

~~1. 2.~~ 6. 2. 11. 11. 14. 15.
1) ~~Flut~~ für Gott mit alle Gläubige

2) Jes will in seinem Hofe alle

Mus 433/15

158.

15.

(29) u.

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 433/15

Ich will in ihnen wohnen/a/2 Clarin/Tympano/2 Violin/Viol/
Hautb. e Flaut./2 Cant./Alt./Tenore/Basso/e/Continuo./Fest
Pentec./1725.



Ich will in ihn

Autograph Mai 1725. 34,5 x 21 cm.

partitur: 7 Bl. Alte Zählung: Bogen 4-7.

20 St.: C 1,2,A,T(5x),B,v1 1,2,vla,vln(2x),bc(2x),ob/fl,
clno 1,2,timp.
je 1 Bl., B und eine bc-Stimme 2 Bl.

Alte Sign.: 158/15. Text: Johann Conrad Lichtenberg, 1725.

Eine bc-Stimme in B.

jzthw Partitur
Fassung 1725.



~~1) Duß froh daß mit allen Glücken~~

2) Ich will in diesem Hofe e

Mus 433/15

158.

15.

(29) u

1725 Partitur
Fassung 1725.

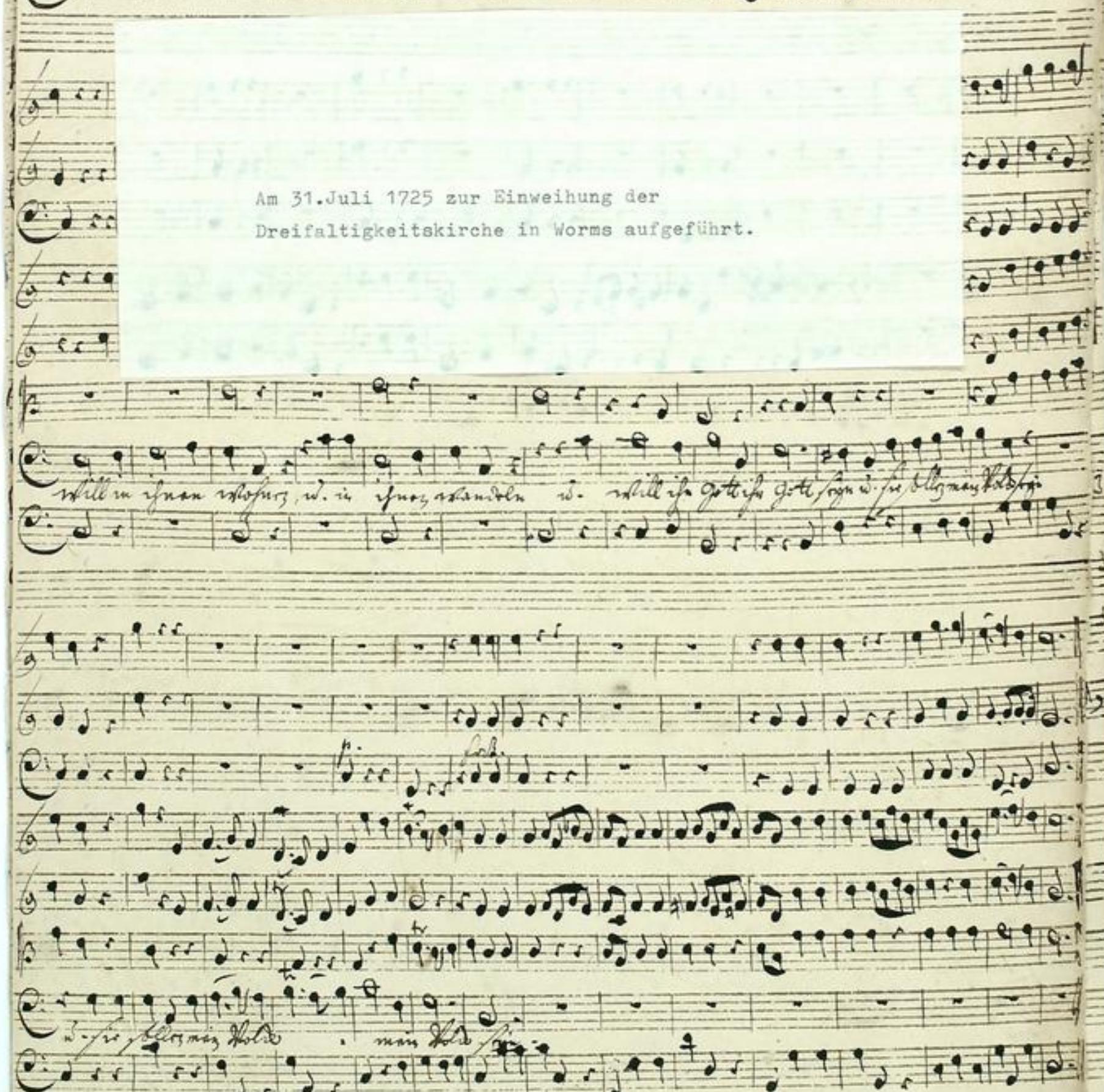


Fer. 1. Part.

1. S. D. G. M. May 1725. 4.



Am 31. Juli 1725 zur Einweihung der
Dreifaltigkeitskirche in Worms aufgeführt.



Festl. Part.

1 S. D. G. M. May 1725. 4

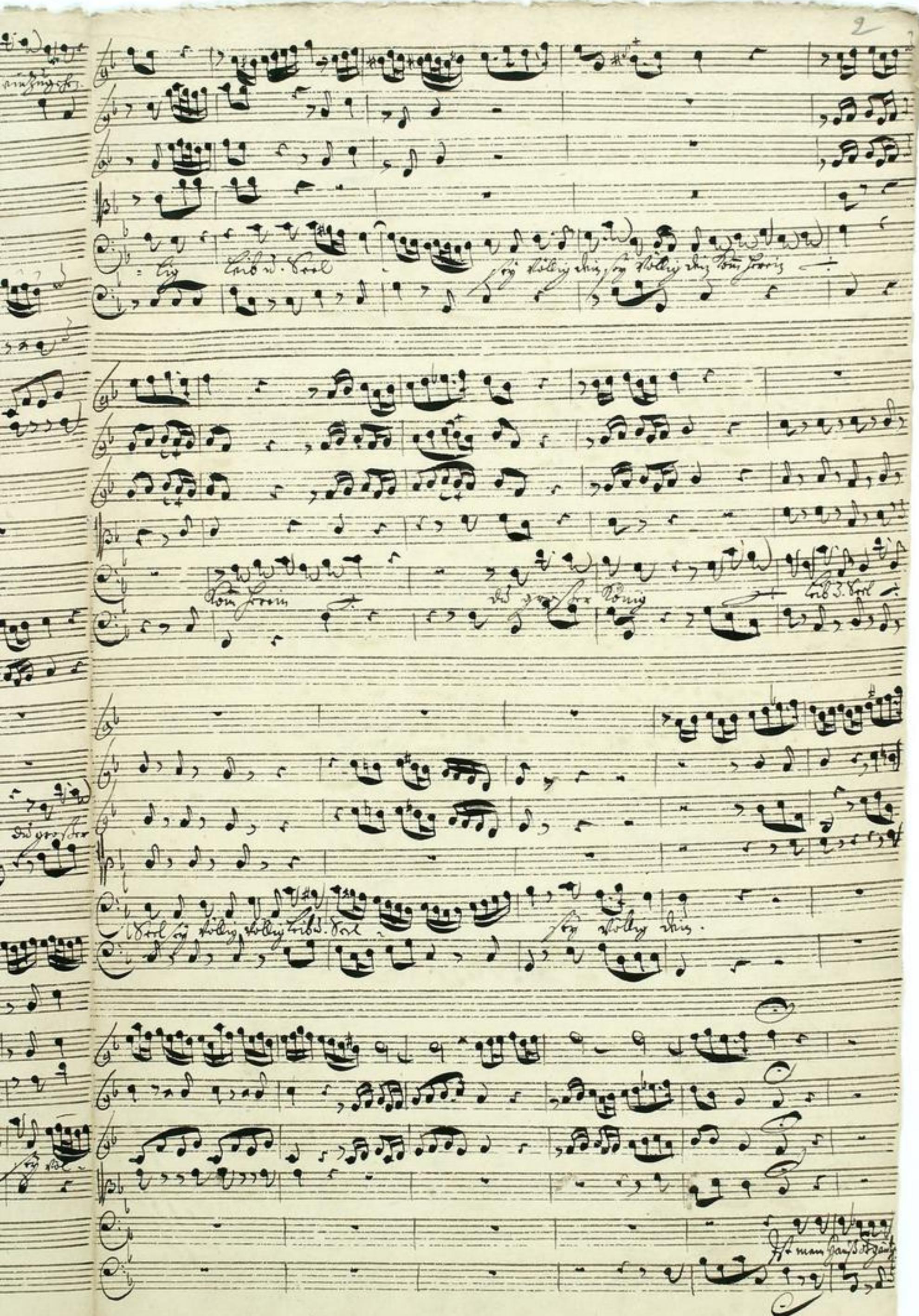
The musical score consists of five staves of handwritten notation for organ. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. The first four staves are standard five-line staves, while the fifth staff begins on the fourth line and continues on the first line. The music includes a variety of note heads, some with vertical stems and others with horizontal dashes, indicating different pitch levels. The score is divided into measures by vertical bar lines. The handwriting is in black ink on aged paper.

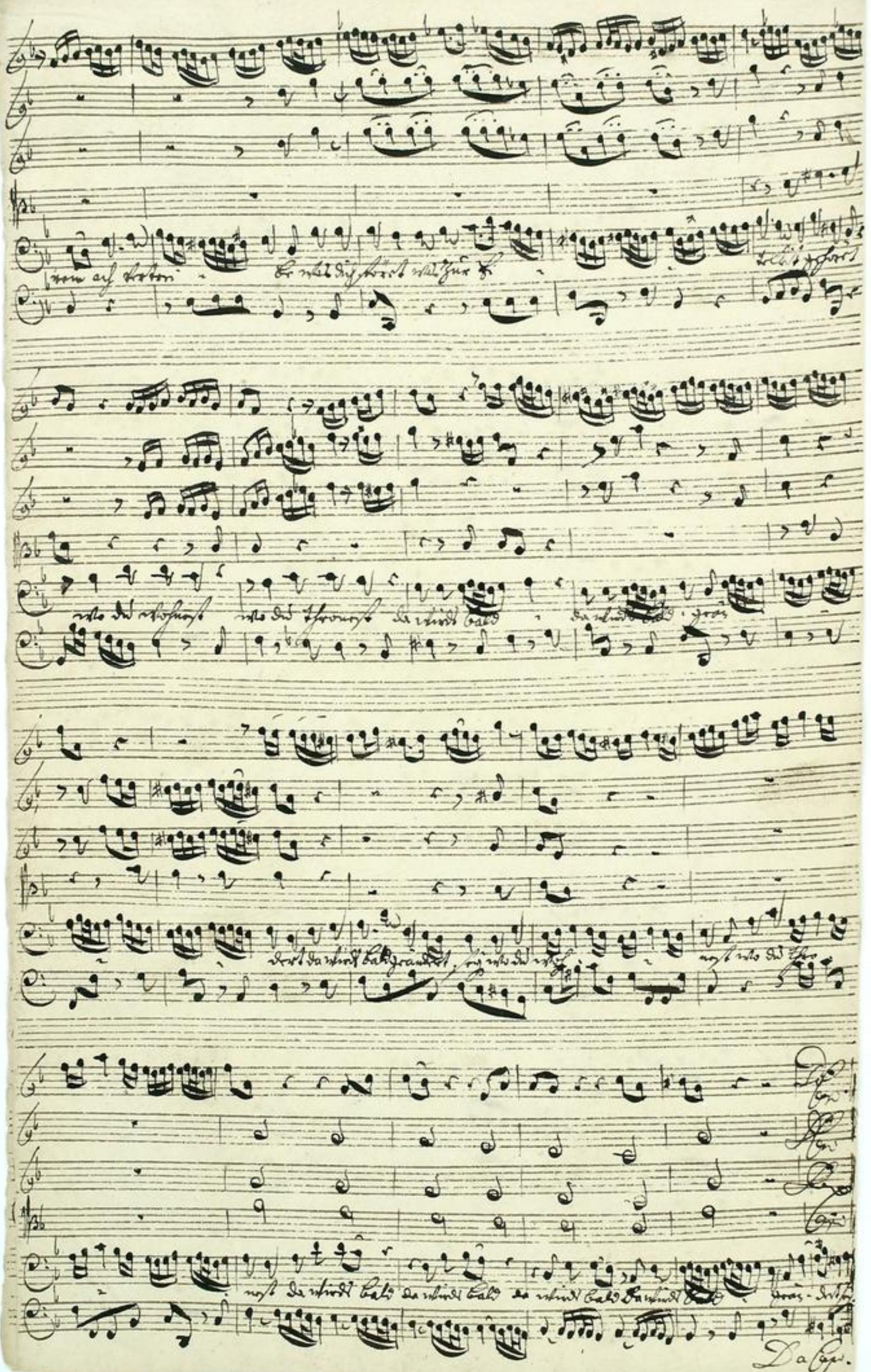


20.
Gott. Hing in Linden. So singt der König jenes Lied. Aufstehet in eurem Herzen aufzufor
21.
Aufstandet. Simly das Lied auf. Gott auf in gottes Preis.

Haut









This image shows two staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems or strokes of varying lengths, often grouped by horizontal lines, resembling a rhythmic shorthand. The first staff begins with a sixteenth note followed by a whole note, while the second staff starts with a half note. Both staves conclude with a double bar line and repeat dots. The music is divided into measures by vertical bar lines. There are also several rests and grace-like strokes interspersed throughout the staves. The paper has a textured, slightly mottled appearance with some foxing and staining.





Flaut.





A page from a handwritten musical manuscript featuring three staves of music. The notation consists of vertical stems or strokes of varying lengths on horizontal lines. The first two staves begin with a treble clef and a common time signature (indicated by a 'C'). The third staff begins with a bass clef and a common time signature. The music is divided into measures by vertical bar lines. The paper is yellowed and shows signs of age and wear.

1. Staff: Treble clef, common time. Measures 1-5.

2. Staff: Treble clef, common time. Measures 6-10.

3. Staff: Bass clef, common time. Measures 11-15.

Text below the music:

1. Staff: *in Gott vertraut*

2. Staff: *tutti*

3. Staff: *auf dem alten alten alten*



6

*gott ist mit mir
auf dem Weg allein und
kehrt may mit den Kindern
wieder.*

*Danach ist ein Kind bestimmt
zu einem Kind mit einer
Kinderkarte ausgesetzt
und ist ein Kind auf der
Kinderkarte ausgesetzt.*

*Da danach ist ein Kind bestimmt
zu einem Kind mit einer
Kinderkarte ausgesetzt
und ist ein Kind auf der
Kinderkarte ausgesetzt.*

*Da danach ist ein Kind bestimmt
zu einem Kind mit einer
Kinderkarte ausgesetzt
und ist ein Kind auf der
Kinderkarte ausgesetzt.*

Gesang

gille.

Technische Universität Darmstadt

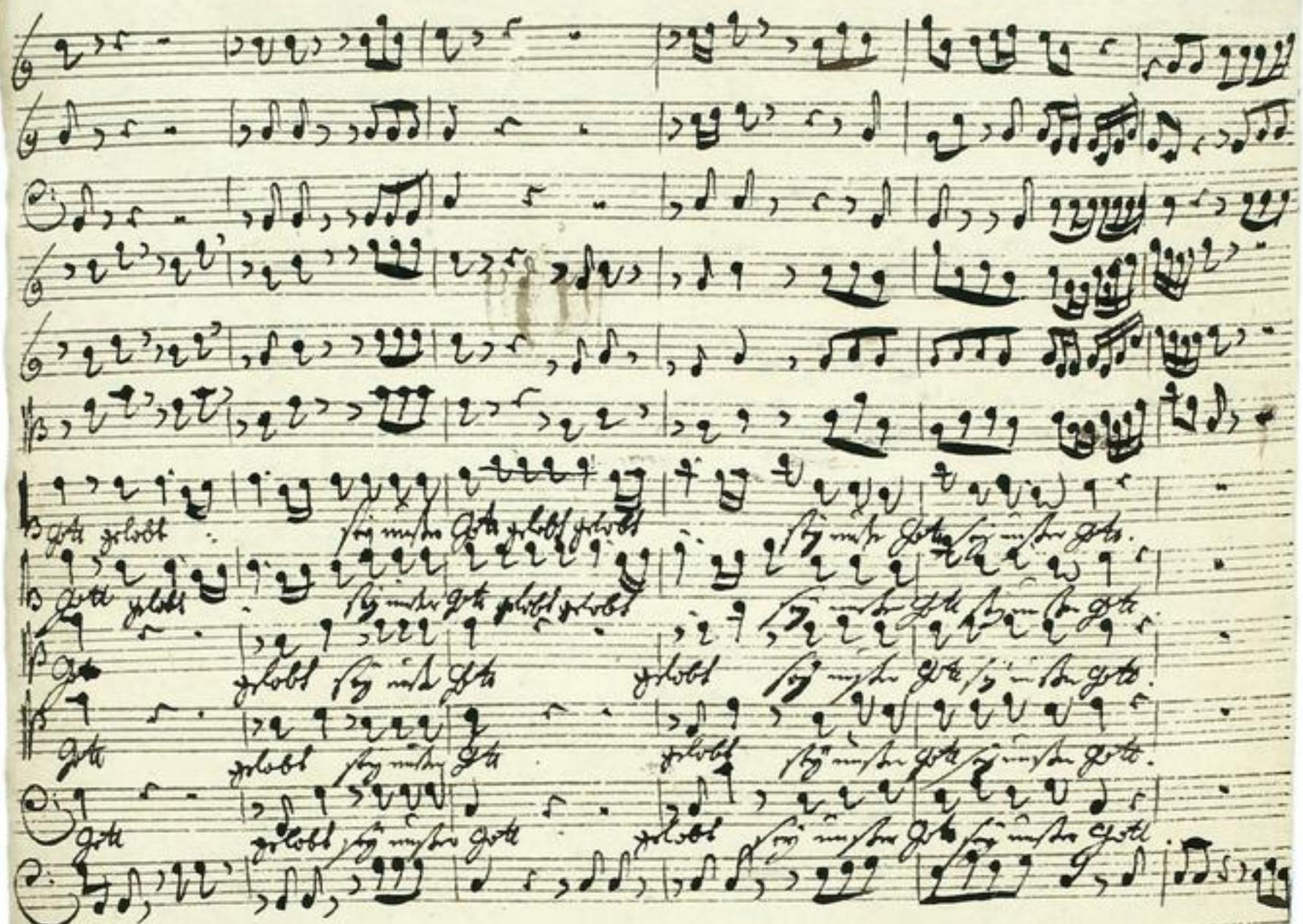




A single staff of handwritten musical notation, likely for a solo voice or instrument. It consists of vertical stems with small horizontal dashes indicating pitch. The staff begins with a bass clef. The music is set to lyrics in Hebrew characters. The notation is more sparse than the full score, with fewer note heads and stems.

7.

This image shows page 7 of a handwritten musical score. The score consists of two systems of music. Each system has two staves: a soprano staff (higher) and an alto staff (lower). The music is written in common time. The notation uses a combination of square and diamond-shaped note heads, likely indicating pitch and rhythm simultaneously. The vocal parts include lyrics in Hebrew. The piano part is indicated by a treble clef followed by a bass clef, suggesting a four-hand piano arrangement or a basso continuo part. The score is written on aged, slightly yellowed paper. There are several handwritten markings and annotations throughout the music, including dynamics like 'forte' and 'piano', tempo indications like 'Allegro', and performance instructions such as 'schnell' and 'langsam'. Some annotations are in German, such as 'hoch' (high), 'langsam' (slow), and 'mit ruhiger Bewegung' (with a quiet movement). The overall layout is dense and typical of early printed music notation.



Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five staves. The music is in common time, featuring mostly rests. The vocal parts are labeled 'Sopran', 'Alt', 'Tenor', and 'Bass'. The lyrics are in German, with some words underlined. The score concludes with the text 'Soli Deo Gloria.'

158.

15.

Glocken in ihren Choros,

a

2 Pauken

Tympanon

2 Violin

Fiol

Hautb: o Flaut,

2 Cant.

Sop.

Tenor,

Bass

Continuo.

Fest: Parker.
Wro.

Continuo.

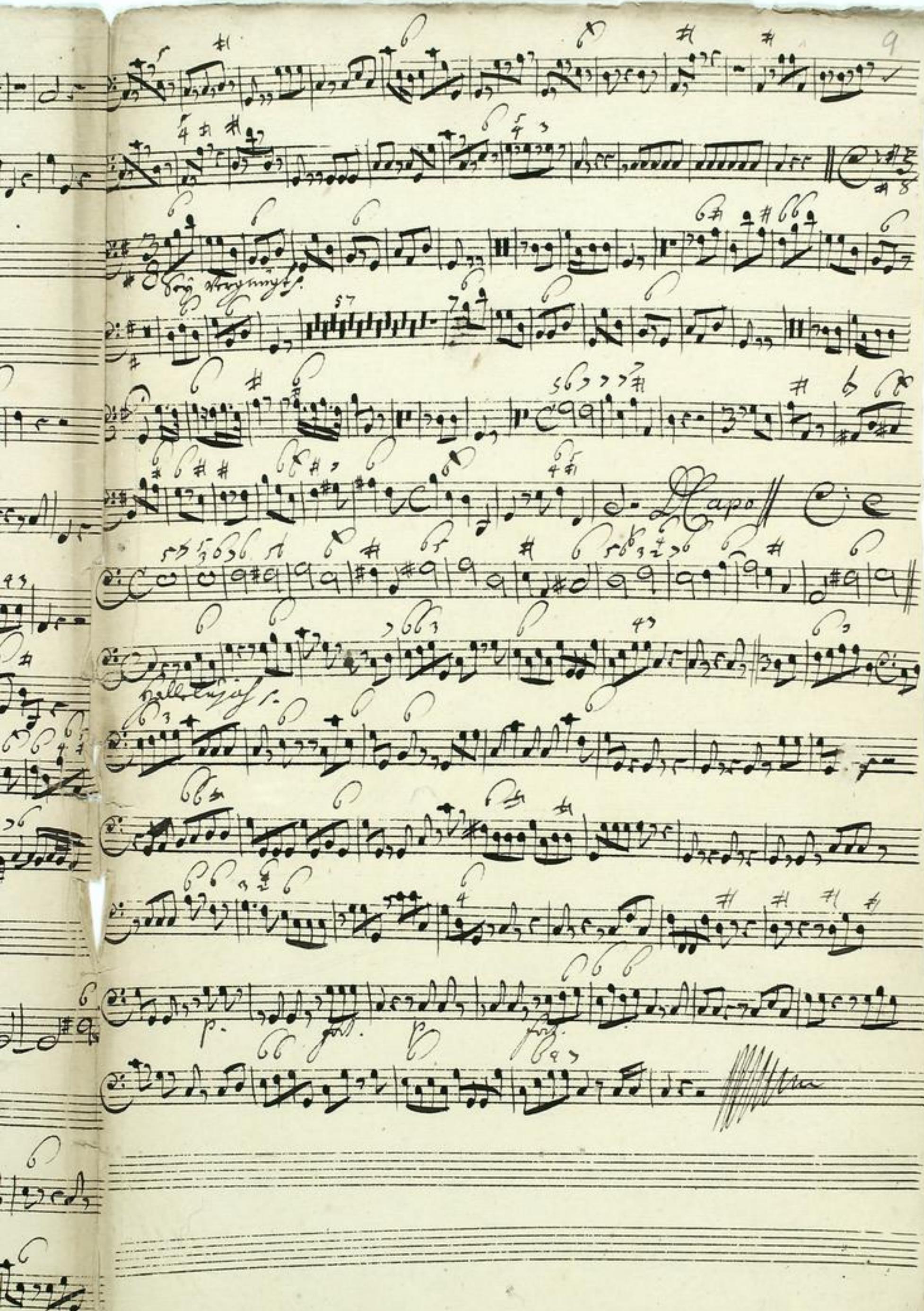
will in jene wogen

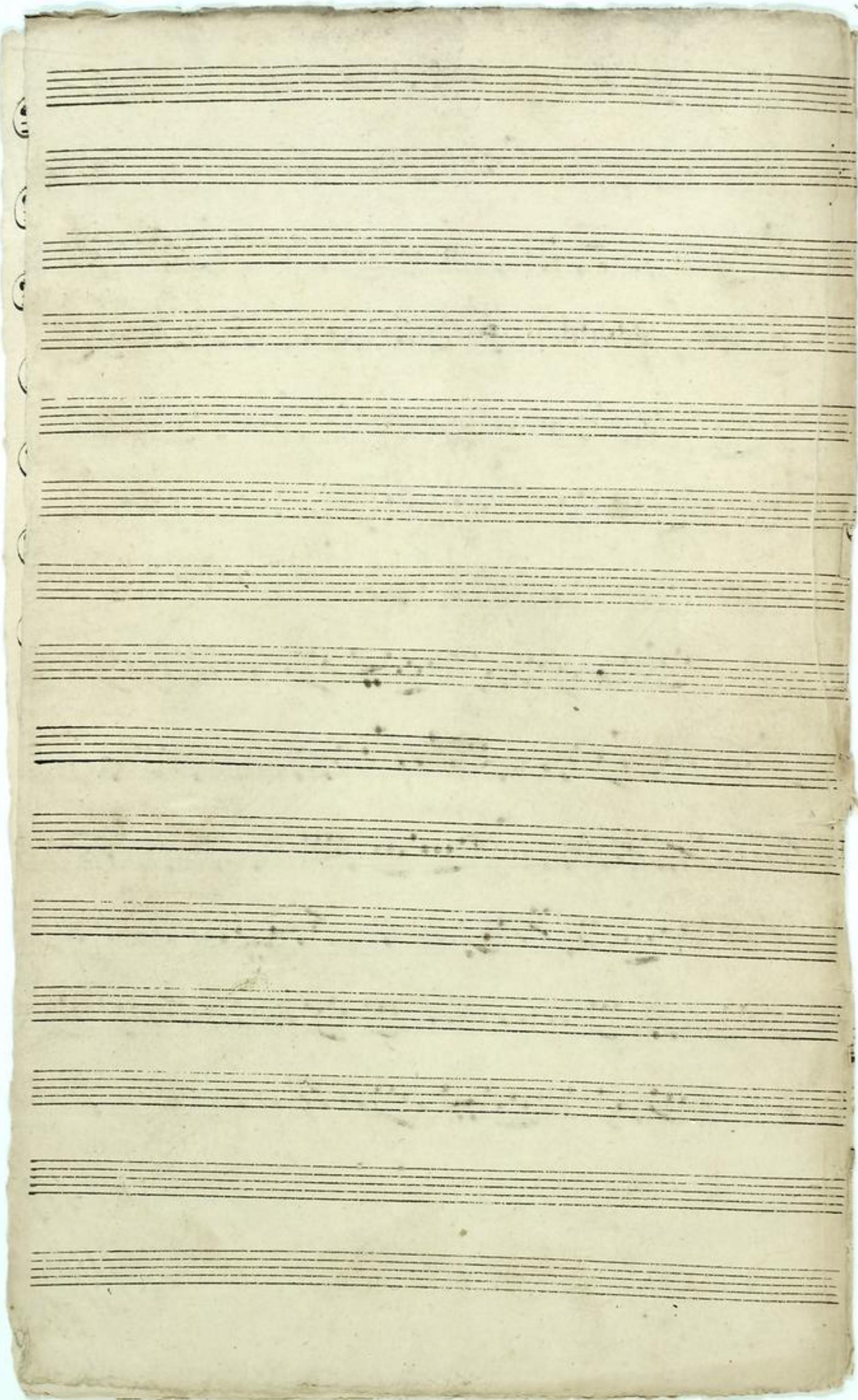
durch den Strom

Hörat

zwey min.







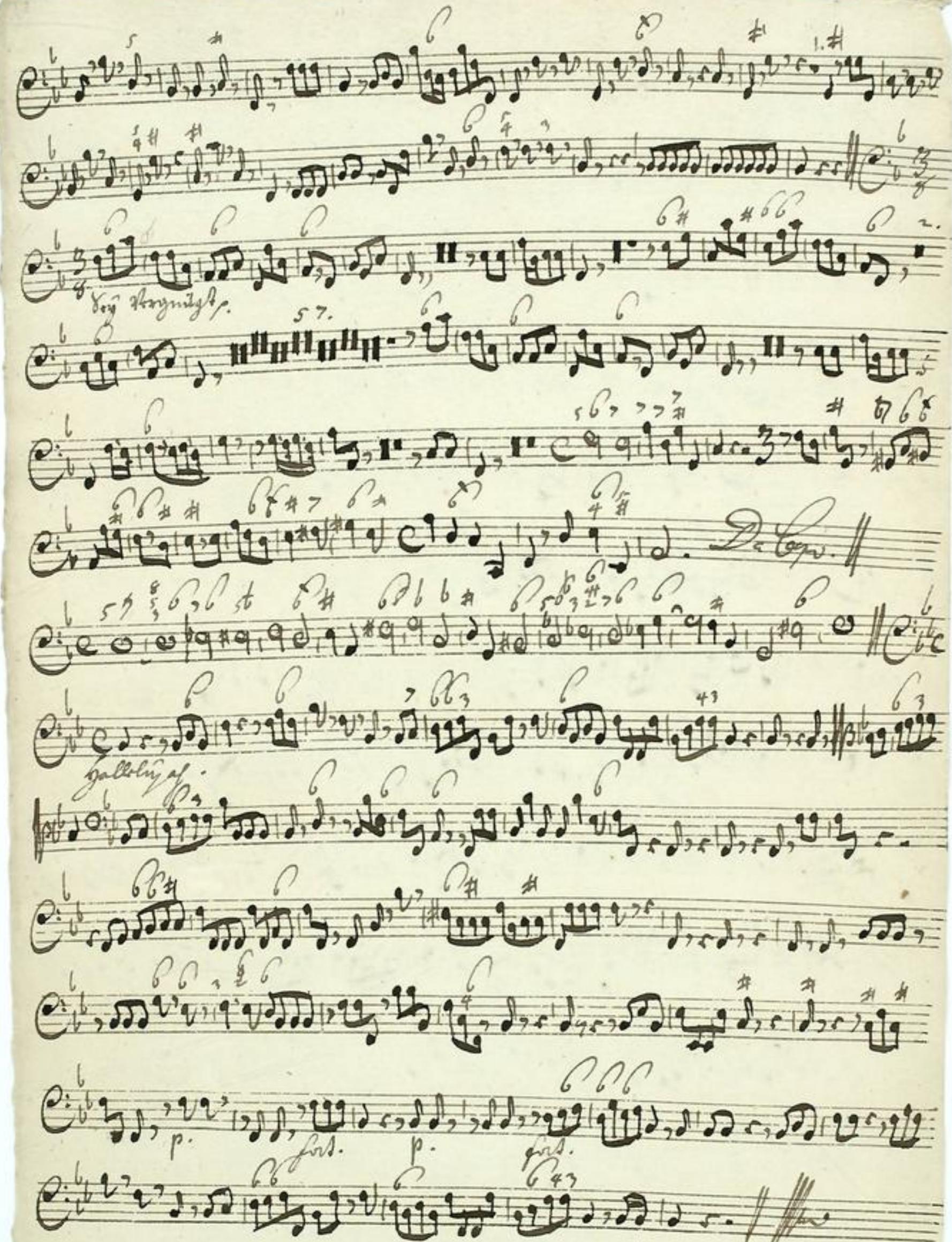
Continu. P₄C₅ 10

Gott will in jenen wagen.

Dominus.

Chord.

Zwischen den Säulen.



Violino. I.

11

Gedanken sind wohin p.

Recitatif *Tacet*

durch franz.

p.

Aural.

Capo Recitatif

Vivace

pianiss.

pianiss.

pianiss.

G. v. velti



pianiss.

Recitat
tacet *Gloria*

The musical score consists of two staves of handwritten musical notation for piano. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. It features a variety of dynamic markings such as *pianiss.*, *f*, *p*, and *ff*. The bottom staff begins with a bass clef, a common time signature, and a key signature of one sharp. It also includes dynamic markings like *pianiss.*, *f*, *p*, and *ff*. The notation uses a mix of standard musical symbols and some unique, slanted strokes. The piece concludes with a final dynamic marking of *p*.



Violino. 2.

12

Glocken im Hause.

Recit. *C.* *Son. formis.*

Caro] Recitat] *C. 3*
Arab.

z. langsam.

pian.

volti

A handwritten musical score on aged paper. The score consists of ten staves of music. The first six staves are for two voices (soprano and alto) and basso continuo. The soprano staff begins with a treble clef, the alto with an alto clef, and the basso continuo with a bass clef. The key signature is one sharp. The vocal parts have lyrics in German. The vocal parts are followed by a continuo staff with a bass clef, featuring a cello-like line and a harpsichord-like line. The score concludes with a final staff consisting of ten blank five-line staves.

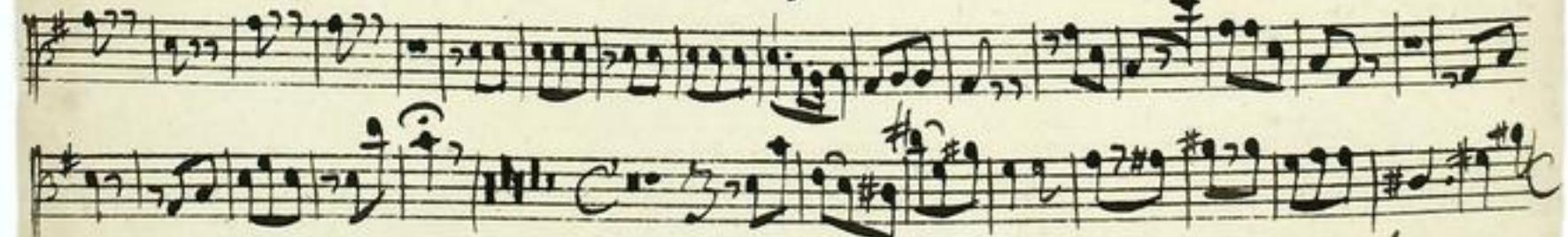
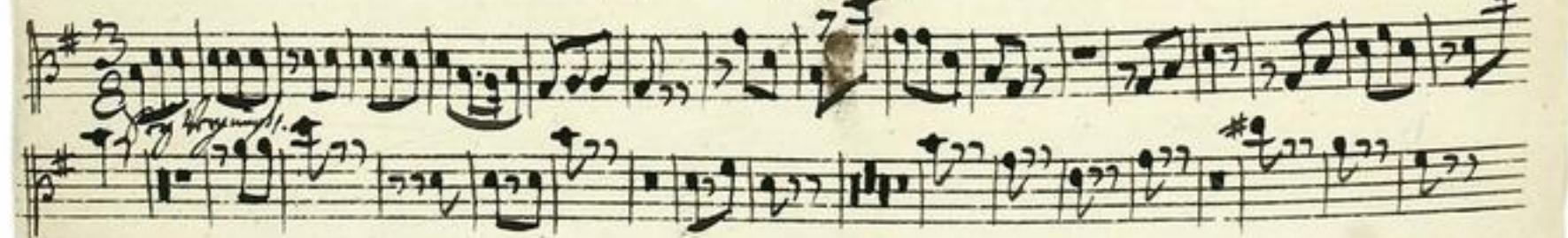
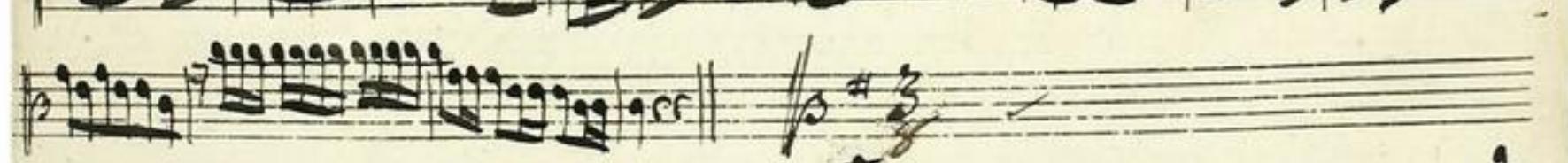
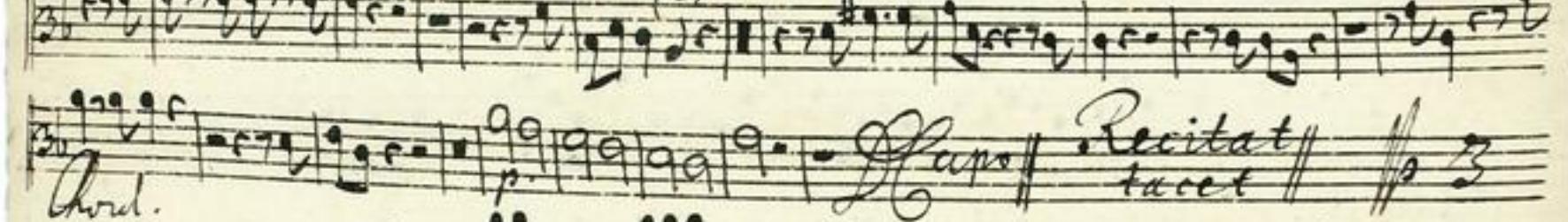
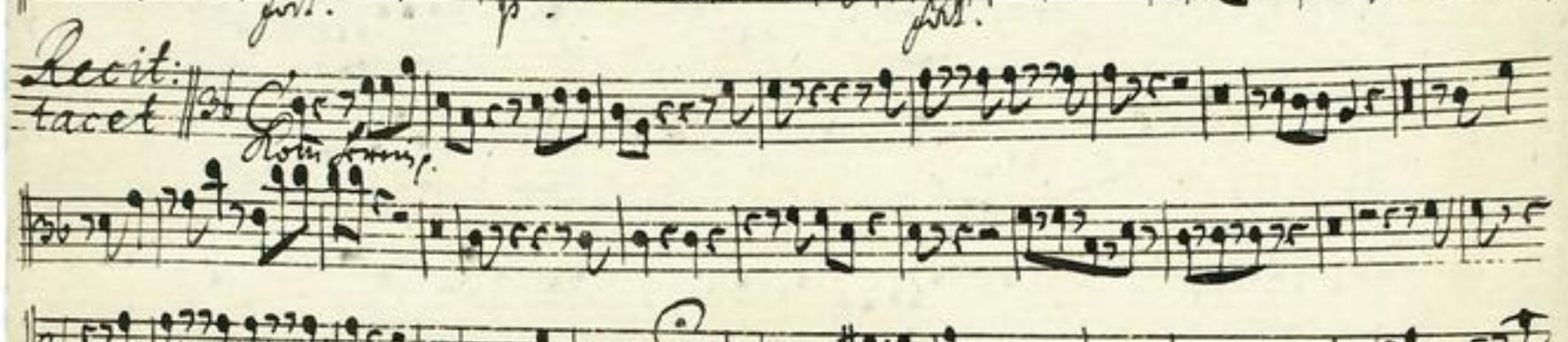
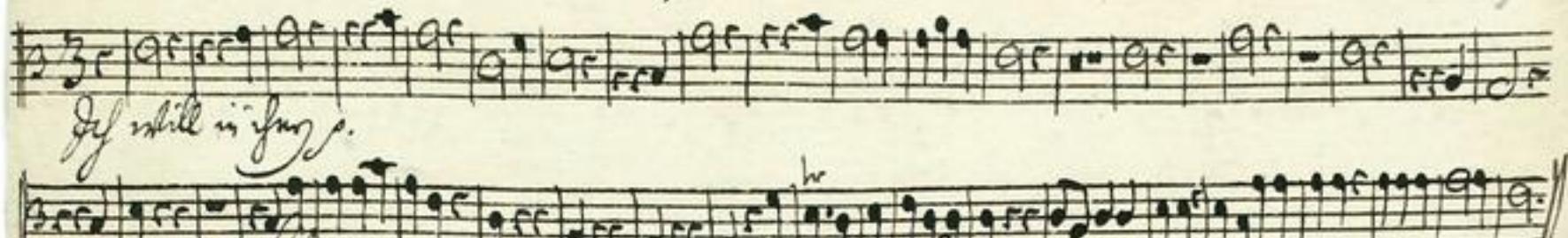
Capo Recitat: lace

allmählig.



Viola

b



Recitat: tac:



Violone

14

Violone

sf riten.

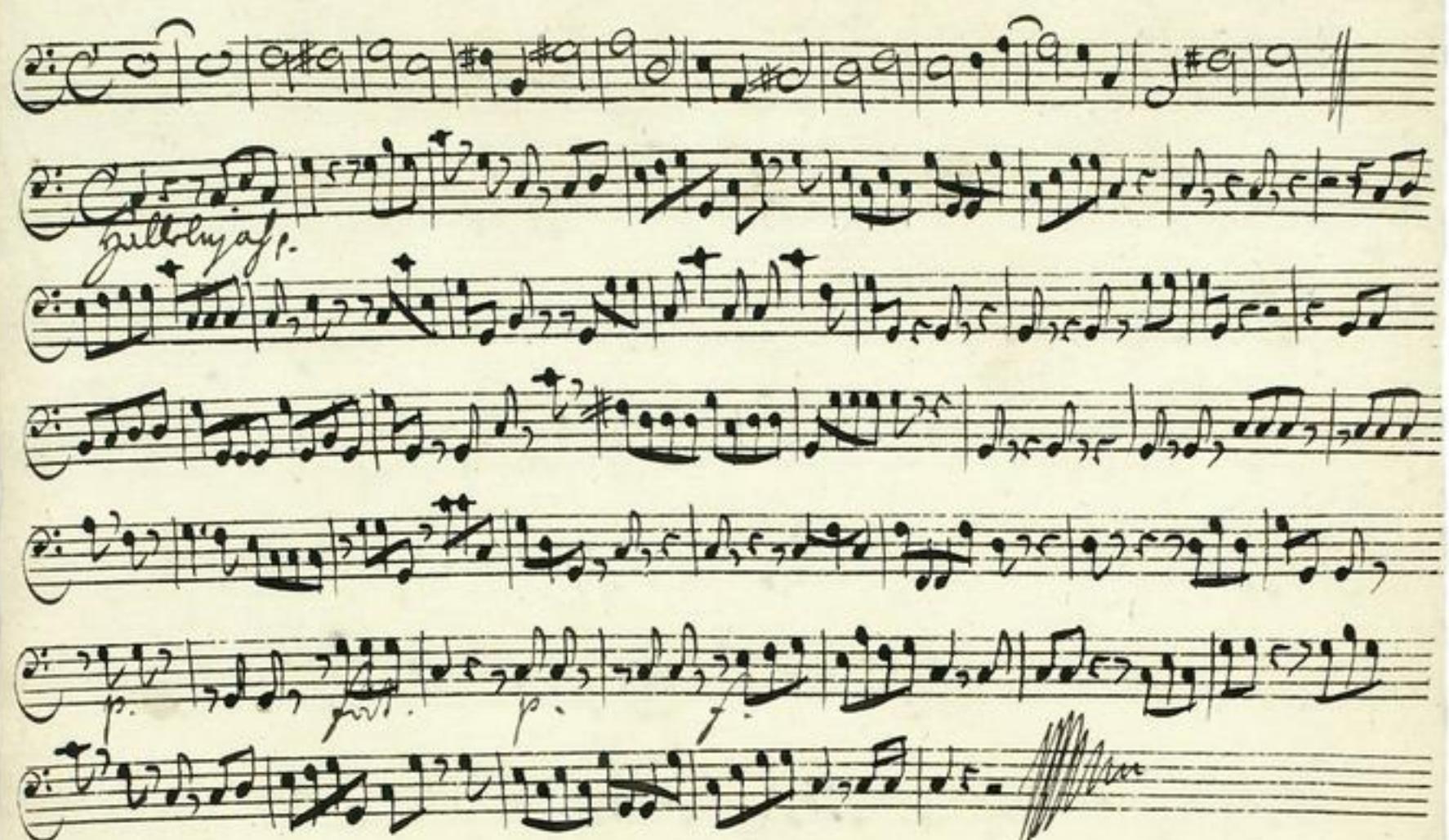
Adagio.

Song an:

Adagio

ff





Violone

A handwritten musical score for the Double Bass (Violone). The score consists of 15 measures of music, each with a bass clef and a common time signature. The notation includes various note heads, stems, and bar lines. There are several performance instructions and markings throughout the piece:

- Measure 1: *Ad libitum if you prefer*
- Measure 2: *Off*
- Measure 3: *C.*
- Measure 4: *Then forte p.*
- Measure 5: *soft*
- Measure 6: *C.*
- Measure 7: *C.*
- Measure 8: *Capo C*
- Measure 9: *Ad lib.*
- Measure 10: *Song orig.*
- Measure 11: *Ad lib.*
- Measure 12: *# 88 orig. beginning*
- Measure 13: *volti*



Fagott

tutti

p.



Hautbois

16

The musical score consists of eight staves of handwritten music for oboe. The key signature is common time (indicated by 'C'). The first staff begins with a dynamic instruction 'Dynam. fortissimo'. The music features various note heads, stems, and bar lines, typical of early printed music notation. The score concludes with a repeat sign and the instruction 'Capo'.



Flaut:

A handwritten musical score for the flute (Flaut). The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of 3/4. The music is written in black ink on light-colored paper. The first staff begins with a dynamic marking "dynam." followed by a crescendo line. The subsequent staves contain various musical patterns, including eighth-note and sixteenth-note figures, with several fermatas (dots over notes) placed above certain notes. The score concludes with a "Capo" instruction at the end of the tenth staff.



Clarino. I.

3

A handwritten musical score for string quartet (two violins, viola, cello) on five staves. The score consists of two systems of four measures each. Measure 87 starts with a forte dynamic. Measures 88-90 show a rhythmic pattern of eighth and sixteenth notes. The manuscript includes performance instructions like "play with little or no p." and dynamic markings like ff, f, ff, and ff.

A handwritten musical score for string quartet (two violins, viola, cello) on five-line staves. The score shows measures 101 through 102. Measure 101 starts with a forte dynamic and includes a rehearsal mark '101'. Measure 102 begins with a dynamic of 'f' (forte). The manuscript uses various musical markings such as slurs, grace notes, and dynamic changes like 'ff' (fortissimo) and 'p' (pianissimo).

8. Hesitate Aria p. Secit
Choral. tacest tacest tacest

A page from a handwritten musical score for 'Gymnopédie No. 3' by Erik Satie. The score is written on five-line staves. Measures 85 through 91 are shown, featuring various rhythmic patterns including eighth and sixteenth notes, along with rests and dynamic markings like 'ff' (fortissimo) and 'ff' (fotissimo). The title 'Gymnopédie no. 3' is written at the bottom left of the page.

A handwritten musical score page featuring a single system of music. The key signature is A major (one sharp). The time signature is common time (indicated by a 'C'). The music consists of two staves. The first staff begins with a quarter note followed by a sixteenth-note grace figure (two eighth-note pairs) and a sixteenth-note. The second staff begins with a sixteenth-note grace figure (two eighth-note pairs) and a sixteenth-note. Both staves continue with a series of eighth-note patterns.

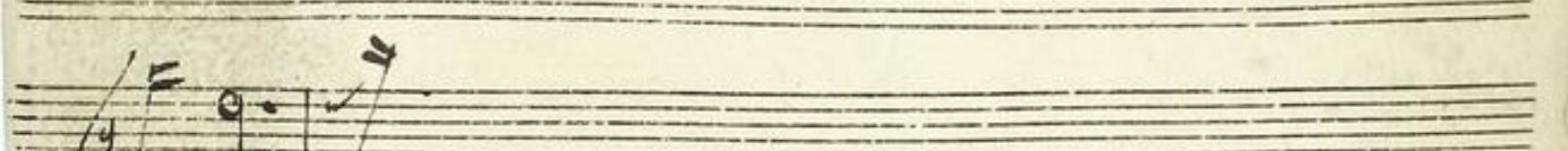
A musical score page showing measures 89 and 90. The key signature is A major (no sharps or flats). Measure 89 starts with a bass note G, followed by a sixteenth-note pattern of B, A, C, B, D, C, E, D. Measure 90 begins with a bass note A, followed by a sixteenth-note pattern of C, B, D, C, E, D, F, E.

A handwritten musical score for organ, page 10, featuring two staves of music. The top staff begins with the text "fac et" followed by a treble clef, a key signature of one sharp, and a common time signature. The music consists of a series of eighth-note chords. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a series of eighth-note chords.

A single horizontal line of musical notation on a five-line staff. The notes are represented by black shapes of varying sizes and positions, some with stems and some as simple dots. There are also several vertical dashes and small circles scattered across the staff.

A single horizontal line of musical notation on five-line staff paper. The notes are represented by various symbols such as circles, squares, and triangles, indicating different pitch and rhythm values. There are several rests interspersed among the notes.

A page of handwritten musical notation on five-line staves. The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. The first staff begins with a large 'G' and ends with a 'C'. The second staff begins with a 'G' and ends with a 'C'. The third staff begins with a 'G' and ends with a 'C'. The fourth staff begins with a 'G' and ends with a 'C'. The fifth staff begins with a 'G' and ends with a 'C'. The notation is written in black ink on a light-colored background.



Clarino. 2

18

Gel still in Gang.

Recit Aria p. Recit

tacet tacet tacet

Gong ains.

Aria Recit

tacet tacet

allv.

Hallelujah.



Tympano.

19

Reich Aria Recit
face face face face
Choral.
Soprano.
Allegro.



Canto.

20

Chorustac: // Recit. tacet: // Ariatac: // Recit. tac: //

The musical score consists of five staves of handwritten notation. The lyrics are written in German, appearing below the notes. The lyrics are:

Zins am zr. Armon Sonnen
ver. vng. za. al. gebogen
son minnel gern hine Gart.
nich non gebogen hat
o Loffgeliobter Gott
der Natur und der Poesie mit
beyn glingst Sonne
mit beyn glingst Sonne
Dij Vergnigl. = bestet Sonne bestet Sonne Dij Ver
gnigl. = bestet Sonne bestet Sonne
in di. son - + iß Gott wohnt in di
in di. son - + iß Gott wohnt in di
+ iß Gott wohnt in di. auf dem Tifat. kein Tifat all
fir auf son allfir auf son mag mit dem midem
- glingen werden im in'st. = Gott felbt. Gott felbt ist fir
auf dem Tifat allfir auf son mag mit dem Korglifon werden un
Layt Gott felbt. Gott felbt ist fir

The score includes various musical markings such as clefs, time signatures (3/4, 2/4, 8/8), dynamic markings like 'ff' (fortissimo), and performance instructions like 'Capo'.



For Simon soll mit mir, Gott hat sein Kind in meinem Herzen aufge-
richtet. Ein fröhliches Kind ist mir. Empfunden in Vater sind, sein Augenstrahl ist
bald zum Licht. Ein lieben Kind kann mein Geist einfort be-
trüben. Gott will mich mancherlei fürlich lieben sagt Gott dem mir
Glück wohlgeloben seyn
Gloria in excelsis deo. Gloria in excelsis deo.
Gloria in excelsis deo. Gloria in excelsis deo.
Gloria in excelsis deo. Jauchzt mit mir mit mir ihr Engel
Gott sagt: glorify my God. glorify my God.
lobt - - glorify my God glorify my God - - glorify my God
Gott glorify my God



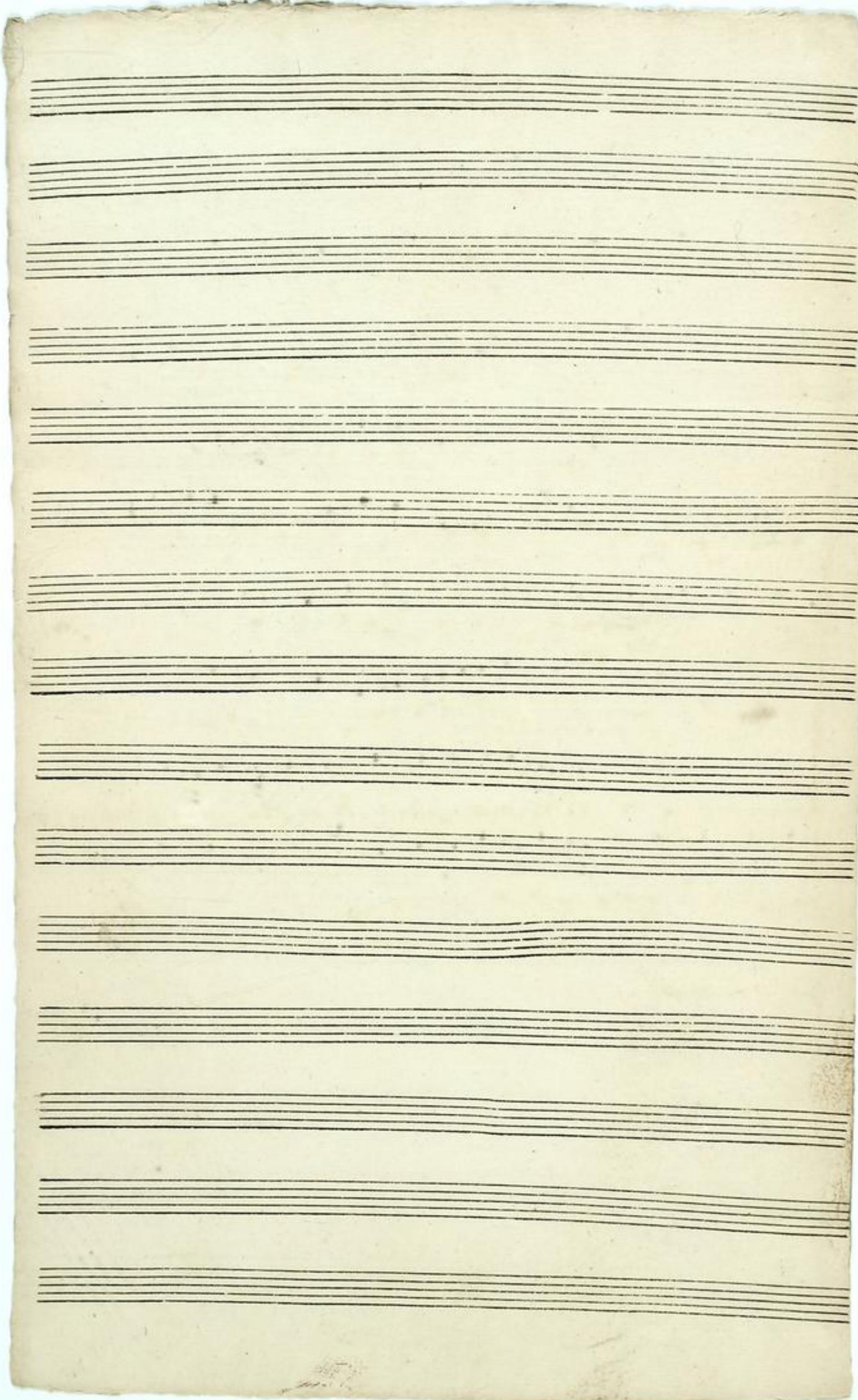
Canto. 2

21

Chorus tacet // Recit fac: // Ariatae! Recitat. facet //

The image shows a page from a handwritten musical manuscript. At the top, the title "Canto. 2" is written in a cursive hand, with the number "21" in the top right corner. Below the title, the vocal parts are listed: "Chorus tacet // Recit fac: // Ariatae! Recitat. facet //". The music is written on two staves. The top staff is for the Chorus, starting with a forte dynamic (F) and a common time signature (C). The lyrics for this section are: "Gott ein' zu einem Sturm für mich den Herrn Gottes / o Gott geliebter Geist der Natur und der Hoffnung / mit bösen gläubigem Menschen mit bösen gläubigen Menschen". The bottom staff is for the Recitativo (Recit.), starting with a piano dynamic (P) and a common time signature (C). The lyrics for this section are: "Aria Recit // Recit facet // C' // Gallonias Frei/Bm G- or Fari/Bm G- sej wir = sanctorum gebrauch Gallonja Fari/Bm G- sej wir = sanctorum gebrauch Janissel mit mir mit mir ist Engel Gottes sagt = = gelobt - sej unsrer Gott gelobt - sej unsrer Gott gelobt - - sej unsrer Gott gelobt - - sej unsrer Gott sej unsrer Gott". The manuscript uses a mix of German and Latin words, typical for early printed liturgical music.





Alto.

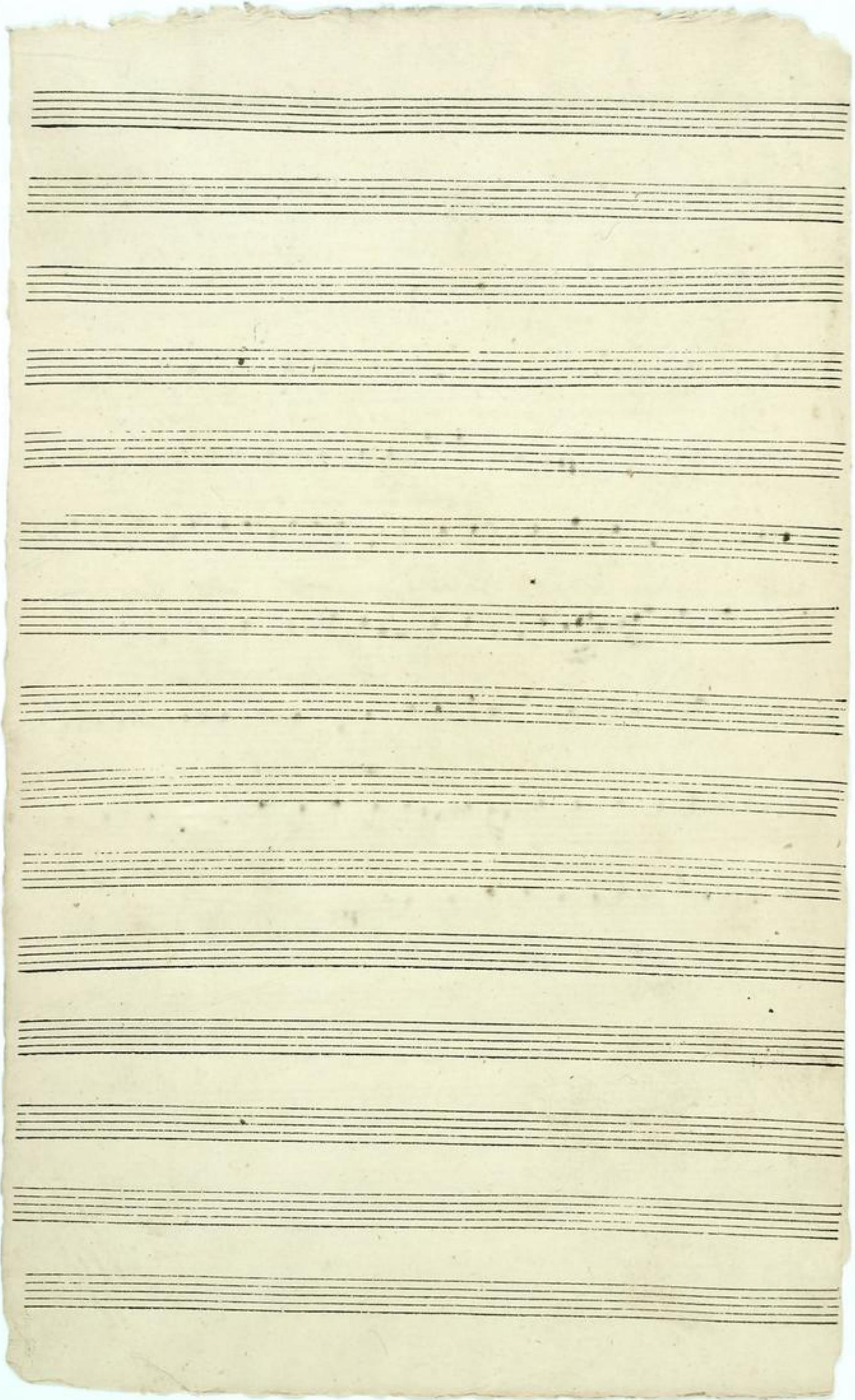
22

Chorus tacest Recit. // Aria // Recitat facet

22

Gott ist zu seinem Namen geworden
mit böigen gleichsam glänzenden Gewändern
Aria // Recit. // Gallienia fariß mir Gott frim
Gott lobt mich mit mir mit mir für Engel Gött
Gott



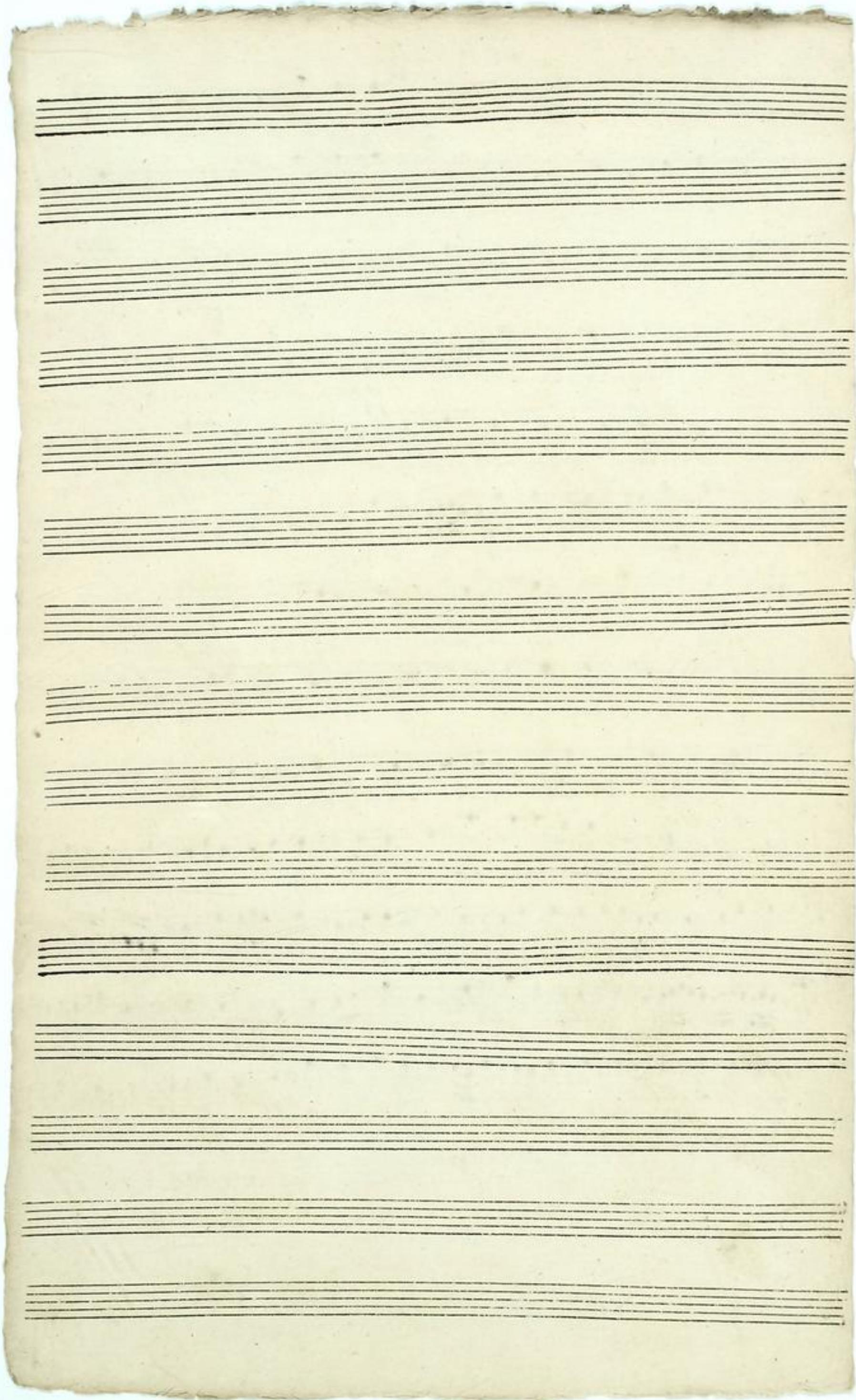


Tenore

25

Chorus Recit Aria p C: D V W | V T V W U J D
 Tacet Tacet Tacet Tacet Tacet Tacet
 Auf Seelig ist Ein Wollnus Wiss mein
 Ich ist fröhlich als du fließt in eine Wohnung abgegeben an mir ist
 nichts geblieben, was mir in mich selbst anbelassen so nimmt was dir ge-
 fällt ich will mir unter gna - de leben Gott soll mein Gott sein
 Fragen zwar fröhlich vor mir zittern für und für mein Glaube gott dir
 hier mit Gefallen mit Gebot - entzogen
 Zensur zu Simon Horan son mindest nochmals Gott mein Gott
 ist ein Ja ist ge-losen myn nur gebot von Gott
 o Sohngeliebter Gott o Gott Walten mir o Gott Pferd
 mit bryten glänzend Himmel mit bryten glänzend Gott
 Recitat p C: D V W | V T V W U J D // Aria
 Tacet Tacet Tacet Tacet Tacet Tacet
 Halleluja Freißl. Gott seij dir = Pantler gebrauch
 Halleluja = freißl. Gott seij dir = Pantler gebrauch jauchzt -
 - mis me - = ist Engel Gott sagt = ist gelobt
 - seij unser Gott gelobt - seij unser Gott gelobt seij unser Gott
 - seij unser Gott





Tenore

24

Chorus Recitative Aria

facet facet facet

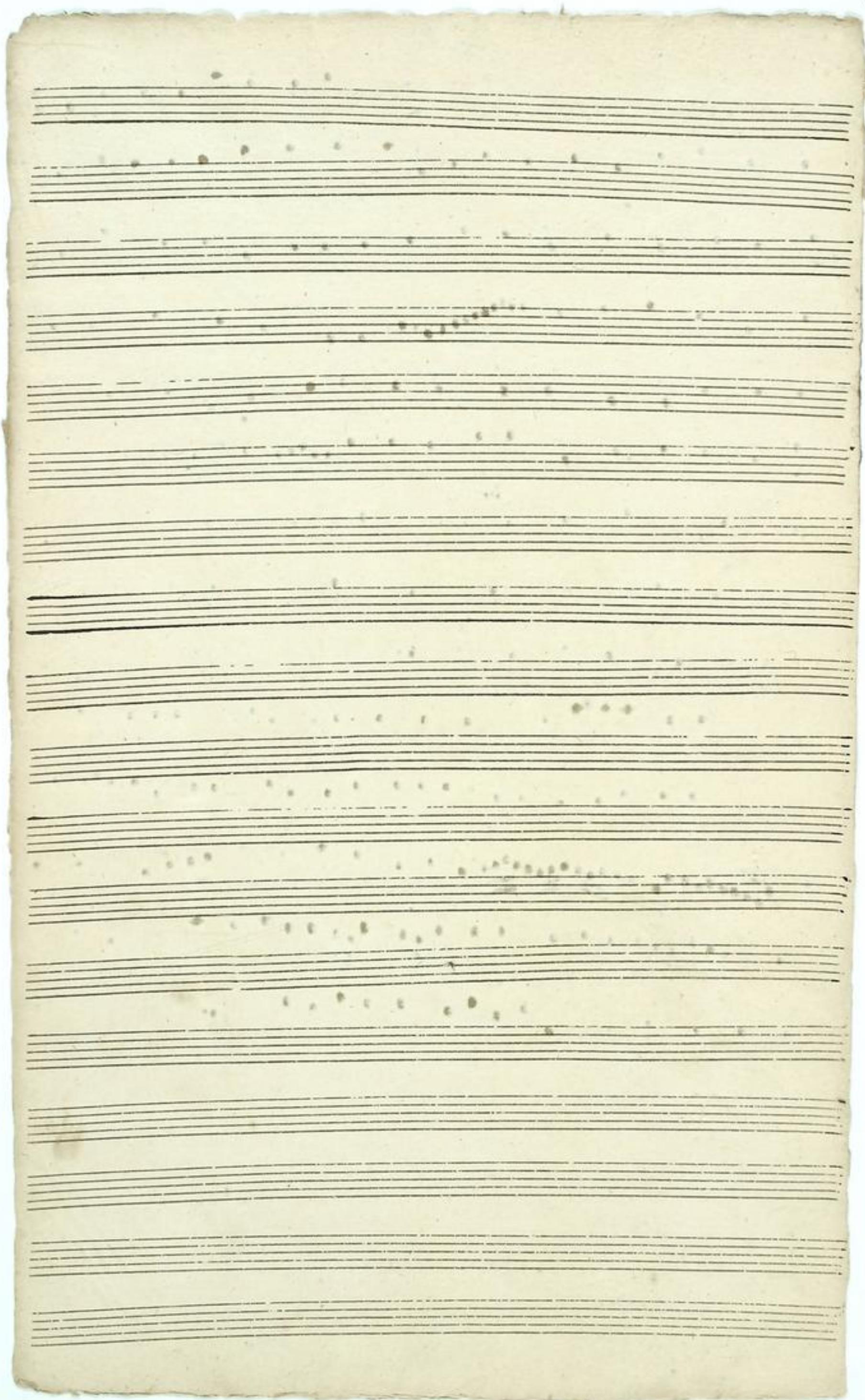
*Leut' ist längst allzu lustig die eine Wohnung abzugeben an mir ist
nichts gewagt, das ich dir nicht selbst auen wachsen kann und das du ga-
rütt ich viel nur deinen gau - Ich leben so feilt mein Geist fel
deinen Dragen Geist wundig das mit Gott von mir und profus in
Glaube Gott dir für nicht best nicht gebot - mit gegen
Gott lieber Gott*

Aria facet Recitative

Spiele mit beiden glück gespielt

*Halleluja Praise und Gott segne dich - Halleluja
Praise Halleluja Praise Gott segne dich Halleluja
oh faustzt = mit uns ifo fuzol Gott sagt
gelobt = = segnen Gott gelobt = = segnen Gott gelobt
segnen Gott segnen Gott*





Tenore 5. 25

ff 3 Capp. Gr. ff Forte: aria ff Cant. daa /
fort. daa.

3 | f f q q q q q q d. • f f q q q q q q if
Gesang zu dirn Sp. m. bis minis Gott und Geist
der du der ist gebot. m. mit mir lobt Gott und Geist
• f f q q q q q q d. • f f q q q q q q if
Lobt Gott und Geist mit mir Lobt Gott und Geist
mit mir Lobt Gott und Geist mit mir Lobt Gott und Geist.
Cotton daa / Cant. /
fort. / C

C f f f f f f f f f f f f f f f f f f
Ach du mein Jesu. w. w. w. w. w. w. w. w.
• f f f f f f f f f f f f f f f f f f
Herr Jesu Christ du siehst unser Leid und hilf uns
• f f f f f f f f f f f f f f f f f f
Herr Jesu Christ du siehst unser Leid und hilf uns
wir sind hier unten wir sind hier unten
• f f f f f f f f f f f f f f f f f f
wir sind hier unten wir sind hier unten wir sind hier unten
• f f f f f f f f f f f f f f f f f f
wir sind hier unten wir sind hier unten wir sind hier unten
• f f f f f f f f f f f f f f f f f f
wir sind hier unten wir sind hier unten wir sind hier unten
- f f f f f f f f f f f f f f f f f f
- f f f f f f f f f f f f f f f f f f



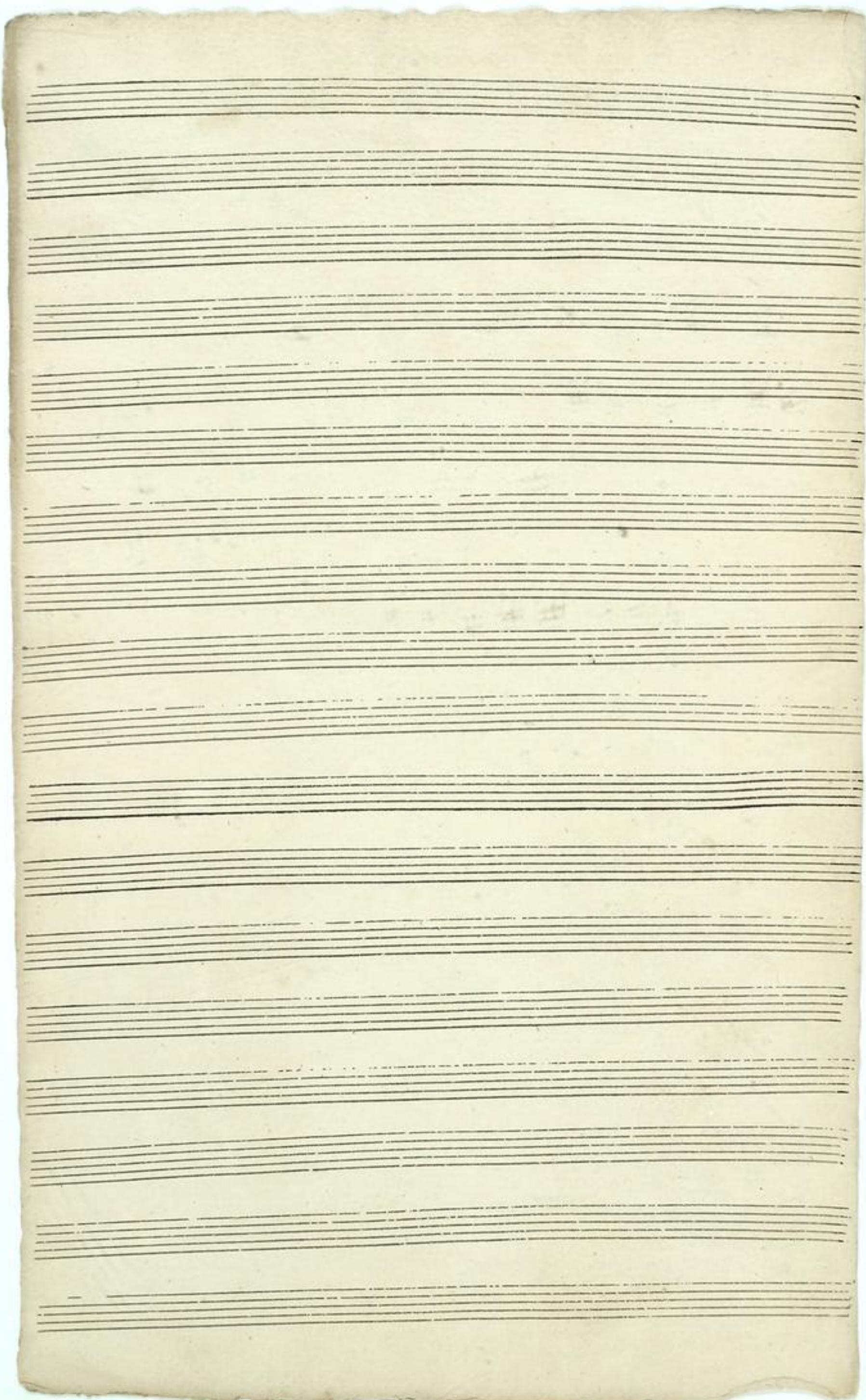
Tenor.

17.

20.

The image shows a page from a handwritten musical manuscript. The title "Tenor." is written at the top center. The music is written in two systems, numbered 17 and 20. System 17 begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are in German, starting with "Dir trautst du - Gott hat - Gott hat" and continuing with "Dir trautst dir - Gott hat - Gott hat Gott hat". The notation consists of vertical stems with horizontal strokes indicating pitch and rhythm. System 20 begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics start with "Gott wohlt in dir" and continue with "Gott wohlt in dir" repeated twice, followed by "Gott wohlt in dir". The notation is similar to system 17, with vertical stems and horizontal strokes. The handwriting is in black ink on aged paper.





Tenore .

Chorus // Recit: // aria // Canto // Tenore // Basso //

Sacra facet // Sacra facet // Sacra facet // Ich Heiligster Jesu

Folles Menschen kann Gott nicht, Gottlich allein

Klaest mir keine Vergebung abzunehmen um mir ist

nicht genugt, ich will in mich selbst antwort,

Lassen Sie mir das mir gefällt ich will Ihnen

Gne - alt Leben so hilft mein Geist nicht Ihnen

Jetzt Gott schenke ich mit Zittern Ihnen und

sich mir glaube Gott die Ihr mit Freude mit ge-

bten = = entgegen

Zum zweiten Gott Ihnen und mir und mir

der du da ist geboren und mir nur ge-

heiligt Gottes Geist

O Gott geliebter Geist

der Vater und der Sohn
 mit Brüder
 gleiches Thronet mit Brüder gleich gespielt
Aria facit // Recitatio facit // 3 C | . . 2 2 | L
 Gallluja
 Christ und Herr Jesu Christ stand Gebaot
 Gallluja Christ und Herr Jesu Christ
 stand Gebaot sangt = = = =
 mit uns ist Engel-Löwe strot
 gelobt = sing unser Gott gelobt = = sing unser
 Gott gelobt sing unser Gott
 Gott sing unser Gott



Basso.

28

Jf will in ifnen wecken, in ifnen warden mi will ifr
 Gott ifx Gott seyn mi sie sollen mein Wolt seyn mi sie sollen mi
 Wolt - - mein Wolt seyn Hör! Mensch von Thier so ist vergosse
 Rom jahr so hat sich verlaßt in mir so haben im Zingoson Anstossen
 Dinen Unfall und er füllt sich nicht in Gott hat Jan
 Rom Leonin ≈ in grosser Tonig ≈ Esib mm
 Tonel ≈ Tonel - - - frig Voll - lig lib d. Tonel
 - frig Vollig ein ≈ Rom Leonin ≈ ≈ ≈
 in grosser Tonig ≈ lib mm Tonel ≈ frig Vollig
 Vollig lib d. Tonel - - - frig Vollig ein H. mein Jan minst
 jentzlich ein auf ewttoni - - be mab inß höfet mab zin Li
 - - - - tollkri geßt was du wirst was den gnonst
 ja wißt bald ja wißt bald grün
 ißt ja wißt bald grün ißt wo in wof - - mab wo in gro -
 - - - - mab ja wißt bald ≈ ≈ ja wißt bald - grün
 - end segn Hapu Recitat: facet



Gott am Himmel hoch mein Herr Gott mein Herr
mit bösem glänsendem Gewand
aria // Recit.
tacet // taceat
Halleluja Herr Jesu Christ
Pantocrator Gott der Vater
Halleluja Gott der Sohn
Halleluja Gott der Heilige Geist
mit mir mit mir ist der Engel Gott sagt
Gott
Gott



Bach.

29

The image shows a page from a handwritten musical manuscript. At the top center, the name "Bach." is written in a large, flowing cursive script. To the right, the number "29" is written vertically. Below this, there are ten staves of music, each consisting of five horizontal lines. The music is written in Bach's characteristic cursive hand, with various note heads, stems, and rests. Above the music, German lyrics are written in a smaller cursive script. The lyrics are as follows:

1. Sie singen Gott den Höchsten
 Gott lobt Gott den Höchsten

2. Gott lobt Gott den Höchsten
 Gott lobt Gott den Höchsten

3. Gott lobt Gott den Höchsten
 Gott lobt Gott den Höchsten

4. Gott lobt Gott den Höchsten
 Gott lobt Gott den Höchsten

5. Gott lobt Gott den Höchsten
 Gott lobt Gott den Höchsten

6. Gott lobt Gott den Höchsten
 Gott lobt Gott den Höchsten

7. Gott lobt Gott den Höchsten
 Gott lobt Gott den Höchsten

8. Gott lobt Gott den Höchsten
 Gott lobt Gott den Höchsten

9. Gott lobt Gott den Höchsten
 Gott lobt Gott den Höchsten

10. Gott lobt Gott den Höchsten
 Gott lobt Gott den Höchsten



