

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 449/33

Gott macht ein großes Mahl/zu recht/a/Hautb./2 Violin/
Viola/Canto/Alto/Tenore/Basso/e/Continuo./Dn.2.p.Tr./1741.

Autograph Juni 1741. 35 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

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

Alte Sign.: 174/33. Text: Johann Conrad Lichtenberg, 1741.

Gott weist mir großes Werk zu auf! cc

Mus 449
33

174.

33
=

Partitur

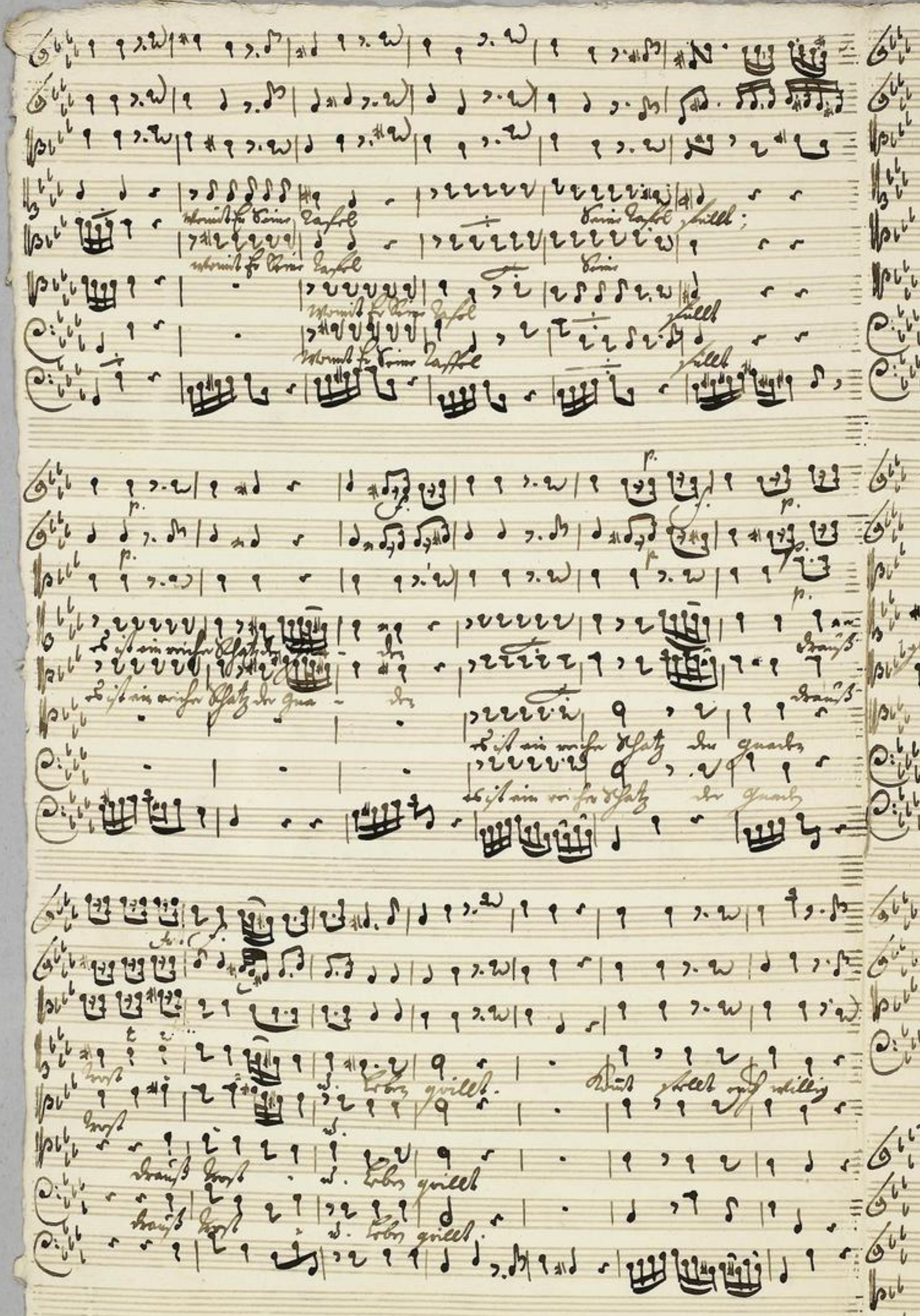
33^½: Infanterie - 1741.

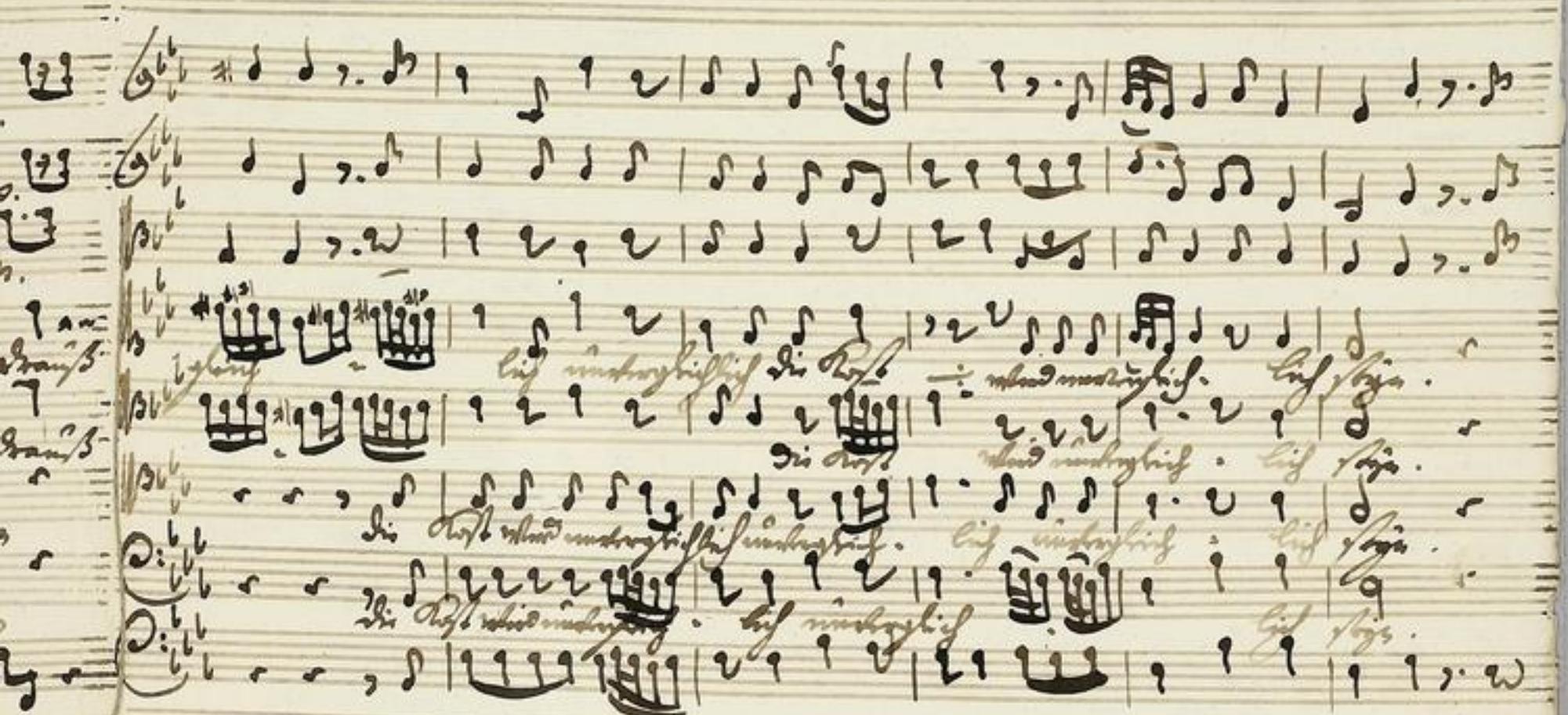
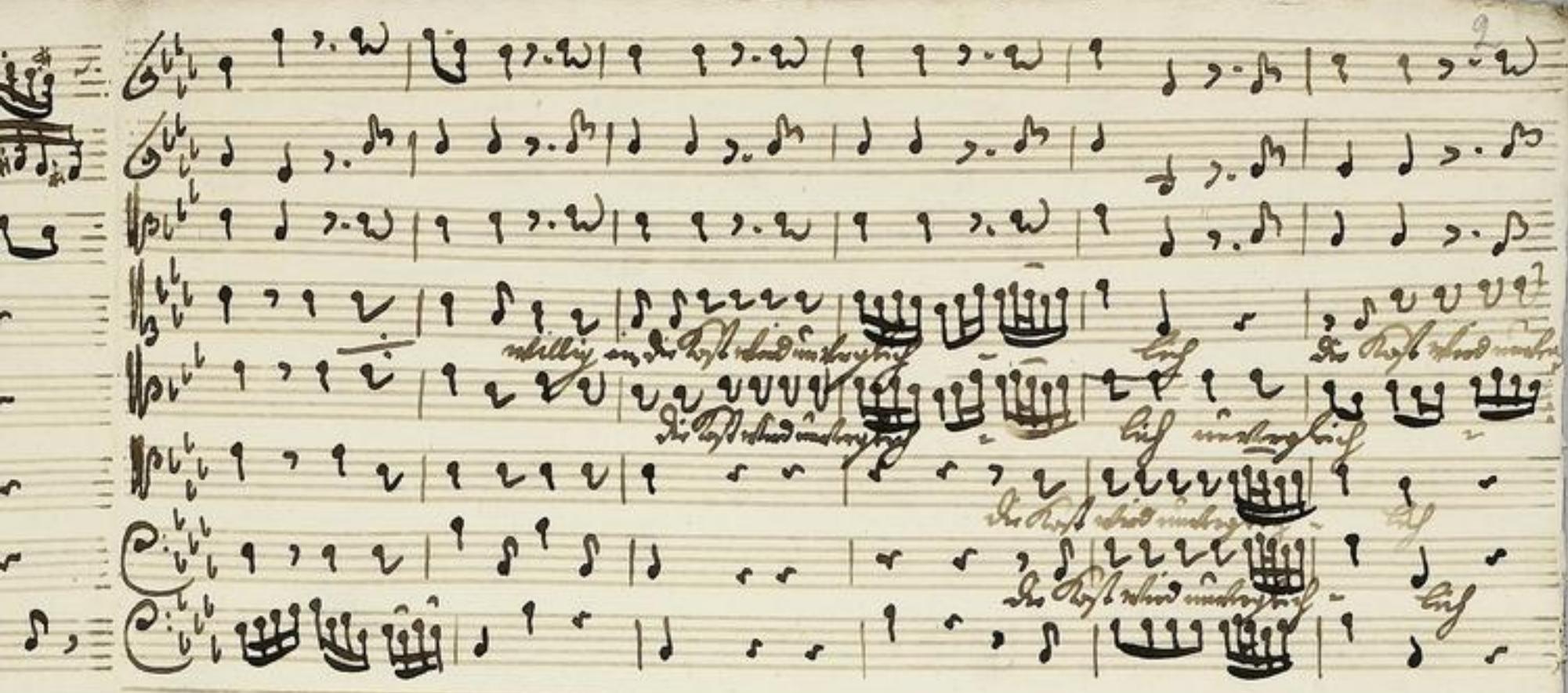


Bn. 2. p. 57.

G. O. G. C. M. Sun: 1731.

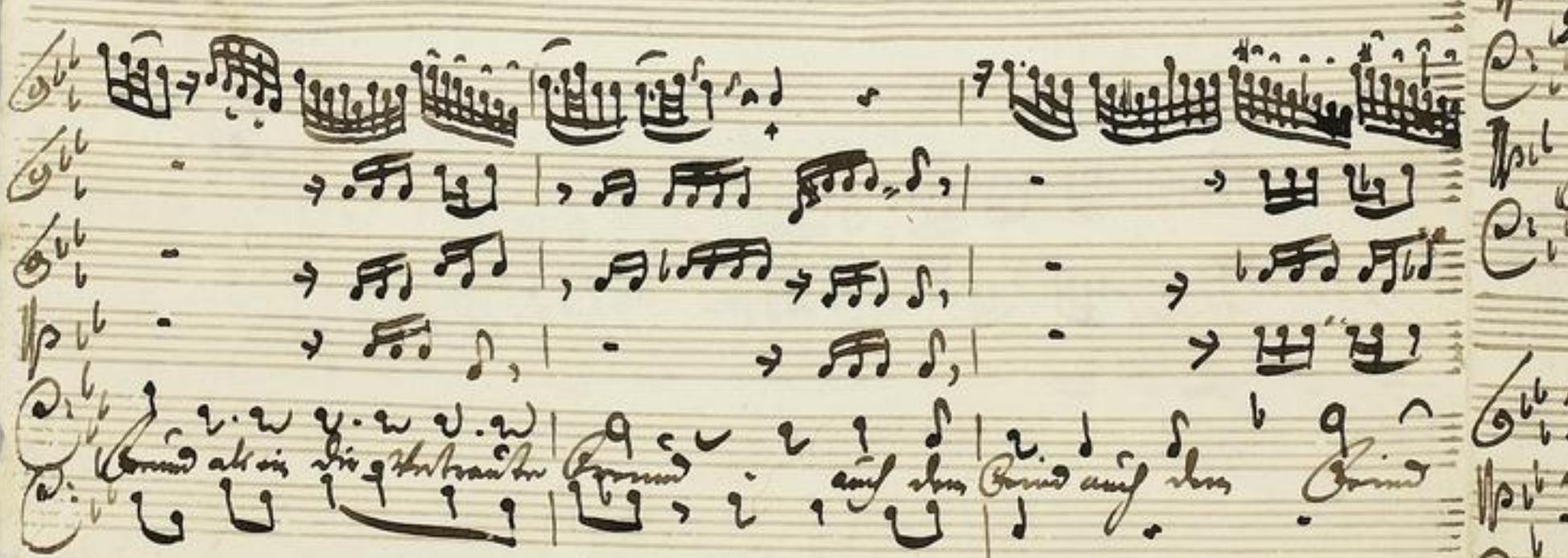


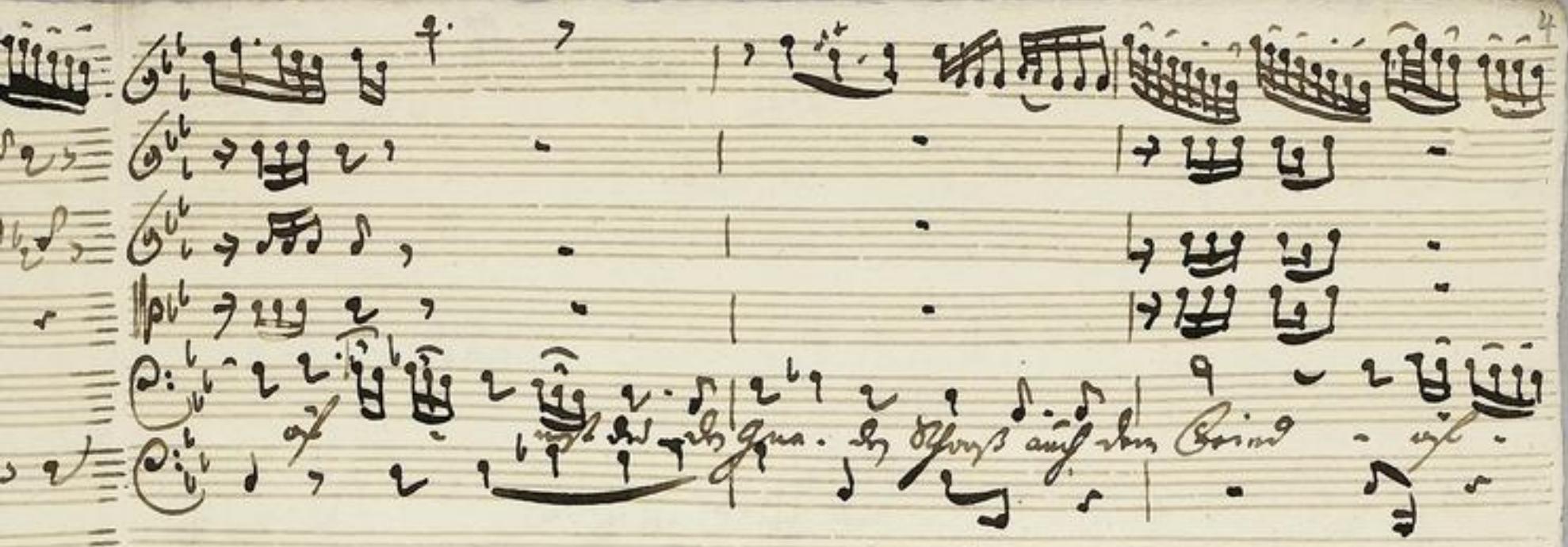


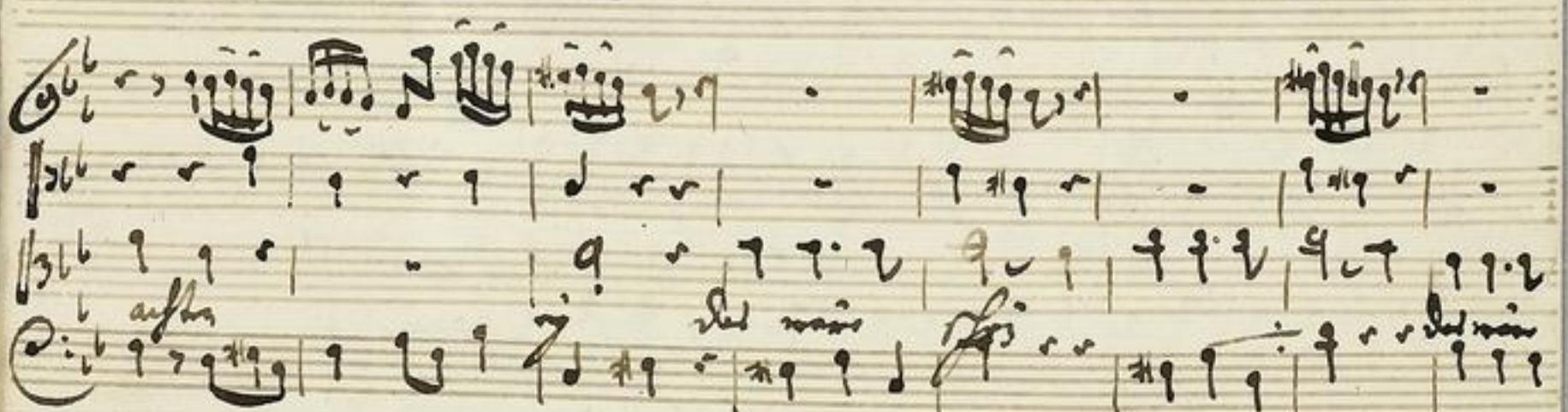
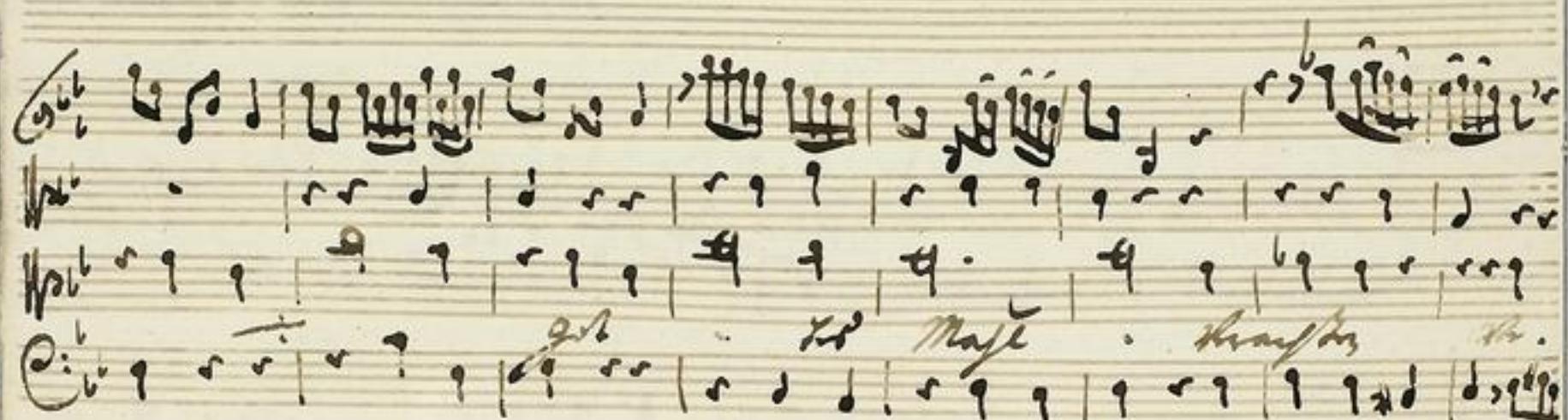
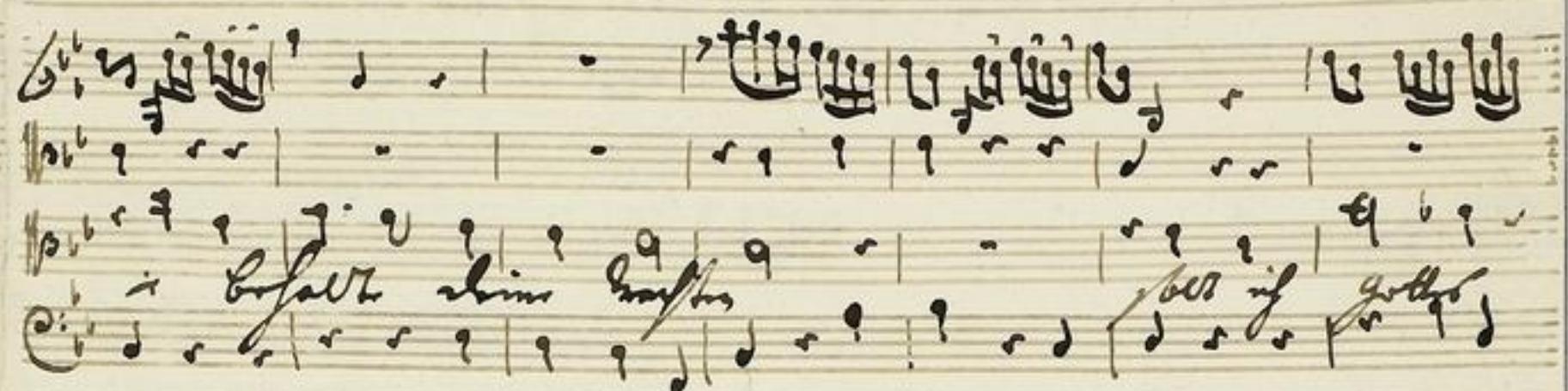
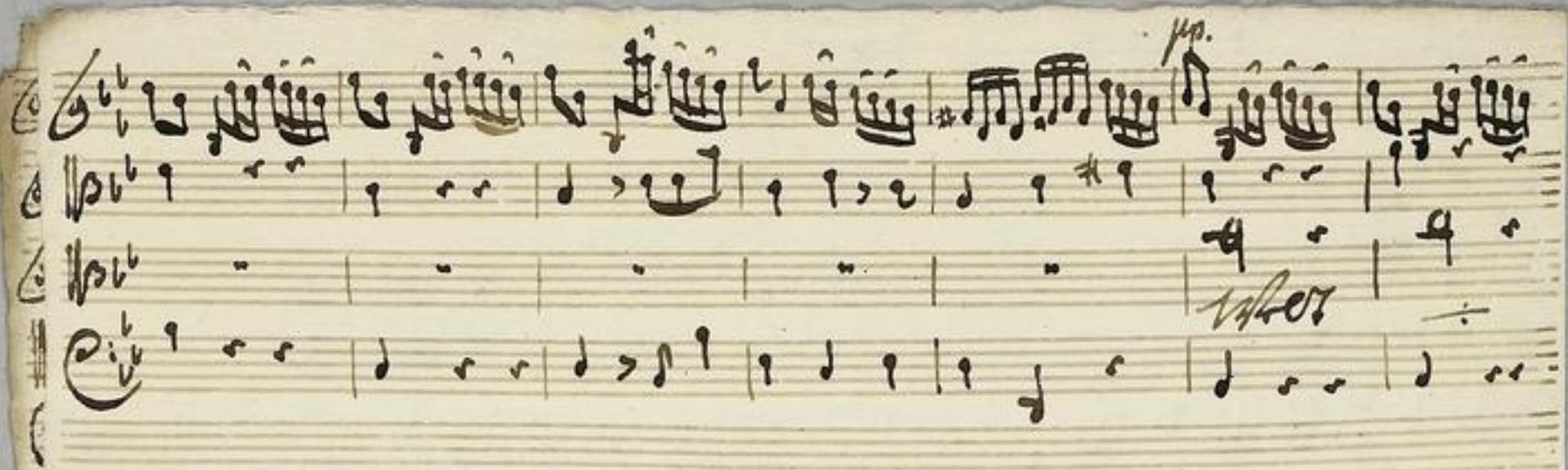


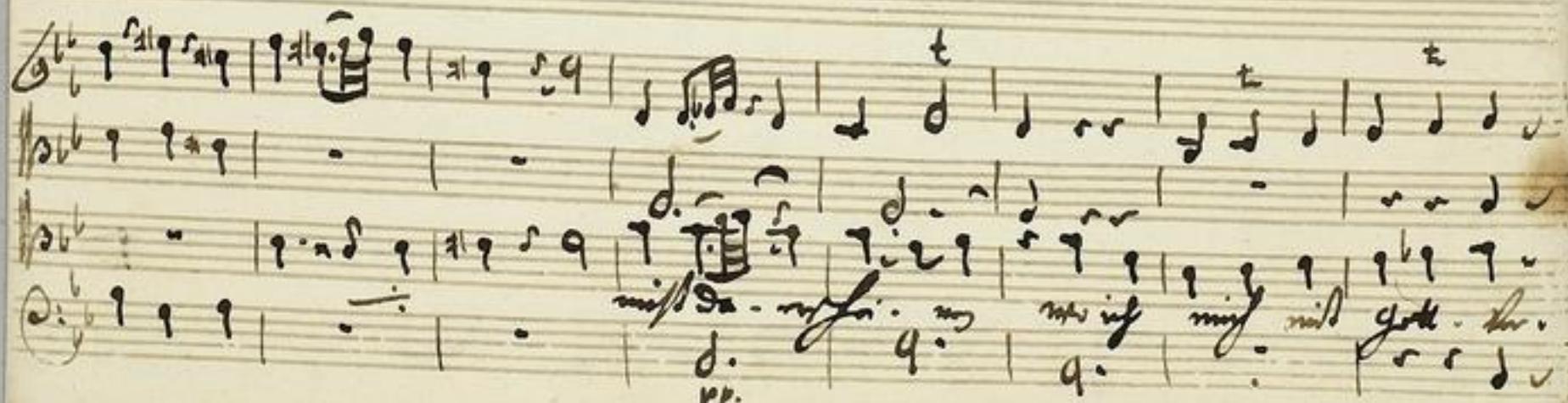
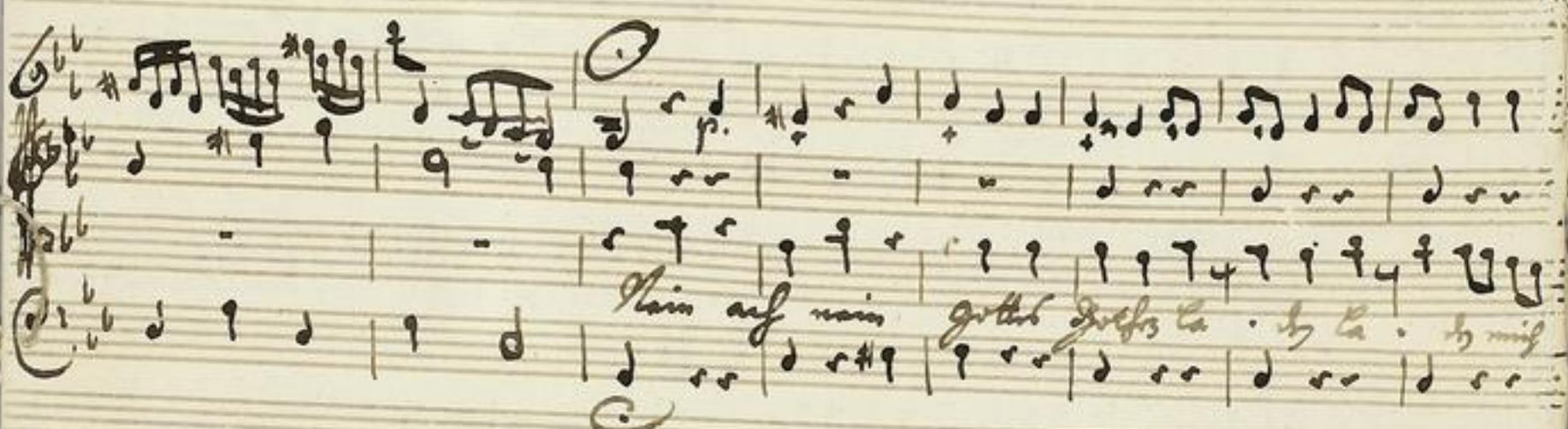
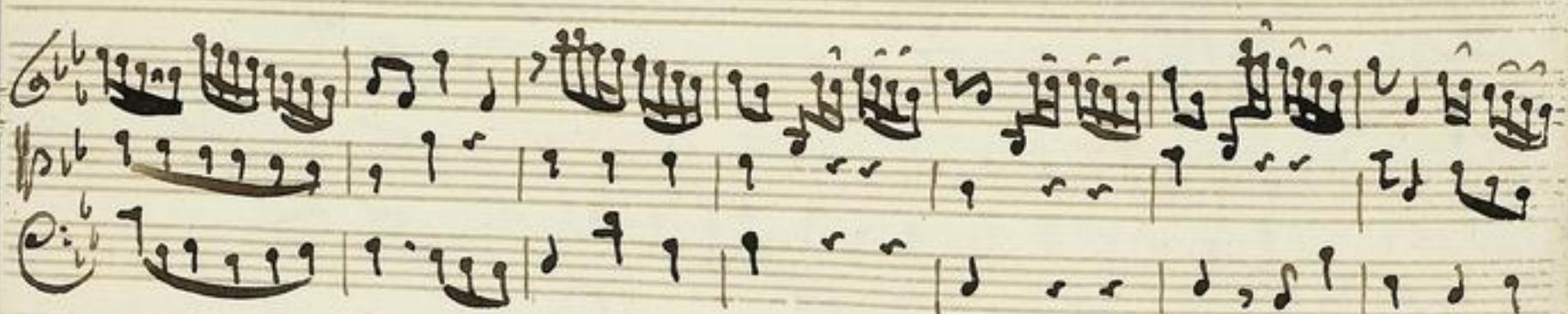
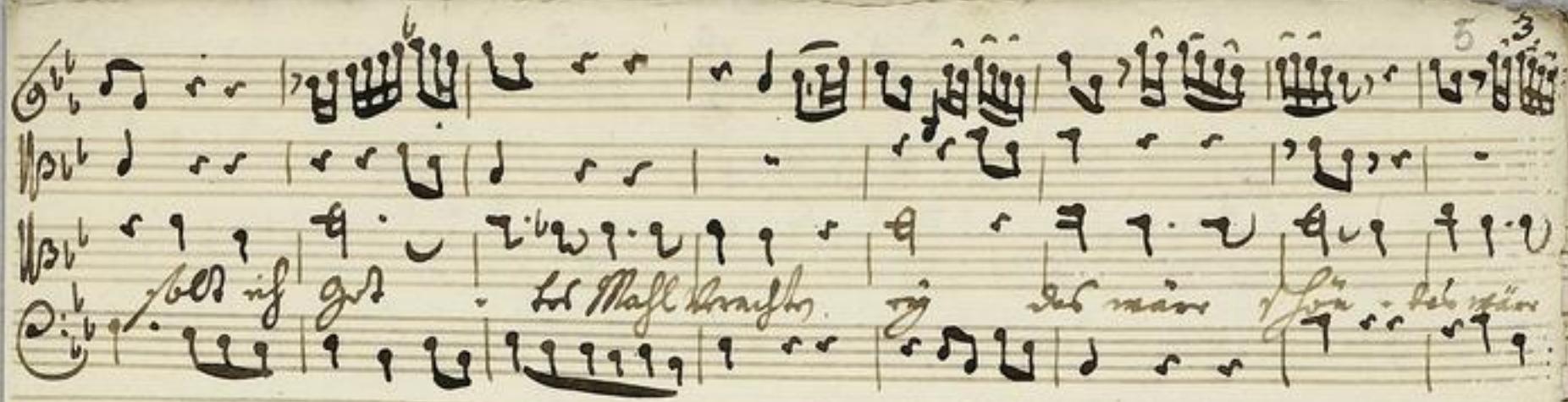




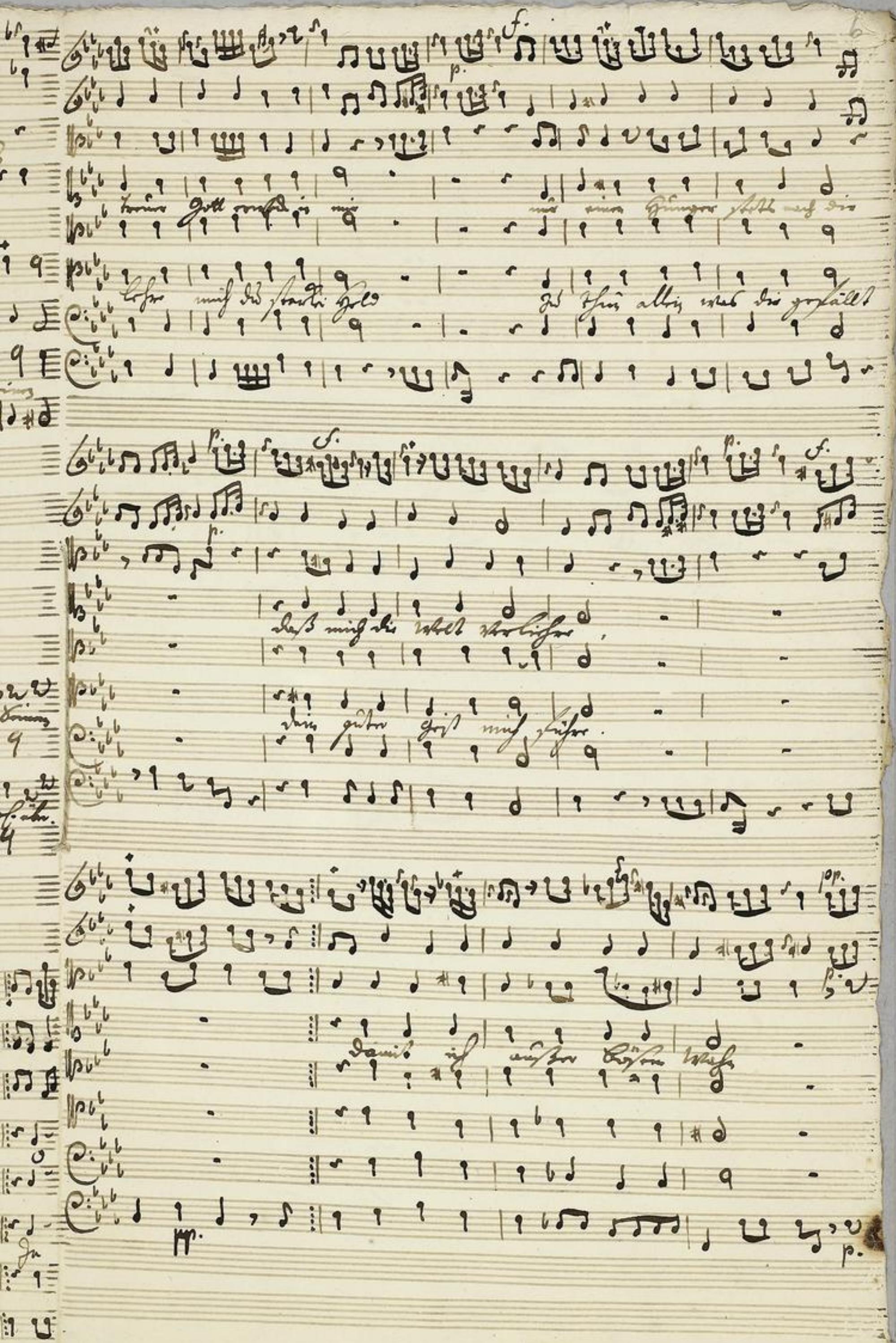












لَمْ يَنْتَهِ الْمُرْسَلُونَ إِلَّا لِيَأْتِيَنَّ
كُلُّ أُنْذِيرٍ بِمَا فِي أَعْصَمِ الْأَيْمَانِ
إِنَّمَا يَنْهَا الْمُنْذَرُونَ
وَمَا يَنْهَا إِلَّا مَا يَشَاءُ
إِنَّمَا يَنْهَا الْمُنْذَرُونَ
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إِنَّمَا يَنْهَا الْمُنْذَرُونَ
وَمَا يَنْهَا إِلَّا مَا يَشَاءُ

Celi Deo Gloria.



171.

33

7

Bach magt ein ganzes Werk
zu magt s.

a

Hautz.

2 Violin

Viola

Canto

Alto

Tenore

Bass

e
Continuo.

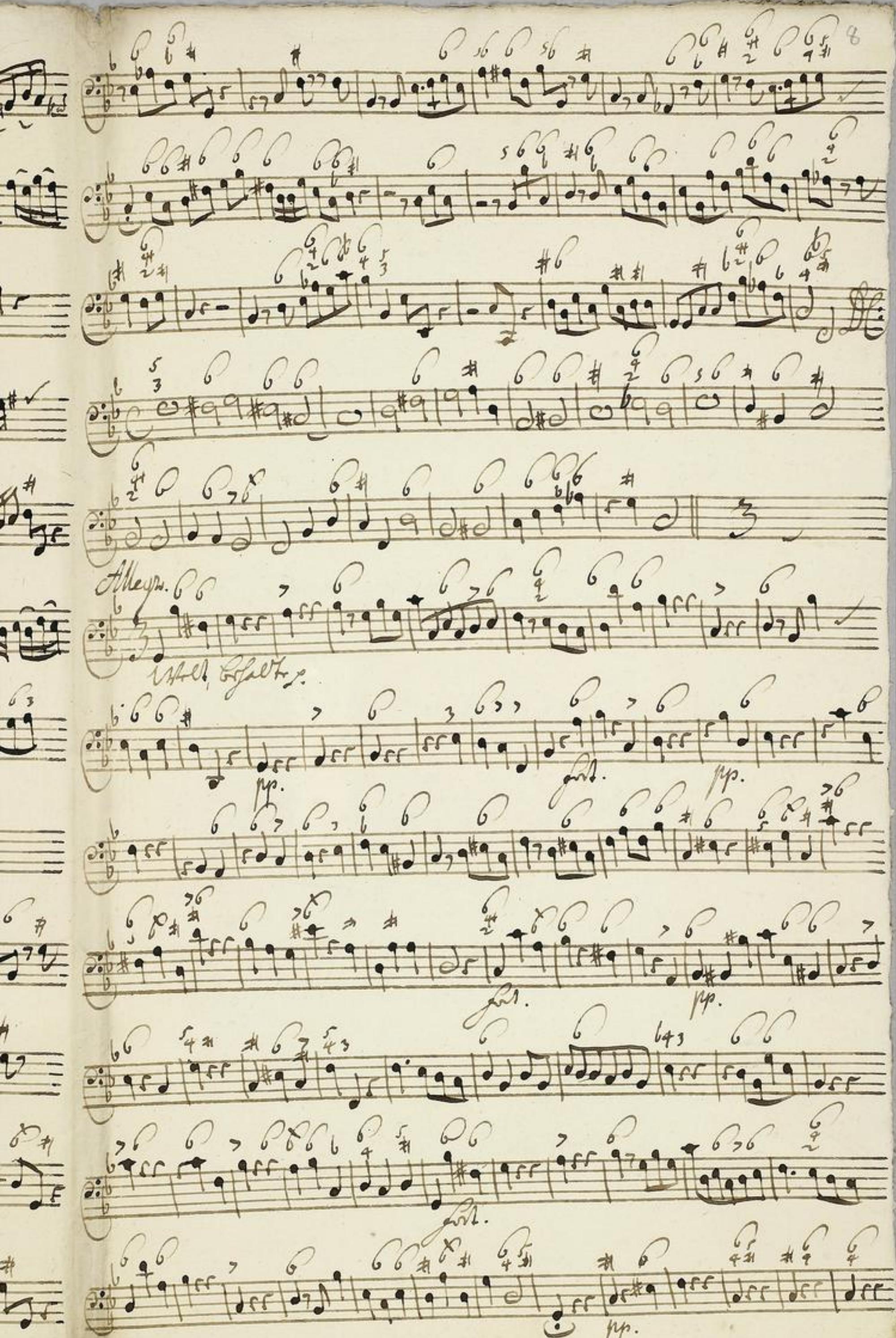
Dr. 2. p. Dr.
1791.



Contino.

The score consists of approximately 12 staves of handwritten musical notation. The music is primarily in common time, with occasional changes to 3/4, 2/4, and 6/8. The key signature varies between C major, G major, and F major. The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings like forte (f), piano (p), and sforzando (sf). Several staves contain lyrics in German, such as "gott magt in gos so" and "Gott der König". The manuscript is written in black ink on aged paper, showing some foxing and wear.





A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The first four staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The fifth staff is for the choir, labeled "Chor". The sixth staff continues the orchestra's parts. The seventh staff is for the choir, with lyrics written in German: "grau. O Mensch gedenke". The eighth staff continues the orchestra. The ninth staff is for the choir, with lyrics: "43 45 43 45". The tenth staff continues the orchestra. The score is written on aged paper with ink markings for dynamics (e.g., *pp*, *f*, *mf*) and articulation.



Grave.

Violino. 1.

9

The musical score consists of 12 staves of handwritten notation for violin. The key signature varies throughout the piece. The first staff begins with a dynamic of *Gott mögt mir*. Subsequent staves include dynamics such as *pp.*, *f.*, *p.*, *p.*, *pp.*, *f.*, *p.*, *p.*, *pp.*, *f.*, *p.*, and *pian.*. The notation includes various note heads, stems, and bar lines, with some staves ending in a double bar line and repeat dots. The manuscript is written on aged paper with black ink.



1. 3. *Capo / Recital*

Alto.

Wet. Octave.



A handwritten musical score for a string quartet (two violins, viola, cello) on ten staves. The music is in common time, mostly in G major with some sharps. Measure 1 starts with eighth-note patterns. Measure 2 begins with a bassoon entry. Measures 3-4 show a transition with dynamic markings like *p.* and *pp.*. Measure 5 starts with a forte dynamic. Measure 6 contains a melodic line with grace notes. Measure 7 includes a vocal part with lyrics "O Herrin Gott". Measure 8 features a recitation with dynamic *f.* and a melodic line. Measure 9 shows a continuation of the melodic line. Measure 10 ends with a dynamic *ff.* and a fermata. The score is written on ten staves, with the first five staves for the top voices and the last five for the bottom voices.

Grave.

Violino. 1.

M

Gott magt mir.

Violino. 1.

Gott magt mir.

Gott den König

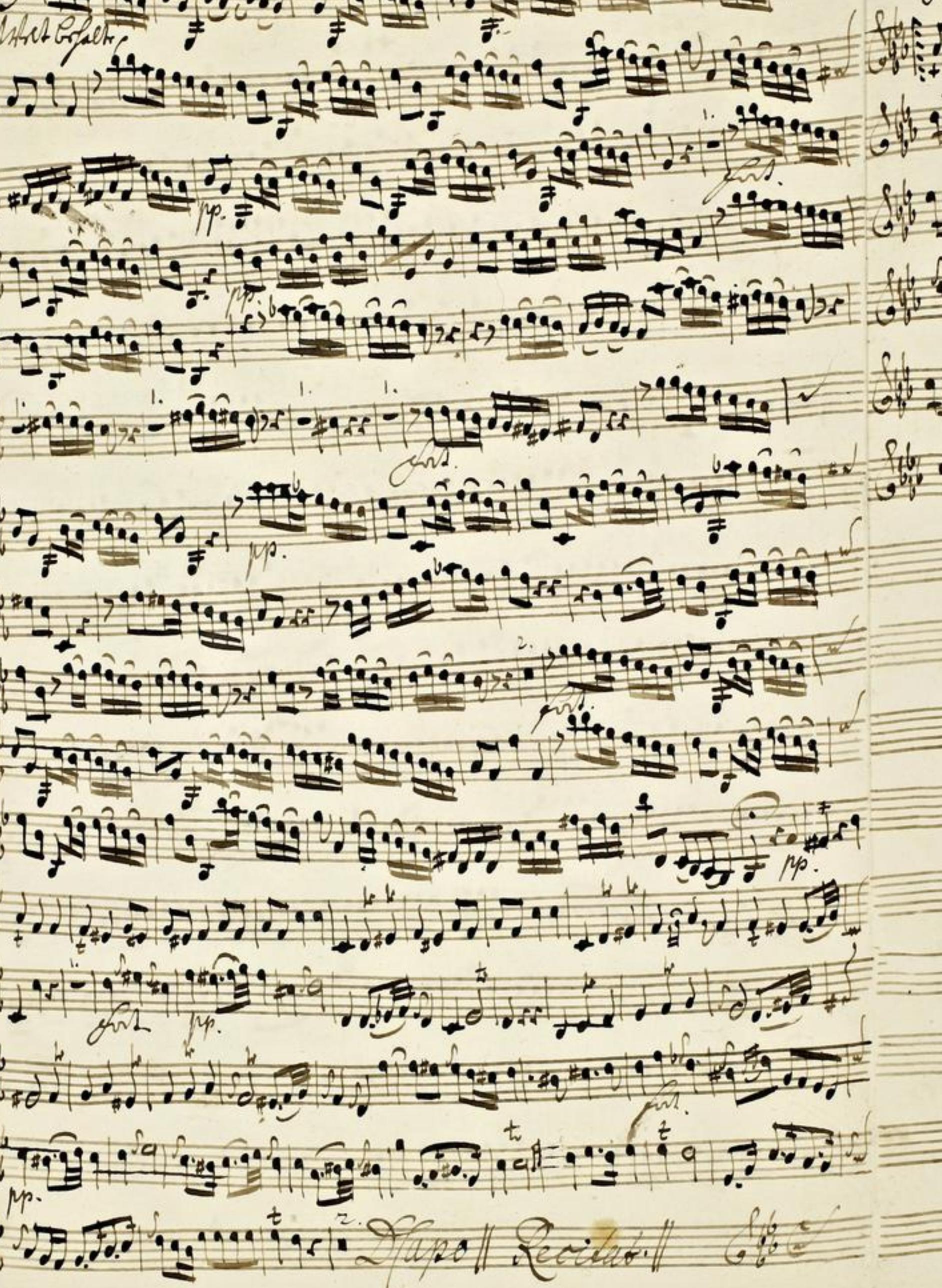
Apropos Recitat.

3



all.

het behal



Grave. Choral.

12

A handwritten musical score for organ, page 12. The score consists of two systems of music. The top system is labeled "Grave. Choral." and "O Herr Gott". It features six staves of music with various note heads and rests. The dynamics "p.", "pp.", and "fiss." are indicated. The bottom system is mostly blank, with only the first few measures of the previous system continuing at the beginning of the page. The score is written on aged, yellowed paper.



Grave.

Violino. 2.

13

The musical score consists of 13 staves of handwritten notation for violin. The key signature is mostly B-flat major (two flats), though it changes to C major at one point. The time signature is 3/4 throughout. The music is divided into measures by vertical bar lines. Various dynamics are indicated, such as *gott magt mir*, *p.*, *f.*, *pp.*, and *grauen Schrecken*. The notation includes note heads, stems, and beams. Some staves begin with a bass clef, while others use a treble clef. The manuscript shows signs of age and wear.





A page from a handwritten musical score, likely for voice and piano. The score consists of ten staves of music. The first six staves are in common time (indicated by 'C') and feature various dynamics such as 'f.', 'p.', 'pp.', and 'hr.'. The vocal line includes melodic patterns like eighth-note pairs and sixteenth-note figures. The piano accompaniment features sustained notes and eighth-note chords. The seventh staff begins with a key signature of one sharp (F#) and a tempo marking of 'Adagio'. The eighth staff starts with a key signature of one flat (B-flat) and a tempo marking of 'Presto'. The ninth staff begins with a key signature of one sharp (F#). The tenth staff concludes the page with a dynamic of 'hr.'.

grave.

Viola

15

pp. f ff

Gott sei Dank
Ihr König

voll.





Grave.

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 two systems. The first system begins with a bass clef and continues until the end of the page. The second system begins with a bass clef and continues on the next page. The music features various note heads, stems, and bar lines. There are several rests and some slurs. The score is divided into measures by vertical bar lines. The first staff contains lyrics in German: "Gott mahl ein godes". The last staff of the page ends with a repeat sign and the instruction "Sapo ||". The page number 17 is located in the top right corner.



Recit:

A handwritten musical score for a six-part composition, likely for string quartet and piano. The score consists of ten staves of music, each with a unique melodic line and rhythmic pattern. The parts are labeled as follows: 1. Violin I, 2. Violin II, 3. Viola, 4. Cello, 5. Double Bass, and 6. Piano. The music is written in common time, with various key signatures (e.g., G major, A major, D major) indicated by sharps and flats. The score includes dynamic markings such as *ff*, *f*, *p*, *pp*, and *mf*. The first page concludes with a section labeled "Capo II" and "ad."



b. Recit:

18

A handwritten musical score page featuring six staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of a series of eighth and sixteenth note patterns. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp, followed by a section labeled "Opus. grave." The third staff begins with a treble clef, a common time signature, and a key signature of one sharp, with lyrics "o Herr Gott". 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. Various dynamics like forte (f), piano (p), and pp are indicated throughout the score.



grave

Violone.

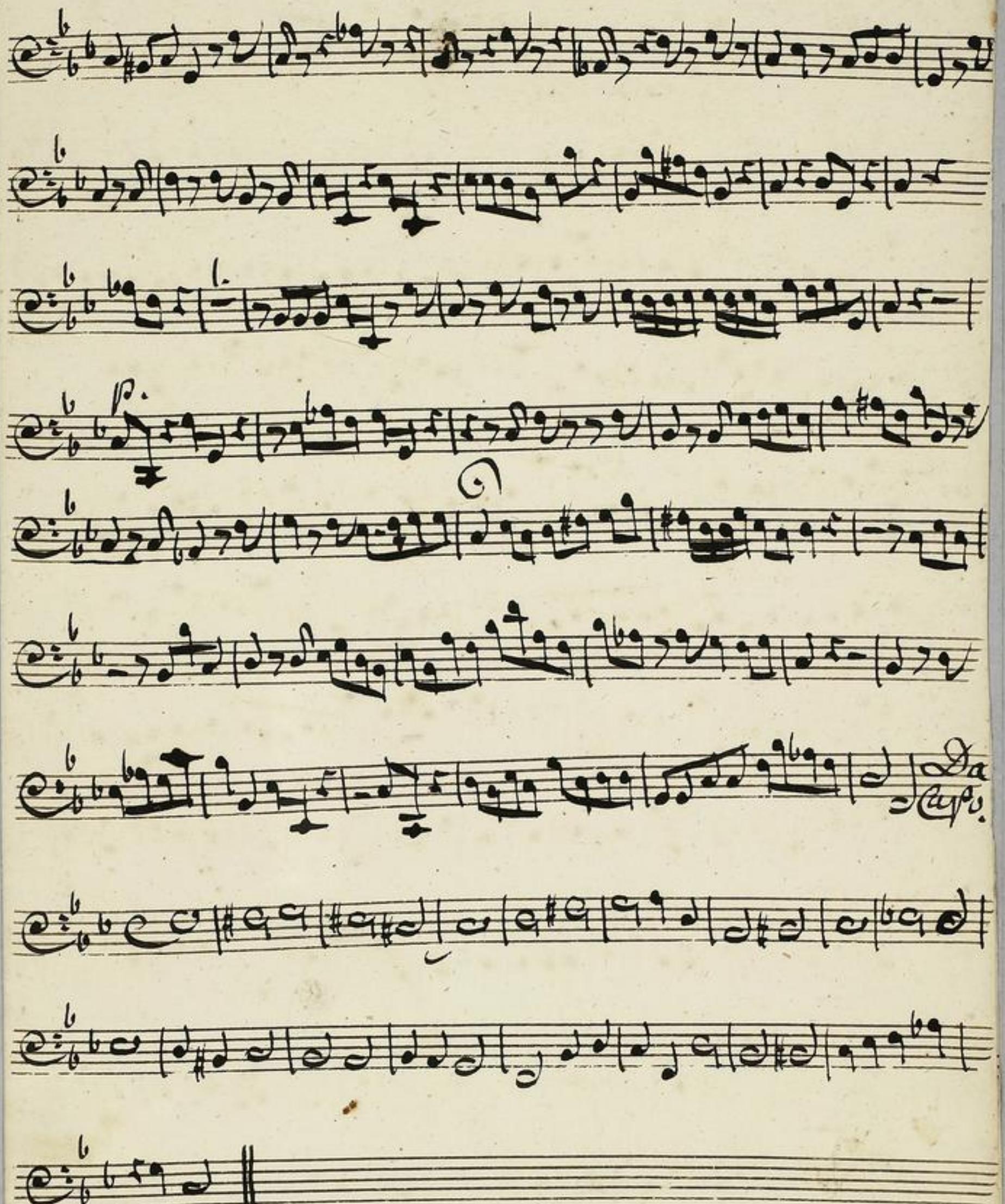
19

Gott warft ein großes.

Aria

Großer König.





Volti.



cetria

allegro.

zweiter Satz.

pp.

pp.

pp.

pp.

pp.

pp.

adagiu.

Da Capo. //

Cold

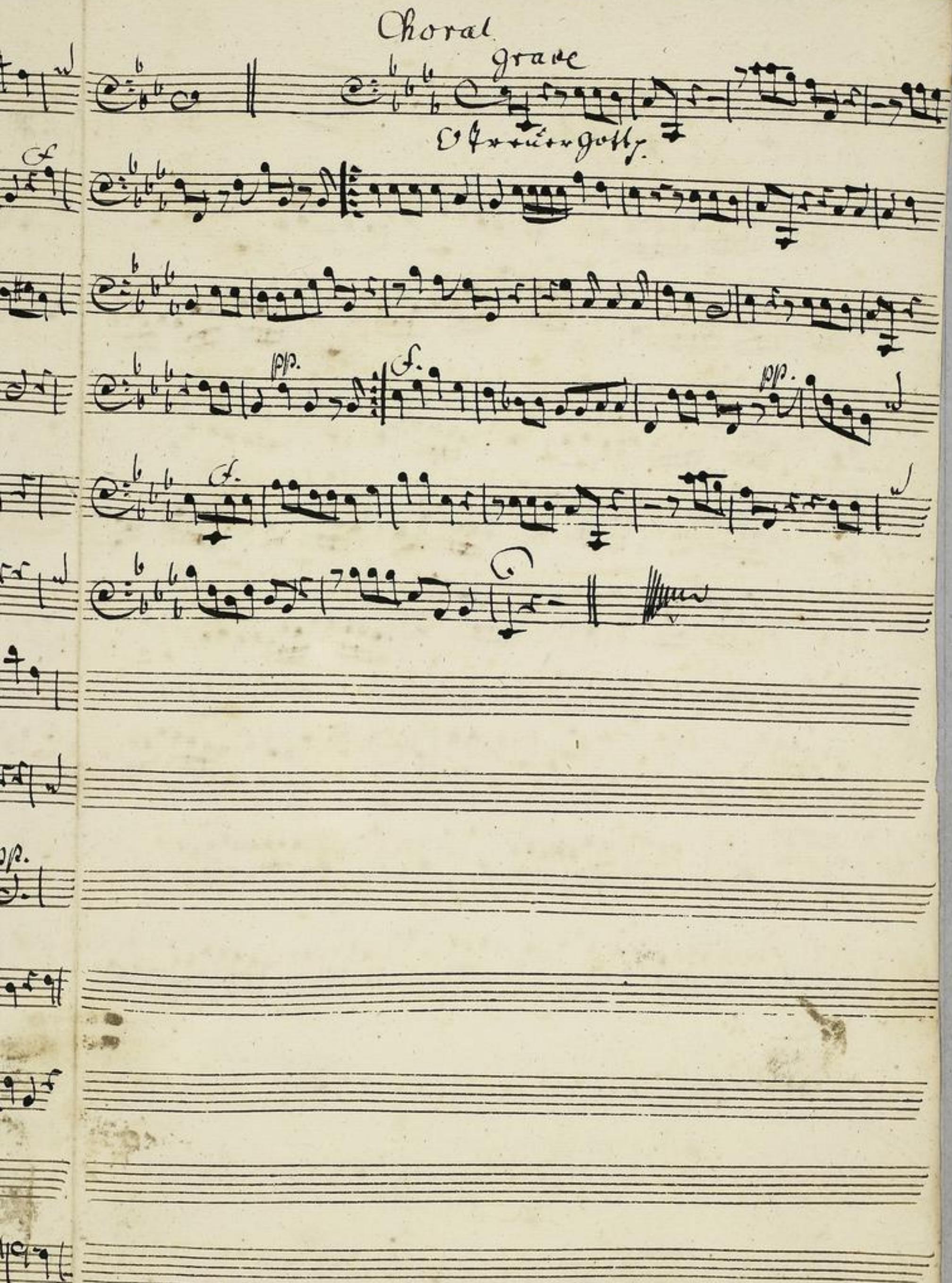
Choral.

grace

O Fortuna

१८३.

212



Plautiess Cello.

21

Joy for Henry P.



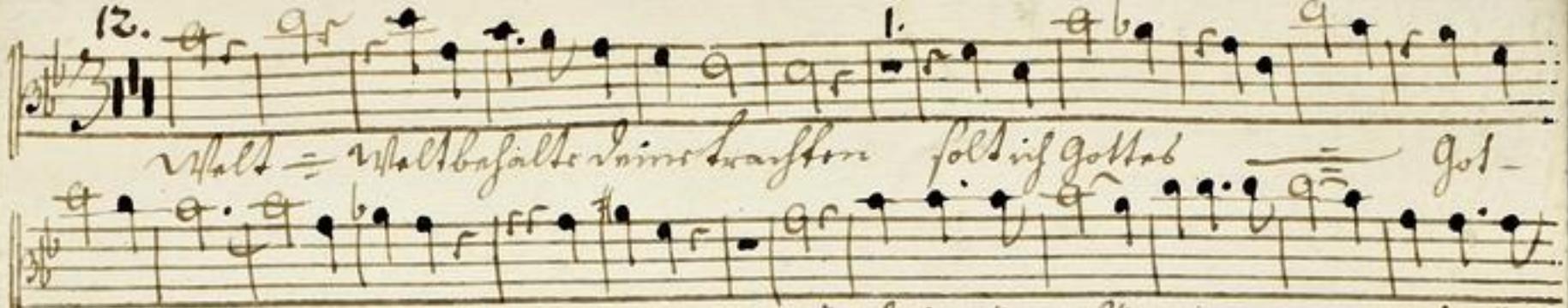
Canto.

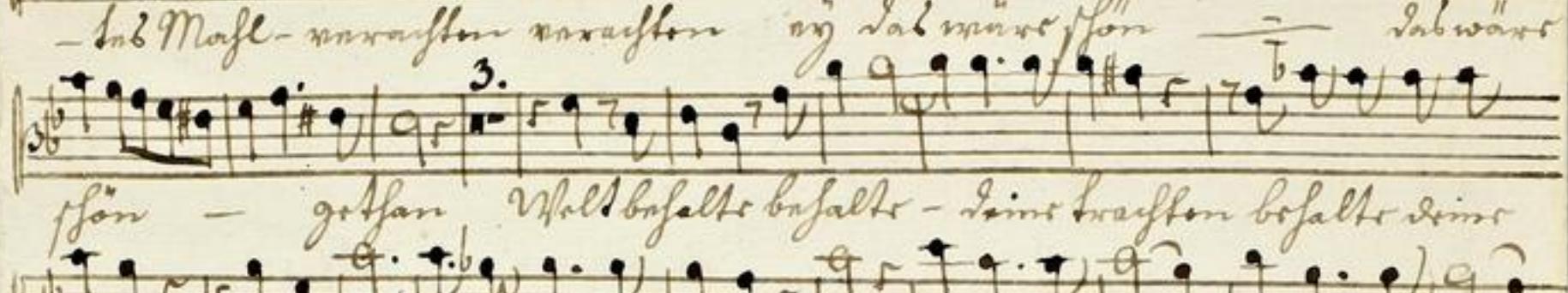
29

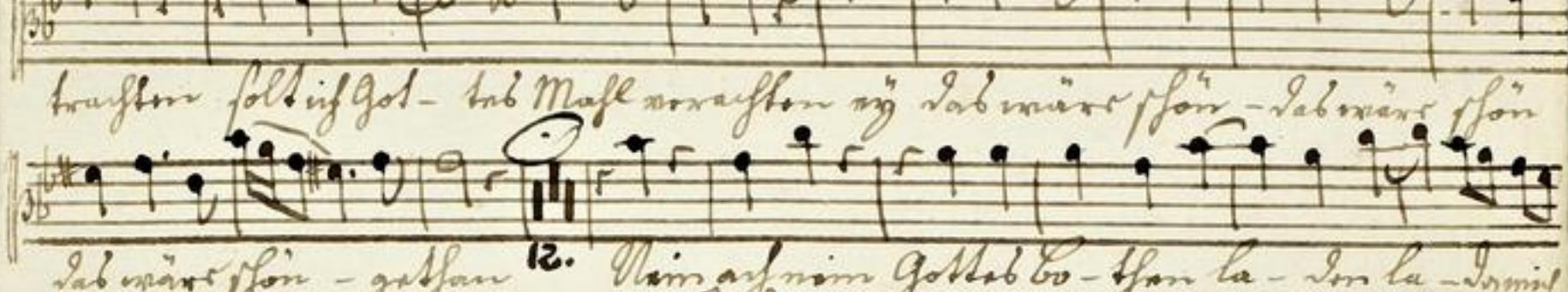
alto.

23

Gott magst ein großes
Mach' zu uns ist Monson kommt
ist segn' galaten
die Trau'ten sind nicht glücklich
monit' sie sind zu sol
sind babil falls
wir in ein' für Dich vor Gna - gon
wir sind
trof - - - um Leben willt' kom' soll' unwillig - - - willing
in die Lop' mir' unvergleich - - - ließ' unvergleich - - -
- ließ' unvergleich' die Lop' - mir' unvergleich' ließ' segn
Jawohl! Gott' Gna' e groß' das für Monson kann' auf' dem sein
lieb' gome' die seines Gn'le' er' wäster segn' dem sind' nicht die ganz - Dinen
Lop' die einen pfri' den kam' in die Kramm' flan' si' sol' unno' mo' al' si' in
simili' flimor' lisbon o' Unno' stum' für' Dan'c' un' off' sind' si'
will' im Gott' der Lieb' zu' Leib' den' vor' ab' un' san' dan' off
freud' er' seit' so' sein Geist' seit' Gott' heil' seit' un' bei' seit'

12. 

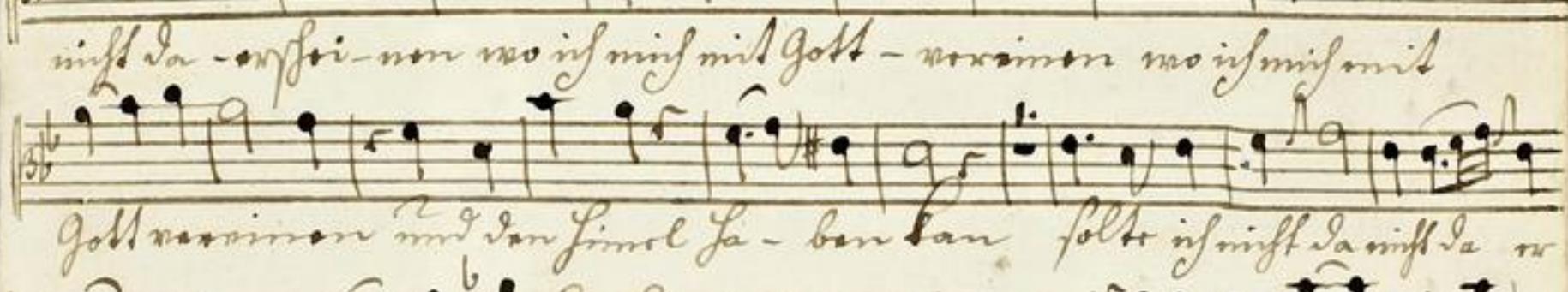
 Welt = Weltbehalte eines Bräutigam folgt ih Gott ab 

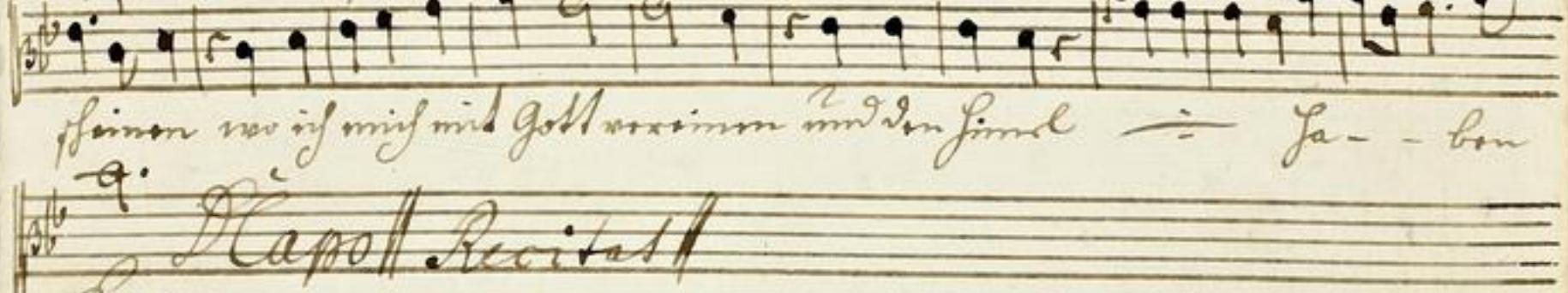
 Ich Maß - unvergessen verachtet ich das märchen 

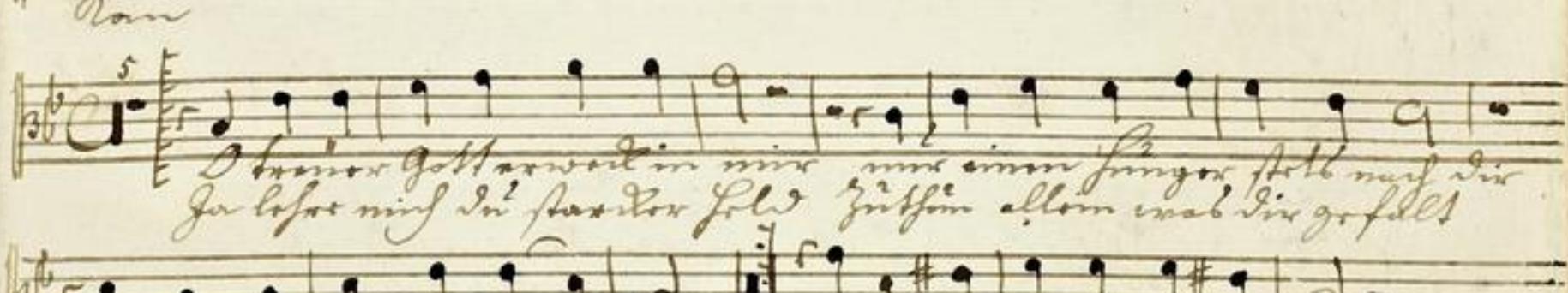
 Schön - gefan Weltbehalte behalte - Eins Bräutigam behalte eins

 Bräutigam folgt ih Gott - Ich Maß unvergessen ich das märchen Schön - Ich märchen

 Ich märchen - gefan 

 Da - 

 Da - 

 Gott mein Gott und der Friede ja - bin tan folgt ih nicht da 

 Seinen war ich mich mit Gott mein Gott und der Friede ja - bin

Capell Recital
 tan



 O du mein Gott erweck in mir mir einm singen folgt nur dir

 Du lese mich in' Psalter folgt zu ihm allein unab dir gefallt

 daß mir die Welt verloren 

 dem gütler Geist mich frage damit ich an' Psalter hören kann

 Ich wandeln mög' ob einer Lahn

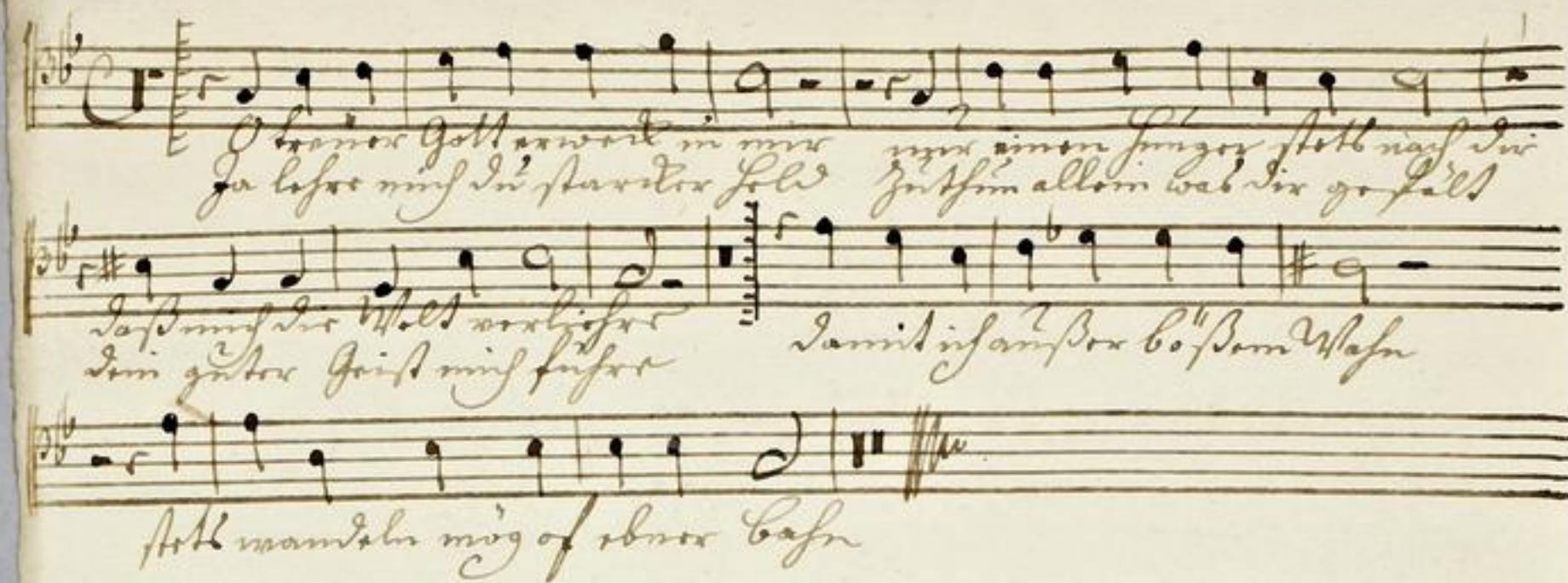
1741.

Toccata.

24

Gott magst ein großes L. Maß zuwirkt ist Menschen
 kommt — ist freigelaufen — die Freuden sind nicht
 flieht — monit für seine Lauf —
 füllt es ist ein reicher Rat von Gnaden kann hofft — d. Leben
 will kommt will und willig — willig am die
 Hoffnung unvergänglich — his — unvergänglich — his
 Aria Recit Aria Aria
 unvergänglich — his seyn
 kann Jesu lasst mich die Freuden Räte — auf der Erde sein die Freude
 gute Gott lass dich bei seinem Geist am großes will mich die
 Freude von dir vor liebem kommen, so gib mir Kraft und Macht das ist für
 mich überwinden das ist Gott das ist mein Heil an
 Gott sei Lauf sind





Bessie

25

Gott muss sing groß — *Musik muss*
ist Mensch kommt — *ist sag' geladen* — *nicht fließt*
— mondförmige Tafel — *füllt ab ist ein reicher*
Dab' dir Gnade trans. kost — und Leben willst *Komt sollt um willig*
— willig in die kost im morgens - ließ die kost wie morgen-
gleich - ließ morgens - ließ regn
Großer König sei - ne Gnade ist ganz immens - ließ
ist ganz immens - ließ ganz immens - ließ groß
Großer König seine Gnade ist seine Gnade ist ganz immor-
mens - ließ großer seine Gnade ist seine Gnade ist
ist ganz immens - ließ ganz immens - ließ groß Mensch
ist für morgens seine - in langen sind so morgens - - sind so
morgens - in diesen Augen allein die vertraulichste Form als in
die vertraulichste Form - aus dem Form aus dem Form - of - no

In den Gnade - den Befreiung - am - dem feind - ob - nos In den Gnade - den
Befreiung - den Befreiung

Capo Recit Mariah

In den Gnade - den Befreiung - am - dem feind - ob - nos In den Gnade - den

Befreiung - den Befreiung

Ja lebet mich In' Paradies - zußm' allein hab dir ge -
falls das mein die Welt verlassen - damit ich ans bosen

Wahrn - fest verwandeln mög auf abnor Lahn

