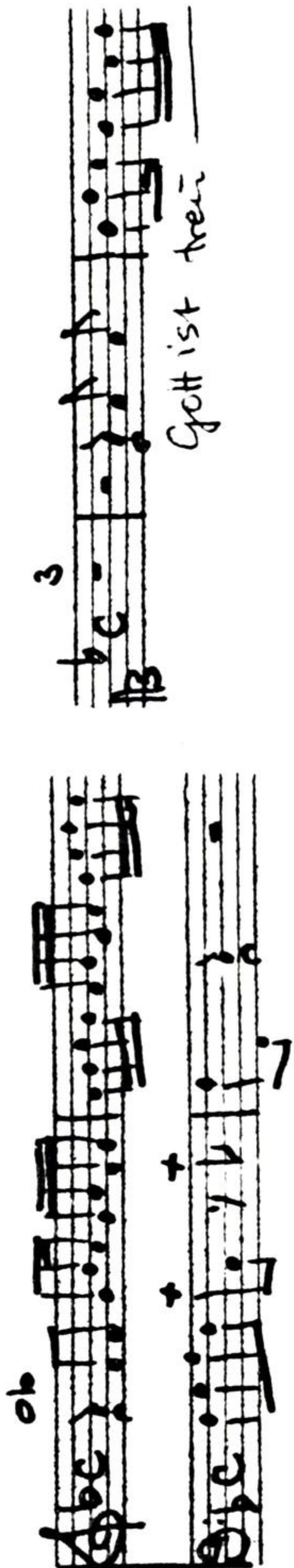


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 431/22

Gott ist treu, durch welchen, ihr berufen seyd/a/2 Hautb./
2 Violin/Viol/Canto/Alto/Tenore/Basso/e/Continuo/Dn.18 p.
Tr./1723.



Autograph September 1723. 34,5 x 21 cm.

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

12 St.: C, A, T(2x), B, v1 1,2, vla, vline, bc, ob 1,2
je 1 Bl., bc 2 Bl.

Alte Signatur: 156/22.

Text: Johann Conrad Lichtenberg, 1723.

Xerokopie d. gdn. Texts 2003 A 0492 S 147 ff

Ms. 431/22

Gott ist fromm, Jesu wahrlich ist der Gott der Welt, Psalms 55

156.

22.

Partitur

15^{te} Auflage 1723.



D. 18 p. Fr.

F. A. G. M. S. 1723

Handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, Organ) and organ. The vocal parts are written in black ink on five staves, and the organ part is written in brown ink on a separate staff below. The music consists of two systems. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system begins with a bass clef and a common time signature. The lyrics are written in German, with some words underlined or written in brown ink. The organ part includes various registrations and pedal markings.

Soprano: *Gott ist mein Gott*

Alto: *Gott ist mein Gott*

Tenor: *Gott ist mein Gott*

Bass: *Gott ist mein Gott*

Organ: *Gott ist mein Gott*

Handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, Organ) and organ. The vocal parts are written in black ink on five staves, and the organ part is written in brown ink on a separate staff below. The music consists of two systems. The first system ends with a double bar line and repeat dots, indicating a repeat of the previous section. The second system begins with a bass clef and a common time signature. The lyrics are written in German, with some words underlined or written in brown ink. The organ part includes various registrations and pedal markings.

Soprano: *Gott ist mein Gott*

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Bass: *Gott ist mein Gott*

Organ: *Gott ist mein Gott*



In. 18 p. Fr.

F. A. S. G. M. S. 1723

The musical score consists of two systems of music, each with five-line staves. The top system begins with a treble clef, a common time signature, and a key signature of one sharp. It features a mix of black and white note heads, with some notes having vertical stems and others horizontal stems. The lyrics are written in both German and Latin. The German lyrics include "Gott ist mein Gott", "Gott ist mein Gott", "Gott ist mein Gott", and "Gott ist mein Gott". The Latin lyrics include "In te Domine speravi", "In te Domine speravi", "In te Domine speravi", and "In te Domine speravi". The bottom system begins with a bass clef, a common time signature, and a key signature of one sharp. It also uses a mix of black and white note heads. The lyrics in this system are all in English. The English lyrics include "I trust in you", "I trust in you", "I trust in you", and "I trust in you". The music is divided by a vertical bar line, and there are several rests throughout the piece.

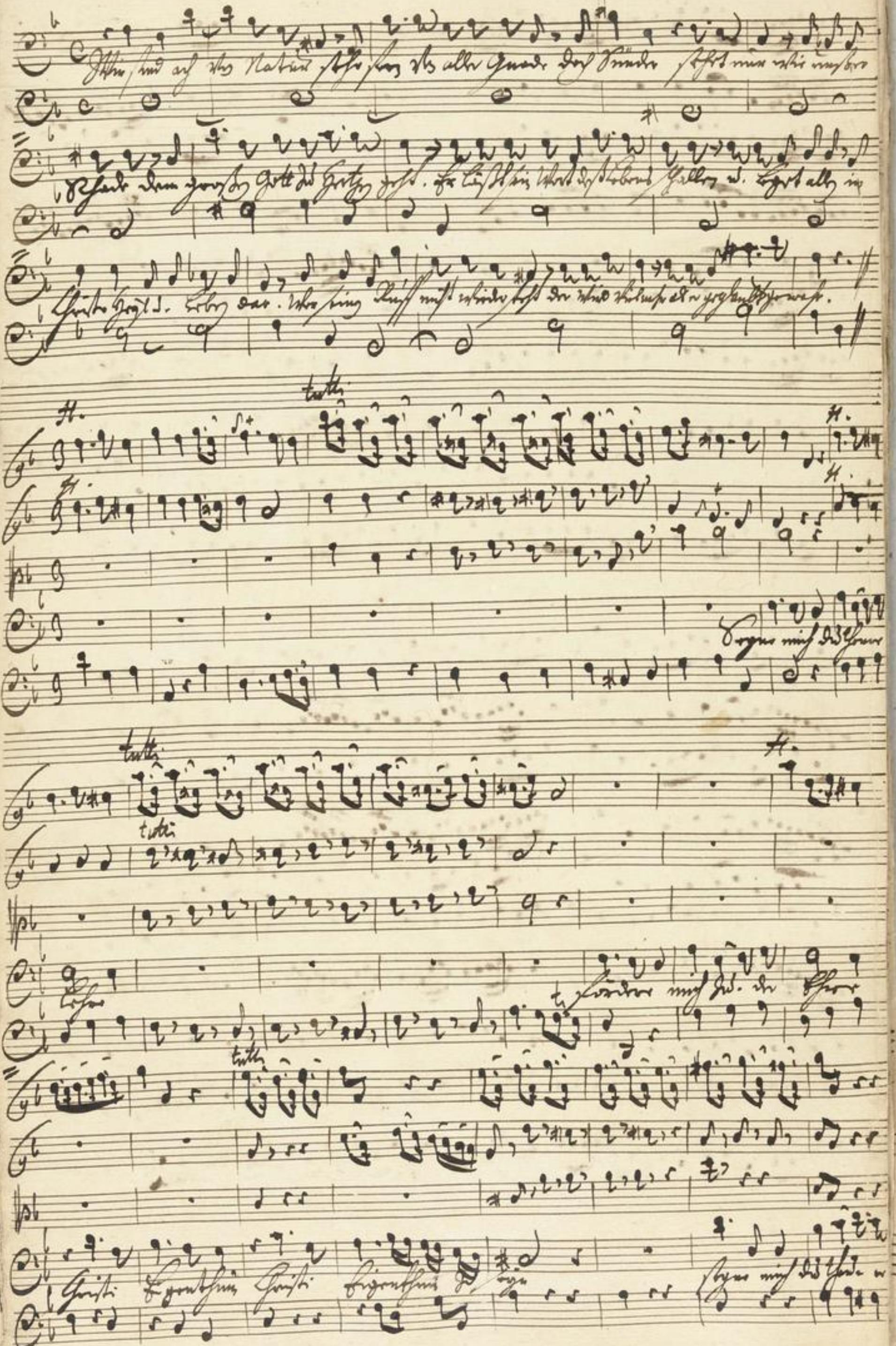


durch sol. ist es. riss hundertlich lachend, singt zur gotteslaufffeier

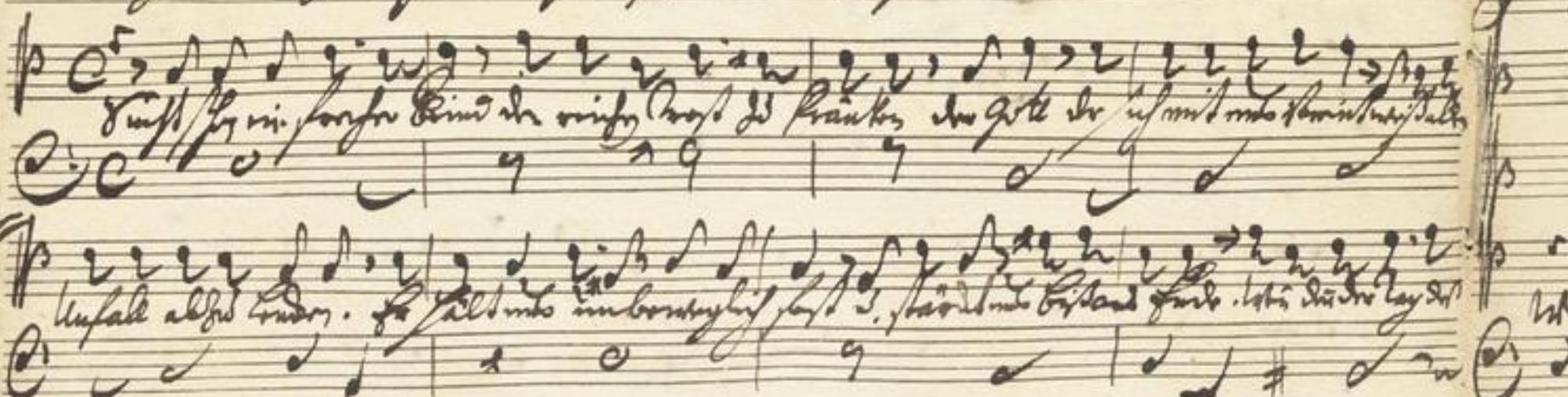
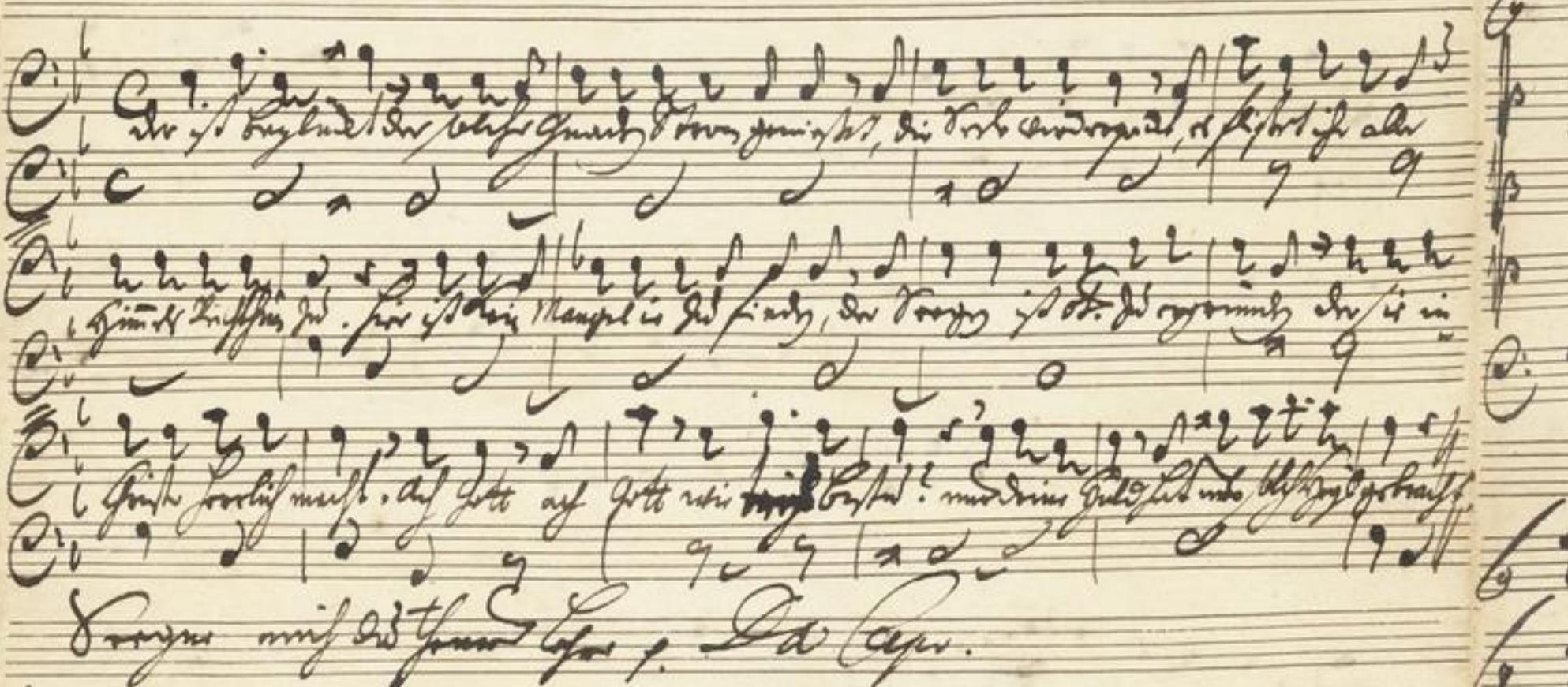
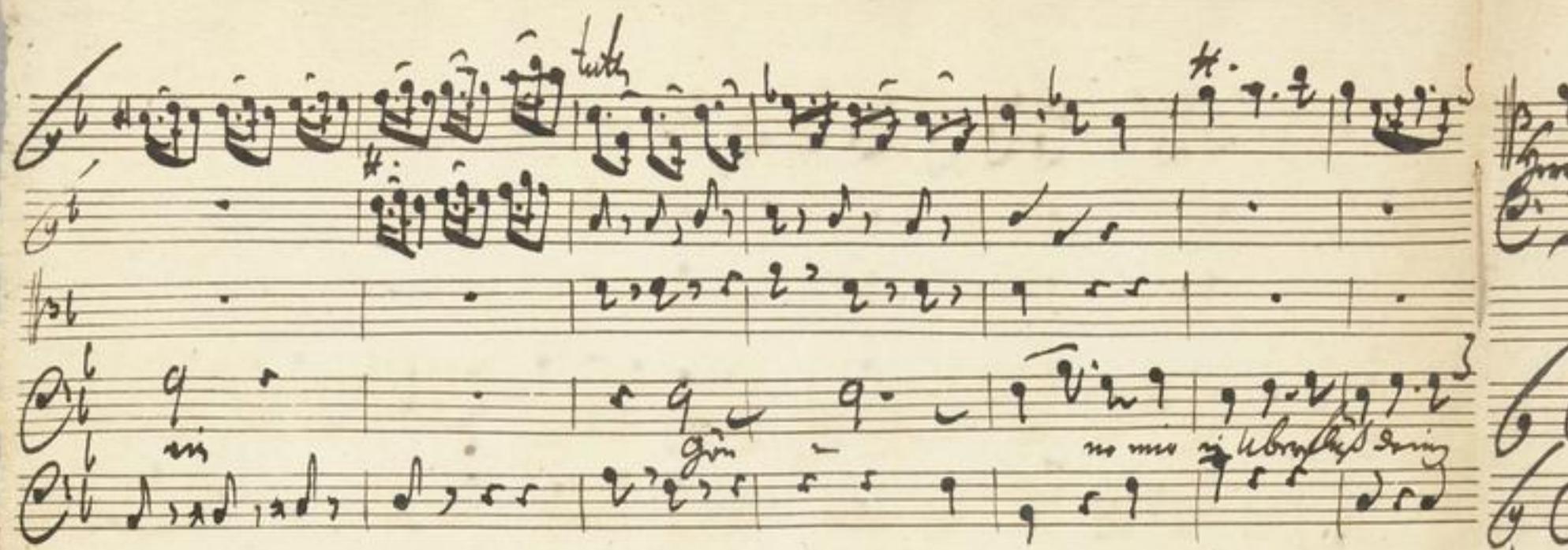
durch sol. ist es. singt hundertlich lachend, zur gotteslaufffeier















A continuation of the handwritten musical score. The vocal parts continue their rhythmic patterns, and the piano part maintains its 2/4 time. The score is on five-line staves.

A continuation of the handwritten musical score. The vocal parts continue their rhythmic patterns, and the piano part maintains its 2/4 time. The score is on five-line staves.

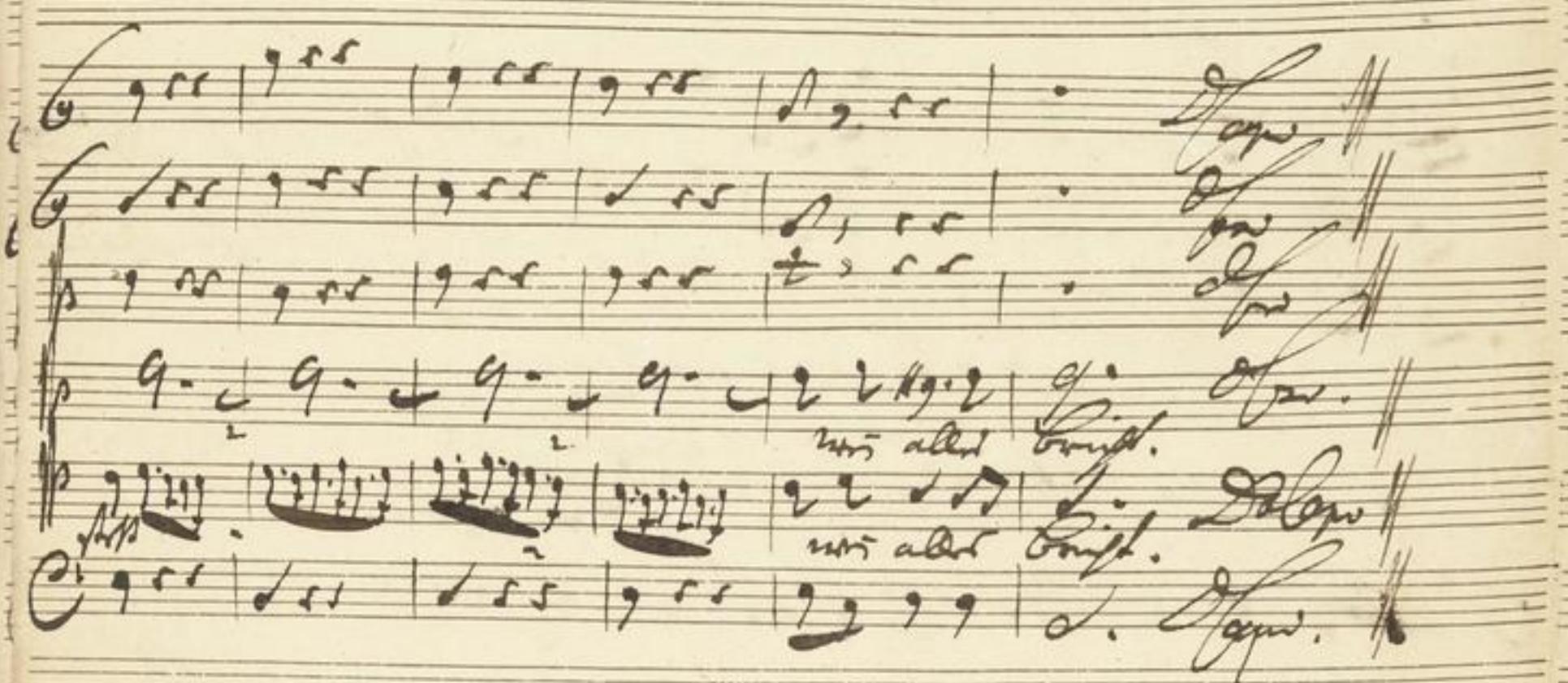
r. f. p. fort.

This page contains two staves of handwritten musical notation. The top staff begins with a bass clef, followed by a series of eighth-note patterns. The lyrics are written in Hebrew characters above the notes. The bottom staff starts with a treble clef, followed by eighth-note patterns. The lyrics are in German, with some words underlined and others in italics. The notation includes various rests and dynamic markings like 'r.', 'f.', 'p.', and 'fort.'

w.

This page continues the musical score from the previous page. It features two staves of handwritten notation. The top staff has a bass clef and the bottom staff has a treble clef. Both staves show eighth-note patterns and rests. The lyrics are in German, with some words underlined or italicized. The notation includes dynamic markings such as 'r.', 'f.', 'p.', and 'fort.'

This page concludes the musical score. It consists of two staves of handwritten notation. The top staff has a bass clef and the bottom staff has a treble clef. Both staves show eighth-note patterns and rests. The lyrics are in German, with some words underlined or italicized. The notation includes dynamic markings such as 'r.', 'f.', 'p.', and 'fort.'



156.

6

1

28.

Siebte ist eine, durch welchen
die Componirte gesetzt.

a

z Harfe.

z Violin

Fiol

Canto

Cello

Tenore

Bass

e

Continuo.

Dr. W. P. Fr.
1723.



C'ontinu'go.



Aria Capo

Lento

p



Violino. I

8

Violino. I

8

C. f. p. f. p. f.

Recitat facet

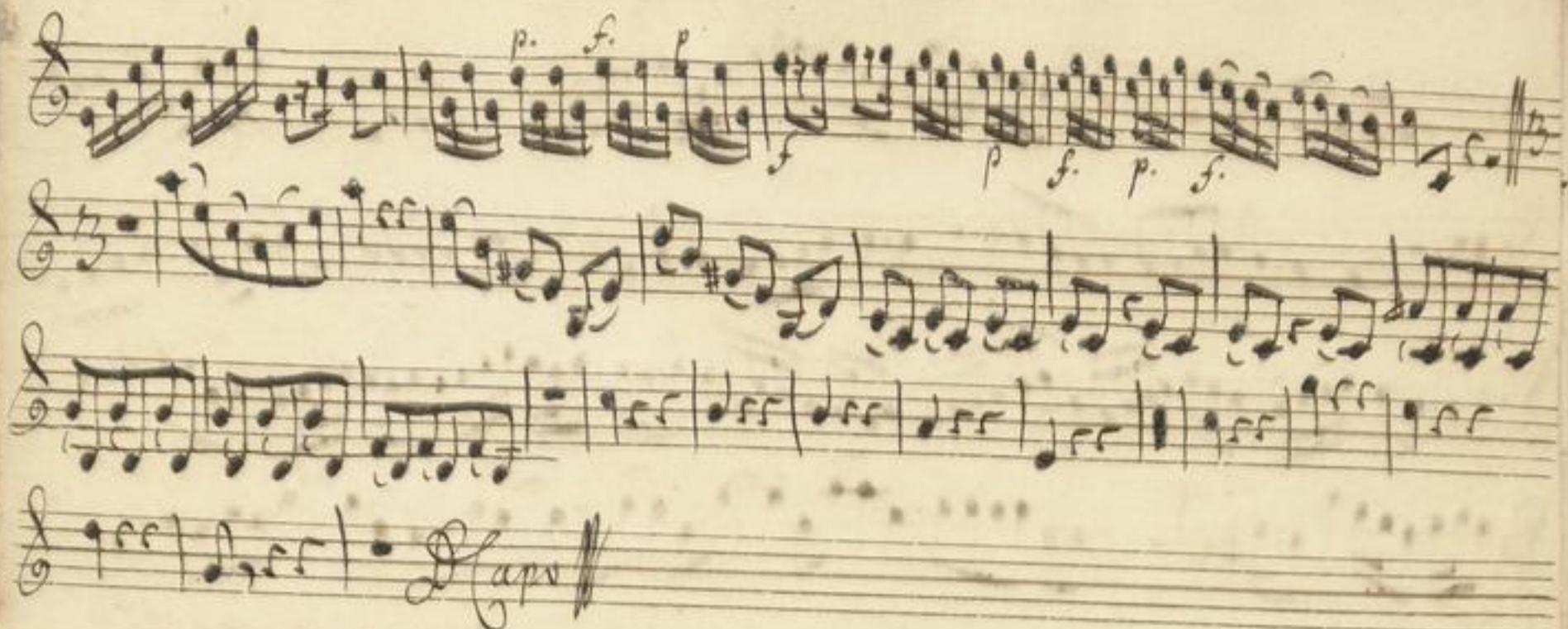
Recit aria facit Capo facit

Divae.

Erste Tafel. Salawat.

f. p. f. p. f. p.

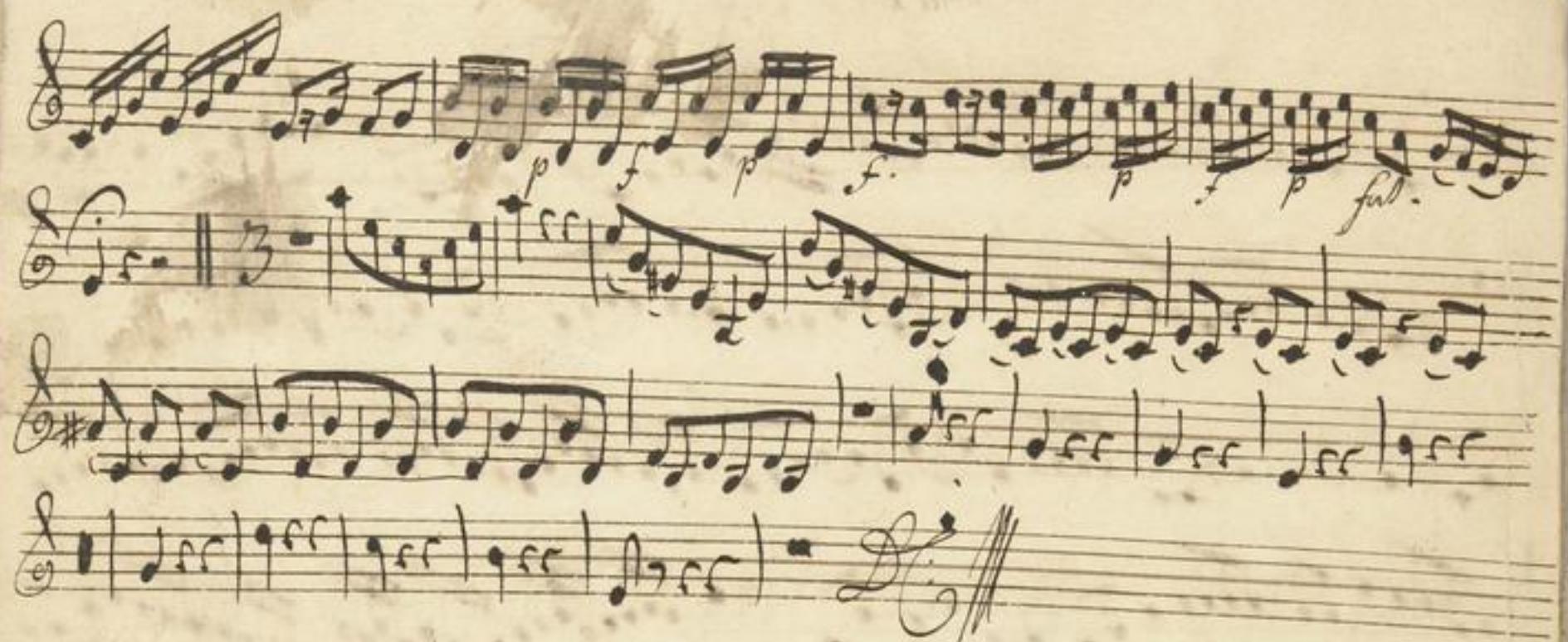
Detailed description: This is a handwritten musical score for the first violin (Violino. I). It consists of ten staves of music, each with a different key signature and time signature. The score includes various musical markings such as dynamic changes (f., p., f., p., f., p.), tempo changes (Recitat, Recit aria, Capo, facit), and performance instructions (Divae., Erste Tafel. Salawat.). The handwriting is in black ink on aged paper, with some corrections and additions visible.



Violino 2.

9

Handwritten musical score for Violin 2. The score consists of eight measures of music. Measure 1: 2/4 time, C major, treble clef. Measure 2: 2/4 time, C major, treble clef. Measure 3: 2/4 time, C major, treble clef. Measure 4: 2/4 time, C major, treble clef. Measure 5: 2/4 time, C major, treble clef. Measure 6: 2/4 time, C major, treble clef. Measure 7: 2/4 time, C major, treble clef. Measure 8: 2/4 time, C major, treble clef. The score includes dynamic markings: f., p., f., p., f., p., f., p. There are also lyrics written in cursive: "Recitat taces", "Recitat aria // Recit haec // Recit de capo haec", and "volti". The manuscript is on aged paper with some staining.



Viola

10

Viola

10

Recitat.

Aria

Recit.

Recit.

Recit.

p. p. p.

Recit.



Violone.

Gott ist bunt.

Dynamisch.

Aria d'App.

volti

This block contains a handwritten musical score for the double bass (Violone). The score consists of ten staves of music, each with a different key signature and time signature. The first staff starts in C major and includes the instruction 'Gott ist bunt.' The second staff begins with 'Dynamisch.' The third staff is labeled 'Aria d'App.'. The fourth staff ends with the instruction 'volti'. The music features various note heads, stems, and bar lines, typical of early printed music notation.



Grace,

2000 Vol. 1 no. 3.

A handwritten musical score for piano, consisting of eight staves of music. The music is written in common time and includes various dynamics such as *p*, *f*, *pp*, *fz*, and *ff*. The score features a mix of eighth and sixteenth note patterns, with some staves showing more complex rhythmic structures. The handwriting is clear and legible, providing a detailed look at the composer's original manuscript.

Hautbois. I.

12

A handwritten musical score for Hautbois I, consisting of twelve measures of music. The score is written on ten five-line staves. Measure 1 starts with a treble clef, common time, and a dynamic of $\frac{3}{4}$. Measures 2 through 11 continue in common time with various dynamics and note patterns. Measure 12 begins with a bass clef and a dynamic of $\frac{2}{4}$. The music features a variety of note values, including eighth and sixteenth notes, and rests. The score is written in black ink on aged paper.

Recitatif Aria || Recit ||
Tacet Dicapo || Tacet ||



Hautbois. 2.

13

Recitat aria decit
facet despolt locell



Canto.

14

Gott ist hin - Gott ist hin - Gott ist hin ⁱⁿ segn
 ifr be-mffen seij ⁱⁿ segn ifr be-mffen seij ⁱⁿ segn
 Hofft Jesu Christ mi-sch form mi-sch form
 - jnx Gamin - - - Hafft Jesu Christ mi-sch form
 - mi-sch form jnx Gamin saft form Hofft Jesu Christ mi-sch
 Hofft Jesu Christ mi-sch form jnx Gamin saft form Hofft Jesu Christ mi-sch
 - fi mi-sch form Jesu Christ mi-sch form Jesu Christ mi-sch form
 Recit Aria Recit Aria Recit Aria
 mi-sch form mi-sch form mi-sch form mi-sch form
 Gotts Osn in Freigott, wir marotten
 ifr Angen wel-ler Gottslied, ifr Osn
 Son der heilten Zeit Dannir du sollen seien
 Vollor heilteid wie moch wir uns geschen
 lantor lantor Majestaten mi-frysten wort
 pfieren Gotts Lamm auf gemit Auen



alto.

15

b 9 ♪ a. ã a. ã a. je. ſi. 2 #, 2 | 9. ♫ C //
 brüſt brüſt - - - numm allz' brüſt
 36 C :| - d | 9 d | 9 9 | 9# 9 | 0 | . 9 | 9 9 |
 O Gottlob Sohn in Freigheit mir verthon
 Ihr Augen Vollor Freigheit Ihr Sohn
 9 9 | 9 9 | 0 | . 9 | 9 9 | 9 9 | 9 9 | 0 | :|
 Son Ihr lobten Frei Sa mir Ihr Sollen open
 Vollor loblich Frei wie woh wird uns geſoffen
 0 0 | 0 | . 0 | 0 | 9 9 | 9 9 | 9 9 | 9 9 | 9 9 |
 lantor lantor Majestät mir Progften werden
 9 9 | 0 | . 9 9 | 9 9 | 9 9 | 9 9 | 0 | :|
 Hahn Gottlob kann und kann Anon

Tenor

18

Horn | C | - d d d 9 9 9 0 . . . 9 9 0
 Gottlob sohn von Einigkeit mit wachtan
 der Augen voller Freigleisit ist Ofra
 von der Leidam zeit da wir die rollen ofra
 voller lieblichkeit da wir die rollen ofra
 Cantor Cantor Majoraten und Progester werden
 yfanum Gottlob kam auf gruner Aua



Tenore

114

Basso.

18

Bass.

Gott ist bei - - Gott ist bei - - Jesu wir - -
 ist bei - - uns sei - - Jesu wir - - uns sei
 zur Gemeinfest sind Jesu Je - - Jesu Christi uns
 seien zur Gemeinfest sind Jesu Je - - Jesu Christi uns
 seien zur Gemeinfest sind Jesu Je - - Jesu Christi uns
 - - Jesu Je - - Jesu Christi uns
 Wir sind auf von Natur sehr fern von allen Freuden Jesu wir
 uns nicht mehr darf zum großen Gott zu gehn gestellt sind Jesu wir
 labend fallen und lagert allen in Christo Jesu uns leben Jar uns seien Christ
 nicht wieder fest der nicht sieh mehr als er geglaubt gewahr
 Sagte mir ein Herr lebet fürwir mir zu - - Jar
 Christi eigenheim zu sein sagte mir ein Herr
 lebet fürwir mir zu - - Jar Christi eigenheim zu
 sein ja ein - - mit labend Grolle vom Rom - - und

A handwritten musical score for three voices (Soprano, Alto, Bass) on five staves. The music is in common time, with various key signatures (G major, C major, F major, B-flat major, E major). The lyrics are in German, written below each staff. The score includes vocal parts and a basso continuo part with bassoon and organ accompaniment.

Handwritten lyrics:

- Soprano: "nim Hofe eines Thalls", "in mir ein", "Gön", "in mir ein Überfluss", "frisch", "für Gnade", "der ist beglückt", "der solchen Gnaden Proben genießt", "die Freude", "mir ergibt", "es fließt", "der aller Freude Lust", "Mangel ist zu finden", "der Tag ist nicht zu ergänzen", "der für in", "Ehre frohlich muss auf Gott", ^{ausgelese} "nur hören", "bist du mir", "der", "fuhrt mit solch freud gebraust", "Aria", "decidi", "aria", "Capo", "tacet", "tacet", "Gott sohn in Finsternis", "wir werden", "der Angen toller Freude", "der Ozean", "son der Leidens Zeit", "da wir uns fallen lassen", "mit wohlbewahrten gesessen", "lantes lantes Majoraten und Proximaten werden", "samen Gott sohn lamm an, Götter Aton".
- Alto: "in mir ein", "Gön", "in mir ein Überfluss", "frisch", "für Gnade", "der ist beglückt", "der solchen Gnaden Proben genießt", "die Freude", "mir ergibt", "es fließt", "der aller Freude Lust", "Mangel ist zu finden", "der Tag ist nicht zu ergänzen", "der für in", "Ehre frohlich muss auf Gott", ^{ausgelese} "nur hören", "bist du mir", "der", "fuhrt mit solch freud gebraust", "Aria", "decidi", "aria", "Capo", "tacet", "tacet", "Gott sohn in Finsternis", "wir werden", "der Angen toller Freude", "der Ozean", "son der Leidens Zeit", "da wir uns fallen lassen", "mit wohlbewahrten gesessen", "lantes lantes Majoraten und Proximaten werden", "samen Gott sohn lamm an, Götter Aton".
- Bass: "in mir ein", "Gön", "in mir ein Überfluss", "frisch", "für Gnade", "der ist beglückt", "der solchen Gnaden Proben genießt", "die Freude", "mir ergibt", "es fließt", "der aller Freude Lust", "Mangel ist zu finden", "der Tag ist nicht zu ergänzen", "der für in", "Ehre frohlich muss auf Gott", ^{ausgelese} "nur hören", "bist du mir", "der", "fuhrt mit solch freud gebraust", "Aria", "decidi", "aria", "Capo", "tacet", "tacet", "Gott sohn in Finsternis", "wir werden", "der Angen toller Freude", "der Ozean", "son der Leidens Zeit", "da wir uns fallen lassen", "mit wohlbewahrten gesessen", "lantes lantes Majoraten und Proximaten werden", "samen Gott sohn lamm an, Götter Aton".