

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 438/14

Also hat Gott die Welt/geliebet/a/2 Violin/Viola/Canto/
Alto/Tenore/Basso/e/Continuo./Fer.2.Pentec./1730.

Alph. ~

Autograph Mai 1730. 35 x 22,5 cm.

partitur: 3 Bl. Alte Zählung: Bogen 4-5.

10 St.: C,A,T,B,vl 1,2,vla,vln(e2x),bc.
je 1 Bl., bc 2 Bl.

Alte Sign.: 163/15.

Text: Johann Conrad Lichtenberg, 1730.

ALG.: Häussler 1731 (V.Widder) - Mus.5420,a

Concerto.

J.S. Bach. May 1703



Mus 438/14

Ach Gott du bist gelobt, S

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Partitur.

22^{te} Febr. 1730.



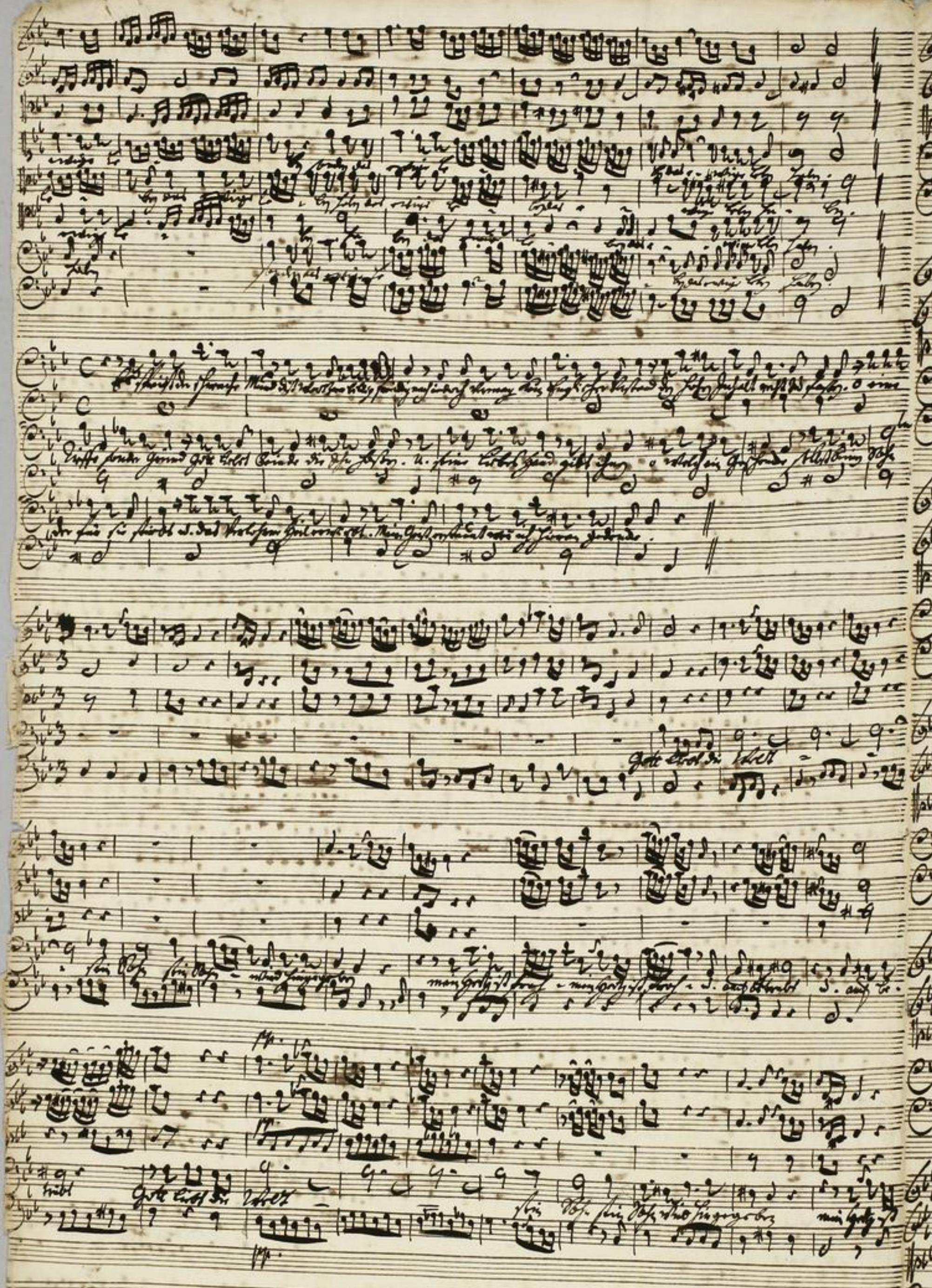
son. 2. Fanta.

8. Oct. 1789. M. May.

1. C-clef, 2. C-clef, 3. F-clef

1. f, 2. p, 3. f, 4. p, 5. f, 6. f

Measure numbers: 1, 2, 3, 4, 5, 6



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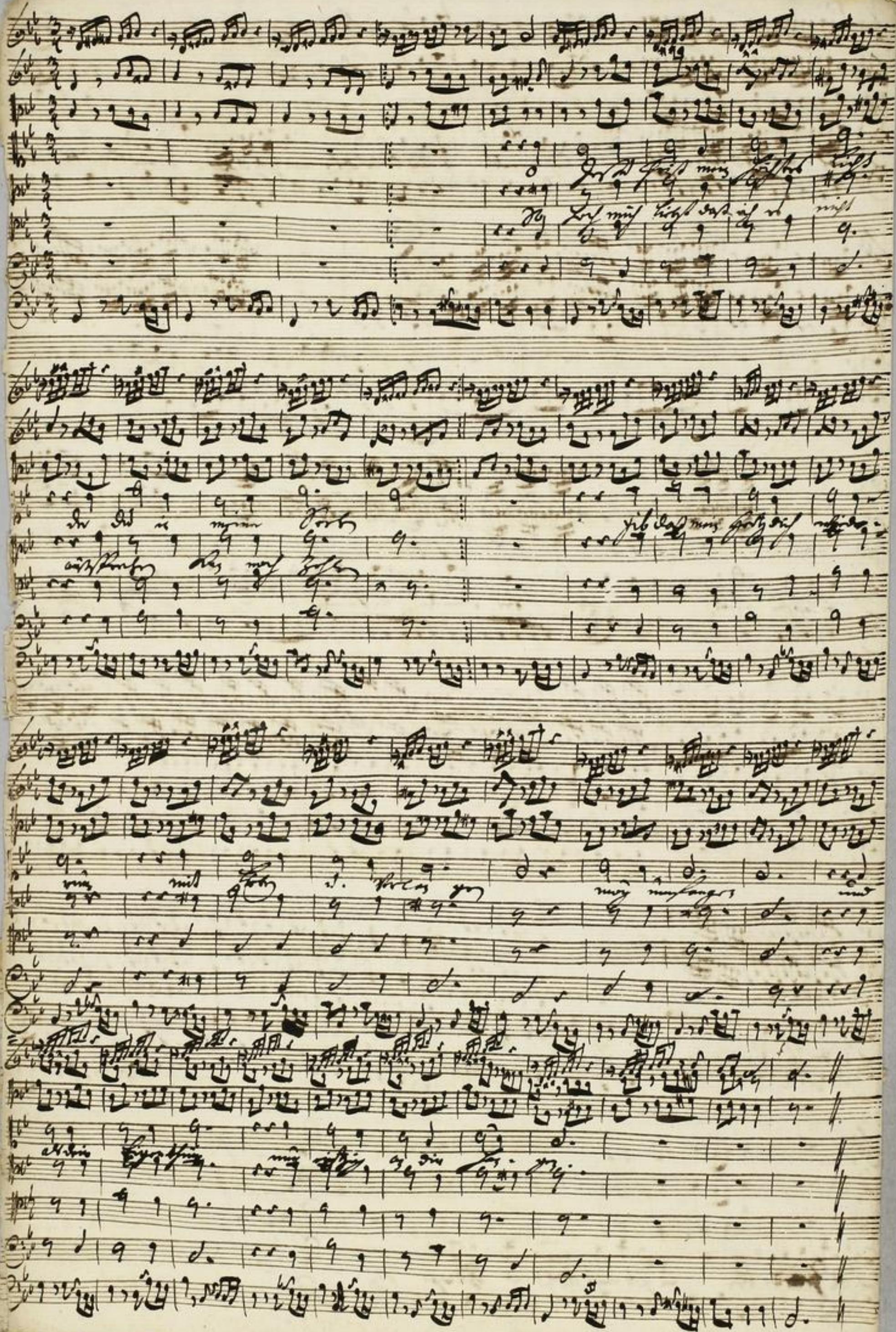
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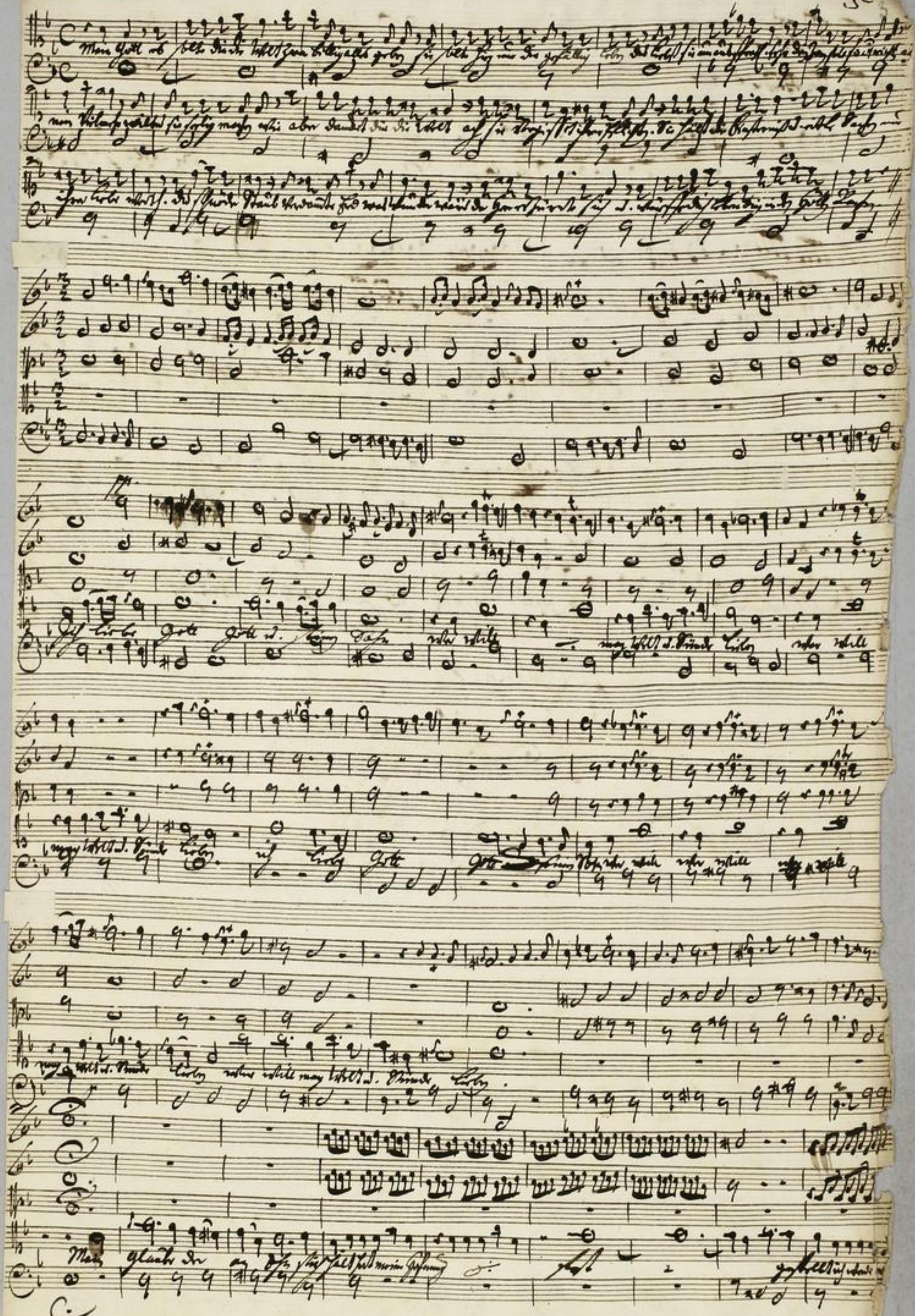
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A handwritten musical score for organ or keyboard instrument, consisting of three systems of music. The notation uses a combination of square and diamond-shaped note heads, with various rhythmic values indicated by vertical stems and horizontal dashes. The score includes dynamic markings such as f (fortissimo), ff (fortissimo), and ff (fortissimo). The text "Gloria" is written above the first system, and "Coh Deo gloria." is written below the third system.

Gloria.

Coh Deo gloria.



163.

Alles ist Gute in Welt
gebracht

2 Violin

Bass

Canto

Alto

Tenor

Bass

2. Partie.

Continuo

Continuo.

The score consists of ten staves of handwritten musical notation on five-line staves. The music is primarily in common time, with some measures in 6/8 indicated by a '6' above the staff. Various dynamics are marked throughout, including *agl. hrt gto*, *pian.*, *fort.*, *pp. fort.*, *pp.*, *fort.*, *pp.*, *fort.*, *pian.*, and *pp.*. There are also several fermatas. The notation includes a variety of note heads, such as solid black notes, hollow notes, and cross-hatched notes. Some staves begin with a treble clef, while others begin with a bass clef. A small illustration of a person's head is visible on the left side of the page, near the beginning of the score. The paper is aged and yellowed.



5

pp. fatt.

d. *Da Capo*

Prat.

pp. fass. manz.

p.



Mus.

Soprano Alto Tenor Bass

Da Capo

Choral. Da Capo.



Violino. 1^{mo}

allegro,

pianiss. *fort.* *pp. fort.*

pp. *fort.*

Recitat: facit

gute Lied ist nicht

pp. *fort.* *pp.*

fort.

pp.

pp.

pp.

M.

Coda.

This is a handwritten musical score for violin. It consists of ten 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 several dynamic markings such as 'pianiss.', 'fort.', 'pp.', and 'pp. fort.'. There are also performance instructions like 'allegro,' and 'Recitat: facit'. The score is divided into sections by staves, with some sections having multiple endings indicated by 'pp.' and 'pp. fort.'. The final section is labeled 'Coda.'

Choral.

A handwritten musical score for a chorale prelude. The score consists of ten staves of music, each with a different key signature and time signature. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The lyrics "zu Gott auf Erden" are written above the first two staves. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The seventh staff begins with a treble clef, a common time signature, and a key signature of one sharp. The eighth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The ninth staff begins with a treble clef, a common time signature, and a key signature of one sharp. The tenth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The score concludes with the instruction "Capo II Re Choral Capo II".



Violino. 2^o

Ach Gott

A page from a handwritten musical score, showing a single system of music on five staves. The music is written in brown ink on aged paper. The first staff begins with a bass clef, a key signature of one sharp, and a common time signature. It consists of six measures of sixteenth-note patterns. The second staff begins with a treble clef and a common time signature, featuring eighth-note patterns. The third staff begins with a bass clef and a common time signature, with eighth-note patterns. The fourth staff begins with a treble clef and a common time signature, with eighth-note patterns. The fifth staff begins with a bass clef and a common time signature, with eighth-note patterns.

A page from a handwritten musical score, showing a single system of music. The score consists of two staves. The top staff begins with a treble clef, followed by a key signature of one sharp (F#), and a common time signature. It features a series of sixteenth-note patterns and rests. The bottom staff begins with a bass clef, followed by a key signature of one sharp (F#), and a common time signature. It contains eighth-note patterns and rests. The music is written in brown ink on aged paper.

Recitat | tacet | gott first in ecket,

A page from a handwritten musical score, page 10, system 1. The score consists of two staves. The top staff is in common time and uses a soprano C-clef. It contains six measures of music with various note heads and stems. The bottom staff is also in common time and uses a bass F-clef. It contains five measures of music, with the first measure being a rest followed by a bass clef, a key signature of one sharp, and a tempo marking of 'P'. The music features a mix of eighth and sixteenth notes, with some notes having stems pointing up and others down.

A handwritten musical score page featuring two staves. The top staff uses a treble clef and consists of six measures. The bottom staff uses a bass clef and also has six measures. The music includes various note heads, stems, and rests, typical of early printed music notation.

A page from a handwritten musical score, page 10, system 2. The music is written on two staves. The top staff uses a treble clef and consists of 10 measures. The bottom staff uses a bass clef and also has 10 measures. Both staves are in common time. The notation includes various note values such as eighth and sixteenth notes, rests, and dynamic markings like forte and piano. The manuscript is written in black ink on aged paper.

A page of handwritten musical notation on five-line staves. The notation consists of various note heads, stems, and beams, representing a complex musical phrase. The staves are arranged horizontally across the page.

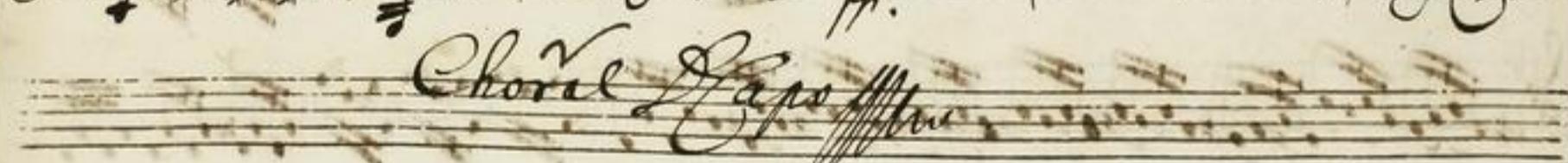
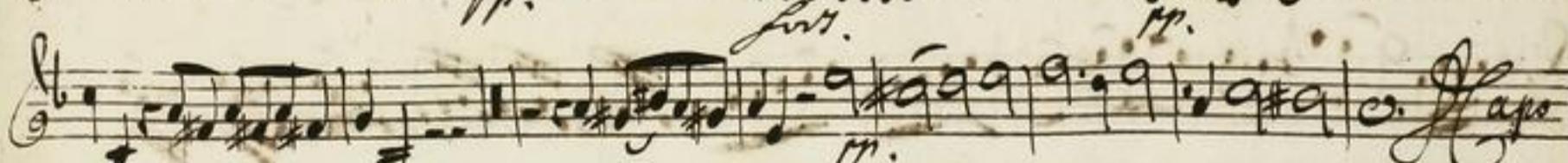
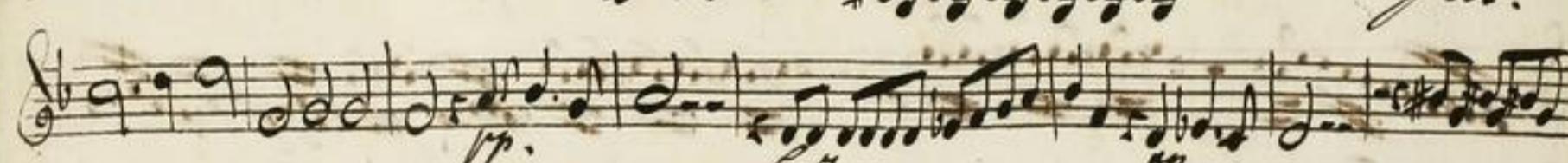
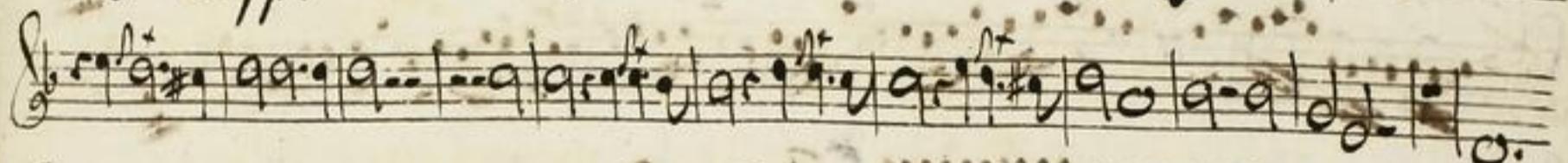
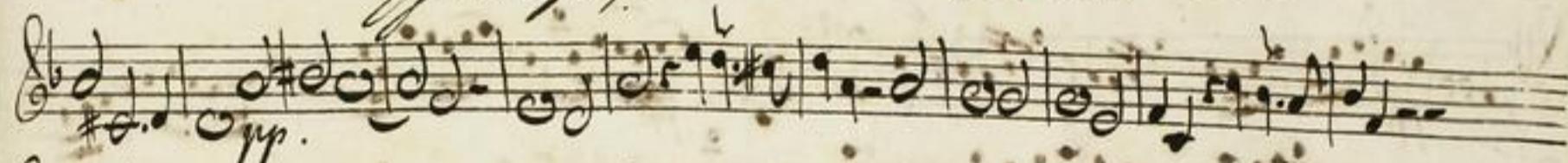
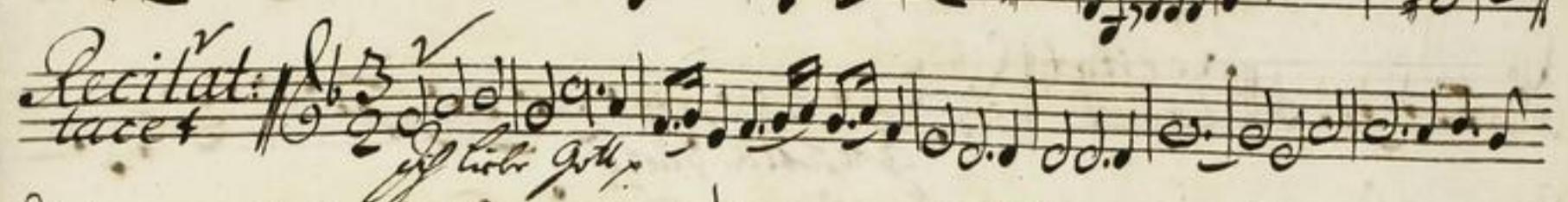
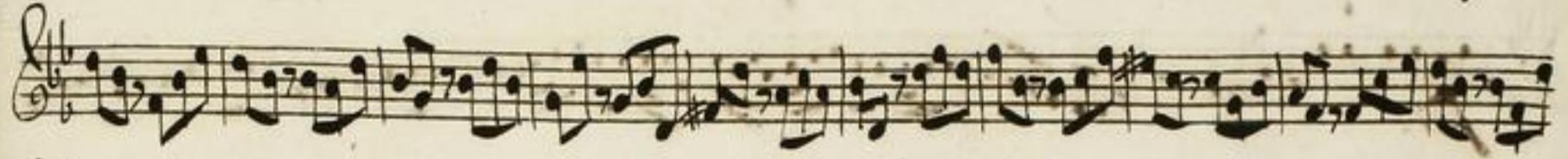
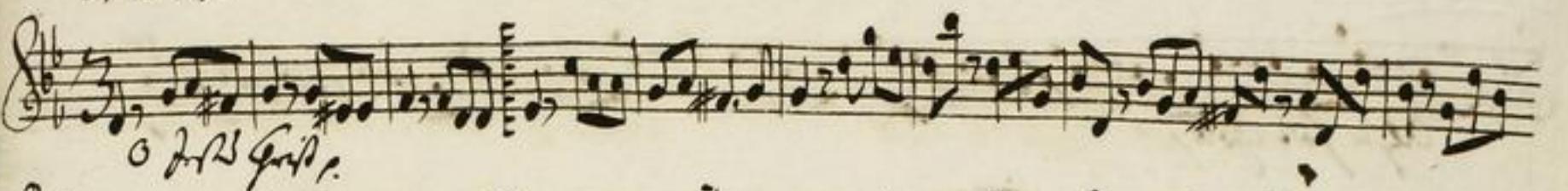
A page from a handwritten musical score, showing a single system of music on five staves. The music consists of six measures of complex rhythmic patterns, primarily sixteenth-note figures. Measures 1-4 feature a mix of common time and 9/8 time signatures. Measures 5-6 are in common time. The notation includes various clefs (G, F, C) and sharp signs indicating key changes. Measure 6 concludes with a double bar line and repeat dots.

A handwritten musical score page featuring a single system of music. The score is written on five staves using a bass clef. The key signature consists of one sharp sign, indicating G major. The time signature is common time (indicated by a 'C'). The music consists of six measures. Measures 1-4 feature eighth-note patterns primarily on the first and second beats. Measure 5 begins with a sixteenth-note pattern on the first beat, followed by eighth-note patterns on the second and third beats. Measure 6 concludes the system with eighth-note patterns on the first and second beats.

A page from a handwritten musical score, showing a single system of music. The score consists of two staves. The top staff uses a soprano C-clef, and the bottom staff uses an alto F-clef. The key signature is one sharp (F#). The time signature is common time (indicated by a 'C'). The music features various note heads, some with vertical stems and others with horizontal stems pointing right or left. There are several rests, including a prominent eighth-note rest in the first measure. The manuscript is written in black ink on aged, yellowish paper.

first " *Capo.* / *oral.*

Choräl.



Choräl

Violin

8

Violin

auch Zeit gott.

für.

pp.

pp.

pp.

pp.

Recitat

tacet

Gott liebt die Wahrheit.

fuer.

fuer.

fuer.

fuer.

Capo

Choral



Choral.

A handwritten musical score for a chorale prelude. The score consists of eight staves of music, each with a different key signature and time signature. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The fifth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The sixth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The seventh staff begins with a bass clef, a common time signature, and a key signature of one sharp. The eighth staff begins with a bass clef, a common time signature, and a key signature of one sharp. The music is written in a cursive hand, with some notes and rests indicated by small dots or dashes. The score ends with the words "Choral Fagpo."



Violone.

A handwritten musical score for the Double Bass (Violone). The score consists of ten staves of music, each with a bass clef and a common time signature. The music is written in black ink on light-colored paper. The lyrics, written in cursive German, are placed below the notes. The first staff begins with the lyrics "Ach Lili gott". The second staff begins with "Gott hilf mir Mutter". The third staff begins with "Wozu". The fourth staff begins with "Wozu". The fifth staff begins with "Wozu". The sixth staff begins with "Wozu". The seventh staff begins with "Wozu". The eighth staff begins with "Wozu". The ninth staff begins with "Wozu". The tenth staff begins with "J. Capo // Choral".

Choral.

A handwritten musical score for a chorale prelude. The score consists of ten staves of music, each with a different basso continuo line. The first staff begins with a tempo marking of $\frac{3}{4}$ time. The second staff has a tempo marking of $\frac{2}{4}$ time. The third staff has a tempo marking of $\frac{3}{4}$ time. The fourth staff has a tempo marking of $\frac{2}{4}$ time. The fifth staff has a tempo marking of $\frac{3}{4}$ time. The sixth staff has a tempo marking of $\frac{2}{4}$ time. The seventh staff has a tempo marking of $\frac{3}{4}$ time. The eighth staff has a tempo marking of $\frac{2}{4}$ time. The ninth staff has a tempo marking of $\frac{3}{4}$ time. The tenth staff has a tempo marking of $\frac{2}{4}$ time. The music is written in a cursive hand, with some notes and rests indicated by small strokes. The basso continuo lines are written in a simple, rhythmic style, with some variations in the bass line. The score is divided into two sections: the first section ends with a double bar line and a repeat sign, and the second section begins with a new basso continuo line. The score is written on a single page, with the title "Choral." at the top left.



Violone.

10

Alles hat Gott
Gott hilft mir über
Capo.



Choral.

A handwritten musical score for a chorale prelude. 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 aged, yellowish paper. The first staff begins with a bass clef, followed by a treble clef on the second staff, then a bass clef on the third, and so on, alternating between bass and treble clefs for each subsequent staff. The music features various note values including eighth and sixteenth notes, and rests. Several dynamics are indicated, such as 'ff' (fortissimo), 'ffff' (fortississimo), 'pp' (pianissimo), and 'ff'. There are also performance instructions like 'Gut' and 'gut' written near the end of some staves. The score concludes with the words 'Salapo', 'Choral.', and 'Salapo' written in cursive script at the bottom right.



Canto.

Also also *piano* sat Gott die Welt geliebt geliebt also also sat Gott
die Welt geliebt geliebt was vor finn eingeboren. Von gab was vor finn
eingeboren von gebnen eingeboren von gab an das Tal - he das Tal -
he dir an ist glauben *piano* nicht verloren werden
sonden das ewige le - - - bin haben sonden das ewige le -
- - - bin sonden das ewige le - - - bin das ewige
Recitat. // Aria //
tacet *tacet*
leben haben

O Jesu Christ mein Herr sei Lust vor dir in minor
in fassmiss je mit je gelebet und auf uns dir ye.
Dirten so soll mich liebst daß ich nicht auf storzen kan noch
zogen, ich auf ewig Gott ist ich war, daß mir offen ge -
gosten, gib daß mein sohn im ewigen mit leben
wegen, auf daß der sohn viles soch' mich diest
im Verlangen mög umfangen und als dein Eigentum
liebe leiten und begleiten daß für mir mein Sohn
mir einzig an die hängen.
Von Jesu aus allen Leidern
Mein Gott ich sollte dir, die Welt, nur billig allnigaben, du solltest mir
dir gefällig sehn und liebst sie man's freilich sehn, dein Sohn soll für mich

ristin, auf dir will mehr will sie seelig machen? Wie aber kann sie dir
 Welt, auf sie vergiss! Ich kann nicht, sie soll die finstern' und die Dächer
 ihrer lieben verschwinden, stand' vor lange Zeit, warb sie sehr
 zu mir, sie nahm mich, ich habe sie in der Sühne dargestellt.
 Jesu lieber Gott, Gott mein Vater, mir will ich mag Welt und Dinge
 lieben mir will mag Welt und Dinge lieben, Jesu lieber Gott, Gott mein Vater
 Vater mir will war will ich mag Welt und Dinge lieben mir will mag Welt und Dinge
 Dinge lieben, Mir Glaube an ihn füllt fast meine Seele,
 füllt, gefüllt, ist nicht ewig ich - - - - -
 die Welt gewinnt mir nicht - - - - - on mir, on mir - - - - - iss fahr Gott
 mein Herz noch nie - - - - - die Welt gewinnt mir nicht - - - - - on mir
 on mir iss fahr Gott mein Herz noch nie - - - - - Capo
 Choral Capo.

atto.

42

also also — sat Gott Gott die Welt geliebt geliebt ^{piano} also also

hat Gott die Welt die Welt geliebt geliebt das der seinen eingeborenen Völkern

gab ~~präzise~~ ^{fein} einen eingeschlossenen Tofn gab auf das Bal- le die an ihn

glaubten alle \rightleftharpoons nicht verloren werden \rightleftharpoons sonnen sich

meine lie - - - bin fieber sonnen lie meine lie - - - bin das ewige

4 - - bin haben das ewige Le - bin hab & - - wige loben fa - bin

Seit ich Christus mein Hoffnung hab, darum in
In Hoffnung kann ich gehiebet, und aufnach

minor Parten, so soij min hert das Bissch miest and oß son
die gezogen, of is an ¹⁹ et-wal gneß grind marß in mir

dan noß zößton, gib daß mir fortz' d' sinnerinn mit lieben und
son gemaogen, auf daß dor feuer ntar fort mißt' liebe

langen mög umfangen mit als den Füßen kann uns einzige
leiden mit begleiten daß sie mir unterst beißt auf

9. Recitat Aria // Choral
9. tacet tacet tacet Spann

an six jangon
allow fifteen.

Tenore.

43

Also also \div hat Gott die Welt geschenkt ^{pianiss.} also also hat Gott die

Weltgaliasbolgaliasbraybox seinen eingebosnien Doff gabb

eingebosinen Töfn gab alle wir an ißn glauben — nift vere loßon

mision *sonton lat nigo lo -* *bonda nigo lo -*

Recitative Aria
- bon fabrikir ewige Le - bon fabr - * ewige loben haben

Oft ist mein Sohn's Lust der in in meiner Freude,
an jenem ist mir ja geliebt im anfangen gezogen,

so sohn mißlich daß ich mich aufzuhören kann noch festen
aufzunehmen und gott grüßt was den mir von gern gegeben

gib daß mein Herz dir nicht kann mit hingeben und vorlangen
als daß das frenet oder soot misse lieber leiden

mögl. umfangen und als ein gigant. m. im h. an die Lungen.
Und begleidet von mir immerfort bis jetzt auf allen Seiten.
Lecitat. Aria. Choral v. 2. H. a. 20. M.



Alto.

244

pic.

5.

Bass.

14

Also also — sat Gott die Welt galiebt galiebt — also also sat Gott die
 Welt galiebt galiebt das wir sinnen aingebosenten Dorn gab —
 sinnen aingebosenten Dorn gab allt die an Ihs glauben — nicht von
 losen werden — sonnen Sab ewige le - - - - - ben haben
 sonnen Sab ewige le - - - - - ben Sab ewige leben.
 Cuffinstan pfwarts Mnn, ließ Wort zwar billig fündig naß zu lassen may kein
 englischer Verstand, der sohn zu fall aufzufassen, o eine hefe sonder gema
 Gott liebet fünde die Ihs fassen, und seine liebet han gibts ihm, o man ist im Geiste
 selbst seinem Sohn der für sie sterbt, und das verloste geist erwirkt mein Christ er.
 fain hundt ißtan gründte

Gott liebt die Welt - - - - - sein Sohn sein Sohn wird singen geben mein frech ist
 frof - - - - - mein frech ist frof - - - - - Gott liebt die Welt - - - - -
 - - - - - sein Sohn sein Sohn wird singen geben mein frech ist frof - - - - - mein
 frech ist frof - - - - - mein frech ist frof - - - - - mein frech ist frof - - - - -
 - - - - - mein frech ist frof - - - - - mein frech ist frof - - - - - mein frech ist frof - - - - -

Also - - - sat Gott die Welt galiebt Es laßt sein Kind — - - für Kinder für

Din der sterben war sonst kein so g'schickter Vorwerben

vor der Vorwerben auf nem auf nem im Gott mindest

Arzt im Gott mindest Arzt umbringe seyn im Gott mindest Arzt umbringe seyn

Gott für Gott mein sohn sollt du in in minor Proton

in fass mindest geliebt, und aus was als gezozen

so son mindest ja ich ob mindest und stecken kan noch feststan

ich auf ewig gute gaudi mas in mir von zuwochen

gib es B'mein soch die mindeste mit lieben und Vorlangen

als das das feinen reiter soch mindeste hiebe seien

und z'mfangen, und all den Eigentum mir eindring an die sang

und begleiten, das sie mir mon fort bricht auf allen seitn.

Recitativ facet Aria facet Choral Capo.