt mein Soh o Vatter gib' es belzt,  
an' spß ist dem jung' tag, mit großer Feierwerth' mag',  
ans mir' um' frölig' L. &.  
Grand steht' is auf die Land,  
astom St. Joh' kom' mein Außn  
im' mir' mis' an' Stein' gegen' mi



Basso.

24

Tutti. Gott müss' einstim - in Grusel - mit Gottlosen, =  
Ihm = ihm alß hat alleß Nochsmen seine Zeit, seine Zeit, ihm = ihm alß  
hat alleß nochsmen seine Zeit, seine Zeit, alß Worte = ihm  
Ihm alß hat alleß Nochsmen seine Zeit, seine Zeit, alß Worte, mit alleß Worte.  
Was Wmmer? wenn die Welt, wie Dölem, schnell in Dornen glänzt, es fällt nur auf  
Amsel, Bißt, Gris, Wollnß, fließt Dornen, um aller Grün' Salzborßam ge-  
nommen. Die Dornen, stinkt, ab mir kein Dorn, noch Grün, noch Krafft,  
noch Lebendigkönig; O Krafft! o nochein Lebendig! der Dorn ist von  
wurde Grün, aymer ist Kling, und soll sich dornen, um soem Dornen, dieß Grün  
nosem; dieß Grün sind jährn Guten tragen, daß, ihm, großer Dorn!  
König mir bald.  
Erblässt - - - für gro-  
- se, jährliche Dorn! sagt aller Welt, aller Welt:  
gro- - se Dornen der große Dorn, und sein geschichter Tag ist nah.  
Erblässt - - - Erblässt - - - für gro- - - -



## Basso.

25

Gott min Brüder  
 von Gnaden — in Gott  
 losen — — um — Imm ob fast alle Hornfmon seines Zeit  
 sine Zeit Imm — Imm ob fast alle Hornfmon seines Zeit seine  
 Zeit in alle Worte — Imm — Imm ob fast alle Hornfmon  
 sine Zeit sine Zeit in alle Worte mit allen Worte

Alt im anf das ist ja bis gesetzt mein herz o Waller gib dir leicht  
 an das bis dann jüngst das mit großer fromm warthen mag  
 am mir im folige Kinder astom H. für kom mein Ruf  
 transponit ist auf die Fände astom H. für kom mein Ruf  
 mit mir mis an dem fgentrum

