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A conductor's analysis: The birthday cantatas of Christoph Graupner (1683-1760)

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A Conductor's Analysis: The Birthday Cantatas of Christoph Graupner (1683-1760)

John Patrick McCarty

A thesis submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

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ABSTRACT

Christoph Graupner (1680-1763), court composer and *Kapellmeister* for Landgrave Ernst Ludwig of Hessen-Darmstadt, was a prolific and highly regarded composer and an esteemed performer during his lifetime and was a contemporary and colleague of Telemann, Bach, and Handel. The quantity of Graupner's works number among the highest of Baroque composers, with over 1,800 compositions. Much as his contemporary Johann Sebastian Bach (1685-1750), Graupner and his works were largely forgotten following his death. However, unlike Bach, whose music enjoyed a widespread revival during the early nineteenth century that continues to this day, the life and music of Christoph Graupner has remained largely unknown. From an overview of the research literature pertaining to Christoph Graupner, it is evident that, although largely unknown today, Christoph Graupner's musical work and reputation was strongly present in Germany during his lifetime, leading many to appreciate that, although he was not a radical innovator, Graupner was an important figure in the combination of contrapuntal and *galant* style characteristics.

The purpose of this document is to investigate a specific segment of Christoph Graupner's musical output, the birthday cantatas composed for his patron and employer, Landgrave Ernst Ludwig of Hessen-Darmstadt (1667-1739). Graupner's birthday cantatas display compositional elements indicative of both contrapuntal style, including his use of the fugue, and elements of *stile galant*, with his melody-centered musical textures, specificity of dynamics, and focus on textural and dynamic contrasts. Specifically, this study examines three birthday cantatas, *Groß sind die Werke des Herrn* (1716), *Frolockt laßt frohe Lieder hören* (1726), and *Danket dem Herrn aller Herren*

(1737), written by Graupner for Landgrave Ernst Ludwig of Hessen-Darmstadt. This document provides biographical background, analysis, and modern editions of the three birthday cantatas in order to bring recognition to this almost unknown composer and his music, further establishing Christoph Graupner as a vital figure in the incorporation of *stile galant*.

Chapter One

Introduction

Christoph Graupner (1680-1763), court composer and *Kapellmeister* for Landgrave¹ Ernst Ludwig of Hessen-Darmstadt, was a prolific and highly regarded composer. An esteemed musician, Christoph Graupner was a contemporary and colleague of Telemann, Bach, and Handel. The quantity of Graupner's works number among the highest of Baroque composers, with nearly 1,800 compositions.² Graupner and his works were largely forgotten following his death, much as his contemporary Johann Sebastian Bach (1685-1750). However, unlike Bach, whose music enjoyed a wide-spread revival during the early eighteenth century, the life and music of Christoph Graupner remains largely unknown.

The prolific nature of Christoph Graupner as a composer, as well as his highly regarded musical reputation, indicates a need for further examination of his life and work. Beginning in the early twentieth century, a small number of scholars and performers attempted to shed light on Graupner's work and his contributions to musical history. They have succeeded to an extent, with a small number of articles, theses, dissertations, books, and performances. Though these scholarly writings have provided much clarity about Graupner's life and music, sources of biographical and historical information

¹ Landgrave is a noble title in Germany, ranked below the king and roughly equivalent to the position of "count" in other systems, from "Landgrave," *Encyclopædia Britannica Online Academic Edition*, <http://www.britannica.com/EBchecked/topic/329345/landgrave> (accessed August 7, 2011).

² Andrew D. McCredie, "Graupner, Christoph," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11654> (accessed June 29, 2011).

remain scattered and incomplete, and the vast majority of his music remains unknown. The purpose of this paper is to continue on this investigative path by examining a particular segment of Christoph Graupner's musical output, the birthday cantata.³ By providing biographical background, analysis of Graupner's music, and modern editions of three birthday cantatas, this research will be in line with scholarly efforts to bring increased recognition to this almost unknown composer and his music.

Most information regarding Graupner's biography is found in German-language sources from Graupner's lifetime, in resources from the early twentieth century, or through information garnered from research related to Graupner's musical colleagues. Johann Mattheson (1681-1764), a contemporary of Graupner, compiled autobiographies of fellow composers in his *Grundlage einer Ehren-Pforte* (1740) including one from Christoph Graupner. Sections of the Graupner autobiography are translated in René R. Schmidt's dissertation, "The Christmas Cantatas of Christoph Graupner (1683-1760)."⁴ Wilibald Nagel's "Das Leben Christoph Graupner's," a biographical sketch from the 1908/1909 edition of *Archiv Für Musikwissenschaft*, does not exist in English

³ A birthday cantata is a multi-movement work with sacred or secular texts or an amalgamation, typically for small orchestra, soloists, and chorus, written in honor of the birthday of an important figure, from Marva Jean Watson, "The Historical Figures of the Birthday Cantatas of Johann Sebastian Bach," (master's thesis, Southern Illinois University, Carbondale, 2010), In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://search.proquest.com/docview/578523523?accountid=11667> (accessed July 10, 2011). 6-7.

⁴ René R. Schmidt, "The Christmas Cantatas of Christoph Graupner (1683-1760)," PhD diss., University of North Texas, 1992, In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://search.proquest.com/docview/303993994?accountid=11667> (accessed June 29, 2011).

translation.⁵ The book *Christoph Graupner, Hofkapellmeister in Darmstadt, 1709-1760*⁶ contains chapters on several aspects of Graupner's life and music, and is also available only in German.

The majority of biographical information that exists in English is brief sketches that come from resources addressing a specific aspect of Graupner's music or that of his contemporaries. Examples of these sources include Colin Lawson's articles "Graupner and the Chalumeau"⁷ and "J C Graupner: Bach's Rival for the Thomaskantorat."⁸ Owens' *Music at German Courts, 1715-1760: Changing Artistic Priorities* (2011)⁹ offers a variety of information about the musical life in the court in Hessen-Darmstadt. Within Owen's work, the section focused on Hessen-Darmstadt during the years 1715-1760 is a wealth of information, because it corresponds almost exactly to Graupner's years as an employee of the court. Studies of Graupner's instrumental music include Oswald Bill and Christoph Grosspietsch's *Christoph Graupner: Thematisches Verzeichnis der*

⁵ Wilibald Nagel, "Das Leben Christoph Graupner's," *Archiv Für Musikwissenschaft* 10 (1908/1909): 568-612. <http://www.jstor.org/stable/929380> (accessed June 28, 2011).

⁶ Peter Ahnsehl and Oswald Bill. *Christoph Graupner, Hofkapellmeister in Darmstadt, 1709-1760*. Mainz: Schott, 1987.

⁷ Colin Lawson, "Graupner and the Chalumeau," *Early Music* 11 (1983): 209-216. <http://www.jstor.org/stable/3137833> (accessed June 26, 2011).

⁸ Colin Lawson, "J C Graupner: Bach's Rival for the Thomaskantorat," *Musical Times* 124, no. 1679 (January 1983): 17-19. <http://www.jstor.org/stable/963883> (accessed June 27, 2011).

⁹ Owens, Samantha, ed. *Music at German Courts, 1715-1760: Changing Artistic Priorities*. Woodbridge, Suffolk: Boydell, 2011.

musikalischen Werke: Graupner-Werke-Verzeichnis, GWV: Instrumentalwerke,¹⁰ Lothar Hoffmann-Erbrecht's "Johann Christoph Graupner als Klavierkomponist,"¹¹ and in articles by Andrew D. McCredie.¹²

The *Universitäts- und Landesbibliothek* in Darmstadt is an invaluable resource for Graupner research as it is the home to nearly 1,800 of Graupner's autograph scores.¹³ The library also has a website dedicated to the autograph scores, with links to scanned images of Graupner's music. The *Graupner-Werke-Verzeichnis*,¹⁴ a website created in cooperation with the *Universitäts- und Landesbibliothek*, contains information on instrumentation, year of composition, and the purpose of composition for Graupner's works; this website also provides links to the library's scanned images of many of his 1,800 compositions. The *Graupner-Werke-Verzeichnis* website was the source of the autograph scores used for this document.

¹⁰ Oswald Bill and Christoph Grosspietsch, *Christoph Graupner: Thematisches Verzeichnis der musikalischen Werke: Graupner-Werke-Verzeichnis, GWV: Instrumentalwerke* (Stuttgart: Carus, 2005).

¹¹ Lothar Hoffmann-Erbrecht, "Johann Christoph Graupner als Klavierkomponist," *Archiv Für Musikwissenschaft* 10 (1953) <http://www.jstor.org/stable/929582> (accessed June 27, 2011). 140-152.

¹² Andrew D. McCredie, "Christoph Graupner: The Suites and Sonatas for Instrumental Ensemble at Darmstadt," *Studies in Music* 17 (January 1, 1983), *RILM Abstracts of Music Literature*, EBSCOhost (accessed July 11, 2011) and Andrew D. McCredie, "The Polonaise Movements in the Orchestral Ensemble Suites and Keyboard Music of Christoph Graupner at Darmstadt," *Musica antiqua* 6 (January 1, 1982), *RILM Abstracts of Music Literature*, EBSCOhost (accessed July 11, 2011).

¹³ Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt, Darmstadt, Germany, <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

¹⁴ Florian Heyerick, Christoph Graupner Manuscripts, Graupner-Werke-Verzeichnis, <http://www.graupner-digital.org/gwv.php>.

Graupner's compositional output includes 1,418 church cantatas, 24 secular cantatas, 113 symphonies, about 50 concertos, 86 overtures, 36 instrumental sonatas, and several works for keyboard.¹⁵ Despite the availability of the musical sources through the *Musikabteilung der Universitäts- und Landesbibliothek Darmstadt*, at the time of the writing of this document only 37 keyboard works, 10 sonatas, 23 concertos, 40 overtures, 11 symphonies, and 54 cantatas (both sacred and secular), roughly 10 percent of the total number of Graupner's works-have been published, and even fewer have been recorded.¹⁶ His instrumental works are better represented than his vocal works in terms of numbers of published scores and recordings. Nearly fifty percent of Graupner's concertos and overtures have been published and a third of his sonatas are published in modern editions. The instrumental works also make up the majority of available recordings.

In comparison to his instrumental works, Graupner's vocal works have been disproportionately neglected. The sheer number of cantatas is daunting, and scholars have been studying the over 1,400 works in a selective way. In his 1971 dissertation, Henry Cutler Fall began by analyzing the cantatas written for the Passion.¹⁷ Vernon Estil Wicker

¹⁵ Andrew D. McCredie, "Graupner, Christoph," *Grove Music Online*.

¹⁶ See Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt, Darmstadt, Germany, <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23> for information on available recordings and scores.

¹⁷ Henry Cutler Fall, "The Passion-tide Cantatas of Christoph Graupner," (PhD diss., University of California, Santa Barbara, 1971), In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://search.proquest.com/docview/302465854?accountid=11667> (accessed July 1, 2011).

studied the cantatas for solo bass voice in his 1979 thesis.¹⁸ René R. Schmidt's dissertation continued the study of Graupner's cantatas with "The Christmas Cantatas of Christoph Graupner (1683-1760)."¹⁹

In terms of compositional innovations, Graupner's most important musical advances include the combination of *galant* elements with contrapuntal techniques, the use of new instruments, and the increased precision of dynamic and ornamental markings. When considering Graupner's vast compositional output, elements of *stile galant* are present in works from throughout his career. Compositions that were "lightly accompanied, [with] periodic melodies"²⁰ were categorized as being in the *stile galant* during the eighteenth century. The periodic phrases common in music of this style were often repeated. In addition to their simple and balanced phrases, music in the *galant* style favored simple harmonies and major key areas.²¹ An emphasis on contrasting rhythms and dynamics were elements common in *galant* music. Composers writing in *stile galant*

¹⁸ Vernon Estil Wicker, "Solo Cantatas for Bass by Christoph Graupner," (DMA diss., University of Oregon, 1979), In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://search.proquest.com/docview/302955749?accountid=11667> (accessed June 28, 2011).

¹⁹ René R. Schmidt, "The Christmas Cantatas of Christoph Graupner (1683-1760)," 60.

²⁰ Daniel Hertz and Bruce Alan Brown, "Galant," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10512> (accessed April 14, 2012).

²¹ Information concerning the musical elements of *stile galant* are, unless otherwise noted, taken from and discussed in more detail in Ashley Heintzen, "Tracing the Development of the Early Classical Style: The Bassoon Concerti of Johann Wilhelm Hertel," The Florida State University, 2006, In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://search.proquest.com/docview/305328540?accountid=11667>, 16-19.

also made the melody the most important musical line, taking inspiration from *opera seria*, which “prepared the way for melodic independence.”²²

The *galant* style stood in contrast with contrapuntal compositional practices that were also common during Graupner’s lifetime. Friedrich Wilhelm Marpurg, an eighteenth-century theorist contrasted “fugal texture with the freedom of *galant* writing.”²³ Another theorist and contemporary of Graupner, Johann Mattheson, differentiated the *galant* style from “the strict or church style.”²⁴ Graupner used elements of both styles, the contrapuntal and the *galant*, in works throughout his career, including his birthday cantatas. Graupner’s use of both contrapuntal and *galant* techniques makes him an important figure in the combination of musical styles that inspired new directions in compositional practice.

Graupner’s instrumental writing, especially his use of new instruments or uncommon instrumental combinations, has been identified as one of the most progressive elements of his music. In his article “Graupner and the Chalumeau,” Colin Lawson writes, “not only was [Graupner] one of the very few composers of the generation of

²² Ashley Heintzen, “Tracing the Development of the Early Classical Style: The Bassoon Concerti of Johann Wilhelm Hertel,” 17.

²³ Daniel Hertz and Bruce Alan Brown, “Galant.”

²⁴ *Ibid.*

Bach and Handel to take advantage of the clarinet,²⁵ but he was also the most prolific contributor to the repertoire of the chalumeau.²⁶ He also wrote for the oboe d'amore;²⁷ the flute d'amore;²⁸ clarino;²⁹ trombones; and multiple timpani. Graupner also used horns, which were first used in an orchestral setting Reinhard Keiser's 1705 opera *Octavia*, beginning with his cantata *Jesu ist und bleibt* from 1712.³⁰ René R. Schmidt notes the importance of Graupner's orchestral writing when he says of *Jesu ist und bleibt*, "the orchestration of strings, oboes, horns, and the continuo ensemble of this cantata is similar to what would later be employed in the early symphony."³¹

²⁵ Henry Cutler Fall writes that Graupner only used the term *clarinetti* in one cantata, *Lasset eure Bitte im Gebet*, a birthday cantata written for Landgrave Ludwig VIII in 1754. Henry Cutler Fall, "The Passion-tide Cantatas of Christoph Graupner," (PhD diss., University of California, Santa Barbara, 1971), In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://search.proquest.com/docview/302465854?accountid=11667> (accessed July 1, 2011). 58-59.

²⁶ Colin Lawson, "Graupner and the Chalumeau," 209-216.

²⁷ An alto member of the oboe family, from Janet K. Page, et al, "Oboe," In *Grove Music Online, Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40450> (accessed August 5, 2011).

²⁸ The flute d'amore is an alto member of the flute family, from David Lasocki, "Flauto," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09791> (accessed August 7, 2011).

²⁹ Clarino is a term used to indicate the treble trumpet parts from Reine Dahlqvist and Edward H. Tarr, "Clarino," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/05865> (accessed August 7, 2011).

³⁰ René R. Schmidt, "The Christmas Cantatas of Christoph Graupner," 319.

³¹ *Ibid.*, 319.

Aside from instrumentation, Graupner made other musical advancements. He showed an increased specificity when it came to notating dynamics, ornamentation, and choosing orchestral timbres to illustrate the text of his cantatas.³² He favored homophonic texture over contrapuntal texture, although he used both, often within one composition or movement. Graupner also differentiated vocal writing from instrumental writing,³³ idiomatically composing for choir, soloists, clarinos, and chalumeaux.³⁴

Graupner's compositional skills were praised by several of his contemporaries, including Johann Mattheson, a composer, theorist, and writer, who wrote that Graupner's music contained "many essential beauties."³⁵ His compositional acumen also attracted many pupils. The composer J. F. Fasch (1688-1758), an influential figure in the transition from the late Baroque to Classical style,³⁶ studied with Graupner in Darmstadt for three and a half months.

³² Henry Cutler Fall, "The Passion-tide Cantatas of Christoph Graupner," 186.

³³ Colin Lawson, "Graupner and the Chalumeau," 209.

³⁴ The chalumeau (pl. chalumeaux) is a single-reed instrument and relative to the modern-day clarinet, the *chalumeau* first appears in the late seventeenth century. *Chalumeaux* were produced in four ranges: soprano, alto, tenor, and bass, from Colin Lawson, "Chalumeau," *Oxford Music Online*.

³⁵ Ernest Charles Harriss, "Johann Mattheson's 'Der Vollkommene Capellmeister': A Translation and Commentary," PhD diss., Peabody College for Teachers of Vanderbilt University, 1969, In PROQUESTMS ProQuest Dissertations & Theses (PQDT), <http://search.proquest.com/docview/302407564?accountid=11667>, 1440.

³⁶ Gottfried Kuntzel, "Fasch, Johann Friedrich," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/09346> (accessed July 14, 2011).

Graupner oversaw a large group of singers and instrumentalists in his more than fifty years as the *Kapellmeister* of the court of Hessen-Darmstadt, many of whom also composed. A list of the composers who worked in Darmstadt during Graupner's tenure includes, among others, Gottfried Grünewald, Johann Jacob Kreß, Ernst Christian Hesse, Johann Gottfried Vogler, Friedrich Beringer, Johann Georg Christoph Schetky, and Wilhelm Gottfried Enderle.³⁷ Although the exact nature of their artistic collaborations is difficult to discern, some level of musical exchange must have taken place between Graupner and several members of the next compositional generation.

Graupner's work as *Kapellmeister* of the Darmstadt *Kapelle* was widely admired by his contemporaries, securing his reputation as a musical leader during his lifetime. Under his direction, the *Kapelle* became a highly respected ensemble in Germany. Despite having his own orchestra, Georg Phillip Telemann would often engage the Darmstadt orchestra for concerts in Frankfurt, including two performances of his *Der für die Sünden der Welt gemarterte und sterbende Jesus*, or "Brockes-Passion," in 1716, for which a review praised the "incomparable execution of the Darmstadt orchestra."³⁸

The Darmstadt court had among its ranks many of the most respected performers of the era. During Graupner's time in Darmstadt, the court employed performers from Germany and throughout Europe. The list of musical luminaries included the gambist and composer Ernst Christian Hesse; the Hungarian trumpeter Skotschhoffsky; the singer who later became Graupner's vice-*Kapellmeister*, Gottfried Grünewald; Johanna Elisabeth

³⁷ Samantha Owens, *Music at German Courts, 1715-1760: Changing Artistic Priorities*, 350.

³⁸ *Ibid.*, 344.

Döbricht and Konstantin Knöchel, both singers from the Leipzig opera; as well as the Italian singers Giovanna Toeschi and the famed castrato Campioli. These artists collaborated with Graupner, performed his works, and maintained active performance schedules throughout the continent, resulting in multiple conduits to disseminate Graupner's name, skill, ideas, and music throughout Europe.³⁹

Throughout his life and immediately following his death, tributes came from many sources, honoring Graupner's contributions to the musical art form. The theorist and critic Johann Adolph Scheibe (1708-1776),⁴⁰ published a list of composers whose names were written "with golden letters...in the Book of Eternity."⁴¹ Those names were: "Bach, Bokemeyer, Fux, the Graun brothers, Hasse, Händel, Heinichen, Kaiser, Schmidt, Stöltzel, Telemann, and Graupner,"⁴² placing Graupner on an elite list with many of Germany's most well-known composers.

An overview of the research literature pertaining to Christoph Graupner reveals that, although largely unknown today, Christoph Graupner's musical work and reputation were eminent in Germany during his lifetime. With the rediscovery and subsequent studies of Graupner that began in the early twentieth century, scholars have been able to

³⁹ Discussions of the membership of the Darmstadt Kapelle can be found in Samantha Owens, *Music at German Courts, 1715-1760: Changing Artistic Priorities*, 335-363.

⁴⁰ George J. Buelow, "Scheibe, Johann Adolph," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24777> (accessed August 4, 2011).

⁴¹ A translation of Johann Adolph Scheibe's original German text found in René R. Schmidt, "The Christmas Cantatas of Christoph Graupner (1683-1760)," 60.

⁴² *Ibid.*, 59-60.

view Graupner's work with an awareness of centuries of musical development. This hindsight led many scholars to appreciate that, although he was not a radical innovator, Graupner was an important figure who combined styles from the late-Baroque and early-Classical eras.

Due to the estimable quantity of music composed by Christoph Graupner, the focus of this research and document is to bring a segment of Graupner's works out of obscurity and into the eyes of modern day performers and audiences. The author also hopes to place Graupner into the scheme of music history as an important figure in his choice of compositional styles, especially in the emergence of the *stile galant*. A biographical overview of Christoph Graupner's life will further explain his influences, musical style, and place in music history.

This study specifically examines the birthday cantatas written by Graupner for Landgrave Ernst Ludwig of Hessen-Darmstadt, offers an explanation of this sub-genre, and examines trends in Graupner's musical style and compositional practices in his birthday cantatas. An in-depth analysis and discussion of three representative birthday cantatas, as well as modern editions of these works will be provided. Within the confines of this study, no attempt will be made to specifically investigate sources of the cantata texts or the literary elements of the poetry or to make any conclusions related to performance practice.

Chapter Two

Biography

Christoph Graupner was born in Kirchberg, Saxony, about seventy-five miles from both Dresden, to the northeast, and Leipzig, directly north of Kirchberg. No records exist for either Christoph Graupner's birth or baptism, making the issue of his birth date problematic. Graupner's birth date comes from a record made in Darmstadt at the time of his death. The record states that when he died, on May 10, 1760, Graupner was aged, "77 years, 4 months less 3 days."⁴³ After much calculation, including the added difficulty of the change to the Gregorian calendar during Graupner's lifetime, scholars have agreed upon the date January 13, 1683.⁴⁴

Little is known about Graupner's family. His father, also named Christoph Graupner, was a master-tailor from a family of tailors. Maria Hochmuth, Graupner's mother, had three brothers who studied at the *Thomasschule* in Leipzig, which Graupner himself would later attend. Graupner began his musical training in Kirchberg at the age of seven or eight. He studied singing with local *Kantor* Michael Mylius who, observing Graupner's musical aptitude, especially at sight-singing, suggested further musical training. Graupner continued his musical education on the clavier,⁴⁵ studying with the

⁴³ René R. Schmidt, "The Christmas Cantatas of Christoph Graupner (1683-1760)," 1.

⁴⁴ Biographical information largely from *Ibid.*, 1-67.

⁴⁵ Clavier is a word that, in eighteenth century Germany, refers specifically to the keyboard instrument known in English as the clavichord, from Jeremy Montagu, "Clavier," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e1450> (accessed August 7, 2011).

organist Nikolaus Küster. When Küster left Kirchberg in 1694, Graupner followed him the fifteen miles to Reichenbach to continue his musical studies.

While living in Reichenbach, Graupner attended the local school and likely lived with Küster and his family. René Schmidt describes Reichenbach at the turn of the eighteenth century as “an agricultural village of about 2,500 inhabitants.”⁴⁶ Despite being a fairly small town, Schmidt posits that Reichenbach’s location on a road from Leipzig to Nürnberg brought a steady stream of visitors and ideas through the village.

In 1696, at the age of thirteen, Graupner relocated to Leipzig. Leipzig at the turn of the eighteenth century was an intellectual, religious, and musical beacon for Europe. The *Thomasschule*, where Graupner enrolled, was a major reason behind the Leipzig’s reputation, and the opportunity to study at the *Thomasschule*, “with its distinguished Kantors, [which] made Leipzig the centre of Lutheran church music in Germany”⁴⁷ would have been an important step in Graupner’s compositional career.

At the time of Graupner’s enrollment at the *Thomasschule*, Johann Schelle was the *Kantor* of the *Thomasschule*. As a child, Schelle spent two years singing under Heinrich Schütz (1585-1672) in Dresden, and had himself been a student at the *Thomasschule*. After being appointed *Kantor* on January 31, 1677, Schelle began implementing dramatic changes to the order of the liturgy and the music heard at the

⁴⁶ René R. Schmidt, “Christmas Cantatas of Graupner,” 3.

⁴⁷ George B. Stauffer, “Leipzig,” *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16353> (accessed July 12, 2011).

Thomaskirche. His liturgical reforms included replacing Latin-texted anthems with musical settings of German texts that paralleled the Gospel readings.⁴⁸

Schelle was a musical innovator; he experimented with instrumentation in many of his works. His *Lobe dem Herrn* for three instrumental and two vocal ensembles, contained an ensemble consisting of four clarinos and two *cornettinos*.⁴⁹ Furthermore, Schelle incorporated characteristics from German opera in his works for the church and used the chorale as the central idea of his church cantatas. As a student at the *Thomasschule* and a favored pupil of Schelle's, Graupner would have likely performed, heard, or in some way been involved in Schelle's compositions.

After Schelle's death in 1701, Johann Kuhnau was appointed to the position of *Kantor* at the *Thomasschule*. Kuhnau wrote sacred and secular music for both instrumental and vocal ensembles, although only a fraction of his keyboard music and sacred music survives. From the extant musical documents, scholars have been able to paint a picture of Kuhnau's compositional style. Kuhnau experimented with programmatic elements in his final collection of keyboard pieces, the *Biblische Historien*. This collection "consists of six multi-movement 'sonatas', each prefaced by a prose description of a particular incident from the Old Testament illustrated in the music."⁵⁰

⁴⁸ George B. Stauffer, "Leipzig."

⁴⁹ The *cornettino* is a small, treble member of the cornett family (wooden instruments first used in the fifteenth century on which sound is produced with lip vibration), from Anthony C. Baines and Bruce Dickey, "Cornett," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/06516> (accessed August 7, 2011).

⁵⁰ George J. Buelow, "Kuhnau, Johann," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/15642> (accessed July 12, 2011).

Unlike Schelle, Kuhnau did not use the chorale as the central musical idea of his cantatas. Kuhnau instead focused on illustrating the meaning of the text that he was setting. According to George Buelow, Kuhnau accomplished this most effectively in his choral movements, in which Kuhnau makes “frequent dramatic shifts between homophonic sections and powerful, often complex fugues....[which] gives various kinds of rhetorical emphasis to the poetic texts.”⁵¹

Graupner studied clavier and composition with Kuhnau as well as worked as his copyist. As a student, studying and copying for Kuhnau, Graupner absorbed many of his teacher’s stylistic traits, which later present themselves in Graupner’s works. Graupner felt that his work for Kuhnau played a vital role in his musical training. He wrote,

because I had offered to serve Kuhnau as copyist and wrote for a good while, it gave me an opportunity that I had wished for: to see many good things. And where perhaps a doubt began, I was able to ask for an oral explanation how to understand this or that. Through daily diligence, I thus succeeded little by little, so that I feared neither ecclesiastical nor theatrical writing but eagerly went ahead.⁵²

In addition to the significant influences of his teachers Schelle and Kuhnau, Graupner forged many other important connections while studying at the *Thomasschule*. He formed a close friendship with fellow student Johann David Heinichen (1683-1729), who later became a prominent composer and theorist. Heinichen offered guidance to Graupner during the foundational stages of his compositional studies. Graupner also began lifelong relationships with Georg Phillip Telemann and Gottfried Grünewald, the renowned singer who later became Graupner’s vice-*Kapellmeister* in Darmstadt.

⁵¹ George J. Buelow, “Kuhnau, Johann.”

⁵² Henry Cutler Fall, “The Passion-tide Cantatas of Christoph Graupner,” 4.

After completing his studies at the *Thomasschule*, Graupner remained in Leipzig for two additional years to study law at the University of Leipzig. During this time, Graupner participated in the *collegium musicum*, an ensemble led by Telemann. This experience supplemented Graupner's musical training, especially in the area of secular music. The *collegium musicum* performed at a variety of public concerts, including important civic events.

Graupner's compositional activities during his years in attendance and immediately following his time at the *Thomasschule* can be constructed in part from his entry in a collection of composer autobiographies compiled by Johann Mattheson in *Grundlage einer Ehren-Pforte* in 1740. From the section describing his sudden escape from Leipzig, during the Great Northern War, Graupner wrote,

the Swedes came in 1706 to Saxony and my plans were changed. Because of such confusion, I decided to go to Hamburg; yet I was not intending to remain for such a long time in that place: for that reason I had not given up my room in Leipzig and I left all my books and music there, particularly many beautiful manuscripts of which I was afterwards able to find only a few.⁵³

In the statement above, Graupner was unclear about whether the music he left behind during the Swedish invasion was written by other composers or by himself, but as an individual who had studied composition while at the *Thomasschule*, it is likely that some of the scores were original compositions by Graupner. Graupner's eight years of musical study at the *Thomasschule* would have resulted in several student works and he most likely would have composed during his two years at the University of Leipzig. However,

⁵³ René R. Schmidt, "Christmas Cantatas of Graupner," 9.

Graupner's earliest music dates from 1707, meaning that any music composed before 1706 is not known to modern scholars and is likely lost.

Graupner's decision to go to Hamburg after fleeing Leipzig was a wise choice professionally. At the end of the seventeenth century, Hamburg was a city of more than 70,000 inhabitants, with five churches and many important musicians. In many respects, Hamburg was the musical center in Germany during the late-seventeenth and early-eighteenth centuries and Graupner was able to work with many notable figures in Hamburg's musical scene.

The *Musikdirektor* in Hamburg from 1637-1663, Thomas Selle, was an important leader of liturgical music in Germany. His *St. John Passion* (1643) was the first passion setting with instrumental interludes, which established Hamburg as the epicenter of the German oratorio during the second half of the seventeenth century.⁵⁴ Several notable musicians held the position of *Musikdirektor* in Hamburg, including Telemann and C.P.E. Bach; J.S. Bach applied to be the organist at the *Jacobikirche*, but was not hired.

Toward the end of the seventeenth century, the Hamburg public's interest shifted from liturgical music to the performance of opera.⁵⁵ The *Theater am Gänsemarkt*, the first civic opera theater outside of Venice opened in Hamburg in January 1678, making Hamburg the operatic center of Germany and Northern Germany. The *Gänsemarkt*

⁵⁴ Biographical information for Thomas Selle from Werner Braun and Jürgen Neubacher. "Selle, Thomas." In *Grove Music Online*. *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/25370> (accessed April 15, 2012).

⁵⁵ Information about Hamburg and the *Gänsemarkt* taken from George J. Buelow and Imre Fábíán, "Hamburg," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O006618> (accessed July 19, 2011).

attracted major figures in the musical world, including G.F. Handel who played in the orchestra and composed four operas for the house beginning in 1703 and ending in 1706, the year of Graupner's arrival.

Graupner's time in Hamburg began with a stroke of good luck. The day before he arrived, the opera's clavier player took a position in Lübeck, leaving a vacancy which Graupner was asked to fill. Graupner played at the *Gänsemarkt* for three years, during which he performed with hundreds of the finest European musicians in operas by the compositional masters of the time. While at the *Gänsemarkt*, Graupner not only collaborated with important musical and literary figures, but also experienced a wide variety of music from a performer's perspective. Graupner worked on many musical projects as both a composer and as a player with Reinhard Keiser, the musical director of the *Gänsemarkt* and leading composer of German Baroque opera. Graupner came in contact with the librettists Hinrich Hinsch and Barthold Feind, who would later write librettos for many of his operas, and he played in the ensemble for operas by composers including Keiser, Handel, and Telemann.

Graupner's first surviving works date from his time at the *Gänsemarkt*. He wrote five operas and several shorter works for the house, including *Dido* (1707) and *Antiochus und Stratonica* (1708). Graupner's operas bolstered his reputation in Hamburg and his name spread throughout Germany. Perhaps Graupner's most important contributions to the operatic genre, following Keiser's example, were the importance he placed on the role of the orchestra within his operas, his use of orchestral timbres to illustrate dramatic elements, and his use of form.⁵⁶

⁵⁶ Andrew D. McCredie, "Graupner, Christoph."

The presence of an opera house in Hamburg drew audiences to the city to attend performances. In 1708, Landgrave Ernst Ludwig of Hessen-Darmstadt arrived in Hamburg, where he lived intermittently for nearly a year.⁵⁷ The purpose of his trip was specifically to familiarize himself with the opera in Hamburg, as he hoped to revitalize the music program within his court. The Landgrave likely attended many of the performances and became familiar with the musicians at the *Gänsemarkt*. Soon after arriving in Hamburg, he personally approached Graupner with an invitation to become the vice-*Kapellmeister* in his court in Darmstadt, which Graupner immediately accepted. Ernst Ludwig was himself an avid amateur musician and strong supporter of the arts. From an early age, he played the lute and composed. He also travelled extensively and attended many musical performances, including the 1686 premiere of Lully's *Acis et Galatée* in Paris, which Ernst Ludwig then produced for his wedding in Darmstadt the following year.⁵⁸

Graupner's new position, vice-*Kapellmeister* to W.C. Briegel, began in Darmstadt at the end of January 1709. According to the official court document describing his position, Graupner was to "direct music in and outside the church, and especially [was] to accompany on the clavier as often as necessary, and also to compose."⁵⁹ His pay included five hundred gulden per year and supplies of food, wine, and firewood.⁶⁰ Soon after his

⁵⁷ Elisabeth Noack and Dorothea Schröder, "Ernst Ludwig, Landgrave of Hesse-Darmstadt," *Grove Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08950> (accessed July 12, 2011).

⁵⁸ Ibid.

⁵⁹ Henry Cutler Fall, "The Passion-tide Cantatas of Christoph Graupner," 16.

⁶⁰ Ibid., 16.

move to Darmstadt, Graupner was named *Kapellmeister* after Briegel's failing health prevented him from continuing his duties in 1711.⁶¹ In addition to his new job title, Graupner also married Sophie Elisabeth Eckard in 1711. He and his wife eventually had seven children. In conjunction with his new position and his growing family, Graupner's compositional output increased incrementally and he began a period of major artistic growth.

Two important projects began soon after Graupner became *Kapellmeister*: a new theater was opened and a move was made to improve and expand the court's musical forces. For the first opera in the new theater, Graupner's *Telemach*, the Landgrave engaged the finest singers from around Germany, including Graupner's friend from Leipzig, Gottfried Grunewald. The guest musicians were treated lavishly, with all expenses paid, fine lodgings, four meals each day, and many received gifts from the Landgrave. The hospitality shown to the performers seems to have been part of the plan to recruit the best musicians to Hessen-Darmstadt, because at the end of the performances many of the instrumentalists and singers were offered contracts by the Landgrave, with most being accepted.⁶²

The Darmstadt *Kapelle*, with Graupner at the helm, quickly became one of the top musical ensembles in Germany. The musicians of the *Kapelle* were asked to perform both on stage as well as in the church. New musicians were brought in regularly and by 1718, there were thirty-four musicians in the Darmstadt *Kapelle*. The high level of skill

⁶¹ Henry Cutler Fall, "The Passion-tide Cantatas of Christoph Graupner," 16-17.

⁶² Further discussion of the recruitment of musicians and the Darmstadt *Kapelle* can be found in René R. Schmidt, "Christmas Cantatas of Graupner," 15-34.

represented in the *Kapelle* resulted in a high level of virtuosity required from the musicians.

The Landgrave's lavish support was not limited to Graupner and the *Kapelle*; he also staged French ballet performances, employed a French theater troupe, brought in many performers, and held extravagant hunting weekends, not to mention the daily costs of keeping his court functional. Ernst Ludwig's spending began to cause problems by the early 1710s, and by 1719, many court employees were no longer being paid regularly. The court's financial issues culminated in the closing of the opera house in 1719. Only a few musicians remained employed for the court's sacred music needs and the others had either left during the financial struggle or were terminated. The remaining musicians, including Graupner, were paid irregularly and sometimes not at all. This financial upheaval was likely the reason behind Graupner's search for other employment, and it was at this time that Graupner, along with Bach, applied for the coveted *Thomaskantor*, or music director, position for the city of Leipzig.⁶³

The process of filling the Leipzig *Thomaskantor* position was a lengthy and difficult one. The first round of finalists for the job included Telemann, in Hamburg at the time; Fasch, in Anhalt-Zerbst; Georg Lembke, *Kantor* in Laucha; Christian Friedrich Rolle, from St. John's in Magdeburg; Georg Balthasar Schott, music director of the New Church in Leipzig under Kuhnau; and Johann Martin Steindorff, *Kantor* in Zwickau. By mid-August 1722, the Leipzig Council offered the position to Telemann. In November 1722, after three months of negotiations, Telemann did not accept the job.

⁶³ The information concerning the interview process in Leipzig from Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton & Company, 2001) 219-225.

At their meeting on November 23, 1722, the Leipzig Council went back and reconsidered the other finalists, with two new names added to their list: Andreas Christoph Duve, *Kantor* in Brunswick and Georg Friedrich Kauffmann, music director in Merseburg. At this meeting, the council was at odds over what they wanted in a *Kantor*. One group was interested in an established teacher and the other wanted a well-known musical figure who could bring attention to Leipzig's musical activities. From their list of applicants, the council's two factions could not agree on a candidate and their meeting ended without choosing a new *Kantor*.

The Leipzig Council met again on December 21, 1722, with two new names to consider. J. S. Bach, *Kapellmeister* in Cöthen and Christoph Graupner. Bach and Graupner emerged as the preferred candidates, and were invited to Leipzig for a musical audition. While the previous candidates who were invited to Leipzig were asked to compose one cantata each for their auditions, Bach and Graupner were asked to write two. Christoph Wolff believes that the Leipzig Council showed their preference for Graupner by asking him to submit a third piece, the *Magnificat* in C, for a Christmas service in Leipzig that was not part of his audition.⁶⁴

Graupner's audition took place on January 17, 1723. He presented two cantatas, *Lobet den Herrn, alle Heiden*, a seven movement work for soprano, alto, tenor, bass, two oboes, trumpet, three trombones, strings, and continuo, and *Aus der Tiefen rufen wir*, for soprano, alto, tenor, bass, two oboes, two trumpets, three trombones, timpani, strings, and continuo. For Bach's audition on February 7, 1723, he offered the cantatas *Jesus nahm zu*

⁶⁴ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician* (New York: W. W. Norton & Company, 2001), 221.

sich die Zwölfe, a six movement cantata for soprano, alto, tenor, bass, oboe, strings, and continuo, and *Du wahrer Gott und Davids Sohn*, a three movement cantata for soprano, alto, tenor, bass, two oboes, trumpet, three trombones, strings, and continuo.

Two days before Graupner's audition, on January 15, the Leipzig Council held a meeting, in which they decided to offer the position to Graupner. A council member, Burgomaster Lange, raised concerns that "precaution should be taken to see that he could obtain dismissal from his court."⁶⁵ Apart from that issue, more than seven months after the position became available and before even hearing his audition, the council had found a candidate who possessed both pedagogical skill and widely respected musical talents and leadership.

The Leipzig Council officially petitioned the Landgrave on January 20, 1723 asking that Graupner be released from his duties in Darmstadt in order to come to Leipzig. In a letter dated March 23, 1723, the Landgrave sent word to Leipzig that, as Burgomaster Lange had suspected, Graupner would not be released from his responsibilities. When he learned of the Landgrave's refusal to release him from his contract, Graupner sent a letter to the Leipzig Council explaining the circumstances and withdrawing his candidacy.⁶⁶

In response to the Leipzig situation, Ernst Ludwig offered Graupner a new contract that greatly improved his situation. The contract guaranteed lifelong employment without the possibility of termination. Graupner's salary was increased to nine hundred gulden per year (his original salary in 1709 had been five hundred gulden per year); he

⁶⁵ Christoph Wolff, *Johann Sebastian Bach: The Learned Musician*, 221.

⁶⁶ *Ibid.*, 221.

was given a lump sum of 3,100 gulden; further financial support was promised to Graupner's family following his death; and apart from a resignation from Graupner himself, he was contracted to remain *Kapellmeister* for the rest of his life and to receive his annual salary even if he became unable to perform his duties.

After having his position ensured for the rest of his life, Graupner remained in Darmstadt and continued his duties much as he had before the Leipzig episode. Without an operatic outlet, Graupner focused on publishing his music; continuing his musical leadership within the court; and composing church cantatas, chamber music, and keyboard music. He published several collections of music for clavier and a collection of chorales in two editions. Regrettably for Graupner, it is because of the competition for the Leipzig position and his association with Bach, rather than the strength of his individual musical legacy, that Graupner is vaguely known today to modern musicians.

In 1739, two important deaths occurred within the court of Hessen-Darmstadt.⁶⁷ Graupner's long time benefactor and employer, Landgrave Ernst Ludwig, died November 12. After the Landgrave's death at the age of seventy-one, Graupner composed three funeral cantatas.⁶⁸ Ernst Ludwig's son, Ludwig VIII, ascended to the throne following the death of his father. Ludwig VIII shared both his father's desire to maintain a high level of artistic achievement and his lack of financial sense, which frequently resulted in lowered wages for musicians, although because of his post-Leipzig contract, Graupner's salary

⁶⁷ René R. Schmidt, "Christmas Cantatas of Graupner," 56-57.

⁶⁸ The funeral cantatas are *Lasset uns unser Herz, Wir wissen dass unser irdisches Haus*, and *Gott deine Gerechtigkeit ist hoch* and can be found at Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. Darmstadt, Germany, <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

never changed. The second important death was that of Gottfried Grünewald, on December 19, 1739. Until his death, Grünewald and Graupner had alternated composing yearly cantata cycles for the Darmstadt church. After 1739, Graupner was required to compose all cantatas for the court church.

From 1739, Graupner remained within the Hessen-Darmstadt court, composing cantatas and chamber works and leading the *Kapelle*. Sources state that Graupner began losing his sight in around 1750. Despite conflicting reports on when he completely lost his sight,⁶⁹ there are writing samples in Graupner's hand from 1758.⁷⁰ His health must have been failing at some point during the early 1750s, because his final cantatas date from 1754. Graupner died on May 10, 1760, after over fifty years of service in the court of Hessen-Darmstadt.

Shortly after his death, a lawsuit initiated by Graupner's surviving family members against the court of Hessen-Darmstadt disputed the ownership of Graupner's musical archives. Graupner's son, also named Christoph Graupner, and his son-in-law, Georg Wachter brought a lawsuit against Ludwig VIII, the son of Graupner's original patron and the Landgrave of Hessen-Darmstadt at the time of Graupner's death.⁷¹ As

⁶⁹ Henry Cutler Fall cites of the Darmstadt Kalendar, which contains the entry "Graupner lost his sight" dated 1750. Fall also states that there are documents written by Graupner from as late as 1758. Henry Cutler Fall, "The Passion-tide Cantatas of Christoph Graupner," 22. Andrew McCredie writes of Graupner's struggles with "failing eyesight and eventually blindness in 1754." Andrew D. McCredie, "Graupner, Christoph," *Grove Music Online*.

⁷⁰ René R. Schmidt writes of a document from January 17, 1755 that is signed, but not written, by Graupner. Schmidt describes the "uneven handwriting" of the signature. René R. Schmidt, "Christmas Cantatas of Graupner," 60.

⁷¹ Further discussion of the lawsuit can be found in *Ibid.*, 62-66.

Graupner was an employee who composed for the court, the Darmstadt court saw themselves as the rightful owners of his entire compositional output. Graupner's son and son-in-law naturally disagreed, and filed a claim for ownership of the deceased composer's music. This lawsuit disputing ownership lasted between six and twenty years, according to varying accounts.⁷² Although the outcome of the lawsuit is unclear, by the early nineteenth century, Graupner's autograph scores found a home at the *Bibliothek* in Darmstadt, where they are housed to this day. Because of the lengthy lawsuit following his death and quickly changing musical tastes, Graupner's musical legacy was resigned to one of obscurity.

⁷² René R. Schmidt, "Christmas Cantatas of Graupner," 63.

Chapter Three

Christoph Graupner's Birthday Cantatas

Graupner's compositional output during his fifty years in Hessen-Darmstadt was dominated by cantatas, which comprise nearly eighty-five percent of his work.⁷³ The major difference between the sacred and secular cantata lies in the sources and content of the texts. The secular cantatas very closely resembled their sacred counterparts in the utilization of poetic texts and operatic forms such as recitative and aria. Sacred cantatas made use of chorale and biblical texts in choral or *arioso* movements found in the sacred cantatas, while secular cantatas made use of poetry similar to madrigal texts.⁷⁴

A subgenre of the eighteenth-century cantata in Germany is the birthday cantata. The tradition of celebrating royal birthdays with musical performances was widespread, and composers including J. S. Bach,⁷⁵ Telemann, Graupner, and Graupner's student, J. F. Fasch,⁷⁶ composed works for this purpose. Written to celebrate an individual's tastes and

⁷³ Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt, Darmstadt, Germany, <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

⁷⁴ Timms, et al., "Cantata."

⁷⁵ Further discussion of the historical figures honored in J.S. Bach's birthday cantatas can be found in Marva Jean Watson, "The Historical Figures of the Birthday Cantatas of Johann Sebastian Bach."

⁷⁶ Discussion of J.F. Fasch's birthday cantatas, written in the court of Anhalt-Zerbst, is found in Barbara M. Reul, "Catherine the Great and the Role of Celebratory Music at the Court of Anhalt-Zerbst," *Eighteenth-Century Music* 3, no. 2 (2006), 269-309.

social standing, the characteristics of this subgenre become difficult to define.⁷⁷ The texts of birthday cantatas vary from mythological subjects to biblical texts and sacred poetry, which makes these cantatas differ immensely in terms of subject matter. Examples of the variation in the sources of cantata texts can be seen in J. S. Bach's use of the legend of Hercules in his cantata *Laßt uns sorgen, laßt uns wachen*, J. F. Fasch's use of gospel texts in the birthday cantatas composed for Catherine the Great, and Graupner's use of psalm texts and sacred poetry in his birthday cantatas for Landgraves Ernst Ludwig and Ludwig VIII.

Bach wrote *Laßt uns sorgen, laßt uns wachen*, or *Hercules auf dem Scheidewege*, for Prince Friedrich Christian of Saxony's eleventh birthday. The cantata tells the story of Hercules, with many allusions to the prince.⁷⁸ The birthday cantatas for Catherine the Great, likely written by J. F. Fasch, use a variety of biblical texts, including psalms and excerpts from the Gospel of John.

The locations of the performances also differed, depending on whether the text of the cantata was secular or sacred and the nature of the occasion for which it was written. Bach's *Hercules* cantata was performed in Zimmermann's Coffee House in Leipzig without Prince Friedrich Christian, the honoree of the cantata, or his family present. Despite the royal family's absence, Bach still hoped that his act of respect would reach

⁷⁷ Scholarship on specific subsets of German birthday cantatas can be found in Marva Jean Watson's study of J. S. Bach's birthday cantatas, "The Historical Figures of the Birthday Cantatas of Johann Sebastian Bach" and Barbara M. Reul's study of Fasch's birthday cantatas written for Catherine the Great, "Catherine the Great and the Role of Celebratory Music at the Court of Anhalt-Zerbst," but no large-scale study of the subgenre exists.

⁷⁸ Further discussion of this cantata can be found in Marva Jean Watson, "The Historical Figures of the Birthday Cantatas of Johann Sebastian Bach," 48-55.

the palace and earn him a place of esteem in the royal family's eyes.⁷⁹ Because of their religious texts, Fasch's cantatas for Catherine the Great were performed during the morning church service on the Sunday immediately following her birthday, taking the place of the planned *Kirchenstücke* for that day.

As in many other courts throughout Germany, music played a significant role in celebratory events in Hessen-Darmstadt, the court that employed Christoph Graupner. The previously mentioned performance of Lully's *Acis et Galatée* for Ernst Ludwig's wedding; the staging of the opera *La costanza vince l'inganno*, possibly by Graupner, for a government official's visit to Darmstadt; and the wedding festivities for Ludwig VIII, which included a *ballet-divertissement*, chamber music, and a cantata are all examples of the important role music played in court events.⁸⁰ The birthday of the Landgrave was a major celebration each year in the court of Hessen-Darmstadt, and a feature of the annual festivities was a newly composed cantata by Christoph Graupner.

The birthday cantatas for Ernst Ludwig raise an interesting liturgical quandary, while illustrating the importance of the Landgrave's birthday in Hessen-Darmstadt. Ernst Ludwig was born on December 15, 1667, but from the dates assigned to the birthday cantatas it appears that his birthday was celebrated on December 26.⁸¹ Between the years

⁷⁹ Marva Jean Watson, "The Historical Figures of the Birthday Cantatas of Johann Sebastian Bach," 48.

⁸⁰ Further discussion of the musical life in Darmstadt can be found in Samantha Owens, *Music at German Courts, 1715-1760: Changing Artistic Priorities*.

⁸¹ These dates appear on the autograph scores available from the *Universitäts und Landesbibliothek* of the *Technische Universität Darmstadt*, but were added at a later date. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

1709 and Ernst Ludwig's death in 1739, Graupner wrote twenty-six birthday cantatas, while only two cantatas are designated by the *Universitäts und Landesbibliothek* of the *Technische Universität Darmstadt* as *Weihnachtstag*, or Christmas day, cantatas.⁸²

Following Ernst Ludwig's death in 1739, Graupner composed both a birthday cantata for Ludwig VIII and a *Weihnachtstag* cantata for nearly every year until Graupner ceased to compose in 1755.⁸³ This information raises the questions of why Graupner composed both a birthday cantata and a Christmas day cantata under Ludwig VIII and not for Ernst Ludwig.

The texts of the birthday cantatas, as briefly discussed above, do not use text or imagery depicting the infant Jesus or other liturgical themes typically associated with Christmas day. Rather, the texts make direct references to Ernst Ludwig and Darmstadt and refer to the "Lord's" generosity and the "Lord's" works, clearly dual references to both the Lord of the Bible and the Lord of Hessen-Darmstadt.⁸⁴ Because the celebration of Ernst Ludwig's birthday fell so close to Christmas day and so few Christmas cantatas

⁸² The two *Weihnachtstag* cantatas from the time of Ernst Ludwig's reign with Graupner as his Kapellmeister are *Uns ist ein Kind geboren* of 1712 (a year when a birthday cantata does not appear in the Darmstadt Library's archives) and *Jauchze frohlocke gefallene Welt* from 1727, the only year during Ernst Ludwig and Graupner's time together, when both a birthday cantata and a Christmas day cantata exist in the archive. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

⁸³ During Graupner's employment by Ludwig VIII, the years without a *Weihnachtstag* cantata are 1751 and no records of Christmas cantatas by Graupner exist after 1753. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

⁸⁴ The German word *Herr*, which appears many times in the birthday cantatas, is a word that can be used both for the biblical "Lord" and for a high-ranking or respected individual.

exist during Graupner's time of employment under Ernst Ludwig, it appears that the Landgrave's birthday superseded the celebration of the birth of Jesus in the court of Hessen-Darmstadt.

Graupner wrote birthday cantatas for both Landgrave Ernst Ludwig, and after his patron's death, Graupner continued writing birthday cantatas to celebrate the birthday of the new Landgrave, Ernst Ludwig's son Ludwig VIII. Between 1709, the year of his arrival in Darmstadt, and 1738, the year before Ernst Ludwig's death, Graupner wrote twenty-six birthday cantatas for Ernst Ludwig. Continuing in this annual tradition until 1754, when his failing health prevented him from composing, Graupner wrote fifteen birthday cantatas for Landgrave Ludwig VIII.

The level of importance afforded the celebration of Ernst Ludwig's birthday is made clear in the scale and scope of these cantatas. Graupner's birthday cantatas for Ernst Ludwig were of a much larger magnitude than the standard Sunday cantata. A *Kirchenstücke* by Graupner for a typical Sunday may contain as few as three movements and be for forces as small as vocal soloist, strings, and continuo.⁸⁵

Graupner's standard *Kirchenstücke* contains an average of seven movements with the typical forces being a four-part vocal contingent, usually, but not always canto, alto, tenor, and bass; strings; and often an *obbligato* instrument, most commonly a flute or

⁸⁵ Graupner's cantata *Ich singe meinen Gott zu ehren* from the Visitation of Mary in 1711 is for soprano soloist, violins in unison, cello, violone, and continuo, *Mein Herz soll nach des Höchsten Willen* from the second Sunday after Epiphany in 1713 is for bass soloist, violin I and II, viola, cello, violone, and continuo. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt, <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

oboe.⁸⁶ The birthday cantatas for Ernst Ludwig contain an average ten movements, with the smallest having six movements and the largest having fifteen. The choral forces include ensembles that range from three voices in one cantata, to four, five, or six voices in the others.⁸⁷

When comparing *Kirchenstücke* with birthday cantatas, the size of the choral forces does not differ dramatically, but it is clear from the instrumentation of the birthday cantatas that an extended instrumental ensemble was employed when celebrating the Landgrave's birthday. All of the birthday cantatas utilize strings, timpani, and continuo, and all but four use clarino.⁸⁸ The addition of timpani and brass make the instrumentation typical of a festive cantata during the Baroque era.⁸⁹

⁸⁶ Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

⁸⁷ The cantata for three voices is *Danket mit Jauchzen dem Herrscher der Höhen* for soprano, alto, and tenor, from 1727. There are twelve cantatas for four voices, all for soprano, alto, tenor, and bass except *Lobsinget dem Herrn* from 1722 for soprano, soprano, tenor, bass; eleven cantatas for five voices, all for soprano, soprano, alto, tenor, bass; and two for six voices, *Lobet ihr Völker unsern Gott* from 1714 for soprano, soprano, soprano, alto, tenor, bass and *Ich Weisheit wohne bei der Witze* from 1732 for soprano, alto, tenor, bass, bass, bass. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

⁸⁸ The four birthday cantatas that do not use clarino are *Herr, du bist Gott* from 1743, *Hebet eure Hände auf* from 1744, *Lasset uns dem Herrn* from 1751, and 1754's *Lasset unsere Bitte vor*. Christoph Graupner, Handschriften Collection, Technische Universität Darmstadt. <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

⁸⁹ Wolff describes "festive" orchestration in Christoph Wolff, et al., "Bach," *Oxford Music Online*. <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40023pg12> (accessed March 18, 2012).

Graupner experiments with instruments and instrumental combinations in these festive works. Graupner uses chalumeaux in ten of the birthday cantatas⁹⁰ and horns in twenty-one of his forty-one birthday cantatas,⁹¹ both instruments newly developed in the early-eighteenth century. As was mentioned above, Graupner also composed for two clarinets, an instrument developed in the early eighteenth century, in his final birthday cantata for Ludwig VIII, *Lasset uns dem Herrn singen*.

The desire to show the wealth of the court and their knowledge of the most modern practices is made clear in Graupner's instrumentation and compositional techniques. In Graupner's earlier birthday cantatas for Ernst Ludwig, Graupner's compositional style favors contrapuntal techniques, including use of the fugue. In the later birthday cantatas for Ernst Ludwig, Graupner's music moves away from the contrapuntal style toward a predilection for homophonic textures, a trait common in *stile galant*.

Instruments and instrumental timbre also moved to the forefront in the later birthday cantatas. As Graupner's musical style developed, the importance of instrumental writing achieved a more equal footing with the vocal parts. As a result of his experiments with instrumentation, Graupner had an ever-increasing palette of instrumental colors at his disposal, with which he created a wide variety of idiomatic orchestrations.

Given that Graupner composed a total of twenty-six birthday cantatas for his patron Landgrave Ernst-Ludwig, none of which have been published, three of Ernst

⁹⁰ Chalumeaux first appear in the birthday cantata written for 1734 and Graupner always used either two or three chalumeaux in the birthday cantatas. <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

⁹¹ Graupner always used two horns in his birthday cantatas, <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

Ludwig's birthday cantatas, *Groß sind die Wercke des Herrn* (1716), *Frolockt laßt frohe Lieder hören* (1726), and *Dancket dem Herrn aller Herren* (1737), are discussed at length in this document. The three examples are representative of the beginning, middle, and final stages of Graupner's work for Ernst-Ludwig. The selected birthday cantatas were chosen for the present study because Graupner had expanded musical resources for the birthday cantatas and these works indicate stylistic developments that were unhindered by financial burdens or other matters related to a lack of resources. These three cantatas, when studied chronologically, show the size and scope of Graupner's birthday cantatas, his compositional techniques, and his place as a composer who combined musical elements from the Baroque and the early-Classical era.

Chapter Four

Graupner's Birthday Cantata, *Groß sind die Wercke des Herrn* (1716)

Graupner's early years in Darmstadt were musically fruitful. It was during these early years that he was generously supported, in terms of finances and resources, by the Landgrave. Graupner composed *Groß sind die Wercke des Herrn* ("Great are the Works of the Lord"),⁹² the earliest of the birthday cantatas studied in this document, in 1716. It was the fourth birthday cantata written by Graupner after he arrived in Darmstadt.⁹³

Groß sind die Wercke des Herrn consists of nine movements. There are four independent recitatives, three for bass (movements II, VI, and VIII) and one for soprano (movement IV). In this cantata, there is one independent choral movement (movement I) and two independent arias, one for bass (movement III) and one for soprano (movement V). Movement VII combines a duet for alto and tenor with the chorus and movement XI joins an accompanied recitative for bass with a chorus. A chiastic structure emerges when considering the entire cantata. A mirror image emerges if one begins with the first and final movements (movements I and IX), both of which contain choruses, and move toward the middle. Choruses and arias alternate with recitatives, and the central movement (movement V) is a soprano aria that gives honor to Landgrave Ernst Ludwig.

⁹² All translations are the author's own, with assistance from Elizabeth Holloway-Oer, Göttingen, Germany; Zachary Baumann and Randall Ball, James Madison University; and Professor Beate Warden, James Madison University Department of Foreign Languages, Literatures, and Cultures. Transcriptions of all cantata texts discussed in this document were completed by Margarete Ritzkowsky, Tutzing, Germany, <http://www.suetterlin-service.de/index.html>.

⁹³ The three earlier cantatas were *Hosianna sei willkommen* from 1709, *Lobet ihr Völker unsern Gott* from 1714, and *Nun merke ich dass der Herr* from 1715.

Table 4.1. Structure of *Groß sind die Wercke des Herrn* with instrumentation.⁹⁴

Movement	Type of Movement	Instrumentation
Movement I	Coro	SSATB, ob I and II, clar I and II, timp, str, bc)
Movement II	Recitative	B, bc
Movement III	Aria	B, ob, str, bc
Movement IV	Recitative	S, bc
Movement V	Aria	S, ob I and II, fg, vl unis, bc
Movement VI	Recitative	B, bc
Movement VII	Aria and Coro	AT, SSATB, ob I and II, str, bc
Movement VIII	Recitative	B, bc
Movement IX	Accompanied Recitative and Coro	B, SSATB, ob I and II, clar I and II, timp, str, bc

The two arias (movements III and V) and the duet for alto and tenor with chorus (movement VIII) are in *da capo* form. Graupner follows the standard compositional tradition of pairing a recitatives with an aria sung by the same soloist. Movement III, the bass aria, is preceded by a bass recitative and the soprano aria (movement V) is placed directly after a soprano recitative. The key areas are closely related to the cantata's home key of D Major, the key signature of both the first and final movements. Graupner utilizes a G Major key signature in the bass aria (movement III). The soprano aria (movement V) is in C Major. Movement VIII, the soprano/tenor duet with chorus, is in A Major.

Graupner utilizes both homophonic and polyphonic textures throughout *Groß sind die Wercke des Herrn*. The presence of homophonic writing is a move toward early-Classical style. Although the homophonic texture is more indicative of the *stile galant*,

⁹⁴ Information for the structural table taken from Christoph Graupner, Handschriften Collection, <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

Graupner's use of long asymmetrical melodies within the homophonic texture is characteristic of Baroque compositional practices (fig. 4.1).

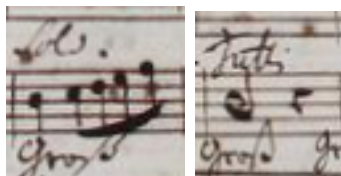
Figure 4.1. Homophonic texture, extended melody in movement VII of *Groß sind*.⁹⁵

The image shows a musical score for movement VII of 'Groß sind'. It features four staves: Alto, Tenor, Bass, and bc (basso continuo). The Alto part has a long, asymmetrical melody with lyrics: 'schein - sei-nen ho - hen - pur - pur schein doch im - mer un - ver - än - dert'. The Tenor and Bass parts have rests. The bc part has a simple accompaniment with figured bass notation: 6, b, 4, 2.

Graupner writes for soprano I, soprano II, altos, tenors, and basses. In the full autograph score, the soprano I and II, alto, tenor, and basses have individual lines of music, while in the autograph parts, there is a separate bass I and bass II part. There are moments when the bass I and bass II parts present separate musical material, and this is indicated in the full autograph scores with two musical lines written in the bass staff. In the full autograph score of movements I and IX, there are also tutti and solo indications in the bass part (fig. 4.2).

⁹⁵ All examples from modern scores are the author's own editions. See appendices one through three for complete scores of the cantatas discussed in this document.

Figure 4.2. Solo and tutti markings above bass part in movement I of *Groß sind*.⁹⁶



Solo or tutti markings do not appear in any of the other voice parts during the choral movements, indicating that, with the exception of the bass parts, the choral movements would have been sung by one voice on each part.

A characteristic present in *Groß sind die Werke des Herrn* that can be found in many of Graupner's other cantatas is the comparatively large amount of music for the bass soloist. With four recitatives (movements II, VI, VIII, and IX) and an aria (movement III), the bass soloist has more to sing than any of the other voice parts. Gottfried Grünewald, Graupner's vice-*Kapellmeister* for much of his time in Darmstadt, was considered one of the finest basses in Germany, especially in Italian repertoire. He was also noted for his skill on the harpsichord and *pantaleon*⁹⁷ and his abilities as a composer. The abundance of musical material for bass is likely because Graupner's friend and his assistant music director in Darmstadt was the well-known bass soloist, Grünewald.

⁹⁶ Examples from autograph scores taken from https://creator.zoho.com/floxoip/graupner_gwv#.

⁹⁷ An instrument similar to the dulcimer, invented by Pantaleon Hebenstreit in the late seventeenth century, from George J. Buelow, "Grünewald, Gottfried," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11874> (accessed August 7, 2011).

Graupner's orchestra for *Groß sind die Wercke des Herrn* includes two clarinos, timpani, oboe I and II, violin I and II, viola, a part marked continuo, *violone*, and bassoon.⁹⁸ Graupner never uses the entire ensemble in one movement. In the first and final movements, he uses all instruments except for the bassoon. The instruments generally double the voices in movements I and IX, with brief instrumental introductions, interludes, or punctuations.

Graupner employs a distinct orchestral timbre for each of the arias. In the bass aria (movement III), Graupner uses the first oboe, violins I and II, viola, and continuo. In the soprano aria (movement V), Graupner writes for oboes I and II; violin and bassoon parts, which contain the same musical line; and continuo. In movement VII, the movement that begins with an alto and tenor duet, Graupner uses oboe I and II, violin I and II, viola, and continuo.

The solo voices are rarely doubled by instruments in the arias, leading to a more spare sound. The lack of instrumental doubling also brings less attention to the melody line, in contrast with Graupner's later birthday cantatas that often double the vocal melody, thereby bringing it to the forefront of the musical texture. The emphasis on the melody in the later cantatas is stylistically in line with the *stile galant*, while placing the melody on an equal plane with the other voices, as found in Graupner's earlier birthday cantatas, is more indicative of Baroque compositional practice.

The three recitatives (movements II, IV, and VI) are relatively brief, ranging from twelve to eighteen measures in length. All of the recitatives are *secco*, for continuo and solo voice. The texts of these recitatives relate to Ernst Ludwig, referring directly to the

⁹⁸ Unlike the next birthday cantata studied in this paper, *Frolockt laßt frohe Lieder hören*, the exact keyboard instrument is not indicated on the *continuo* part.

prince and the throne. Connections between the Landgrave and King David, as well between the Landgrave and God, are also made in the text.

Movement I

The first movement of *Groß sind die Wercke des Herrn* begins with an orchestral introduction that sets the mood for the entire cantata. A celebratory mood is made immediately clear, with the timpani and clarinos being featured (fig. 4.3).

Figure 4.3. The clarino and timpani parts, beginning of movement I of *Groß sind*.

The image shows a musical score for three parts: Clarino 1 in D, Clarino 2 in D, and Timpani. The score is written in 3/4 time and D major. The Clarino parts are in treble clef, and the Timpani part is in bass clef. The Clarino parts feature a simple fanfare figure consisting of a quarter note followed by two eighth notes, which is repeated in a rhythmic pattern. The Timpani part features a driving rhythm of eighth notes, punctuated by the fanfare figure.

With the timpani's driving rhythm punctuated by simple brass fanfare figures in the strings and clarino, Graupner elicits a triumphant mood to begin the musical celebration of the Landgrave's birthday.

The first movement is for chorus and orchestra in binary form. The A section is sixty-five measures in length in 3/4 time, and in contrast, the B section is thirteen measure long in common time.

Table 4.2. Musical Sections of Movement I from Graupner's *Groß sind die Wercke des Herrn*

Section	Section A	Section B
Measure Numbers	1-65	65-78
Key Areas	DM/AM	bm/DM
Texture	Homophonic/ Polyphonic	Homophonic
Time Signature	3/4	4/4

Graupner follows typical harmonic conventions in his use of binary form. The A section begins in D Major and cadences on an A Major chord. The B section begins in B Minor, with a final cadence on D Major.

In the A section of the first movement, Graupner uses both homophonic and polyphonic textures. During the homophonic section, all voices and instruments have musical lines that are musically related, but independent from one another. During the polyphonic sections, the instruments double the choir (fig. 4.4).

Figure 4.4. Choral parts and doubling instruments in movement I of *Groß sind*.

The figure displays a musical score for six parts: Vln. 1/Ob. 1, Vln. 2/Ob. 2, Vla., Sop. 1, Sop. 2, and Alto. The score is in D major (one sharp) and 3/4 time. A rehearsal mark '36' is placed at the beginning of each staff. The vocal parts (Sop. 1 and Sop. 2) have lyrics 'ach - tet, wer' written below them. The instrumental parts (Vln. 1/Ob. 1, Vln. 2/Ob. 2, and Vla.) are shown as single staves, with the Vla. staff containing rests. The Vln. 1/Ob. 1 and Vln. 2/Ob. 2 parts show melodic lines that are musically related but independent, illustrating the homophonic texture described in the text.

In the B section, the choir sings primarily in homophonic textures as the orchestral writing is in *stile concitato*,⁹⁹ a style with roots in the Baroque era (fig. 4.5).

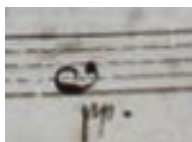
Figure 4.5. *Stile concitato* in movement I of *Groß sind*.

In both sections of this movement, Graupner illustrates the available timbres in the ensemble. The strings and oboes alternate between a tutti texture and trading short duets. Within the seventeen-measure orchestral introduction, Graupner features the clarino, timpani, violins, oboes, showcases the timbral singularity of the instruments, and illustrates the sonic combinations available to him. The juxtaposition of the a clarino duet, the unison violins and oboes, the violin I and II written in duet, and an oboe duet within a single five-measure span in the brief introduction proves that Graupner wanted to display the entire catalogue of timbres in the orchestra.

⁹⁹ “Agitated style,” which features repeated notes and high rhythmic activity, from Emma Wakelin, “Stile Concitato,” *Oxford Music Online*. (Accessed January 12, 2012).

The sole dynamic marking in the autograph score is in the first measure of the B section. Graupner indicates a *pianissimo* marking in the clarino I and continuo staves (fig. 4.6).

Figure 4.6. *Pianissimo* marking from the *continuo* part in movement I of *Groß sind*.



Because the *pianissimo* marking is written above the top stave and below the bottom stave of the full score, performers can assume that this marking was intended for all parts. The lack of dynamic markings is indicative of Baroque compositional practice.

Movement II

The second movement of *Groß sind die Werke des Herrn* is a fifteen-measure bass recitative. The recitative begins and ends in G Major. The text of the recitative gives thanks to God for his mercy, wonderful deeds, and makes direct references to the “Fürst” (“Prince”), and “Lands Regente” (“Regent”), making direct reference to Landgrave Ernst-Ludwig. The text setting is almost completely syllabic, except for the final word of the recitative, “preißt” (“praise”) (fig. 4.7).

Figure 4.7. Setting of the word “preißt,” (“praise”) in movement II of *Groß sind*.



The upward movement of the melisma on “preißt” is perhaps intended by Graupner to represent the interrogatory inflection at the end of a question.

Movement III

The third movement follows in the Baroque tradition of *da capo* arias with an *obbligato* instrument. Graupner follows harmonic conventions in his use of the *da capo* form. The A section is in G Major and the B section moves through several key areas, including E Minor and ending in D Major. In terms of texture, Graupner uses various instrumental combinations throughout the movement. He divides the orchestra into three distinct groupings: the oboe, the strings, and the continuo. The violin I, II, and viola have a pulsing rhythmic figure throughout (fig. 4.8).

Figure 4.8. The violin I, II, and viola parts in movement III of *Groß sind*.

The image shows a musical score for three instruments: Violin I (Vln. 1), Violin II (Vln. 2), and Viola (Vla.). The score is in G major (one sharp) and 3/4 time. It begins at measure 26. The Vln. 1 part is marked *pp* and the Vln. 2 and Vla. parts are marked *p*. All three instruments play a pulsing rhythmic figure of eighth notes.

The continuo is most directly related to the solo line and the oboe is the most independent instrumental line; at times, the oboe line is in duet with the bass (fig. 4.9).

Figure 4.9. The oboe and bass soloist in duet during movement III of *Groß sind*.

The musical score for Figure 4.9 consists of five staves: Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 32. The Oboe and Bass parts play a rhythmic duet consisting of eighth-note triplets. The Oboe part starts with a dotted quarter note followed by eighth-note triplets. The Bass part starts with a dotted quarter note followed by eighth-note triplets. The Violin 1 and Violin 2 parts play a similar rhythmic pattern, while the Viola part is mostly silent with a few notes. The score ends at measure 36.

At other moments, the oboe's musical line is rhythmically and musically very different from the other musical lines (fig. 4.10).

Figure 4.10. The oboe's independent musical line in movement III of *Groß sind*.

The musical score for Figure 4.10 consists of five staves: Oboe (Ob.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The score begins at measure 43. The Oboe part plays a melodic line with a series of eighth notes. The Violin 1 and Violin 2 parts play a rhythmic pattern of eighth notes. The Viola part is mostly silent with a few notes. The Bass part plays a melodic line with a series of eighth notes. The score ends at measure 46. The lyrics "Gött - er dir - sey Lob" are written below the Bass staff.

The independence of the musical voices, and the texture that results in the third movement of *Groß sind die Werke des Herrn*, seems to have its origins in the Baroque era. The text of the movement is a prayer of thanks. The text gives thanks to God hearing the “people’s pleas.” The text also expresses gratitude for allowing Ernst Ludwig to be with the people for another year.

Movement IV

The fourth movement is the second recitative, for soprano soloist and continuo. This movement begins in C Major, coming from the preceding aria’s final G Major cadence, and ends in C Major, leading to the following aria’s C Major key signature. The text setting in this recitative is completely syllabic and describes the Landgrave’s happiness and how he provides whatever his people desire.

Movement V

In the fifth movement, a *da capo* aria for soprano, Graupner again follows the standard harmonic scheme for *da capo* arias. The A section begins and ends in C Major and the B section begins in A Minor. In the B section, Graupner utilizes different key areas and eventually ends in E Minor. In terms of orchestration, Graupner expands upon the standard obbligato aria seen in the third movement. Instead of having two key musical lines, as he did with the oboe and bass in the third movement, Graupner uses oboe I and II; the violins written in unison with the bassoon part doubling them at the octave (notated on the same stave in the autograph full score); the soprano soloist; and continuo.

Graupner uses instrumental and vocal timbres in a variety of combinations to create a sonically complex movement.

As in movement III, the texture of this movement is difficult to define. Especially in the B section, Graupner highlights many of the voices and, for brief moments, makes them the primary melodic material. The voices are also layered, making the texture more polyphonic in some sections (fig. 4.11), and therefore indicating Baroque style.

Figure 4.11. The layering of voices in movement V of *Groß sind*.

The image displays a musical score for movement V of *Groß sind*, specifically measures 107 through 110. The score is arranged in five staves, from top to bottom: Ob. 1, Ob. 2, Vlns./Bsn., Sop., and bc. The Soprano part includes the lyrics: "gnad - en voll - und - lieb - reich und - lieb - reich -". The bassoon part includes the lyrics: "#5 6 6 5". Above the first two measures, there are markings "6 #" and "6 #". The notation shows a complex texture with multiple voices and instruments playing simultaneously, illustrating the polyphonic nature of the movement.

Movement VI

Movement VI is the third recitative in *Groß sind die Werke des Herrn* and the second for the bass soloist. The recitative begins in G Major, coming from the final C Major cadence in movement V, and ends in E Minor. An example of text painting can be found in the way Graupner sets the word “langes” (“long”). This is the only word set

melismatically in this recitative, this choice clearly being made to illustrate the meaning of the word (fig. 4.12).

Figure 4.12. Word painting on the word “langes” in movement VI of *Groß sind*.

16
Bass
16
ach wei - ter nichts als nur ein lang - - - ges le - ben.

Movement VII

The seventh movement, for oboe I and II, violin I and II, viola, continuo, and choir, with extended duet sections for the alto and tenor, is in *da capo* form. The oboe I and violin I perform one musical line while the oboe II and violin II perform a second line. Graupner again follows the harmonic plan that he used in the other *da capo* arias. The A section begins and ends in A Major. In the B section, Graupner explores E Major, B Major, with a final cadence on C-sharp Major.

Table 4.3. Musical Sections of Movement VII from Graupner’s *Groß sind die Werke des Herrn*

Section	Section A	Section B	Section A
Measure Numbers	1-28	29-52	1-28
Key Areas	AM	EM/BM/C#M	AM
Texture	Homophonic	Homophonic/ Polyphonic	Homophonic
Initial Text	<i>Ach laß doch unser sonnen</i>	<i>Laß seinen hohen purpur schein</i>	<i>Ach laß doch unser sonnen</i>

The texture of this movement is among the most complex in *Groß sind die Werke des Herrn*. Graupner composes sections in which all voices perform at the same

time with some doubling, but with many parts performing distinct musical lines (fig. 4.13).

Figure 4.13. Full texture in movement VII of *Groß sind*.

The musical score for Figure 4.13 is a full orchestral and vocal texture. It consists of the following parts and lyrics:

- Vln. 1/Ob. 1:** Treble clef, playing a rhythmic line of eighth and sixteenth notes.
- Vln. 2/Ob. 2:** Treble clef, playing a similar rhythmic line, marked *f*.
- Vla.:** Bass clef, playing a rhythmic line of eighth and sixteenth notes.
- Sop. 1:** Treble clef, holding a long note, lyrics: lang - - - noch
- Sop. 2:** Treble clef, holding a long note, lyrics: lang - - - noch
- Alto:** Treble clef, playing a rhythmic line, lyrics: lang an - die - sem - hi - mel steh -
- Tenor:** Treble clef, playing a rhythmic line, lyrics: lang an die - sem - hi - mel noch
- Bass:** Bass clef, playing a rhythmic line, lyrics: lang an die - sem hi - mel noch
- bc:** Bass clef, playing a rhythmic line, lyrics: lang an die - sem hi - mel noch

The composer contrasts this passage with textures as simple as a unison note sustained in the strings performed with a straightforward soprano duet (fig. 4.14).

Figure 4.14. Unison note in strings, soprano duet in movement VII of *Groß sind*.

The image shows a musical score for Figure 4.14. It consists of five staves. The top three staves are for strings: Vln. 1/Ob. 1 (Violin 1/Oboe 1), Vln. 2/Ob. 2 (Violin 2/Oboe 2), and Vla. (Viola). The bottom two staves are for Soprano 1 and Soprano 2. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score starts at measure 38. The string parts play a unison melodic line with a fermata over the first two measures. The soprano parts sing a duet with the following lyrics:
 Sop. 1: un - serm Mor - gen - stern un - serm Mor - gen stern auch nicht al - hier zu zeit - lich zu
 Sop. 2: Mor - gen stern un - serm Mor - gen - stern auch nicht al - hier zu zeit - lich zu zeit - lich

The seventh movement raises the question of who sings at what time. In both the autograph full score and in the bass part, there is a marking of solo in measure forty-four and a marking of tutti. These are the only solo or tutti markings in the entire movement. Two beats later, the alto voice sings the figure introduced by the bass soloist, but it is not marked solo (fig. 4.15).

Figure 4.15. “Solo” indicated in bass, but not alto in movement VII of *Groß sind*.

The image shows a handwritten musical score for Figure 4.15. It consists of two staves. The top staff is for Soprano 1 (Sop. 1) and the bottom staff is for Bass (Bass). The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The score starts at measure 44. The bass part has a marking of "Solo" in measure 44. The lyrics for the bass part are:
 S. un - serm Mor - gen - stern un - serm Mor - gen stern auch nicht al - hier zu zeit - lich zu zeit - lich

In the autograph parts, there is a bass I and a bass II part but in the autograph score, the bass voice is on one stave. All of the other voice parts (soprano I, soprano II, alto, and tenor) have their own staves. Because two voice parts, bass I and bass II, were represented in the single bass line of the full score, Graupner needed to indicate which sections were to be performed by a soloist. The presence of these markings indicates that the other voices would have had one singer on each part and therefore did not need indications of solo and tutti.

The text of this movement is another prayer of thanksgiving. This text continues to elevate the Landgrave and his works. In this movement, the Landgrave is compared to “sonnenlicht” (“sunlight”) and “Morgenstern” (“morning star”).

Movement VIII

The eighth movement is the fourth recitative and the third bass recitative in this cantata. With only nine measures, this movement is among the shortest analyzed in this paper. The movement begins and ends in D Major, and the text setting is again completely syllabic. The Landgrave is mentioned by name for the first time in movement VIII. He is referred to as “unßers Ernsts” (“our Ernst”). The text also compares Ernst Ludwig to King David.

Movement IX

The final movement of *Groß sind die Wercke des Herrn* is a multi-sectional, through-composed work that begins with an accompanied recitative for bass followed by a chorus. This movement does not move far away from the D Major key signature, with

tonicizations of G Major and A Major, likely because of the presence of the clarinos and timpani.

Table 4.4. Musical Sections of Movement IX from Graupner's *Groß sind die Werke des Herrn*

Section	Section A	Section B	Section C	Section B ¹
Measure Numbers	1-19	19-43	43-49	49-66
Key Areas	DM	DM	DM	DM
Texture	Homophonic	Polyphonic	Homophonic	Polyphonic
Time Signature	Common, 3/4	Common	Common	Common
Forces	Bass, orchestra	Choir, orchestra doubled	Duets, orchestra	Choir, orchestra doubled

Graupner displays a variety of textures in this movement. The accompanied recitative that opens the movement is homophonic in texture, with the emphasis placed on the bass soloist. When the choir enters with a fugue, the orchestra doubles the voices. There are also moments of homophony, when the entire ensemble is performing at once. The fugue is interrupted by a section dedicated to vocal duets and solos (fig. 4.16).

Figure 4.16. The duet section in movement IX of *Groß sind*.

The musical score shows four vocal parts: Soprano 2, Alto, Tenor, and Bass. The Soprano 2 and Alto parts are in G major and 3/4 time, with lyrics 'wie die Sonne' and 'ne'. The Tenor and Bass parts are in G major and 3/4 time, with lyrics 'wie die Sonne' and '-'. The Bass part has an '8' below it, indicating an octave shift.

The duet and solo section is followed by a fugal coda, which ends the cantata.

Graupner reintroduces the clarino and timpani in the final movement to solidify the festive nature of the cantata. Although they do double the voices at times, the clarino parts are generally the most independent voices, often containing a distinct musical line when the other instruments are used in a homophonic texture. There are no dynamic markings indicated in the final movement. Graupner may have intended the dramatic shifts in texture as the guide for dynamics.

The text of the final movement makes use of biblical texts to make strong allusions to Ernst Ludwig. The text of this movement comes from Psalm 89: 35-36, “Once and for all I have sworn by my holiness; I will not lie to David. His line shall continue forever, and his throne endure before me like the sun.”¹⁰⁰ Although the biblical text describes David, it can be seen as having a double meaning, referring to Landgrave Ernst Ludwig and his power.

Groß sind die Werke des Herrn makes use of polyphonic textures more often than the later cantatas studied in this document. Graupner’s use of fugal and imitative textures and layered melodic lines in choruses and arias indicates a largely contrapuntal texture. The lack of dynamic markings in this cantata also indicates Baroque compositional practices. Although Graupner uses contrapuntal textures throughout this cantata, there are also *galant* moments, with homophony and contrasts in dynamics and textures, which are further incorporated in the later birthday cantatas.

¹⁰⁰ Psalm 89: 35-36 (New Standard Revised Version).

Chapter Five

Graupner's Birthday Cantata, *Frolockt laßt frohe Lieder hören* (1726)

The middle cantata of those studied in this document, *Frolockt laßt frohe Lieder hören* (*Let us be joyful hearing the songs*), was composed in 1726 for the sixtieth birthday celebration of Landgrave Ernst Ludwig. With a performance length of approximately thirty-five to forty minutes, this delightful cantata clearly juxtaposes Baroque compositional style and elements of the *stile galant*. This chapter begins with an overview of musical elements followed by analyses of each movement.

Frolockt laßt frohe Lieder hören contains eleven movements: four movements designated as *coro*, for choir and orchestra (movements I, III, VIII, and XI); four recitative movements, two for bass (movements II and V), one for tenor (movement VII), and one for soprano (movement X) and three aria movements, one each for tenor (movement IV), bass (movement VI), and soprano (movement IX). The first and final choral movements and all arias are in *da capo* form and all recitatives are written for basso continuo and soloist.

As in *Groß sind die Wercke des Herrn*, a chiastic structure is apparent in *Frolockt laßt frohe Lieder hören*. The structure is almost an exact mirror image, beginning with the first and final movements (movements I and XI), both choruses, and working toward the central movement (movement VI). Movements II and X are both recitatives, movements III and IV as well as VIII and IX are both chorus and aria pairs. Movements V and VII are also recitatives surrounding movement VI. The text of the movement in the center of the cantata, movement VI, encapsulates the purpose of *Frolockt laßt frohe*

Lieder hören, asking that blessings, success, and gifts from God be given to Landgrave Ernst Ludwig.

Table 5.1. Structure of *Frolockt laßt frohe Lieder hören* with instrumentation.¹⁰¹

Movement	Type of Movement	Instrumentation
Movement I	Coro	SATB, oboe I and II, clar I and II, timp, str, bc
Movement II	Recitative	B, bc
Movement III	Coro	SATB, oboe I and II, clar I and II, timp, str, bc
Movement IV	Aria	T, flute I and II, bassoon, str, bc
Movement V	Recitative	B, bc
Movement VI	Aria	B, flute I and II, str, bc
Movement VII	Recitative	T, bc
Movement VIII	Coro	SATB, oboe I and II, clar I and II, timp, str, bc
Movement IX	Aria	S, flute I and II, oboe I and II, str, bc
Movement X	Recitative	S, bc
Movement XI	Coro	B, SSATB, ob I and II, clar I and II, timp, str, bc

Harmonically, Graupner utilizes a D Major key signature for all choral movements, likely because these movements also contain trumpets and timpani, and Graupner does not deviate far from that home key. In the choral movements, he tonicizes A Major and B Minor. The arias are also in keys closely related to D Major, including G Major for the tenor aria, F Major for the bass aria, and A Major for the soprano aria.

In terms of musical texture, Graupner employs homophony and polyphony throughout this cantata. Three of the choral movements, movements I, III, and VIII, contain both homophonic and fugal sections, a compositional technique that is indicative

¹⁰¹ Information for the structural tables taken from Christoph Graupner, Handschriften Collection, <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

of Baroque style and was also seen in works of Graupner's teacher from Leipzig, Johann Kuhnau (fig. 5.1).

Figure 5.1. Choral parts from movement VIII of *Frolockt*.

The image shows a musical score for four choral parts: Soprano (Sop.), Alto, Tenor, and Bass. The score is in G major (one sharp) and 4/4 time. It begins at measure 12. The Soprano part starts with a half rest, followed by a series of eighth notes. The lyrics for the Soprano are: "und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le al - le Dei - ne An -". The Alto part starts with a half rest, followed by a series of eighth notes. The lyrics for the Alto are: "- ret und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le.". The Tenor part starts with a half rest, followed by a series of eighth notes. The lyrics for the Tenor are: "- ret und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le.". The Bass part starts with a half rest, followed by a series of eighth notes. The lyrics for the Bass are: "und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le". Dynamics are indicated as *p* (piano) and *f* (forte) for each part. There are also accents over the first two notes of the Soprano part.

Although the move between homophonic and contrapuntal sections can be seen in music from the Baroque era, Graupner's combination of quickly changing texture and dynamics moves away from the Baroque ideal of portraying one affect per movement or major section of a movement, to the focus on contrasts that was common during the Classical era (fig. 5.2).

Figure 5.2. Quickly changing texture and dynamics from movement III of *Frolockt*.

The musical score for movement III of *Frolockt* shows a variety of instruments and dynamics. The woodwinds include two clarinets, two oboes, and a timpani. The strings consist of two violins, a viola, and a basso continuo. The vocal ensemble includes soprano, alto, tenor, and bass. The score is marked with dynamics such as *pp*, *f*, and *p*. The vocal parts have lyrics: "Volk spre - che, A - men, A - men".

In terms of orchestration, *Frolockt laßt frohe Lieder hören* has much in common with *Groß sind die Wercke des Herrn*. In *Frolockt*, Graupner uses two clarinos, two timpani, two transverse flutes, two oboes, bassoon, two violins, viola, canto, alto, tenor, bass, and continuo, with parts marked *organo* and *violone*. When compared to *Groß sind die Wercke des Herrn*, the only difference in instrumentation is the addition of two flutes in *Frolockt* and the use of only one canto part in *Frolockt* as opposed to the two canto parts in *Groß sind die Wercke des Herrn*.

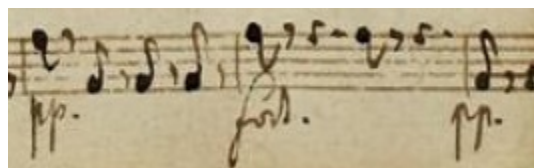
The full orchestral forces are never utilized simultaneously by Graupner during *Frolockt laßt frohe Lieder hören*. Graupner uses the largest number of instrumental forces in the four choral movements. The instrumentation in these large choral

movements consists of first and second clarino, timpani, first and second oboe, first and second violin, viola, soprano, alto, tenor, bass, and continuo, which according to the autograph parts is meant to be played by *violone* and organ. In these movements, the instruments primarily double the choral writing, with the major exception of clarino and timpani.

The first and second flutes are only used in the arias, and the bassoon is only used in the tenor aria, movement IV. The first and second clarinos and timpani are omitted in all arias, and the first and second oboes are omitted during the bass aria (movement VI). The variation in orchestration shows that Graupner had a specific orchestral timbre in mind for the different movements.

In *Frolockt laßt frohe Lieder hören*, Graupner notates several dynamic levels, including *fortissimo*, *forte*, *piano*, and *pianissimo*. This practice was uncommon during the Baroque era, but later became common practice as compositional techniques became more specific leading to and during the Classical era. Graupner's use of dynamic indications and his use of dramatic dynamic changes in close proximity is a stylistic shift toward the Classical era (fig. 5.3).

Figure 5.3. Dynamic indications from the continuo in movement III of *Frolockt*.



The arias in *Frolockt laßt frohe Lieder hören* also show a melody-dominated texture that indicates a more *galant* style, in contrast to the more contrapuntally complex

music also seen in Graupner's cantatas. Graupner showcases melodies through doublings of the primary musical material. In the tenor aria (movement IV) and the bass aria (movement VI), Graupner especially took a step toward the simplified texture that became a hallmark of the *stile galant*.

All recitatives in *Frolockt laßt frohe Lieder hören* are relatively brief; the shortest, movement VII, has nine measures and the longest, movement X, has twenty-three. The recitatives are *secco*, with parts in the autograph for voice, organ, and *violone*, and they are evenly distributed throughout the cantata, always being placed between a chorus and aria, two arias, or an aria and a chorus. The texts of the recitatives are the most directly referential to Landgrave Ernst Ludwig.

A characteristic present in *Frolockt laßt frohe Lieder hören* that can be found in many of Graupner's other cantatas is the comparatively large amount of music for the bass soloist. With two recitatives (movements II and V) and an aria (movement VI), the bass has more to sing than any of the other soloists. As was mentioned before, this is likely because Graupner's friend and his assistant music director in Darmstadt was the well-known bass soloist Gottfried Grunewald.

As was common practice in birthday cantatas during Graupner's time, the texts he used in *Frolockt laßt frohe Lieder hören* (*Let us be joyful hearing the songs*) use biblical imagery, mythological imagery, and texts that mention Ernst Ludwig directly. The religious texts used in this cantata can also be seen to reference Ernst Ludwig. The use of the word "Herr" ("Lord"), throughout the cantata refers to the Lord of the Christian tradition, but it is also making reference to the Lord of Hessen-Darmstadt, Ernst Ludwig, thereby directly linking the Landgrave to God.

Movements III and VIII, both choral movements, utilize texts that are the most straightforwardly sacred, with the text of movement III being a direct quotation from Psalm 106:48, “Blessed be the Lord, the God of Israel, from everlasting to everlasting. And let the people say, ‘Amen.’”¹⁰² The librettist added a final “Alleluja” to the text of this movement. The text of the final movement also connects Ernst Ludwig to Nestor, a character from the *Iliad*, who was a wise king and hero of the Trojan War.¹⁰³

Texts that are directly related to Ernst Ludwig are most commonly found in recitatives (movements II, V, and X) and the soprano aria (movement IX). The bass’ second recitative (movement V) mentions “our Prince’s sixtieth banquet,” indicating that *Frolockt laßt frohe Lieder hören* celebrates Ernst Ludwig’s sixtieth birthday. Throughout the cantata, the texts that refer to Ernst Ludwig directly wish the Landgrave protection, blessings, and continued wealth and power, and offer thanks for all that he has done for Hessen-Darmstadt.

Movement I

The first movement of *Frolockt laßt frohe Lieder hören*, a choral movement, is in *da capo* form, with the words *da capo* indicated at the end of the B section and a fermata written at the final cadence of the A section (measure 56). The A and B sections are fairly evenly balanced in terms of length, with the A section’s fifty-six measures and the B section’s forty measures.

¹⁰² Psalm 106: 48 (New Revised Standard Version).

¹⁰³ Homer, *The Iliad*.

Table 5.2. Musical Sections of Movement I from Graupner's *Frolockt laßt frohe Lieder hören*

Section	Section A	Section B	Section A
Measure Numbers	1-56	56-95	1-56
Key Areas	DM/DM	bm/AM	DM/DM
Texture	Homophonic/ Polyphonic	Homophonic/ Polyphonic	Homophonic/ Polyphonic
Initial Text	<i>Frolockt laßt frohe Lieder hören</i>	<i>Erhebet ihn mit vollen Chören</i>	<i>Frolockt laßt frohe Lieder hören</i>

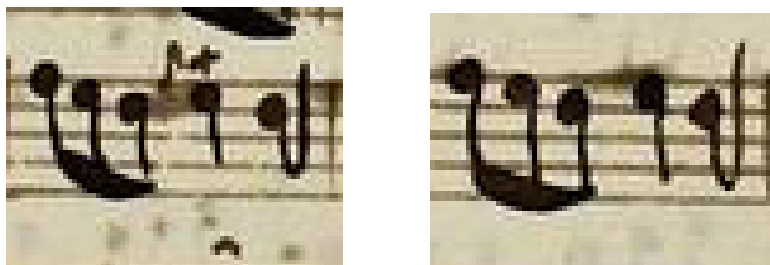
The harmonic structure follows the standard *da capo* model. The A section is firmly in D Major, spending almost the entire section on tonic, dominant, or subdominant chords. The B section begins in B Minor, the relative minor of the home key, with an important cadence in E Major at measure 80, the V/V of the home key. Graupner finishes the B section by tonicizing the dominant and cadences in A Major before the *da capo*.

The A and B sections mirror each other in terms of musical texture. The A section begins with an orchestral introduction and the B section begins with an orchestral interlude that is nearly identical to the introduction. Following the orchestral statement, both the A and B sections begin with a homophonic choral section followed by an imitative contrapuntal section, although in the B section, Graupner extends the imitative section and adds a cadential extension.

As in *Groß sind die Werke des Herrn*, Graupner begins the first movement of *Frolockt laßt frohe Lieder hören* with an orchestral introduction featuring the brass and percussion. Throughout the first movement, the first oboe and first violin are written almost entirely in unison, as are the second oboe and second violin. There are instances when the firsts or seconds of each instrumental part are not completely in unison. The parts differ only in small details, such as ornaments (fig. 5.4), although the lack of a

written ornament only indicates a notational difference, and does not necessarily indicate a lack of embellishment during a performance of the work.

Figure 5.4. Notational differences in violin I and oboe I, movement I of *Frolockt*.

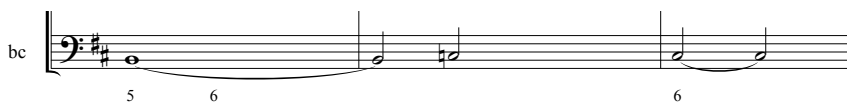


In the first movement, there are no dynamics indicated by Graupner in the autograph score. There are implied dynamic changes indicated by changes in texture. These changes occur when the music moves from homophonic texture to a fugal texture.

Movement II

The second movement of the cantata is a fourteen-measure recitative for bass and continuo. The recitative begins in G Major and ends in B Minor. Graupner uses upward chromatic motion in the bass line from beat two of m. 6 through beat two of m. 10 (fig. 5.5) when Ernst-Ludwig is first mentioned.

Figure 5.5. Upward chromatic motion in bass line from movement II of *Frolockt*.



The bass line moves up by half step as the text describes the land rejoicing in Ernst Ludwig's crown and power, perhaps Graupner musically depicting the increasing excitement described in this line of text.

The text setting is syllabic throughout, and an example of word-painting can be found in measure eight of the recitative (fig. 5.6). The first syllable of the word "Scheitel," a word that can mean both "crown" and "apex," is set on the highest note of the phrase. With references to the "Prince," the "throne," the "crown," and to Ernst Ludwig himself, any doubts left after the first movement concerning who is being honored in this cantata are answered in this recitative.

Figure 5.6. The bass soloist's line on "Scheitel" in movement II of *Frolockt*.



Movement III

Graupner composed the third movement of *Frolockt laßt frohe Lieder hören*, a choral movement, in an adapted French overture style, defined as a form that, "combines a slow opening, marked by stately dotted rhythms and suspensions, with a lively fugal second section."¹⁰⁴ The initial section, in common time with dotted rhythms in all voices, is marked *grave*; the first character marking found thus far in Graupner's score.

¹⁰⁴ George Gow Waterman and James R. Anthony, "French overture," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/10210> (accessed January 8, 2012).

The second section of this movement, in 12/8, is a fugue with the instruments doubling the voices. Although Graupner adheres to the contrasting bipartite form common in French overtures, neither of the sections repeat, as would be expected in a standard French overture.

Table 5.3. Musical Sections of Movement III from Graupner's *Frolockt laßt frohe Lieder hören*

Section	Section A	Section B
Measure Numbers	1-25	26-56
Key Areas	DM	DM
Texture	Homophonic	Polyphonic
Time Signature	Common	12/8

The use of the French overture style raises the question of whether to perform the first section of this movement with *notes inégales* or without rhythmic alterations. There are several resources available on issues of performance practice in the French overture.¹⁰⁵ While an argument on this issue will not be attempted during the course of this paper, it is fair to say that Graupner was familiar with French overtures and the performance practices related to that genre.

Other than recitatives, this movement is one of two movements in *Frolockt laßt frohe Lieder hören* that is not in *da capo* form, and is rather in binary form. The twenty-five measure opening section, in common time, contains both homophonic and contrapuntal sections firmly in D Major. The orchestra mostly doubles the choral parts with some orchestral interjections. The second section, a fugue in 12/8, is also in D

¹⁰⁵ Further discussion concerning the history and practice of *notes inégales* can be found in David Fuller, "Notes inégales," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/20126> (accessed January 8, 2012).

Major. As in the opening section, the orchestra doubles the choral parts with the exception of the clarino and timpani.

The opening section of the third movement has the most dynamic markings of any section in Graupner's autograph. This section includes several sudden shifts in dynamic levels and textures in close proximity. After the proliferation of dynamic markings in the first section of this movement, there are no dynamic levels indicated in the second section, perhaps because of the composed crescendo that is present in fugal writing.

Movement IV

The fourth movement is an aria for tenor in *da capo* form. The A section is in G major and the B section begins in E Minor, but cadences in D Major. The texture in this aria is centered around the tenor's melody. As in the fugue that concludes the previous movements, the tenor aria is also in 12/8 throughout (fig. 5.7).

Figure 5.7. Tenor doubled by flute, oboe, and violin in movement IV of *Frolockt*.

The musical score for Figure 5.7 consists of four staves. The top staff is for Vln./Fl./Ob. 1, the second for Vln./Fl./Ob. 2, the third for Vla., and the bottom for Tenor. The key signature is one sharp (F#) and the time signature is 12/8. The Tenor part includes the lyrics: "Lal - len, ein schwach - es Lal - len wohl - ge - fall - en,". The score shows the tenor melody being doubled by the flute, oboe, and violin parts.

Graupner utilizes interesting orchestral doublings throughout this aria. In Graupner's full score, only five staves are used, but these five staves could represent as many as eleven voices in performance. One line is dedicated to the tenor soloist and another to the viola. The continuo staff is marked *fag* and *tutti*, indicating that a bassoon, the *violone*, and the organ should all be performing from this staff (fig. 5.8).

Figure 5.8. Basso continuo with instrumental indications, movement IV of *Frolockt*.



In the tenor aria, written for flutes, oboes, violins, viola, continuo (with bassoon), and tenor solo, the first flute, oboe, and violin lines are in unison for the majority of the movement. The second flute, oboe, and violin parts are in unison for much of the aria. There are short spans when Graupner writes flute duets without the oboes and violins, but for the majority of the movement, Graupner writes one musical line in the first flute, oboe, and violin parts, and he gives the second flute, oboe, and violin a different musical line. The viola line is rhythmically and melodically related to the primary texture of the movement, but during the B section of the aria, the viola is tacet, further simplifying the texture.

Graupner has the first flute, oboe, and violin also double the tenor soloist during the A section, giving the melody to four voices. The melody in the A section is in short phrases that are often in antecedent and consequent pairings. These musical

characteristics are both elements that are indicative of *stile galant* and move toward Classical style.

Movement V

The fifth movement of *Frolockt laßt frohe Lieder hören* is a fifteen-measure bass recitative, the second such recitative in this cantata. From the parts, it is clear that Graupner expected the organ and *violone* to be the continuo ensemble. This recitative is completely syllabic, just as the text setting in first bass recitative (movement II), and the text continues to describe the Landgrave's good works.

This movement begins in C Major, following from the preceding aria's final G Major chord and ends in F Major. The text of this recitative mentions the "Prince's sixtieth banquet." Perhaps in connection with the number sixty from the text, Graupner utilizes the interval of the sixth several times throughout the recitative.

Movement VI

Movement VI is an aria for bass that follows after the recitative, the only time in the cantata when Graupner pairs a recitative followed by an aria sung by the same voice part. Again, this aria is in *da capo* form, in which Graupner uses its standard harmonic scheme, the A section being in F Major and the B section being largely in D Minor and ending in C Major. The time signature is marked common time throughout.

As in the tenor aria, Graupner focuses this movement on the bass' melodic line and utilizes interesting instrumental doublings. The flutes and oboes are in unison, and Graupner indicates that the violin I and II should play the same musical line an octave

lower. The viola and continuo parts are melodically and rhythmically related to the music of the flute, oboe, and violin, and the mostly homorhythmic music in the orchestra serves as a foundation for the bass soloist.

Despite using several Baroque elements, such as *da capo* from in this aria, Graupner continues to use elements of *stile galant*. The melodic material performed by the bass soloist tends toward the long phrases favored during the Baroque era. The musical material in the violins, flutes, and oboes provides a contrast to the long melodies found in the vocal line. The violins, flutes, and oboes have short melodic fragments that are often repeated, another musical element that became common during the early Classical era (fig. 5.9).

Figure 5.9. Melodic fragments in the flute part, movement VI of *Frolockt*.



Movement VII

The sole tenor recitative in *Frolockt laßt frohe Lieder hören*, movement VII, shares many characteristics with the bass recitatives of previous movements. This recitative is very brief, only nine measures long, and the text is set syllabically. This movement begins and ends in D Major. Again, the text of this recitative wishes the Landgrave “luck” and “protection.”

Movement VIII

The eighth movement is the second choral movement not in *da capo* form. Rather, it contains two sections that are delineated by changes in key and musical texture. Movement VIII is also the shortest choral movement, with only twenty-five measures in common time. This movement begins with a section in B Minor, one of the few extended minor key sections in the entire cantata. The second section, in D Major, allows the different key areas to reflect the mood of the opening line of the text, “The Lord hears you in your trouble.” As in movement III, the text of movement VIII comes directly from the Bible, using Psalm 20:1, “The Lord answer you in the day of trouble! The name of the God of Jacob protect you,”¹⁰⁶ and Psalm 20:4, “May He grant you your heart’s desire, and fulfill all your plans.”¹⁰⁷

Table 5.4. Musical Sections of Movement VIII from Graupner’s *Frolockt laßt frohe Lieder hören*

Section	A	B
Measure Numbers	1-13	13-25
Key Areas	B Minor	D Major
Texture	Homophonic	Polyphonic
Time Signature	Common	Common

The eighth movement displays a variety of textures, continuing the precedent established throughout *Frolockt laßt frohe Lieder hören*. This choral movement begins with a homophonic section, in which the orchestra doubles the choir, then alternates between vocal duets and homophony with orchestral interjections. Graupner’s tutti musical punctuations throughout the opening section provide textural variety. Sudden

¹⁰⁶ Psalm 20:1 (New Revised Standard Version).

¹⁰⁷ Psalm 20:4 (New Revised Standard Version).

dynamic shifts are also present throughout this movement, with one section moving quickly between *pianissimo* and *forte*. The movement then ends with a fugue in which the orchestra, with the exception of clarino and timpani, doubles the voices.

Movement IX

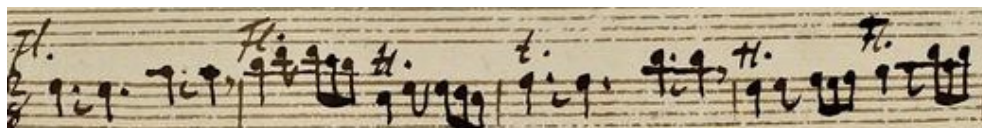
In movement IX, a soprano aria, Graupner again uses *da capo* form and follows the standard harmonic plan, with the A section beginning in A Major and the B section ending in E Major. Graupner also utilizes texture to differentiate the sections of the *da capo* aria. The A section includes the conversation between the flutes and oboes, with the string parts containing music that is different from the music in the woodwinds. In the B section, the woodwinds and strings join forces for much of this section, with their rhythmically and melodically related music. As he has with the arias in movements IV and VI, Graupner focuses the musical texture on the soprano's melodic line. As in the bass aria, the composer supports the melodic contour of the soprano line with the instrumental voices (fig. 5.10)

Figure 5.10. Instrumental/Vocal relationship in movement IX of *Frolockt*.

The image shows a musical score for movement IX of *Frolockt*. It consists of six staves. The top two staves are for Flute 1/Oboe 1 (Fl. 1/Ob. 1) and Flute 2/Oboe 2 (Fl. 2/Ob. 2). The next two staves are for Violin 1 (Vln. 1) and Violin 2 (Vln. 2). The fifth staff is for Viola (Vla.). The bottom staff is for Soprano (Sop.). The key signature is two sharps (F# and C#), and the time signature is 2/8. The score includes dynamic markings such as *tu* and *ob.* above the flute parts, and *ff* above the violin and viola parts. The lyrics for the soprano part are: "Cron ge-währt - ihr eu - rer An - muths".

Graupner pays special attention to matters of orchestral timbre in this aria, another musical element that is indicative of the Classical era. The flute I and oboe I are often in unison, as are the flute II and oboe II. At points throughout this movement Graupner indicates whether sections are to be intended for flute, oboe (*hautbois*), or tutti. This leads to a musical conversation between the flutes, oboes, their combined voices, and the soprano voice (fig. 5.11).

Figure 5.11. Instrumental indications in movement IX of *Frolockt*.



Movement X

The soprano recitative, movement X, is very similar to the three recitatives that have come before. Again, this is a *secco* recitative for the soprano soloist, *violone*, and organ. The recitative begins in F-sharp Major and cadences in B Minor. The content of

the text is also similar to the preceding recitatives, with Ernst Ludwig being painted as a conduit for heavenly power and blessings. The texts are syllabically set and the forces (organ, *violone*, and vocal soloist) remain the same.

Movement XI

The concluding movement of *Frolockt laßt frohe Lieder hören*, is a multi-sectional, multi-metered movement that continues in the celebratory mood initiated at the beginning of the cantata. Graupner again uses the *da capo* form and follows standard *da capo* harmonic practices. The A section begins and ends in the tonic, D Major, and the B section begins in the relative minor, B Minor, and ends in the dominant, A Major.

Graupner utilized homophonic textures throughout most of this movement, and it is the only choral movement that does not contain a fugue. Graupner employed several time signatures in the final movement: common time, 6/4, and cut time. The quickly changing meters, especially in the A section, create a mood of excitement and celebration.

Table 5.5. Musical Sections of Movement VIII from Graupner's *Frolockt laßt frohe Lieder hören*

Section	Section A	Section B	Section A
Measure Numbers	1-31	32-57	1-31
Key Areas	DM	bm/AM	DM
Texture	Homophonic	Polyphonic	Homophonic
Time Signature	common time, 6/4, cut time, 6/4	6/4	common time, 6/4, cut time, 6/4

In terms of orchestration in Movement XI, the instruments double the voices for much of the A section, with small interjections especially from the clarino and oboes.

During the B section, the instruments become more independent from the voices. With

the return of the A section to complete the cantata, the *colla parte* texture ends *Frolockt laßt frohe Lieder hören* with a unified and celebratory musical forces.

Frolockt laßt frohe Lieder hören contains a balance between contrapuntal elements and *galant* compositional techniques. Fugal writing remains an important part of this cantata, found in nearly all of the choral movements (movements I, III, and VIII). Graupner places more focus on *stile galant* in his use of homophonic textures and his focus on melody. Through simplified accompaniments and doublings, a single melodic line often becomes the center of the musical texture. Graupner also used sudden shifts in dynamics and textures to achieve dramatic contrasts that were vital to *galant* compositional style.

Chapter Six

Graupner's Birthday Cantata, *Dancket dem Herrn aller Herren* (1737)

Graupner's cantata *Dancket dem Herrn aller Herren* ("Thanks to the Lord of all Lords"), the latest chronologically of those studied in this document, and composed for the Landgrave's birthday in 1737, was the penultimate birthday cantata composed for Landgrave Ernst Ludwig. The birthday cantata of the following year, *Kommet herzu lasset uns dem Herrn frohlocken*, was written for the Landgrave's final birthday before Ernst Ludwig's death in November 1739. Graupner's composition continues to combine elements of Baroque compositional practice and musical elements of *stile galant*.

Dancket dem Herrn aller Herren comprises ten movements: three choral (movements I, VI, and VIII), two arias (movements III and V), four recitatives (movements II, IV, VII, and IX), and a chorale movement (movement X). The first aria (movement III) is for bass soloist and the second (movement V) is for soprano. Of the recitatives, one is for soprano (movement IV) and three are for bass (movements II, VII, and IX), likely because of Gottfried Grönwald's presence in the court.

Graupner again uses a chiastic structure in *Dancket dem Herrn aller Herren*. Beginning with the first movement and the final movement and moving toward the center, movements I through IV and X through VII are almost mirror images. Movements V and VI are the central movements of this cantata, and the texts of these movements again contain the themes central to this celebratory cantata. Movement V, a soprano aria, stresses the peoples' obligation to support and offer thanks to their leader. Movement VI, a chorus, quotes Psalm 150, which tells the people to offer their praise.

Table 6.1. Structure of *Dancket dem Herrn aller Herren* with instrumentation.¹⁰⁸

Movement	Type of Movement	Instrumentation
Movement I	Coro	SSATB, tenor and bass chal, clar I and II, timp, str, bc
Movement II	Recitative	B, bc
Movement III	Aria	B, str, bc
Movement IV	Recitative	S, bc
Movement V	Aria	S, tenor and bass chal, bsn, str, bc
Movement VI	Coro	SSATB, clar I and II, timp, str, bc
Movement VII	Recitative	B, bc
Movement VIII	Coro	SSATB, alto and bass chal, bsn, clar I and II, timp, str, bc
Movement IX	Recitative	B, bc
Movement X	Choral	SATB, alto and bass chal, bsn, clar I and II, timp, str, bc

Two of the choruses are through-composed (movements I and VI), both arias (movements III and V) and one chorus (movement VIII) are written in *da capo* form, and the final movement is a chorale set strophically with a brief orchestral introduction and coda. All recitatives are *secco*, for soloist, keyboard instrument,¹⁰⁹ and *violone*. Graupner follows several Baroque compositional practices in this cantata, such as concluding this cantata with a chorale, a common practice in Germany during the Baroque era.

Of the three cantatas analyzed in this paper, Graupner uses fewer key areas in this work than he did in the earlier birthday cantatas. The most prevalent key signature is C Major, a result of the clarino and timpani used in the orchestra. F Major is the only other key signature utilized in this birthday cantata, although Graupner does tonicize A Minor, D Minor, and G Major within the work. The fact that Graupner employs fewer key areas

¹⁰⁸ Information for the structural tables taken from Christoph Graupner, Handschriften Collection, <http://tudigit.ulb.tu-darmstadt.de/show/sammlung23>.

¹⁰⁹ The keyboard instrument is not mentioned in the parts of *Danket dem Herrn aller Herren*, however there is a part marked *Continuo*.

in *Dancket dem Herrn aller Herren* is a characteristic of the *stile galant*, with its less complicated harmonic scheme.

The musical texture of *Dancket dem Herrn aller Herren* displays characteristics from both the Baroque and early-Classical eras. Baroque elements, including the use of the fugue in choral movements, are less prevalent in this cantata. Of the four choral movements (I, VI, VIII, and X), only the first movement contains a fugue (fig. 6.1).

Figure 6.1. Fugal entrances in the voice parts, movement I of *Dancket*.

The musical score for movement I of *Dancket* shows fugal entrances in the voice parts. The score is for Soprano, Alto, Tenor, and Bass. The Soprano part begins with a rest followed by a melodic phrase. The Alto part begins with a rest followed by a melodic phrase. The Tenor part begins with a melodic phrase. The Bass part begins with a melodic phrase. The lyrics are: Sop. denn - sei - ne; Alto denn sei - ne Gü - te wä - ret e - ; Tenor Gü - te wä - ret e - wig - lich denn sei - ne Gü - te; Bass wig - lich denn sei - ne Gü - te.

Instead of Baroque devices to vary musical texture, Graupner uses sudden shifts in orchestration and voicings, a technique more common in the early Classical period, to create various musical textures (fig. 6.2).

Figure 6.2. Variety in orchestral textures in movement X of *Dancket*.

The image displays a musical score for movement X of *Dancket*. It consists of eight staves, each labeled with an instrument: Clarino 1, Clarino 2, Timpani, Alto Chalumeau, Bass Chalumeau, Violin 1, Violin 2, and Viola. The music is written in 3/4 time. The Clarino parts feature melodic lines with some rests. The Timpani part has a rhythmic pattern of eighth notes. The Chalumeau parts (Alto and Bass) show more complex rhythmic patterns, including sixteenth notes and eighth notes. The Violin and Viola parts have melodic lines with some rests and some sixteenth-note passages.

The orchestration of this cantata is similar to the two previous cantatas, with clarino I and II, timpani, *canto* I and II, *alto*, *tenore*, *basso*, violin I and II, viola, bassoon, and continuo. The major difference in *Dancket dem Herrn aller Herren* is its use of chalumeaux instead of the oboes used in *Groß sind die Wercke des Herrn* and the oboes and flutes used in *Frolockt laßt frohe Lieder hören*. Graupner uses the chalumeau frequently and he, along with Telemann, composed a sizeable amount of music for the instrument. Graupner included the chalumeau in “over 80 of [his] cantatas and in 18 of his instrumental works.”¹¹⁰ Graupner uses alto, tenor, and bass chalumeaux in *Dancket dem Herrn aller Herren*, but only employs two at a time. He includes chalumeaux in three movements, using the tenor and bass chalumeaux in movement I and the alto and bass in movements VIII and X. The instruments, with the exception of the clarinos and

¹¹⁰ Colin Lawson. “Chalumeau.”

timpani, often double the choir, but the orchestra displays increased independence whenever the choir is absent.

Unlike the earlier birthday cantatas discussed in this paper, Graupner does use the entire orchestral ensemble in the final two choral movements (movements VIII and X). The opening chorus does not use the bassoon and the second chorus (movement VI) does not use the bassoon or chalumeaux. In this cantata, Graupner places more importance on the orchestra, with extended instrumental introductions, interludes, and codas and an increase of general activity in the orchestra (fig. 6.3). The expanded instrumentation moves in the direction of the Classical era's extended orchestral ensembles and elevated importance given to instrumental ensembles.

Figure 6.3. Instrumental activity during the chorale in movement X of *Danket*.

The musical score for movement X of *Danket* shows the following instrumental activity during the chorale:

- Cl. 1:** Treble clef, starting with a whole note G4, followed by a whole rest.
- Cl. 2:** Treble clef, starting with a quarter note G4, followed by a quarter rest.
- Timp.:** Bass clef, starting with a quarter rest, followed by a quarter note G2, and then eighth notes G2-A2-B2.
- A. Chal.:** Treble clef, starting with a quarter rest, followed by a quarter note G4, and then eighth notes G4-A4-B4.
- B. Chal.:** Bass clef, starting with a quarter rest, followed by a quarter note G2, and then eighth notes G2-A2-B2.
- Vln. 1:** Treble clef, starting with eighth notes G4-A4-B4, followed by a quarter rest.
- Vln. 2:** Treble clef, starting with eighth notes G4-A4-B4, followed by a quarter rest.
- Vla.:** Bass clef, starting with eighth notes G2-A2-B2, followed by a quarter rest.

Graupner uses distinct instrumentations for the two arias in *Dancket dem Herrn aller Herren*, again showing concern for orchestral timbre. The bass aria (movement III) uses only strings and continuo. The soprano aria (movement IV) includes tenor and bass chalumeaux, bassoon, strings, and continuo. The diverse instrumentation again shows that Graupner had explicit instrumental timbres in mind when composing each movement.

Of the three birthday cantatas included in this paper, *Dancket dem Herrn aller Herren* contains the most dynamic indications. The dynamics range from *pianississimo* to *forte*. The increased number of dynamic markings throughout this cantata is indicative of early Classical compositional practices. Graupner brings focus to the melodies of the arias through his control of musical textures. When the soloists' melodic line is present, Graupner often thins the texture to only include the continuo (fig. 6.4).

Figure 6.4. The soprano melody with continuo in movement V of *Danket*.

The musical score for movement V of *Danket* shows the soprano melody and continuo accompaniment. The score includes staves for T. Chal., B. Chal., Vln. 1, Vln. 2, Vla., Sop., and bc. The soprano part has lyrics: - ge-treu - e Un - ter-tha - ten. The continuo part has figured bass notation: 6 6 b b7 6.

This makes the melodic line the focal point, and is a characteristic of *stile galant*.

The four recitatives in *Dancket dem Herrn aller Herren* are the longest of the three birthday cantatas studied in this document, ranging from fifteen to twenty-four measures. All recitatives are *secco*, for vocal soloist, keyboard, and *violone*. As did the recitatives in *Frolockt laßt frohe Lieder hören* and *Groß sind die Wercke des Herrn*, the recitatives of *Dancket dem Herrn aller Herren* mention Darmstadt, Ernst Ludwig, and the Landgrave's good works directly, as well as wish him continued health and prosperity.

The texts of *Dancket dem Herrn aller Herren* follow similar patterns to those in other birthday cantatas. This cantata contains the most direct mentions of Ernst Ludwig and Darmstadt. In addition to the Darmstadt specific texts, there are two movements that use psalm texts (movements I and VI). The remainder of the movement uses poetry and prose that describes Ernst Ludwig, Darmstadt, and his people.

Movement I

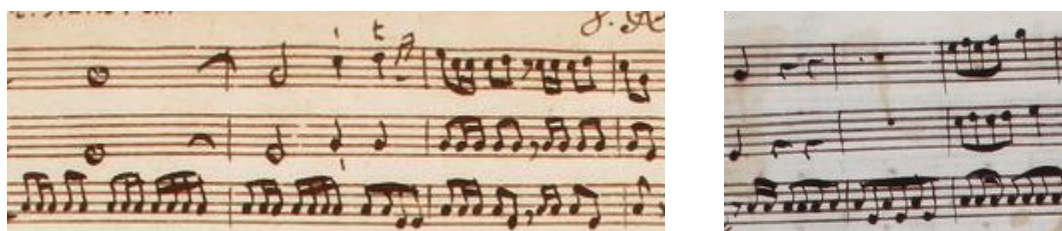
The first movement of *Dancket dem Herrn aller Herren* is in binary form, with a brief homophonic A section lasting for seventeen measures and the B section being an extended, forty-four measure fugue. The movement is firmly in C Major throughout, with brief moments in F Major and G Major. The choice C Major is likely because of the presence of the clarinos in this movement.

Table 6.2. Musical Sections of Movement I from Graupner's *Dancket dem Herrn aller Herren*

Section	Section A	Section B
Measure Numbers	1-17	17-62
Key Areas	CM	CM/GM/FM
Texture	Homophonic	Polyphonic
Initial Text	<i>Frolockt laßt frohe Lieder hören</i>	<i>Erhebet ihn mit vollen Chören</i>

The orchestral opening of *Dancket dem Herrn aller Herren* has strong parallels to the opening of *Groß sind die Wercke des Herrn*. In both cantatas, the rhythm in the timpani part drives the music forward while fanfare figures appear in the clarinos (fig. 6.5). As it did in *Groß sind die Wercke des Herrn*, the orchestral introduction sets the celebratory mood of *Dancket dem Herrn aller Herren*.

Figure 6.5. The clarinos and timpani at the beginning of *Danket* and *Groß* (respectively).



Along with the clarinos, the chalumeaux are also featured throughout this movement. Graupner features the chalumeaux, in duet, accompanied by the timpani, at many points during movement I. The brief, repetitive, and harmonically simple phrases performed by the chalumeaux are typical of *stile galant* (fig. 6.6).

Figure 6.6. Chalumeaux duet in movement I of *Danket*.

The image shows a musical score for two chalumeaux. The top staff is labeled 'T. Chal.' and the bottom staff is labeled 'B. Chal.'. Both staves are in bass clef with a 2/4 time signature. The music consists of eighth and sixteenth notes. The T. Chal. staff has dynamic markings of *pp* in the second measure and *f* in the third measure. The B. Chal. staff has a dynamic marking of *f* in the third measure. There is a small 'u' above the first measure of the T. Chal. staff.

Graupner notates several dynamic markings during this movement. The specificity of his dynamic indications is a characteristic of early-Classical compositional practices. Graupner often uses the musical texture as a guide for dynamic markings; sections where Graupner is using the full ensemble are typically marked *forte* and sections with smaller forces are marked *piano* or less (fig. 6.7).

Figure 6.7. Connection between dynamics and texture in movement I of *Danket*.

The image shows a page of handwritten musical notation on aged, yellowed paper. It features several staves of music with various notes, rests, and dynamic markings. The notation is dense and characteristic of 18th-century manuscript notation. A 'pp' marking is visible on the third staff, and an 'f' marking is visible on the fourth staff.

The text of the opening movement comes from Psalm 136: 3-4, “O give thanks to the God of gods, for His steadfast love endures forever; Who alone does great wonders,

for His steadfast love endures forever,”¹¹¹ one of two movements in this cantata to use a biblical text. Although the text is biblical, the opening line of the movement, *Dancket dem Herrn aller Herren* or “Give thanks to the Lord of lords,” can also refer to Landgrave Ernst Ludwig. Graupner utilizes word painting by placing a melisma on the word “ewiglich” (“forever”) (fig. 6.8).

Figure 6.8. Word painting on the word *ewiglich* in movement I of *Dancket*.



Movement II

The second movement is a fifteen measure recitative for bass and continuo. This movement begins in F Major and ends in C Major. The text is set syllabically in this recitative. The text of this recitatives thanks God for creating rulers to protect the people even in times of trouble. There are several instances of word painting in this recitative. The soloist begins with an octave leap when he sings “der grose Gott,” (“The great God”) representing the definition of the word “grose” (fig. 6.9).

Figure 6.9. Octave leap on “der grose” in movement II of *Dancket*.



¹¹¹ Psalm 136:2-4 (New Revised Standard Version).

The word “himmel” (“heaven”) is set on the highest note of the recitative, again illustrating the meaning of that word.

Movement III

The third movement is the first of two arias, this one for bass soloist, violin I and II, viola, and continuo. Graupner utilizes *da capo* form and common time in this aria. The A section begins and ends in A Minor. In this section, Graupner juxtaposes long notes in the soloist’s line with eighth-notes and sixteenth-notes in the instrumental parts (fig. 6.10).

Figure 6.10. Differing note values in movement III of *Danket*.

The musical score for Movement III of *Danket* is presented in common time. It features four staves: Violin I (Vln. 1), Violin II (Vln. 2), Viola (Vla.), and Bass. The score begins at measure 13. The Bass part has a long note on the first beat of each measure, while the Violin and Viola parts play rapid sixteenth-note passages. The lyrics are: "... se Herr der Herr - en trägt un - sem".

When the violin and viola lines are resting, the bass assumes some of their rhythmic activity (fig. 6.11).

Figure 6.11. Rhythmic motion in bass while strings rest, movement III of *Danket*.

The image shows a musical score for movement III of *Danket*. It features four staves: Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), and Bass. The score is marked with a forte (*f*) dynamic. The bass line is the primary focus, showing a rhythmic pattern of eighth and sixteenth notes. The lyrics 'Herm in sei - - - - - nem - Schooß.' are written below the bass staff. The score is numbered 38 at the beginning of the first staff.

The violins are melodically and rhythmically related throughout the movement and the viola is most closely related to the violins. The continuo line is at times related to the soloist's music, but also supports the other instrumental lines. The bass soloist often stands apart, both rhythmically and melodically, from the orchestra, highlighting the melodic line.

The B section of the aria begins in D Major and ends in E Minor. The musical texture and rhythmic relationships are much as they were in the A section. The major difference between the two sections is that in the B section, the music in the viola part becomes more closely related to the music of the violins, creating a more unified voice. There are multiple dynamic markings throughout the movement. They range from *pianissimo* to *forte*. In the full autograph score the dynamic markings are typically indicated above the top staff and below the bottom staff (fig. 6.12).

Figure 6.12. Dynamic indications in movement III of *Danket*.



The way in which the dynamics are indicated in the score implies that each marking applies to all voices.

The text of movement III again makes a direct connection between Ernst Ludwig and God. The first lines, “Gott der grose Herr der Herren trägt unsern Herrn in seinem Schooß” (“God, the great Lord of Lords, carries our prince in his lap”), provide an image of God directly leading the Landgrave. The aria text also mentions the prosperity that Ernst Ludwig brings to the land.

Movement IV

The fourth movement is a twenty-four measure *secco* recitative for soprano soloist and continuo. The recitative begins in G Major and ends in A Minor. The text continues in the celebratory vein, describing the “happy land” and giving thanks that prosperity and happiness are plentiful within the “borders of Hessen.” As in movement II, word painting continues in this recitative. Graupner depicts the word “entspringt” (“springs”) with a leap of a major sixth.

Movement V

A soprano aria in movement V follows the soprano recitative. The instrumentation for this aria includes chalumeaux I and II, violin I and II, viola, bassoon, and continuo. This aria is also in *da capo* form and follows the standard *da capo* harmonic scheme. The A section begins and ends in F Major and the B section begins and ends in D Minor. The time signature is common time.

The violin I, II, and viola parts are musically related throughout this movement as are the two chalumeaux. Members of the continuo ensemble, which in this movement consists of keyboard instrument, *violone*, and bassoon, play for both the string groups, accompanied by the full continuo ensemble, and winds, accompanied mostly by the bassoon. The continuous support from the continuo acts as the bridge between the strings and winds (fig. 6.13).

Figure 6.13. Instrument groups with continuo groups, movement V of *Danket*.

The musical score for Movement V of *Danket* is presented in common time. It features the following parts and markings:

- T. Chal. (Trumpet):** Part 1, starting at measure 43. Dynamic marking: *f*.
- B. Chal. (Bassoon):** Part 1, starting at measure 43. Dynamic marking: *f*.
- Vln. 1 (Violin I):** Part 1, starting at measure 43. Dynamic marking: *f*.
- Vln. 2 (Violin II):** Part 1, starting at measure 43. Dynamic marking: *f*.
- Vla. (Viola):** Part 1, starting at measure 43. Dynamic marking: *f*.
- Sop. (Soprano):** Part 1, starting at measure 43. Dynamic marking: *f*.
- bc. (Continuo):** Part 1, starting at measure 43. Dynamic marking: *f*. Includes figured bass notation: 6 4 5/3 6 5 6 7 6 4 5/3 6. Dynamic markings: *f*, *f.*, *tutti*, *f.*

The focus in this aria is again on the soprano's melody, a *stile galant* characteristic. In the A section, Graupner often uses only the continuo to accompany the soprano's musical line (fig. 6.14).

Figure 6.14. Soprano and continuo, other instruments tacet, movement V of *Danket*.

The image shows a musical score for movement V of 'Danket'. The score is arranged in a system with six staves. From top to bottom, the staves are: T. Chal. (Trombone), B. Chal. (Baritone), Vln. 1 (Violin I), Vln. 2 (Violin II), Vla. (Viola), and Sop. (Soprano). The Continuo (bc) part is written on a bass clef staff below the Soprano staff. The Soprano staff has the lyrics: 'die Pflicht - und An - dacht op - fern kan'. The Continuo staff has figured bass notation: '# 6 6 6 4# - 6'. The Soprano staff has a dynamic marking of *f* (forte) at the end of the phrase. The Continuo staff has a dynamic marking of *f* (forte) at the end of the phrase. The other instruments (T. Chal., B. Chal., Vln. 1, Vln. 2, Vla.) are marked as tacet (tacet) throughout the section.

In the B section, Graupner further highlights the melody by doubling the soprano line in the violin I.

The lengths of phrases, dynamic markings, and character markings in movement V are all indicative of *stile galant*. In the A section, the melodic material in the orchestra typically consists of one or two measure phrases. The soprano's musical line in the first section also consists of brief melodic phrases separated by rests. Graupner indicates several dynamic levels in movement V, including *pianissimo* and *forte* markings. Graupner also indicates *adagio* in the final two measures of the B section, a character marking is more indicative of the early Classical period.

The text of movement V is a reminder to the subjects to offer thanks to God for what He has created. It also offers a gentle reminder to the people to remain loyal subjects. The poem states that through duty and devotion, the people can offer “die schönste Freuden Kertzen” (“the most beautiful candles of happiness”).

Movement VI

Movement VI is a through-composed choral movement that has strong similarities to the opening movement of *Frolockt laßt frohe Lieder hören* (fig. 6.15).

Figure 6.15. Similarities in the opening measures of *Frolockt* and *Danket* (respectively).



Both movements are in 6/8 and their instrumentation is nearly identical, the exception being that there are oboes present in *Frolockt laßt frohe Lieder hören* and not in *Danket dem Herrn aller Herren*. Both excerpts contain a fanfare in the clarino parts and the melodies in the violin I parts (doubled by the oboe I in fig. 6.15 on the left) have very

similar contours. Through his use of similar orchestrations and other musical devices, Graupner makes clear that he is portraying a celebratory mood.

Movement VI includes clarino I and II, timpani, strings, and continuo. The C Major key area throughout the movement is likely related to the clarino. This movement is sixty-seven measures long with two sections; the A section from measure one through twenty-four, the B section from measure twenty-five through sixty, and an orchestral coda from measure sixty-one through measure sixty-seven.

Table 6.3. Musical Sections of Movement VI from Graupner's *Dancket dem Herrn aller Herren*

Section	Section A	Section B	Coda
Measure Numbers	1-24	25-60	61-67
Key Areas	CM	CM	CM
Texture	Homophonic	Homophonic/Polyphonic	Homophonic
Time Signature	6/8	6/8	6/8

As he has done in previous movements of this cantata, Graupner divides the forces into distinct timbral groups. In this movement the groups include the clarino and timpani, the strings, and the choir, with the continuo being the uniting musical element. Graupner displays the different instrumental timbres directly at the start of movement VI (fig. 6.16).

Figure 6.16. Instrumental groupings at the beginning of movement VI, *Danket*.

The musical score for the beginning of movement VI, *Danket*, is presented in 6/8 time. It consists of five staves: Clarino 1, Clarino 2, Timpani, Violin 1, and Viola. Clarino 1 and Clarino 2 play a rhythmic pattern of eighth notes. Timpani plays a pattern of eighth notes with rests. Violin 1 has a melodic line with trills. Violin 2 and Viola play a rhythmic pattern of eighth notes.

Movement VI contains the fewest dynamic markings of any of the choral movements. Graupner only uses *forte* and *pianissimo* during this movement and dynamic indications are only found in three places in this chorus. As there are sudden changes in musical texture, perhaps Graupner felt that the dynamic changes were implied by the size of the musical forces.

The sixth movement is one of the few movements in this cantata to use biblical quotations. The words are excerpted from Psalm 150:1-2, “Praise the Lord! Praise Him for His mighty deeds; praise Him according to His surpassing greatness,”¹¹² and Psalm 150:6, “Let everything that breathes praise the Lord.”¹¹³ Graupner combined parts of verses one and two and used nearly all of verse six, except for the concluding “Hallelujah.” Again, although the text comes from the Bible, the use of the word *Herr* can also be understood to describe Ernst Ludwig.

¹¹² Psalm 150:1-2 (New Revised Standard Version).

¹¹³ Psalm 150:6 (New Revised Standard Version).

Movement VII

The seventh movement is the second bass recitative in *Dancket dem Herrn aller Herren*. The recitative begins in F Major and ends in A Minor. The text setting is completely syllabic. The text is a prayer to God from the people to continue Ernst Ludwig's well-being. There are several moments of word painting found throughout this movement. During the phrase "Du bist unser Gott" ("you are our God"), in measures seven and eight, the word "du" is repeated and the second iteration ascends to the highest note of the recitative.

Movement VIII

Movement VIII is the second *da capo* chorus and one of two movements that use the entire orchestral ensemble. The A section begins and ends in C Major and the B section begins in C Major and ends in G Major. Again, the choice of key areas is likely related to the use of clarinos in this movement.

Table 6.4. Musical Sections of Movement VIII from Graupner's *Dancket dem Herrn aller Herren*

Section	Section A	Section B	Section A
Measure Numbers	1-42	42-73	1-42
Key Areas	CM	CM/am/em/GM	CM
Texture	Homophonic	Homophonic	Homophonic
Time Signature	6/8	6/8	6/8

Graupner displays a wide variety of timbres and textures within short periods of time throughout this movement. During the course of this movement, the two chalumeaux, the strings, vocal duets, single vocal lines, and the tutti forces are highlighted in close proximity. The texture is largely homophonic, but Graupner avoids

monotony through the aforementioned changes in timbre, a stylistic choice that is of the early Classical era.

The text of movement VIII is the most directly related to Ernst Ludwig. The text is a prayer for Ernst Ludwig's health. Because Graupner composed this birthday cantata for the Landgrave's seventieth birthday, Ernst Ludwig's advanced age may have been cause for concern. The line "Stärke erhalte den würdigen Sohn" ("protect the strength of your worthy son") may have been a plea for the elderly Landgrave's continued health.

Movement IX

The ninth movement is the third recitative for bass in *Dancket dem Herrn aller Herren*. This twenty-four measure recitative begins and ends in D Major, and is among the longest in the three birthday cantatas studied in this paper. The text setting is almost entirely syllabic and the recitative begins by honoring the Landgrave's fifty years in power,¹¹⁴ and continues on to celebrate Ernst Ludwig's reign and all that he has done for his people.

Movement X

In this final movement, Graupner seems to place the orchestra on a level of importance that is equal to that of the chorus, which is another compositional practice

¹¹⁴ Ernst Ludwig originally became Landgrave in 1678 at the age of eleven, but his mother actually held power until Ernst Ludwig turned twenty in 1687. Because *Danket dem Herrn aller Herren* was written for Ernst Ludwig's seventieth birthday in 1737, it would have also been the fiftieth anniversary of his actual rule. Elisabeth Noack and Dorothea Schröder, "Ernst Ludwig, Landgrave of Hesse-Darmstadt," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/08950> (accessed July 12, 2011).

that looks to the Classical era and beyond. The final movement of *Dancket dem Herrn aller Herren* is the second to use the entire ensemble: clarino I and II, timpani, chalumeau I and II, violin I and II, viola, chorus, and continuo. The movement is in C Major, with the relative minor, A Minor, also being tonicized during the movement. Graupner turns to a German Baroque compositional practice for the final movement of this cantata, concluding with a chorale. He sets two verses of the chorale text strophically and the choir sings in four-part texture with the melody in the soprano.

Although Graupner follows standard Baroque compositional traditions with his concluding chorale, he also applies musical elements that break with the many Baroque chorale settings. With the exception of the clarino I, which doubles the chorale melody throughout, the orchestral writing is not in unison with the voices. Instead, Graupner writes rhythmically active music for the chalumeaux and violins that stands in direct contrast to the slower rhythmic motion of the chorale. The music of the violin I is especially virtuosic and seems to be nearly as important as the chorale melody (fig. 6.17).

Figure 6.17. The violin I line from movement X of *Dancket*.



Graupner further incorporates elements of *stile galant* into *Dancket dem Herrn aller Herren*. Fugal writing is only used in the opening movement of this cantata, making a turn away from complex counterpoint. Instead, Graupner chose to integrate aspects of *galant* compositional style in this cantata. The use of *galant* elements in this cantata, such as simplified harmonic language, dramatic textural and dynamic contrasts, and

homophonic textures, show that Graupner turned increasingly toward *stile galant* and away from the contrapuntal style as his compositional career progressed.

The final chorale of *Dancket dem Herrn aller Herren* is representative of the three birthday cantatas described in this paper, of all of Graupner's birthday cantatas, of much of Graupner's immense compositional output, and of his life and works in general. Operating within the framework of Baroque compositional practice, Graupner experimented with musical elements that played a role in the expansion of musical language. It is this expansion of musical language and style that makes Christoph Graupner an important voice in *stile galant* and the development of Classical style.

Conclusion

Without a champion, as Johann Sebastian Bach had in figures like Gottfried Baron van Swieten,¹¹⁵ patron to composers including Mozart and Beethoven, and Mendelssohn, there is much music that is left hidden in dark corners of libraries and many composers who are almost entirely forgotten. Christoph Graupner, unknown to the majority of current musicians and audiences except for his connection with the musical titan of the Baroque era, Johann Sebastian Bach, and their competition for the *Thomaskantor* position in the town of Leipzig, is one such composer. Yet a closer examination of Graupner's life, musical output, and response to his work by his contemporaries indicates a level of historical importance that is far more than a footnote in the life of Johann Sebastian Bach.

Through a review of literature, it is evident that, although largely unknown today, Christoph Graupner was a well-respected musical voice who had a strong presence in Germany during his lifetime. As evidenced in the research literature, Graupner's musical abilities were also highly regarded during his lifetime. His contemporaries, including Georg Phillip Telemann and Johann Mattheson praised his work.¹¹⁶ Through a study of Graupner's life and music that began in the early twentieth century, scholars have been able to view his work with an awareness of centuries of musical development. This renewed awareness has led many musicians to appreciate that, although he was not a

¹¹⁵ Edward Olleson, "Swieten, Gottfried Baron van," *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/27216> (accessed April 13, 2012).

¹¹⁶ Ernest Charles Harriss, "Johann Mattheson's 'Der Vollkommene Capellmeister': A Translation and Commentary," 1440.

radical innovator, Graupner played an important role in the direction of compositional trends.

The combination of contrapuntal techniques and elements of *stile galant*, found in many of Graupner's works, indicate the composer's awareness of contemporary compositional style. In his birthday cantatas, an increased use of *galant* techniques and a decline in contrapuntal elements as his career progressed illustrate Graupner's musical preferences and may also be seen as an indicator of popular musical tastes.

Pedagogically, Graupner's compositions can be used to illustrate to students of music history, literature, and conducting and to participants in choral and orchestral ensembles this shift in musical style.

The focus of this research has been to bring a specific subgenre of Graupner's works, the birthday cantatas, into the eyes of modern day performers and audiences, and to place Graupner into the gaze of music history as an important figure who synthesized elements from the Baroque era and *stile galant*. Specifically, this study has examined three birthday cantatas written by Graupner for Landgrave Ernst Ludwig of Hessen-Darmstadt, providing background, analysis, and modern editions in order to bring further recognition to this almost unknown composer and his music. It is the hope of the author that through this document and accompanying scores, Graupner and his works will be more easily accessible to researchers and performers and that Christoph Graupner will be more widely acknowledged as a vital figure in the emergence of *stile galant*.

APPENDIX ONE

Christoph Graupner's *Groß sind die Wercke des Herrn* (1716)

Autograph Scores from Universitäts- und Landesbibliothek Darmstadt/Graupner-Werke-
Verzeichnis

https://creator.zoho.com/floxoip/graubner_gwv/#

Full Score edited by John McCarty

Transcription of hand-written texts from autograph scores by Margarete Ritzkowsky

<http://www.suetterlin-service.de/index.html>

Groß sind die Wercke des Herrn

I. Coro

Christoph Graupner (1683-1760)
edited by John McCarty

Clarino 1 in D

Clarino 2 in D

Timpani

Violin I/Oboe I

Violin II/Oboe II

Viola

Soprano 1

Soprano 2

Alto

Tenor

Bass

Basso Continuo

I. Coro

7

Cl. 1

Cl. 2

7

Timp.

7

Vln. I

oboe violin

Vln. II

oboe violin

Vla.

7

Sop. 1

Sop. 2

Alto

Tenor

8

Bass

bc

I. Coro

15

Cl. 1

Cl. 2

15

Timp.

15

Vln. I oboe tutti

Vln. II oboe tutti

Vla.

15

Sop. 1

Sop. 2

Alto solo

Tenor solo

Bass solo

bc

Groß - - -

Groß - - -

Groß - - -

I. Coro

22

Cl. 1

Cl. 2

22

Timp.

22

Vln. I

Vln. II

Vla.

22 *tutti*

Sop. 1

Groß, groß sind die wer-cke des Herrn, die wer-cke des Herrn,

22 *tutti*

Sop. 2

Groß, groß sind die wer-cke des Herrn, die wer-cke des Herrn,

22 *tutti*

Alto

- - groß sind die wer-cke des Herrn, die wer-cke des Herrn, wer ihn ach -

22 *tutti*

Tenor

- - groß sind die wer-cke des Herrn, die wer-cke des - Herrn,

22 *tutti*

Bass

- - groß sind die wer-cke des - Herrn, die wer-cke des - Herrn,

bc

6 6 6
4

I. Coro

29

Cl. 1

Cl. 2

29

Timp.

29

Vln. I

Vln. II

Vla.

29

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

wer ihn ach - tet, wer ihn

wer ihn ach - tet, wer ihn

tet, wer ihn ach -

wer ihn ach - tet,

wer ihn ach - tet,

wer ihn ach - tet,

6 6

I. Coro

36

Cl. 1

Cl. 2

36

Timp.

36

Vln. I

Vln. II

Vla.

36

Sop. 1

ach - - - - tet, wer ihn ach - tet, wer ihn

Sop. 2

ach - - - - tet, wer ihn ach - tet, wer ihn

Alto

- - - - -

Tenor

8

wer ihn ach - - -

Bass

bc

wer ihn ach - - -

5 6 6

I. Coro

43

Cl. 1

Cl. 2

43

Timp.

43

Vln. I

Vln. II

Vla.

43

Sop. 1

ach - tet, wer ihn act - - - tet,

Sop. 2

ach - tet,

Alto

- - tet, wer ihn ach - - tet,

Tenor

8 - - - tet, wer ihn - ach - tet,

Bass

- - - - tet, wer ihn ach - tet,

bc

6 6 6

I. Coro

50

Cl. 1

Cl. 2

50

Timp.

50

Vln. I

violin

oboe

tutti

Vln. II

violin

oboe

tutti

Vla.

50

Sop. 1

der hat ei - tel Lust,

Sop. 2

der hat ei - tel Lust,

Alto

solo

tutti

der hat ei - tel lust, der hat ei - tel Lust,

Tenor

8

der hat ei - tel Lust,

Bass

solo

tutti

der hat ei - tel lust, der hat ei - tel Lust,

bc

I. Coro

37

Cl. 1

Cl. 2

37

Timp.

37

Vln. I

Vln. II

Vla.

37

Sop. 1

der hat ei-tel lust, der hat ei-tel lust, der hat ei-tel lust dar -

Sop. 2

der hat ei-tel lust, der hat ei-tel lust, der hat ei-tel lust dar -

Alto

der hat ei-tel lust, der hat ei-tel lust, der hat ei-tel lust dar -

Tenor

der hat ei-tel lust, der hat ei-tel lust, der hat ei-tel lust dar -

Bass

der hat ei-tel lust, der hat ei-tel lust, der hat ei-tel lust dar -

bc

b # 5 6 6 6

3

I. Coro

63

Cl. 1

Cl. 2

Timp.

Vln. I

Vln. II

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

an der hat ei-tel lust da - ran Er hat ein ge-dächt - nis - ge - stif - tet, ein ge-dächt - nis Sein - er

an der hat ei-tel lust da - ran Sei - ner

an der hat ei-tel lust da - ran Sei - ner

an der hat ei-tel lust da - ran Sei - ner

an der hat ei-tel lust da - ran Sei - ner

an der hat ei-tel lust da - ran Sei - ner

pp

pp

pp

pp solo

f

f

f

f tutti

5 # f

I. Coro

68

Cl. 1 *f*

Cl. 2

68

Timp.

68

Vln. I

Vln. II

Vla.

68

Sop. 1
wun - der, Sei - ner wun - der, Sei - ner

Sop. 2
wun - der, Sei - ner wun - der, Sei - er

Alto
wun - der, Sei - ner wun - der, solo tutti

Tenor
wun - der, Sei - ner wun - der, solo tutti
er hat ein ge - dächt - nis - ge - stif - tet Sei - ner

Bass
wun - der, Sei - ner wun - der, Sei - ner

bc
p *f*

I. Coro

71

Cl. 1

Cl. 2

71

Timp.

71

Vln. I

Vln. II

Vla.

71

Sop. 1

wun - der, Sei - ner wun - der, der gnä - di - ge, der gnä - di - ge und barm her -

Sop. 2

wun - der, Sei - ner wun - der, der gnä - di - ge, der gnä - di - ge und barm her -

Alto

wun - der, Sei - ner wun - der, der gnä - di - ge, der gnä - di - ge und barm her -

Tenor

wun - der, Sei - ner wun - der, der gnä - di - ge, der gnä - di - ge und barm her -

Bass

wun - der, Sei - ner wun - der der gnä - di - ge der gnä - di - ge und barm her -

bc

6 6

I. Coro

75

Cl. 1

Cl. 2

75

Timp.

75

Vln. I

Vln. II

Vla.

75

Sop. 1

- zi-ge Herr, der gnä-di-ge und barm her - zi-ge Herr.

Sop. 2

- zi-ge Herr, der gnä-di-ge und barm her - zi-ge Herr.

Alto

- zi-ge Herr, der gnä-di-ge und barm her - zi-ge Herr.

Tenor

- zi-ge Herr, der gnä-di-ge und barm her - zi-ge Herr.

Bass

- zi-ge Herr, der gnä-di-ge und barm her - zi-ge Herr.

bc

7 b6 b5 5 6 6 4 #

Groß sind die Wercke des Herrn

II. Bass Recitative

Christoph Graupner
edited by John McCarty

Basso Continuo

Bass

Ja wohl, Ja wohl hat Gott ein wunder sei-ner wunder - tha-ten an uns - und

al-len volck ge-than, denn was wir vor dem Jahr in tief-ster De-muth ba-then ist a - ber-mahls er-füllt und

der hört un-ser Wunsch noch fer-ner gnä-dig an der auf der Welt des Him-els e - ben - bild und un-ser al-ler

Fürst und Lands Re-gen-te heißt. Wer lebt nun un - ter uns der nicht den preißt?

7 3

4

4

6 #6 6

8

8

6 b #6

12

12

6 #6

Groß sind die Wercke des Herrn

III. Bass Aria

Christoph Graupner
edited by John McCarty

Oboe

Violin 1

Violin 2

Viola

Bass

Basso Continuo

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

solo

p

f

pp

f

pp

f

pp

f

6

7

7

7

7

7

7

6

6

III. Bass Aria

13

Ob. *tr*

Vln. 1

Vln. 2 *pp*

Vla. *pp*

Bass

bc *pp* Herr der Fürst - en,

6

19

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc Herr der Göt - ter, Dir sey Lob und Deck -

#6 6 # 3 #6

III. Bass Aria

26

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

p

p

pp

6 # 6 5

3 3

tr

32

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

3 3 3 3 3

3 3 3 3 3

3 3 3 3 3

dir sey Lob und Danck, Lob

#

III. Bass Aria

37

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

43

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

III. Bass Aria

49

Ob. 

Vln. 1 

Vln. 2 

Vla. 

Bass 

bc 

dir sey Lob und Danck - ge - sagt.

56

Ob. 

Vln. 1 

Vln. 2 

Vla. 

Bass 

bc 

III. Bass Aria

62

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

p

pp

dir sey Lob und Dank - ge - sagt, Daß du dein - es Volck - es fleh - en wie - der

6 6 4 6 9 8 6 6 # #
4 5 5

69

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

p

p

gnä - dig an - ge - seh - en Daß du dein - es volck - es fleh - en wie - der gnä - dig an - te -

6 # #6 #

III. Bass Aria

75

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

82

Ob.

Vln. 1

Vln. 2

Vla.

Bass

bc

III. Bass Aria

89

Ob. *tr*

Vln. 1

Vln. 2

Vla.

Bass

bc

die-ses Jahr noch nicht ge-raubt ³ ₃ ³ ₃ ³ ₃ ³ ₃

6 5 6 #4 6 #6
4 3 2

96

Ob.

Vln. 1

Vln. 2

Vla. *pp*

Bass

bc

un-ser hoh-es haupt - - - - - die-ses

6 6

III. Bass Aria

Ob. ¹⁰² **D.C. al Fine**

Vln. 1 ¹⁰² **D.C. al Fine**

Vln. 2 **D.C. al Fine**

Vla. **D.C. al Fine**

Bass ¹⁰² **D.C. al Fine**
Jahr noch nicht, noch nicht ge - raubt.

bc ¹⁰² **D.C. al Fine**
#6 6 6 4 #

Groß sind die Werke des Herrn

IV. Soprano Recitative

Christoph Graupner
edited by John McCarty

Soprano

Basso Continuo

Wie freü-et sich doch un-ßer Fürst recht in-nig-lich, in sein-es Gott-es wun-derKrafft wie

7 3

Sop.

bc

Ihm aus die-sem Tag ein neü-es Heyl ver-schafft und wie so fröh-lich ist er ü-ber sein-er

6 #6 6

Sop.

bc

Hül-f-fe. Sein gna-den An-ge-sicht läst ihn auch sein-en wunsch nach Hert-zens wunsch ge-

6

Sop.

bc

lin-gen und uns ver-sagt er die-ses nicht was wir vor sei-nen Thron in tief-ster De-muth brin-gen.

6 6 6 4 2

Groß sind die Wercke des Herrn

V. Soprano Aria

Christoph Graupner
edited by John McCarty

Oboe 1

Oboe 2

Violins/Bassoon [Bassoon plays an octave below]

Soprano

Basso Continuo

7/5 6 7 3 7/5 3 6 6 7/5 3 6 6

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

7 3 7/5 3

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V. Soprano Aria

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

6 5 3 7 3
5

6 6 7 3
5

6 6 6 5
4 3

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

U - ber - schüt - te den - ge - salb - ten den - ge - selb - ten fer - ner weit,

pp *tr*

6 6
4

V. Soprano Aria

32

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

fer - ner weit, fer - ner fer - ner weit ü - ber - fluß,

5 # 6 6 5 # #6

f

38

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

fer - ner weit mit ü - ber - fluß,

6 7 # 6 6 #4 6 6 5 # 6 # 6

pp

V. Soprano Aria

45

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

#

51

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

pp

Ü - ber - schüt - te den - ge - salb - ten, den - ge - salb - ten

V. Soprano Aria

59

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

fer - ner weit, fer - ner weit, fer - ner weit,

tr *tr* *pp* *p* *tr*

65

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

fer - ner weit mit ü - ber - fluß U - ber - schüt - te den Ge - salb -

tr *tr*

#6 6 6

V. Soprano Aria

71

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

ten - fer - ner - weit mit - ü - ber - fluß

6 7 6 6 6 6 5 3 6

78

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

6 3 6 6 6 6 6

V. Soprano Aria

85

Ob. 1 *t*

Ob. 2

Vlins./Bsn. 85

Sop.

bc

Setz - ihm ei - ne - guld-ne -

3 6 6 6

92

Ob. 1

Ob. 2

Vlins./Bsn. 92

Sop.

bc

Cro - ne - ei-ne guld-ne - Cro - ne zum ver - dien - ten Eh - ren Loh - ne

6

V. Soprano Aria

99

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

zum ver - dien - ten Eh - ren Loh - ne gnad - en - voll - gnad - en - voll -

bc

6 #

107

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

gnad - en - voll - und - lieb - reich und - lieb - reich - auf

bc

#5 6 6 4 5 # 6 #6

V. Soprano Aria

113

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

#6 6 6 #6 6 6

gib daß auch - sein-

121

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

6 6

- Leb-ens Lauf - - - uns selbst uns

V. Soprano Aria

127

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

selbst uns selbst ü-ber stei - - -

6 6 5 # 6 6 5 #

133

Ob. 1

Ob. 2

Vlins./Bsn.

Sop.

bc

- - gen ü - ber stei - gen muß uns selbst uns

5 6 6 6 4

V. Soprano Aria

140

Ob. 1

Ob. 2

Vlns./Bsn.

Sop.

bc

selbst ü - ber - stei -

6 5 6 6

145

Ob. 1

Ob. 2

Vlns./Bsn.

Sop.

bc

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

gen muß

6 # #

Groß sind die Wercke des Herrn

VI. Bass Recitative

Christoph Graupner
edited by John McCarty

Bass

Das hal - be Le - bens Se - cu - lum ist nun ge - wunscht er -

Basso Continuo

#6

3

Bass

3

stei - gen Gott laß - e dich noch fer - ner weit noch ei - ne neu - e Le - bens Zeit in Fried in Ruh be -

bc

6 6 #6

6

Bass

6

stei - gen. Dein Printz und un - ser Erb Printz sey zu - gleich mit Dir ge - seg - net und was Dir hier vor

bc

#6 6 6

9

Bass

9

Heyl an Seel und Leib be - geg - net da - von leg ihm o Gott auch - ei - nen rei - chen

bc

6 #4 #6
2

VI. Bass Recitative

12

Bass

theil aus vät-ter-lich-er Lie-be bey gib bey-den was sie Dir als ei-gen ü-ber - ge-ben und was

bc

6 6 6

16

Bass

ach wei - ter nichts als nur ein lang - - ges le - ben.

bc

6 b

Groß sind die Werke des Herrn

VII. Aria + Coro

Christoph Graupner
edited by John McCarty

Violin 1/Oboe 1

Violin 2/Oboe 2

Viola

Soprano 1

Soprano 2

Alto

Tenor

Bass

Basso Continuo

6 6 6 6 6

VII. Aria + Coro

3

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

9 3 6 7 6 4 #

VII. Aria + Coro

5

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Ach laß doch un - ser - son - nen - licht un - ser son - nen-licht noch lang

6 6 #6 # 6

VII. Aria + Coro

7

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto
noch lang noch lang an die - sem hi - mel steh - en

Tenor
8 Ach laß doch

Bass

bc
6 6 6 6 6 4

VII. Aria + Coro

9

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

un - ser - sonn - en-licht un-ser sonn - en - licht noch lang noch lang

6 #6 # 6

VII. Aria + Coro

ff

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

noch lang - - - - -

noch lang an die - sem hi - mel steh - en noch lang - - - - -

6 6 9 6 9 3

VII. Aria + Coro

13

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

9 3 9 3 9 8 6 b6 b5

VII. Aria + Coro

15

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

tutti
Ach laß doch un - ser - sonn - en -

tutti
Ach laß doch un - ser - sonn - en -

tutti
- - an die - sem hi - mel steh - en laß doch un - ser sonn - en -

tutti
8 - noch - lang an die - sem hi - mel steh - en laß doch un - ser sonn - en -

tutti
Ach laß doch un - ser sonn - en -

9 # 5 4 # 6 # 6 b

VII. Aria + Coro

17

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

licht un-ser sonn - en licht noch lang noch lang - noch lang noch

licht un-ser sonn - en licht noch lang noch lang - noch lang noch

licht un-ser sonn - en licht noch lang an die - sem - hi - mel noch

licht un-ser sonn - en licht noch lang an - die - sem - hi - mel noch

licht un-ser sonn - en - licht noch lang an die - sem hi - mel noch

#6 # 6 6 6 6

p

p

p

p

p

VII. Aria + Coro

19

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

lang - noch lang noch lang - noch lang noch

lang - noch lang noch lang - noch lang noch

lang an die - sem - hi - mel noch lang an die - sem - hi - mel noch

lang an - die - sem - hi - mel noch lang an - die - sem - hi - mel noch

lang an die - sem hi - mel noch lang an die - sem hi - mel noch

6 # 5 6 6 # # 6 #

f *p* *f* *p* *f* *p* *f* *p*

VII. Aria + Coro

21

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

lang - - noch lang noch lang - - noch lang noch

lang - - noch lang noch lang - - noch lang noch

lang an die - sem - hi - mel noch lang an - die - sem - hi - mel noch

lang an - die - sem - hi - mel noch lang an die - sem - hi - mel noch

lang an die - sem hi - mel noch lang an die - sem hi - mel noch

5 6 6 # # 8 5 # 6 6 6

f *p* *f* *p* *f* *p* *f* *p*

VII. Aria + Coro

23

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

lang - - - noch lang an die - sem hi - mel steh -

lang - - - noch lang an die - sem hi - mel

lang an - die - sem - hi - mel steh -

lang an die - sem - hi - mel noch lang an die - sem hi - mel steh -

lang an die - sem hi - mel noch lang an die - sem hi - mel

6 6 6 6 6

f

f

f

solo

solo

8

VII. Aria + Coro

26

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

en

steh - en

en

Laß sei - nen ho - hen pur - pur -

en

steh - en

6 6 6 6 6 6 6 4 5 6

VII. Aria + Coro

30

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto
schein - sei-nen ho - hen - pur - pur schein doch im - mer un - ver - än - dert

Tenor

Bass

bc
6 b 4 2

VII. Aria + Coro

32

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto
un - ver - än - dert seyn

Tenor
8
Laß sei-nen ho-hen pur-pur-schein - sei-nen ho-hen-pur-pur

Bass

bc
6 #6 # 6

VII. Aria + Coro

35

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

8

schein doch im - mer un - ver - än - dert un - ver - än - dert seyn

und

und un - serm

6 #6 #

VII. Aria + Coro

38

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1
un - serm Mor - gen - stern un - serm Mor - gen stern auch nicht al - hier zu zeit - lich zu

Sop. 2
Mor - gen stern un - serm Mor - gen - stern auch nicht al - hier zu zeit - lich zu zeit - lich

Alto

Tenor

Bass

bc

VII. Aria + Coro

42

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1
zeit - lich un - ter gehn - - - -

Sop. 2
un - ter - gehn - - - -

Alto
un - ter - gehn - - - - solo und un - serm

Tenor
un - ter - gehn - - - - solo - - - -

Bass
un - ter - gehn - - - - solo und un - serm Mor - gen -

bc

5 # 6 #

VII. Aria + Coro

46

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

pp

Mor-gen stern un-serm Mor-gen-stern auch nicht al-heir zu zeit-lich zu zeit-lich

stern un-serm Mor-gen stern auch nicht al - hier zu zeit-lich zu zeit - lich

tasto solo

pp

VII. Aria + Coro

50 **D.C. al Fine**

Vln. 1/
Ob. 1

Vln. 2/
Ob. 2

Vla.

Sop. 1 **D.C. al Fine**

Sop. 2 **D.C. al Fine**

Alto **D.C. al Fine**

Tenor **D.C. al Fine**

Bass **D.C. al Fine**

bc **D.C. al Fine**

un - - - un - - - ter - - - gehn

un - - - un - - - ter - - - gehn

un - - - un - - - ter - - - gehn

un - - - un - - - ter - - - gehn

tutti un - - - ter - - - gehn

un - - - ter - - - gehn

6 4 #5 # 8 5 #

Groß sind die Wercke des Herrn

VIII. Bass Recitative

Christoph Graupner
edited by John McCarty

Bass

Basso Continuo

Laß Dei - ne Gna - de wie ein Meer, in sei - ne theu - re See - le

Bass

bc

flie - sen, und sei - nen Saa - men auch viel tau - send Heyl ge - nie - sen, Ach nim Dich un - bers

Bass

bc

Ernsts als ein - es Da - vids an und denck an die - sen Scwur den ihm Dein Mund ge - than.

Groß sind die Werke des Herrn

IX. Bass Accompanied Recitative and Coro

Christoph Graupner
edited by John McCarty

Clarino 1 in D

Clarino 2 in D

Timpani

Violin 1/Oboe 1

Violin 2/Oboe 2

Viola

Soprano 1

Soprano 2

Alto

Tenor

Bass

Basso Continuo

solo

f

Ich ha-be einst-ge-schwor - en ich ha-be einst ge-

IX. Bass Accompanied Recitative and Coro

5

Cl. 1

Cl. 2

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

schwor - en bei-mein-er Hei - lig - keit bei mein-er Hei - lig - keit

6 7 6 # 3 # 5 #6

tutti

vln.

vln.

IX. Bass Accompanied Recitative and Coro

10

Cl. 1

Cl. 2

10

Timp.

10

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

f 6 6 6

Ich will Dav - id nicht lü - gen Ich will Dav - id nicht lü - gen

tutti

IX. Bass Accompanied Recitative and Coro

18

Cl. 1

Cl. 2

18

Timp.

18

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

18

Sop. 1

Sop. 2

Alto

Tenor

8

Bass

Sein

Ich will Dav - id nicht lü - gen sein Saa - me soll e - wig seyn und sein stuhl vor mir wie die

tutti

tasto solo

bc

IX. Bass Accompanied Recitative and Coro

23

Cl. 1

Cl. 2

23

Timp.

23

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

23

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Sin Saa - me soll e - wig seyn und sein

Saa - me soll e - wig seyn und sein stuhl vor mir wie die Son - - -

Son - - - ne und sein stuhl - vor - mir - wie die Son - - - ne und sein

5 5 5 6 4 #

3

IX. Bass Accompanied Recitative and Coro

35

Cl. 1

Cl. 2

35

Timp.

35

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

35

Sop. 1

- ne und sein stuhl sein stuhl vor mir wie die Son - -

Sop. 2

- ne und sein stuhl sein stuhl vor mir wie die Son - - -

Alto

- ne wie die Son - ne Sein

Tenor

8 Saa - me soll e - wig seyn und sein stuhl vor mir wie die - Son

Bass

bc

7 6 6 7 6 6 5 4 # 4 2 6 6 #4 2 6

IX. Bass Accompanied Recitative and Coro

38

Cl. 1

Cl. 2

38

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

38

Sop. 1

- ne wie die Son - ne Sein Saa - me soll

Sop. 2

- ne wie die Son - ne Sein Saa - me soll

Alto

Saa - me soll e - wig seyn und sein stuhl vor mir wie die Son -

Tenor

8

- ne und sein stuhl vor mir und sein stuhl - vor mir die Son -

Bass

- ne und sein stuhl vor mir wie Son - ne und sein stuhl vor

bc

6 # 6 6 4 2 6 6 6

5 4

2

IX. Bass Accompanied Recitative and Coro

41

Cl. 1

Cl. 2

41

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2 *tutti*

Vla.

41

Sop. 1

e - wig seyn und sein stuhl vor mir wie die Son - ne wie die Son - ne

Sop. 2

e - wig seyn und sein stuhl vor mir wie die Son - ne wie die Son - ne

Alto

- - - ne wie die Son - ne wie die Son - ne wie die Son - ne

Tenor

8 - - - - - ne wie die Son - ne wie die Son - ne

Bass

mir wie die Son - - - - - ne wie die - Son - ne wie die Son - ne

bc

6 5 6 #4 5 # 6
2

IX. Bass Accompanied Recitative and Coro

44

Cl. 1

Cl. 2

44

Timp.

44

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

Sop. 1

Sop. 2

wie die Son - - - - - ne

Alto

wie die Son - - - - - ne

Tenor

8

Bass

wie die Son -

bc

#

IX. Bass Accompanied Recitative and Coro

47

Cl. 1

Cl. 2

47

Timp.

47

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

47

Sop. 1

wie die Son - - -

Sop. 2

wie die Son - - -

Alto

Tenor

8

Bass

ne

bc

#

IX. Bass Accompanied Recitative and Coro

50

Cl. 1

Cl. 2

50

Timp.

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

50

Sop. 1

- ne Sein Saa - me soll e - wig

Sop. 2

- ne Sein Saa - me soll e - wig

Alto

Sein Saa - me soll e - wig seyn und sein stuhl vor mir wie die Son -

Tenor

8

Bass

bc

6 7 #6 6 7 7

IX. Bass Accompanied Recitative and Coro

54

Cl. 1

Cl. 2

54

Timp.

54

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

54

Sop. 1

seyn und sein stuhl vor mir wie die Son - - - ne wie die

Sop. 2

seyn und sein stuhl vor mir wie die Son - - - ne wie die

Alto

- - - - - ne wie - - - die Son - - -

Tenor

8

Bass

seyn saa - me soll e - wig seyn und sein

bc

5 7 #6 6

IX. Bass Accompanied Recitative and Coro

57

Cl. 1

Cl. 2

57

Timp.

57

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

57

Sop. 1

Son - ne

Sein Saa - me soll

Sop. 2

Son - ne

Sein Saa - me soll

Alto

- - ne und sein stuhl vor mir und sein stuhl vor mir wie die Son-ne wie -

Tenor

8

Sein Saa - me soll e - wig seyn und sein stuhl vor mir wie die Son -

Bass

stuhl vor mir und sein stuhl - vor - mir wie die - Son - - - - ne wie die

bc

7 7 6 # 2 6 6 6 6

4
2

IX. Bass Accompanied Recitative and Coro

61

Cl. 1

Cl. 2

61

Timp.

61

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

61

Sop. 1

e - wig seyn und sein stuhl vor mir wie die Son - - -

Sop. 2

e - wig seyn und sein stuhl vor mir wie die Son - - -

Alto

- die Son - - -

Tenor

8

- ne wie die Son - ne und sein stuhl vor mir wie die Son - - -

Bass

Son - ne und sein stuhl vor mir wie die Son - - -

bc

6 5 # 2 6 2 6 5 # 6

4

IX. Bass Accompanied Recitative and Coro

64

Cl. 1

Cl. 2

64

Timp.

64

Vln. 1/Ob. 1

Vln. 2/Ob. 2

Vla.

64

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

ne

ne

ne

ne

ne

ne

ne

5/3 6/4 5/4 #

APPENDIX TWO

Christoph Graupner's *Frolockt laßt frohe Lieder hören* (1726)

Autograph Scores from Universitäts- und Landesbibliothek Darmstadt/Graupner-Werke-
Verzeichnis

https://creator.zoho.com/floxoip/graubner_gwv/#

Full Score edited by John McCarty

Transcription of hand-written texts from autograph scores by Margarete Ritzkowsky

<http://www.suetterlin-service.de/index.html>

Frolockt laßt frohe Lieder hören

I. Coro

Christoph Graupner
edited by John McCarty

Clarino 1

Clarino 2

Timpani

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Basso Continuo

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I. Coro

7

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

6 4 5 # 6 4 5 # 6 6 6 6 6 6

I. Coro

14 *tr*

Cl. 1

Cl. 2

14 *tr*

Timp.

14 *tr*

Ob. 1

Ob. 2

14 *tr*

Vln. 1

Vln. 2

Vla.

14

Sop.

Fro-lockt, Fro-lockt last fro - he Lied - er

Alto

Fro-lockt Fro-lockt last fro - he Lied - er

8

Tenor

Fro-lockt, Fro-lockt last fro - he Lied - er

Bass

Fro-lockt, Fro-lockt last fro - he Lied - er

14

bc

6 6

I. Coro

21

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

hör - en, last fro - he Lied - er hör - en. Der Herr der Herr gönnt uns ein

hör - en, last fro - he Lied - er hör - en. Der Herr, der Herr gönnt

hör - en, last fro - he Lied - er hör - en.

hör - en, last fro - he Lied - er hör - en..

I. Coro

27

Cl. 1

Cl. 2

27

Timp.

27

Ob. 1

Ob. 2

27

Vln. 1

Vln. 2

Vla.

27

Sop.

Freu - den, ein Freu - den Fest der Herr - der Herr - gönnt uns ein Freu -

27

Alto

uns ein Freu - - - - - den Fest der Herr, der

27

Tenor

8 Der Herr, der Herr gönnt uns ein

27

Bass

Der Herr, der Herr gönnt

27

bc

6 5 #6

I. Coro

33

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

den Fest. Der Herr, der Herr gönnt uns ein Freu -

Herr gönnt uns ein Freu - - - den Fest. gönnt uns, gönnt uns ein Freu -

Freu - - - den Fest. Der Herr, der Herr gönnt uns ein Freu - den Fest, gönnt

uns ein Freu - - - - den Fest. Der Herr, der Herr gönnt

6 6 6 6 6

$\frac{6}{2}$ $\frac{\#4}{2}$

I. Coro

39

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

den Fest, ein Freu - den Fest.

den Fest, gönnt uns ein Freu - den Fest.

8
uns ein Freu - - - den Fest.

uns ein Freu - den Fest, ein Freu - den Fest.

6 6 6 6 6 #
4 4
2

I. Coro

46

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

tr

6/4 5/4 6/4 5/4 6/6

I. Coro

53

Cl. 1

Cl. 2

53

Timp.

53

Ob. 1

Ob. 2

53

Vln. 1

Vln. 2

Vla.

53

Sop.

er-he - bet ihn, mit vol - len Chör - en,

Alto

er-he - bet ihn, mit vol - len Chör - en

Tenor

8 er-he - bet ihn, mit vol - len Chör - en

Bass

er-he - bet ihn, mit vol - len Chör - en

53

bc

6 6 6 6 5 4 # 6 6 6 6 6 6 # 6

I. Coro

60

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

er - he - bet ihn mit vol - len Chör - en. Ja, ja danckt un - ferm

Alto

er - he - bet ihn, mit vol - len Chör - en. Ja, ja danckt

Tenor

8 er - he - bet ihn, mit vol - len Chör - en.

Bass

er - he - bet ihn, mit vol - len Chör - en.

bc

6 #

I. Coro

67

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

Gott, ja, ja. Ja, ja danckt un - Berm Gott. Ja,

un - Berm Gott, ja, ja danckt un - Berm Gott, danckt un - Berm Gott, danckt un - Berm Gott, ja,

Ja, ja danckt un - Berm Gott, ja, ja danckt un - Berm Gott, ja, ja danckt un - Berm

Ja, ha danckt un - Berm Gott, ja, ja, ja, ja danckt un - Berm

6 6 6 6 6 # 5 # 6 4 7 6 #6 2 2

I. Coro

76

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

ja danckt un - Berm Gott dem starck-en Ze - ba - oth. Ja, ja danckt un Berm Gott, ja, ja, ja dem

ja danckt un - Berm Gott dem starck-en Ze - ba - oth. Ja. ja danckt un - Berm Gott, ja, ja dem

8
Gott danckt un - Berm Gott, dem starck-en Ze - ba - oth. Ja, ja dem

Gott, danckt un - Berm Gott, dem starck-en Ze - ba - oth. Ja, ja dem

6 6 # 6 6 # 6

I. Coro

85

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

Starck-en Ze - ba - oth der un - Ber Haupt heut neu, der un - Ber Haupt heut neu,

Starck-en Ze - ba - oth der un - Ber Haupt heut neu, der un - Ber Haupt heut neu,

Starck-en Ze - ba - oth der un - Ber Haupt heut neu, der un - Ber Haupt heut neu,

Starck-en Ze - ba - oth der un - Ber Haupt heut neu, der un - Ber Haupt heut neu,

6 6 #

I. Coro

92

Cl. 1 **D.C. al Fine**

Cl. 2 **D.C. al Fine**

Timp. **D.C. al Fine**

Ob. 1 **D.C. al Fine**

Ob. 2 **D.C. al Fine**

Vln. 1 **D.C. al Fine**

Vln. 2 **D.C. al Fine**

Vla. **D.C. al Fine**

Sop. **D.C. al Fine**
 neu, neu, ver - klär - en läst.

Alto **D.C. al Fine**
 neu, neu, ver - klär - en läst.

Tenor **D.C. al Fine**
 8 neu, neu ver - klär - en läst.

Bass **D.C. al Fine**
 neu, neu ver - klär - en läst.

bc **D.C. al Fine**
 92
 6 6 6 4 #

Frolockt laßt frohe Lieder hören

II. Bass Recitative

Christoph Graupner
edited by John McCarty

Bass

Herr, Herr wir lo - ben dich dein star-cker Arm der Für-sten setzt und

Basso Continuo

7 6 6

Bass

schüt-zet hat un-ßers Fürs-ten Thron mit reich-er Gna-de un-ter stüt-zet. Das Land er-freu-et

bc

#6 # 6

Bass

sich, es sieht Ernst Lud-wigs Schei - tel heut den schön - sten Schmuck die-grau-e Eh-ren

bc

5 6 6

Bass

Cron in neu-er Krafft in all - er Won - ne tra - gen. Drum steh - en wir voll Freu - dig-keit

bc

#6 6

II. Bass Recitative

¹³

Bass

Dir groß-er Gott Lob, Dank, und Preis zu sa - gen.

bc

#

Frolockt laßt frohe Lieder hören

III. Coro

Christoph Graupner
edited by John McCarty

Grave

Clarino 1

Clarino 2

Timpani

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Basso Continuo

6 5 6 6 6 6 4 5 6

III. Coro

6

Cl. 1 *f* *pp* *f*

Cl. 2 *f* *pp* *f*

Timp. *f* *pp* *f* *tr* *p*

Ob. 1 *p* *f*

Ob. 2 *p*

Vln. 1 *f* *pp* *f*

Vln. 2 *f* *pp* *f*

Vla. *f* *pp* *f*

Sop. -

Alto -

Tenor -

Bass -

bc *f* *pp* *f*

6/4 5/# 6/4 4/2 6 6/4 #

Ge -

Ge -

Ge -

Ge -

III. Coro

10

Cl. 1 *f* *p* *f*

Cl. 2 *f* *pp* *f*

Timp. *f* *p* *f*

Ob. 1 *f* *p* *f*

Ob. 2 *f* *p* *f*

Vln. 1 *f* *f*

Vln. 2 *f* *f*

Vla. *f* *f*

Sop.
lo - bet sey der Herr, Ge - lo - bet sey der Herr, der Gott der Gott

Alto
lo - bet sey der Herr, Ge - lo - bet sey der Herr, der Gott der Gott

Tenor
lo - bet-sey der Herr, Ge - lo - bet sey der Herr, der Gott der Gott

Bass
lo - bet sey - der Herr, Ge - lo - bet sey der Herr, der Gott der Gott

bc *f* *f*

III. Coro

14

Cl. 1

Cl. 2

14

Timp.

14

Ob. 1

Ob. 2

14

Vln. 1

Vln. 2

Vla.

14

Sop.

Is - ra-el von e - wig - keit zu e - wig - keit zu e - wig - keit von

Alto

Is - ra - el von e - wig - keit zu e - wig - keit von e - wig - keit zu

Tenor

8

Is - ra - el von e - wig - keit zu

Bass

Is - ra-el von e - wig - keit zu e -

bc

7 #6

III. Coro

18

Cl. 1

Cl. 2

18

Timp.

18

Ob. 1

Ob. 2

18

Vln. 1

Vln. 2

Vla.

18

Sop.

Alto

Tenor

Bass

bc

pp

pp

pp *f*

e - wig - keit zu e - wig - keit zu e - wig - keit, und al - le Volck spre - che, A - men. und al - le

e - wig - keit von e - wig - keit zu e - wig - keit. A - men

e - wig - keit zu e - wig - keit. A - men

- wig - keit zu e - wig - keit zu e - wig - keit. A - men

3 6 7 6 #

III. Coro

22

Cl. 1

Cl. 2

Timp.

22

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

22

Sop.

Volck sprc - che, A - men, A - men A - men.

Alto

A - men A - men A - men. al - le - lu - ja -

Tenor

A - men A - men A - men

Bass

A - men A - men A - men.

bc

pp *f* *pp* *pp* *p* *pp* *pp* *pp*

5/3 # # 6 6 6

III. Coro

27

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

Al-le - lu - ja

al-le - lu - ja

6 6 6 6 6 6 5 6 # 6

III. Coro

31

Cl. 1

Cl. 2

31

Timp.

31

Ob. 1

Ob. 2

31

Vln. 1

Vln. 2

Vla.

31

Sop.

Alto

Tenor

Bass

bc

al - le - lu - ja

al - le - lu - ja

al - le - lu - ja

al - le - lu - ja

6

III. Coro

35

Cl. 1

Cl. 2

Timp.

35

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

35

Sop.

Alto

Tenor

Bass

bc

al-le - lu - ja

al-le - lu - ja

al-le - lu - ja

3 6 6 6 6 6 7 6 6 6

6 4 2

III. Coro

39

Cl. 1

Cl. 2

39

Timp.

39

Ob. 1

Ob. 2

39

Vln. 1

Vln. 2

Vla.

39

Sop.

al - le - lu - ja. — al - le - lu - ja -

Alto

al - le - lu - ja al - le - lu - ja al - le - lu -

Tenor

al - le - lu - ja -

Bass

al - le - lu - ja -

bc

6 6 $\frac{4}{2}$ 6 6 6

III. Coro

43

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

al-le - lu - ja

ja al - le - lu - ja al - le - lu - ja al - le - lu -

al-le - lu - ja

6 6 6 6 4 6 6 6 6

2 2 2 2 2 2 2 2 2

III. Coro

47

Cl. 1

Cl. 2

47

Timp.

47

Ob. 1

Ob. 2

47

Vln. 1

Vln. 2

Vla.

47

Sop.

Alto

Tenor

Bass

bc

6 6 5 6 # 6 # 6 6 7 6 # 5

ja - al - le - lu - ja - al - le - lu - ja - al - le - lu - ja -

al - le - lu - ja - al - le - lu - ja -

al - le - lu - ja - al - le - lu - ja -

al - le - lu - ja - al - le - lu - ja -

III. Coro

51

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

le - lu - ja - al - le - lu - ja - al - le - lu - ja.

al - le - lu - ja.

le - lu - ja - al - le - lu - ja.

ja - al - le - lu - ja.

6 4 6 6 6 # 6

2

III. Coro

55

Cl. 1

Cl. 2

55

Timp.

55

Ob. 1

Ob. 2

55

Vln. 1

Vln. 2

Vla.

55

Sop.

al - le - lu - ja.

Alto

al - le - lu - ja.

Tenor

al - le - lu - ja.

Bass

al - le - lu - ja.

bc

6 6

Frolockt laßt frohe Lieder hören

IV. Tenor Aria

Christoph Graupner
edited by John McCarty

Violin 1/Flute 1/
Oboe 1

Violin 2/Flute 2/
Oboe 2

Viola

Tenor

Basso Continuo

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

fl.

tutti

pp

pp

p

fag.

tutti

p

6

6

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IV. Tenor Aria

5

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

6 6 6 6

8

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

Kan dir Herr - ein schwaches

6 6 4 5 # *pp*

IV. Tenor Aria

11

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

Lal - len, ein schwach - es Lal - len wohl - ge - fall - en, Ach, so

5 6 6

14

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

nim, ach, so nim, so nim diß op - fer

6 #4 2 6 #4 2

IV. Tenor Aria

16

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

fl. tutti

an nim diß, ach, so nim, diß op - fer

$\frac{6}{2}$ $\frac{\#4}{2}$ 6 6 5

19

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

an. Kan dir Herr ein schwach - es Lal - len din schwach - es

6 6

IV. Tenor Aria

22

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

Lall - en wohl - ge fall - en. Ach, so nim, ach, so

6
4
2

25

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

nim, nim diß nim dißop - fer an.

6
4
2

6

6

IV. Tenor Aria

28 *tutti*

Vln./Fl./
Ob. 1

p

Vln./Fl./
Ob. 2

p

Vla.

28

Tenor

8

pp

bc

6 6 6 6 6

31

Vln./Fl./
Ob. 1

tr tr

Vln./Fl./
Ob. 2

Vla.

31

Tenor

8

bc

6 6 6 6 6 6 6 #

6
4
2

5

4

IV. Tenor Aria

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

34

8

Laß auch fer - ner fer - ner un - ßer Schrey - en un - ßer Schrey -

7 6 6 7 6 6

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

37

8

- en un - ßerm Haupt zum Wohl, un - ßerm

#6 6 6 # # #

IV. Tenor Aria

40

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

Haupt zum Wohl

6 # 6 4 6

42

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

ge - dey - en das kein Un - fall das kein

6 # 7 6 6

IV. Tenor Aria

45

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

Un - fall, stöh - - ren kan, das kein Un - fall,

7 6 #6 6 5 6 6 5 # 6 7 6

48

Vln./Fl./
Ob. 1

Vln./Fl./
Ob. 2

Vla.

Tenor

bc

stöh - - ren kan.

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

D.C. al Fine

7 6 7 6 #

Frolockt laßt frohe Lieder hören

V. Bass Recitative

Christoph Graupner
edited by John McCarty

Bass

Basso Continuo

Herr Ze-ba-oth die Hof-nung zwei-felt nicht, sie denckt Dein ja auch heu-te zu er-

4

Bass

bc

lang-en. Schon sech-zig mahl, hat un-ber Für-sten licht wie wir be-gehrden Jahr Lauf herr-lich an-ge-

8

Bass

bc

fan - gen. Ja, Herr durch Dich auch wohl voll-bracht was Dei - ne Hand biß - her ge -

11

Bass

bc

währt das wird sie fer - ner gnä - dig gön - nen. Die An-dachts Gluth wird Tag u.

6 #6 6

6 6 6

6

6 b # 6 #4/2

V. Bass Recitative

13

Bass

Nacht nun sol - ches Wohl zu flehn in treu - en Hert - zen brenn-en.

bc

b 6 6 6 3

Frolockt laßt frohe Lieder hören

VI. Bass Aria

Christoph Graupner
edited by John McCarty

Flutes/Oboes

Violins

Viola

Bass

Basso Continuo

Fls./Obs.

Vlins.

Vla.

Bass

bc

Meh - re

VI. Bass Aria

8

Fls./Obs.

Vlins.

Vla.

Bass

bc

Vat - er Meh - re Vat - er, Vat - er Dei - nen -

6 6 5 6 6 6 6 6 6 6 6 3 6 6 6

12

Fls./Obs.

Vlins.

Vla.

Bass

bc

See - gen, Vat - er Dei - nen - See - gen, Le - ge un - ßers Fürs - ten

6 6 6 6 6 6 # 6

VI. Bass Aria

Fls./Obs. ²³

Vlns. ²³

Vla. ²³

Bass ²³

bc ²³

le - ge un - ßers Fürs - ten Wee - gen Gott - lich-es - ge -

6 6 6 4 6 6 6 6

Fls./Obs. ²⁶

Vlns. ²⁶

Vla. ²⁶

Bass ²⁶

bc ²⁶

dey - - - - - en

3

VI. Bass Aria

Fls./Obs. ²⁹

Vlins. ²⁹

Vla. ²⁹

Bass ²⁹

bc ²⁹ bey.

6 6 6 6 6 6 6 # 6 # 6 #

Fls./Obs. ³³

Vlins. ³³

Vla. ³³

Bass ³³

bc ³³ Crö - ne de-ßen Gött - er Stand durch -

6 6 6 6 4 3 #6 6 6 # 6 #4
2

VI. Bass Aria

Fls./Obs.

Vlins.

Vla.

Bass

bc

37

37

37

37

37

die Ga - ben Dei - ner Hand, durch - die Ga - ben Dei - ner Hand,

6 6 # 6 # 6 6 #6 5 # 6
4 2

Fls./Obs.

Vlins.

Vla.

Bass

bc

41

41

41

41

41

Laß bey hoch - ge - brach - ten Jahr - en

6 6 5 6 6 6 #6 7 6 7 #

VI. Bass Aria

45

Fls./Obs.

Vlins.

Vla.

Bass

bc

Dei - nen - ho - hen Geist er - fah - ren, daß Dein Hertz - Dein

6 6 6 #6 6 # 6 #

49

Fls./Obs.

Vlins.

Vla.

Bass

bc

Hertz - Dein Hertz stets mit ihm sey, daß Dein Hertz -

6 6 #6 # 6

VI. Bass Aria

Fls./Obs. D.C. al Fine

Vlns. D.C. al Fine

Vla. D.C. al Fine

Bass D.C. al Fine

bc D.C. al Fine

6 6

Frolockt laßt frohe Lieder hören

VII. Tenor Recitative

Christoph Graupner
edited by John McCarty

Tenor

Durch-lauch-tig-ster trifft ob Dir ein was Dei-ne Knech-te vor Dich bit-ten, so muß Dein

Basso Continuo

6 6 6

Tenor

Wohl gantz - un - ver-gleich-lich zu. Deß Höch - sten gün - stig-es Ge - schick wird

bc

6 6

Tenor

Dich mit ü-ber-häuff - ten Glück nach ih-rem Wunsch be - stän-dig ü-ber-schüt - ten.

bc

#6 6 #

Frolockt laßt frohe Lieder hören

VIII. Coro

Christoph Graupner
edited by John McCarty

Clarino 1

Clarino 2

Timpani

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola

Soprano
Der Herr er - hör-e Dich in der Noth, Der Herr er - hör-e Dich in der Noth,

Alto
Der Herr er - hör-e Dich in der Noth, Der Herr er - hör-e Dich in der Noth, der Nah-me des Gott-es

Tenor
Der Herr er - hör-e Dich in der Noth, Der Herr er - hör-e Dich in der Noth,

Bass
Der Herr er - hör-e Dich in der Noth, Der Herr er - hör-e Dich in der Noth, der Nah-me des Gott-es

Basso Continuo
6 # #6 6 6 # #6 6 b

VIII. Coro

6

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

schüt - ze Dich der Nah - me des Gott - es Ja - cobs schüt - ze Dich

Ja - cobs schüt - ze Dich, der Nah - me des Gott - es Ja - cobs schüt - ze Dich er ge - be Dir

schüt - ze Dich, schüt - ze Dich er ge - be Dir

Ja - cobs schüt - ze Dich schüt - ze Dich

6 # 6 #4
2

VIII. Coro

9

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

was Dein Hertz be - geh - re, er ge - be dir was Dein Hertz be - geh -

8 was Dein Hertz be - geh - re, er ge - be dir was Dein Hertz be - geh -

6 6 # 6 # # 6 #6 6 # 6 #

VIII. Coro

Cl. 1 *pp* *f*

Cl. 2 *pp* *f*

Timp. *p* *f*

Ob. 1 *p* *f*

Ob. 2 *p* *f*

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Sop. *p* *f*
und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le al - le Dei - ne An -

Alto *p* *f*
- ret und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le.

Tenor *p* *f*
8 - ret und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le.

Bass *p* *f*
und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le, und er - fül - le

bc *pp* *f*

VIII. Coro

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.
ge al-le Dei-ne An - schlä

Alto
ge al-le Dei-ne An - schlä

Tenor
8 An - schlä - - ge, al - le dei - ne An -

Bass
ge, al-le Dei-ne An - schlä

bc
6 6 5 6 6 5 6 6

VIII. Coro

20

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

ge al-le Dei-ne An - schlä -

ge, al - le Dei-ne An - schlä - ge, al - le Dei - ne An -

8 ge, al - le Dei - ne - An - schlä - ge, al - le Deine An -

ge, al - le Dei-ne An - schlä -

6 6 6 #6 6 5 6

VIII. Coro

23

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

ge.

schlä - - - - ge.

8 schlä - - - - ge.

ge.

5 6 7 6 5 #

4

Frolockt laßt frohe Lieder hören

IX. Soprano Aria

Christoph Graupner
edited by John McCarty

Flute 1/Oboe 1

Flute 2/Oboe 2

Violin 1

Violin 2

Viola

Soprano

Basso Continuo

6 6

Fl. 1/Ob. 1

Fl. 2/Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

bc

Kommt, Kommt ed - le

IX. Soprano Aria

9

Fl. 1/Ob. 1

ob. fl. ob. fl. ob.

Fl. 2/Ob. 2

ob. fl. ob. fl.

Vln. 1

Vln. 2

Vla.

Sop.

Schät - ze ed - le Schät - zeauß - der Ho -

bc

13

Fl. 1/Ob. 1

fl. ob. fl. ob.

Fl. 2/Ob. 2

fl. ob. fl. ob.

Vln. 1

Vln. 2

Vla.

Sop.

he ver - herr -

bc

6
4

5
#

IX. Soprano Aria

Fl. 1/Ob. 1

Fl. 2/Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

bc

17

licht Darm - stads Fürs - ten Thron, — Darm - stads Fürs - ten

6 # 6 6 # 6 #6 # #

Fl. 1/Ob. 1

Fl. 2/Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

bc

21

tutti ob. tutti fl.

tutti ob. tutti fl.

Thron. — Kommt, Kommt, Kommt, Kommt, ed - le Schät-zr auß der

6

IX. Soprano Aria

25

Fl. 1/Ob. 1 *tutti* *ob.* *tr*

Fl. 2/Ob. 2 *tutti*

Vln. 1

Vln. 2

Vla.

Sop.

Hö - he, auß der Hö - he ver - herr - - - - - licht ver -

bc

6

29

Fl. 1/Ob. 1 *fl.* *tr* *ob.* *fl.* *tutti*

Fl. 2/Ob. 2 *fl.* *ob.* *fl.* *tutti*

Vln. 1

Vln. 2

Vla.

Sop.

herr - licht - Darm - stads Fürs - ten Thron. Darm - stads Fürs - ten Thron. —

bc

6

IX. Soprano Aria

33

Fl. 1/Ob. 1 *fl.* *ob.* *tutti* *ob.* *fl.* *ob.*

Fl. 2/Ob. 2 *fl.* *ob.* *tutti* *ob.* *fl.* *ob.*

Vln. 1

Vln. 2 *p* *p*

Vla.

Sop.

bc

6 6

37

Fl. 1/Ob. 1 *fl.* *tutti* *tutti*

Fl. 2/Ob. 2 *fl.* *tutti* *tutti*

Vln. 1

Vln. 2

Vla. *f*

Sop.

bc

Er - fult Ernst Lud - wigs Ernst Lud - wigs Fürs - ten See - le

6/4 6 6 6/4 6/4 6

IX. Soprano Aria

41

Fl. 1/Ob. 1

Fl. 2/Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

bc

41

ge - wä - het ihr eu - rer An - muths Cron eu - rer An - muths

41

6 6 6 6 # b # b

44

Fl. 1/Ob. 1

Fl. 2/Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

bc

44

Cron ge-währt - ihr eu - rer An - muths Cron ja ja ja ja

b 5 6 b 6/4 5/4

IX. Soprano Aria

48

Fl. 1/Ob. 1

Fl. 2/Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

bc

ja ja ja ja ja ja daß - kein - Heil - kein See - gen - feh - le kein

6 6 #6 6 6

52

Fl. 1/Ob. 1

Fl. 2/Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

bc

See - gen - feh - le so crönt - - - auch sei - nen Gött - er Sohn

^ # # 6 6 6 4 #

ob. fl. tutti

ob. tutti

IX. Soprano Aria

56

Fl. 1/Ob. 1 D.C. al Fine

Fl. 2/Ob. 2 D.C. al Fine

56

Vln. 1 D.C. al Fine

Vln. 2 D.C. al Fine

Vla. D.C. al Fine

56

Sop. D.C. al Fine

auch sei - nen Gött - ter Sohn.

56

bc D.C. al Fine

6 6 #

Frolockt laßt frohe Lieder hören

X. Soprano Recitative

Christoph Graupner
edited by John McCarty

Soprano

Herr! Gro-ßer Herr-scher hier und dro-ben laß Dei-ne Macht laß Dei-ne

Basso Continuo

6 6

Sop.

Treu an un-berm Haupt sich ü-ber-reich-lich zei-gen Ver-neu-e Dei-ne Gra-den

bc

#6 # 6

Sop.

Pro-ben da-mit sein Flor voll-komm-en sey. Ge-wäh-re de-ßen Göt-ter Zwei-gen be-

bc

6

Sop.

stän-dig neu-e Wachs-thumsKrafft. Ver-meh-re so die Freu-de hoh-er Jah-re ver-

bc

6 # 6


X. Soprano Recitative


12

Sop. 
 wen - de selbst, was bang-es Trau-ren schafft? Hilff Herr zu al-ler Zeit daß

bc 
 #6 5 6 #6 # #

15

Sop. 
 Frie - de und Ge-rech - tig-keit, sich bey Ernst Lud - wigs Schutz an al-len Or-ten


bc 
 6 #4 6 6


18

Sop. 
 paa-re. Gib daß nur Glück, in de-ßen Lan-den la-che, undlau-ter See-gens Sel-ten-

bc 
 # 6 5 6 6

21

Sop. 
 heit sein gant-zes Für - sten-thum zu ei-nem Wun - der ma-che.

bc 
 5 #6 6 #

Frolockt laßt frohe Lieder hören

XI. Coro

Christoph Graupner
edited by John McCarty

Clarino 1

Clarino 2

Timpani

Oboe 1

Oboe 2

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Basso Continuo

Seg - ne Herr,

Seg - ne Herr,

Seg - ne Herr,

Seg - ne Herr,

6 4 5 # 6 6 b 6 6 6 6 6 4 #

XI. Coro

6

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

6 # #6 6 6 $\frac{6}{2}$ 6 #6 6

Seg - ne Herr, Seg - ne das Fle - - - hen der

Seg - ne Herr, Seg - ne das Fle - - - - - hen

Seg - ne Herr, Seg - ne das Fle - - - - - hen das

Seg - ne Herr, Seg - ne, Seg - ne das Fle - - - - - hen das

XI. Coro

Cl. 1
 Cl. 2
 Timp.
 Ob. 1
 Ob. 2
 Vln. 1
 Vln. 2
 Vla.
 Sop.
 Alto
 Tenor
 Bass
 bc

Dei - nen, der Dei - nen Gön - ne, Gön - ne Dein froh - es, Dein kräff - ti - ges
 Dei - nen, der Dei - nen Gön - ne, Gön - ne Dein froh - es, Dein kräff - ti - ges
 Dei - nen, der Dei - nen Gön - ne, Gön - ne Dein froh - es, Dein kräff - ti - ges
 Dei - nen, der Dei - nen Gön - ne, Gön - ne Dein froh - es, Dein kräff - ti - ges

5 b6 6 6 6 5 6 #

XI. Coro

16

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

tr

pp

f

ja. Dein kräff - ti - ges ja, ja, ja, ja, ja. Seg - ne Herr,

ja. Dein kräff - ti - ges ja, ja, ja, ja, ja. Seg - ne Herr,

8 ja. Dein kräff - ti - ges ja, ja, ja, ja, ja. Seg - ne Herr,

ja. Dein kräff - ti - ges ja, ja, ja, ja, ja. Seg - ne Herr,

16

6 # 6 b5

XI. Coro

21

Cl. 1

Cl. 2

Timp.

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

seg - ne das fle - - - hen der Dei - nen, der Dei - nen

seg - ne das fle - - - hen der Dei - nen der Dei - nen

seg - ne das fle - - - hen der Dei - nen der Dei - nen

seg - ne das fle - - - hen der Dei - nen der Dei - nen

seg - ne das fle - - - hen der Dei - nen der Dei - nen

#6 6 6 #6 6 b6 6

$\frac{6}{2}$ $\frac{\#4}{2}$

XI. Coro

26

Cl. 1

Cl. 2

Timp.

26 *tr*
p

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

Gön - ne, Gön - ne dein froh - es Dein kräff - ti-ges ja, Dein kräff - ti-ges ja,

Gön - ne, Gön - ne dein froh - es Dein kräff - ti-ges ja, Dein kräff - ti-ges ja, ja, ja,

8 Gön - ne, Gön - ne dein froh - es Dein kräff - ti-ges ja, Dein kräff - ti-ges ja,

Gön - ne, Gön - ne dein froh - es Dein kräff - ti-ges ja, Dein kräff - ti-ges ja, ja, ja,

6 6 4 6 7 6

XI. Coro

30

Cl. 1

Cl. 2

Timp.

30

f

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop.

ja, ja, ja, ja. Laß doch unß - re Fürs - ten Son - ne,

Alto

ja, ja. Laß doch unß - re Fürs - ten Son - ne,

Tenor

8 ja, ja, ja, ja. Laß doch unß - re Fürs - ten Son - ne,

Bass

ja, ja. Laß doch unß - re Fürs - ten Son - ne,

bc

30

6 #

XI. Coro

35

Cl. 1

Cl. 2

35

Timp.

35

Ob. 1

Ob. 2

35

Vln. 1

Vln. 2

Vla.

35

Sop.

Laß doch unß - re Fürs - ten Son - ne, uns uns zur

Alto

Laß doch unß - re Fürs - ten Son - ne, uns uns zur

Tenor

8 Laß doch unß - re Fürs - ten Son - ne uns uns zur

Bass

Laß doch unß - re Fürs - ten Son - ne uns uns zur

35

bc

6 # 6

XI. Coro

40

Cl. 1

Cl. 2

40

Timp.

40

Ob. 1

Ob. 2

40

Vln. 1

Vln. 2

Vla.

40

Sop.

Won - ne uns uns zur Won - ne biß auf Nes - tors Zei - ten

40

Alto

Won - ne uns uns zur Won - ne biß auf Nes - tors Zei - ten

8

Tenor

Won - ne uns uns zur Won - ne

Bass

Won - ne uns uns zur Won - ne

40

bc

6 # 6 #

XI. Coro

44

Cl. 1 *pp*

Cl. 2 *p*
tr

Timp. *p* *p*

Ob. 1

Ob. 2

Vln. 1

Vln. 2

Vla.

Sop. 44
biß auf Nes - tors Zei - ten - schei - - - - -

Alto
biß auf Nes - tors Zei - ten schei - - - - -

Tenor
8
biß auf Nes - tors Zei - ten - schei - - - - -

Bass *pp*
biß auf Nes - tors Zei - ten schei - - - - -

bc 44 *pp*
biß auf Nes - tors Zei - ten schei - - - - -

6 6 6 6

XI. Coro

49

Cl. 1

Cl. 2

49

Timp.

49

Ob. 1

Ob. 2

49

Vln. 1

Vln. 2

Vla.

49

Sop.

Alto

Tenor

Bass

49

bc

nen, biß auf Nes - tors zei - ten schei -

nen, biß auf Nes - tors zei - ten schei -

nen, biß auf Nes - tors zei - ten schei -

nen, biß auf Nes - tors zei - ten schei -

nen, biß auf Nes - tors zei - ten schei -

6 6 # 6 # #

XI. Coro

54 D.C. al Fine

Cl. 1

Cl. 2 *p* D.C. al Fine

54 Timp. D.C. al Fine

Ob. 1 D.C. al Fine

Ob. 2 D.C. al Fine

54 Vln. 1 D.C. al Fine

Vln. 2 D.C. al Fine

Vla. D.C. al Fine

54 Sop. D.C. al Fine

nen.

Alto D.C. al Fine

nen.

8 Tenor D.C. al Fine

nen.

Bass D.C. al Fine

nen.

54 bc D.C. al Fine

6/4 5/# 6/4 5/#

APPENDIX THREE

Christoph Graupner's *Danket dem Herrn aller Herren* (1737)

Autograph Scores from Universitäts- und Landesbibliothek Darmstadt/Graupner-Werke-
Verzeichnis

https://creator.zoho.com/floxoip/graupner_gwv/#

Full Score edited by John McCarty

Transcription of hand-written texts from autograph scores by Margarete Ritzkowsky

<http://www.suetterlin-service.de/index.html>

Danket dem Herrn aller Herren

I. Coro

Christoph Graupner
edited by John McCarty

Clarino 1

Clarino 2

Timpani

Tenor Chalumeau

Bass Chalumeau

Violin 1

Violin 2

Viola

Soprano

Alto

Tenor

Bass

Basso Continuo

tr

p

tr

tr

6 6 6

I. Coro

4

Cl. 1

Cl. 2

Timp.

pp *ppp* *f* *p* *pp*

T. Chal.

pp *f* *pp*

B. Chal.

pp *f* *pp*

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

6 6

I. Coro

9

Cl. 1 *pp* *f* *tr*

Cl. 2 *pp* *f*

Timp. *f* *pp* *f*

T. Chal. *f* *pp* *f*

B. Chal. *f* *pp* *f*

Vln. 1 *pp* *f* *tr*

Vln. 2 *pp* *f* *tr*

Vla. *pp* *f*

Sop. *tr*
Dan - ket dem Herrn dem Herrn all - er Herr - en

Alto *tr*
Dan - ket dem Herrn dem Herrn all - er Herr - en

Tenor *tr*
Dan - ket dem Herrn dem Herrn all - er Herr - en

Bass *tr*
Dan - ket dem Herrn dem Herrn all - er Herr - en

bc *pp* *f*
Dan - ket dem Herrn dem Herrn all - er Herr - en

6 5 6 5 6 6 6 6

I. Coro

14 *tr*

Cl. 1 *pp* *f* *pp* *tr*

Cl. 2 *pp* *f* *pp*

Timp. *pp* *f* *pp*

14 *tr*

T. Chal. *pp* *f* *pp* *tr* *tr*

B. Chal. *pp* *f* *pp*

14 *tr*

Vln. 1 *pp* *f* *pp* *tr*

Vln. 2 *pp* *f* *pp* *tr*

Vla. *pp* *f* *pp*

Sop. *pp* *f* *pp* *tr*

Dan - ket dem Herrn dem Herrn all - er Herr-en dem Herrn all - er Herr-en

Alto *pp* *f* *pp*

Dan - ket dem Herrn dem Herrn all - er Herr-en dem Herrn all - er Herr-en

Tenor *pp* *f* *pp* *tr*

8 Dan - ket dem Herrn dem Herrn all - er Herr-en dem Herrn all - er Herr-en denn sei-ne

Bass *pp* *f* *pp* *f*

Dan - ket dem Herrn dem Herrn all - er Herr-en dem Herrn all - er Herr-en denn sei-ne Gü-te wä-h-ret e -

bc 14 *p* *f* *pp* *f*

6 6 6 6 6 6 *f*

I. Coro

19

Cl. 1

Cl. 2

19

Timp.

19

T. Chal.

B. Chal.

19

Vln. 1

Vln. 2

Vla.

19

Sop.

denn - sei - ne Gü - te wäh - ret e -

Alto

denn sei - ne Gü - te wäh - ret e - - -

Tenor

8 Gü - te wäh - ret e - - - wig - lich denn sei - ne Gü - te wäh - ret

Bass

wig - lich denn sei - ne Gü - te wäh - ret

19

bc

5 6 6

I. Coro

23

Cl. 1

Cl. 2

Timp.

23

T. Chal.

B. Chal.

23

Vln. 1

Vln. 2

Vla.

23

Sop.

Alto

Tenor

Bass

bc

wig - lich e - wig - lich

wig - lich e - wig - lich e - wig - lich denn sei - ne

e - wig - lich denn sei - ne Gü - te wä - h - ret e -

e - wig - lich denn sei - ne Gü - te wä - h - ret e -

6 6 6 7 #6 6 6 6 6

I. Coro

27

Cl. 1

Cl. 2

Timp.

27

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

27

Sop.

denn sei - ne Gü - te wä - ret e - - - - wig e - wig -

Alto

Gü - te wä - ret e - - - - wig - lich denn sei - ne Gü - te wä - ret wä - ret e - wig -

Tenor

8

- - - - - wig -

Bass

- - - - - wig - lich denn sei - ne Gü - te wä - ret e - - - - wig -

bc

27

6 5 6 7 6 3 3 5 6 7 #6

I. Coro

31

Cl. 1

Cl. 2

31

Timp.

31

T. Chal.

B. Chal.

31

Vln. 1

Vln. 2

Vla.

31

Sop.

lich

Alto

lich

Tenor

8 lich der gro - se Wun - der-that all - ein - e all - ein - ne all - ein - e

Bass

lich der gro - se Wun - der-that all - ein - e all - ein - e all - ein -

bc

6 6 3 # 6 6 6 6

I. Coro

36

Cl. 1 *f*

Cl. 2

Timp.

36

T. Chal.

B. Chal.

36

Vln. 1 *tr*

Vln. 2

Vla.

36

Sop.

der gro - se Wun - der-thut all - ein - e all - ein - e all - ein - e

Alto

der gro - se Wun - der that all - ein - e all - ein - e all -

Tenor

8

der gro - se Wun - der that all - ein - e all - ein - e

Bass

- ne der gro - se Wun - der-that all - ein - e all - ein - e all - ein -

36

bc

3 6 7 # 6 6 6

I. Coro

41

Cl. 1

Cl. 2

41

Timp.

41

T. Chal.

B. Chal.

41

Vln. 1

Vln. 2

Vla.

41

Sop.

all - ein - - - e denn sei - ne Gü - te wä - h - ret e - - -

Alto

ein - - ne denn sei - ne Gü - te wä - h - ret e - - -

Tenor

8 all - ein - - - e

Bass

- ne all - ein - - ne

41

bc

6 3 3

I. Coro

45

Cl. 1

Cl. 2

45

Timp.

45

T. Chal.

B. Chal.

45

Vln. 1

Vln. 2

Vla.

45

Sop.

wig-lich

Alto

wig lich e - wig-lich

Tenor

8

denn sei - ne Gü - te wä - ret e

Bass

denn sei - ne Gü - te wä - ret e

bc

45

7 6 6 6 6 6 6 6

I. Coro

49

Cl. 1

Cl. 2

Timp.

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

denn sei - ne Gü - te wä - h - ret e - wig -

denn sei - ne Gü - te wä - h - ret e - wig -

8 wig - lich denn sei - ne Gü - te wä - h - ret e - wig e wig -

wig - lich denn sei - ne Gü - te wä - h - ret e - wig - lich

49

6 3 6

I. Coro

53

Cl. 1

Cl. 2

53

Timp.

53

T. Chal.

B. Chal.

53

Vln. 1

Vln. 2

Vla.

53

Sop.

lich denn sei - ne Gü - te wä - ret e - - - wig - lich wä - ret

Alto

lich e - wig - lich denn sei - ne Gü - te wä - ret e - wig - lich e - wig - lich e -

Tenor

8 lich denn sei - ne Gü - te wä - ret e - - - wig - lich e -

Bass

denn sei - ne Gü - te wä - ret e - - -

bc

53

7 #6 6 6 6 5 6 5 6 6 76 6

$\frac{6}{4}$ $\frac{6}{2}$

I. Coro

57

Cl. 1

Cl. 2

57

Timp.

57

T. Chal.

B. Chal.

57

Vln. 1

Vln. 2

Vla.

57

Sop.

e - wig - lich

Alto

- - wig - lich

Tenor

8 - - wig - lich

Bass

- - wig - lich

57

bc

5 3 5 3
4

I. Coro

62

Cl. 1

Cl. 2

Timp.

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

tr

p

6 6 6

I. Coro

66

Cl. 1

Cl. 2

Timp.

pp *f* *p* *pp*

T. Chal.

pp *pp*

B. Chal.

pp *pp*

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

6 6

I. Coro

Musical score for I. Coro, measures 70-73. The score includes parts for Cl. 1, Cl. 2, Timp., T. Chal., B. Chal., Vln. 1, Vln. 2, Vla., Sop., Alto, Tenor, Bass, and bc. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The score begins at measure 70. The Timp. part features a rhythmic pattern of eighth notes, starting with a dynamic of *f*. The T. Chal. part features a melodic line with dynamics of *p* and *f*. The B. Chal. part features a melodic line with dynamics of *pp* and *f*. The Vln. 1, Vln. 2, and Vla. parts feature melodic lines starting at measure 73. The Sop., Alto, Tenor, and Bass parts are silent throughout. The bc. part features a rhythmic pattern of eighth notes starting at measure 73 with a dynamic of *f*.

70

Cl. 1

Cl. 2

Timp.

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

Alto

Tenor

Bass

bc

f

p

pp

f

8

I. Coro

74

Cl. 1

Cl. 2

74

Timp.

74

T. Chal.

B. Chal.

74

Vln. 1

f

tr.

Vln. 2

Vla.

74

Sop.

Alto

Tenor

8

Bass

74

bc

6 5 3

4

Danket dem Herrn aller Herren

II. Bass Recitative

Christoph Graupner
edited by John McCarty

Basso Continuo

Bass

Der gro - ße Gott, der Herr - scher Him - mels und der Er - den, setzt in der

Welt Re - gen - ten ein. Er schmä - cket sie mit sei - nem Bild. In all - er Noth in Un - fall und Be -

schwer - den be - deck - en sie sein Gna - den Schild. Er gibt zu Ih - rem Thun ge - dey - en. Sein

wun - der arm muß Ih - nen Krafft ver - ley - en Und hie - von kan uns heut auch

5 6 6

4

6 5 # 6 5 6 6

8

6 #4 2 6 6 b # 6 6

11

b 6 # b 6 6

II. Bass Recitative

14

Bass

Darm - statts Ob - er - haupt ein Bey-spiel seyn.

14

bc

6
4
2

Danket dem Herrn aller Herren

III. Bass Aria

Christoph Graupner
edited by John McCarty

Violin 1 *giusto* *tr* *p* *f*

Violin 2 *giusto* *pp* *f*

Viola *giusto* *pp* *f*

Bass

Basso Continuo *pp* *f*

5
3 6 6 6 6 # 6 6 6 6 #

Vln. 1 *tr* *pp* *f* *tr*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Bass

bc *pp* *f*

6 6 # 6 # 6 #6

III. Bass Aria

7

Vln. 1

Vln. 2

Vla.

Bass

bc

6 6 6 # 4 #

10

Vln. 1

Vln. 2

Vla.

Bass

bc

pp

pp

pp

Gott, Gott der gro -

6 # 6 6 6

III. Bass Aria

13

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Bass

bc

6 6 #

- se Herr der Herr - en trägt un - sem

16

Vln. 1

Vln. 2

Vla.

Bass

bc

16

Herrn trägt un - sem

III. Bass Aria

19

Vln. 1

Vln. 2

Vla.

Bass

bc

Herrn in sei - nem - Schooß, in sei - nem -

22

Vln. 1

Vln. 2

Vla.

Bass

bc

Schooß, in sei - - - nem

6 5/3 #

III. Bass Aria

Vln. 1 *f* *tr* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Bass

Schooß. Gott,

bc *f*

6 4 6 #
2

Vln. 1 *tr*

Vln. 2

Vla.

Bass

Gott, der gro - - - se

bc *pp*

6 # 6 6 # 6 6 #6 6

III. Bass Aria

Vln. 1 *pp*

Vln. 2 *pp*

Vla.

Bass

31 Herr der Herr - en der Herr - en

bc

6

Vln. 1

Vln. 2

Vla.

Bass

33 trägt, un - - - - - serm

bc

III. Bass Aria

35

Vln. 1

Vln. 2

Vla.

Bass

bc

Herrn trägt un - tern

38

Vln. 1

Vln. 2

Vla.

Bass

bc

Herrn in sei - - - - - nem - Schooß.

f

3 3 6 6 6 #6 6 6 6 4 # 6 # 6

III. Bass Aria

42

Vln. 1

Vln. 2

Vla.

Bass

bc

6 6 # 6 6 6 # 6 6 6 6 # #

46

Vln. 1

Vln. 2

Vla.

Bass

bc

6 # 6 #6 6 6 6 # 6 #

III. Bass Aria

49

Vln. 1

Vln. 2

Vla.

Bass

bc

pp

pp

Er läst un-sers Fürst - en tha - ten zu des Land - es

6 6 # 6 6 #

4

52

Vln. 1

Vln. 2

Vla.

Bass

bc

pp

52

Wohl, zu des Land - es

52

III. Bass Aria

54

Vln. 1

Vln. 2

Vla.

Bass

bc

Wohl ge - ra then ge -

pp

#4 6 #5
2 4

57

Vln. 1

Vln. 2

Vla.

Bass

bc

ra - then durch ihn,

f

#4 6 5 # 6 5
2 4 4 3

III. Bass Aria

60

Vln. 1

Vln. 2

Vla.

Bass

bc

pp

durch ihn schlägt - - - des - sel - ben

5 6 7 6 6 6 6 # 6

64

Vln. 1

Vln. 2

Vla.

Bass

bc

pp

hauß, des - sel - ben hauß,

6 6

III. Bass Aria

67

Vln. 1

Vln. 2

Vla.

Bass

bc

in dem schön - sten, - in dem schön - sten

6 #6 # 3 6 3

71

Vln. 1

Vln. 2

Vla.

Bass

bc

Wachs - thum aus, durch ihn,

6 6 #

III. Bass Aria

74

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Bass

durch ihn schlägt - des-sel - ben - hauß,

bc *p*

6 6 4 4 5 3

78

Vln. 1 *pp* *tr*

Vln. 2 *pp*

Vla. *pp*

Bass *pp* *tr*

in dem schön - sten in - dem - schön-sten in - dem - schön -

bc *pp*

6 6 # 6 5 # 6 4 5 6 4 # 5 6 6

III. Bass Aria

82 **D.C. al Fine**

Vln. 1

Vln. 2 **D.C. al Fine**

Vla. **D.C. al Fine**

82 **D.C. al Fine**

Bass

82 **D.C. al Fine**

bc

sten - Wachs - thums - aus.

6 6 5 6 6 # 6 6 5

Danket dem Herrn aller Herren

IV. Soprano Recitative

Christoph Graupner
edited by John McCarty

Soprano

Er - fräu - tes Land dein selt - nes Glück ent - springt von o - ben der See - gens

Basso Continuo

5
3

6
5

6
#4
2

#

6

4

Sop.

Pro - ben die du bis - her ge - spürt er - weißt dir Gott - es Hand durch sei - ne gro - ße

bc

#6

6

#

6

5

7

Sop.

Gü - te siehst du die Wun - der aus - ge - führt. Durch ihn al - lein be - steh - et dei - ner Wohl - fahrt

bc

6

3

6

#

5

b6

b5

5

6

6

6

11

Sop.

Blü - the durch Ihn strahlt - dei - ne Son - ne dein Fürst heüt in ver - gnüg - tem

bc

#

b

6

6

IV. Soprano Recitative

14

Sop.  Schein. Er ist der Herr der die - ses Licht dir läß-et glänt - zen zu dei-ner Won - ne be

bc  6 \flat 6 7 6

17

Sop.  schein-et Er den sil - ber Schmuck, der grau-e Haa-re da-mit man stets in Heß-en Gränt-zens bey

bc  6 6

20

Sop.  sol - chem re - gi - ment die güld - ne Zeit er - fah - re.

bc  6 3 6 #

Danket dem Herrn aller Herren

V. Soprano Aria

Christoph Graupner
edited by John McCarty

Tenor Chalumeau
 Bass Chalumeau
 Violin 1
 Violin 2
 Viola
 Soprano
 Basso Continuo
 T. Chal.
 B. Chal.
 Vln. 1
 Vln. 2
 Vla.
 Sop.
 bc

6 6 3 6 3 6 5 6 6 4 5 6
 4 3 6 3 6 5 6 4 5 6
f. *tutti* *f.*
f
tutti *f.* *tutti*
 4 6 6 6 6 6

V. Soprano Aria

11

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

bc

11

11

pp

pp

pp

11

11

Kommt kommt

f.

kommt kommt ge-treu - e

tutti

6

$\flat 6$

6

16

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

bc

16

16

tr

tr

tr

16

16

ge-treu - e Un - ter-tha - nen er - kent er - kent und preißt - er - kent -

6 # 6

6 6 # # 6 #

$\frac{6}{2}$ $\frac{\#4}{2}$ 6 6

V. Soprano Aria

21

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

bc

und preißt - was Gott was Gott was Gott - ge-than

pp

tr

f

6 6 6 5

27

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

bc

kommt kommt kommt kommt ge-treu - e -

f

f

tutti

f

tutti

6 6 6 4 3

V. Soprano Aria

43

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

bc

than

f

f

f

tutti

f

6 6 5 6 5 6 7 6 6 5 6

4 3 4 3 6

f

49

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

bc

tutti

f

tutti

4 6 6 6 6

2 6 6 6 6

V. Soprano Aria

54

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

bc

Eilt - eilt reicht Ihm - reicht Ihm Dank - - - er -

pp

pp

pp

6 3 6 6 6 3 6 7 6 7 6 6 #6

59

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

bc

füll - te Hertz - - - en Diß - diß sind die schönste

f

pp

f

pp

f

pp

6 # 7 6- 7 6- # 6 6 5 # 6 5 6 3 6 6 5 *pp* 6 4 5 #

V. Soprano Aria

65

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

65 Freu - - - - den Kertz - en die Pflicht - und An - dacht

bc

6 # 7 6 # 6 6 # 6 6 6

70

T. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop.

70 die Pflicht - und An - dacht op - fern kan

bc

6 6 6 4# - 6 # 6 3 6 7 6 6 5 # 6

V. Soprano Aria

76

T. Chal.

B. Chal.

Vln. 1
pp

Vln. 2
pp

Vla.
pp

Sop.

Diß diß diß sind die schönste Freu

bc
tutti *pp*

6 6 # 3 #6

81

T. Chal.

B. Chal.

Vln. 1
p

Vln. 2
p

Vla.

Sop.

den Hertz - en die Pflicht und An - dacht die Pflicht und An

bc
6 #6 # 4/2 6 6 #6 6 6 b 3

V. Soprano Aria

86

T. Chal. *D.C. al Fine*

B. Chal. *D.C. al Fine*

Vln. 1 *pp* *D.C. al Fine*

Vln. 2 *pp* *D.C. al Fine*

Vla. *D.C. al Fine*

Sop. *pp* dacht op - - - - - fern kan *D.C. al Fine*

bc *Adagio* *D.C. al Fine*

$\frac{5}{4}$ #

Danket dem Herrn aller Herren

VI. Coro

Christoph Graupner
edited by John McCarty

Vivace

Clarino 1

Clarino 2

Timpani

Violin 1

Violin 2

Viola

Soprano 1

Soprano 2

Alto

Tenor

Bass

Basso Continuo

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VI. Coro

7

Cl. 1 *tr*

Cl. 2

Timp. 7

Vln. 1 *tr* *tr*

Vln. 2

Vla.

Sop. 1 7
Lo - - - bet lo-bet den

Sop. 2
Lo - - - bet lo-bet den

Alto
Lo - - - bet lo-bet den

Tenor 8
Lo - - - bet lo-bet den

Bass
Lo - - - bet lo-bet den

bc 7
Lo - - - bet lo-bet den

6

VI. Coro

14

Cl. 1

Cl. 2

14

Timp.

14

Vln. 1

Vln. 2

Vla.

14

Sop. 1

Herrn lo - - - - bet lo - bet den

Sop. 2

Herrn lo - - - - bet lo - bet den

Alto

Herrn lo - - - - bet lo - bet den

8

Tenor

Herrn lo - - - - bet lo - bet den

Bass

Herrn lo - - - - bet lo - bet den

14

bc

VI. Coro

20

Cl. 1

Cl. 2

20

Timp.

20

Vln. 1

Vln. 2

Vla.

20

Sop. 1

Herrn lo-bet den Herrn in sei - nen tha - ten in sei - nen tha - ten

Sop. 2

Herrn lo-bet den Herrn in sei - nen tha - ten in sei - nen tha - ten lo -

Alto

Herrn - den Herrn in sei - nen tha - ten in sei - nen tha - ten lo -

Tenor

8

Herrn - den Herrn in sei - nen tha - ten in sei - nen tha - ten lo -

Bass

Herrn - den Herrn in sei - nen tha - ten in sei - nen tha - ten

20

bc

pp

pp

pp

solo

solo

solo

VI. Coro

26

Cl. 1

Cl. 2

26

Timp.

26

Vln. 1

Vln. 2

Vla.

26

Sop. 1

Sop. 2

Alto

Tenor

Bass

26

bc

in sein - er gro - ßen

tutti

bet Ihn lo - bet Ihn in sein - er gro - ßen

tutti

bet Ihn lo - bet Ihn in sein - er gro - ßen

tutti

bet Ihn lo - bet Ihn in sein - er gro - ßen

in sein - er gro - ßen

6 # 5 6 # 5 5 3 *f*

VI. Coro

32

Cl. 1

Cl. 2

32

Timp.

32

Vln. 1

Vln. 2

Vla.

32

Sop. 1

Herr - lich-keit in sein - er gro - ßen Herr - lich-keit All - es was

Sop. 2

Herr - lich-keit in sein - er gro - ßen Herr - lich-keit All - es was

Alto

Herr - lich-keit in sein - er gro - ßen Herr - lich-keit All - es was

Tenor

⁸ Herr - lich-keit in sein - er gro - ßen Herr - lich-keit All - es was

Bass

Herr - lich-keit in sein - er gro - ßen Herr - lich-keit All - es was

32

bc

3 # 6 # 6 $\frac{5}{3}$

VI. Coro

38

Cl. 1

Cl. 2

38

Timp.

38

Vln. 1

Vln. 2

Vla.

pp

38

Sop. 1

O - dem hat all - es was O - dem hat

Sop. 2

O - dem hat all - es was O - dem hat solo lo - - -

Alto

O - dem hat all - es was O - dem hat solo lo - - -

Tenor

8 O - dem hat all - es was O - dem hat solo lo - -

Bass

O - dem hat all - es was O - dem hat

38

bc

5

VI. Coro

44

Cl. 1

Cl. 2

44

Timp.

44

Vln. 1

Vln. 2

Vla.

44

Sop. 1

lo - bet den Herrn

tutti

Sop. 2

bet den Herrn lo - bet den Herrn

tutti

Alto

bet den Herrn lo - bet den Herrn

tutti

Tenor

8 - bet den Herrn lo - bet den Herrn

Bass

lo - bet den Herrn

44

bc

6 6

VI. Coro

50

Cl. 1

Cl. 2

50

Timp.

50

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

50

bc

solo

Al-le - lu - ja - - - - al - le - lu - ja -

solo

al - le - lu - ja - al - le - lu - ja -

solo

al - le - lu - ja - al - le - lu - ja - - - -

VI. Coro

57

Cl. 1

Cl. 2

57

Timp.

57

Vln. 1

Vln. 2

Vla.

57

Sop. 1

al - le - lu - ja

Sop. 2

tutti

al - le - lu - ja

Alto

tutti

al - le - lu - ja

Tenor

tutti

8 al - le - lu - ja

Bass

al - le - lu - ja

57

bc

VI. Coro

64

Cl. 1

Cl. 2

64

Timp.

64

Vln. 1

Vln. 2

Vla.

64

Sop. 1

Sop. 2

Alto

Tenor

Bass

64

bc

a - al - le - lu - ja

a - al - le - lu - ja

a - al - le - lu - ja

a - al - le - lu - ja

a - al - le - lu - ja

a - al - le - lu - ja

6 6 5
4 4 3

Danket dem Herrn aller Herren

VII. Bass Recitative

Christoph Graupner
edited by John McCarty

Bass

Basso Continuo

Nim an Herr Ze - ba-oth vor Dei - ne Gü - te die - ses lal - len

das hier Dein Volck in Schwach - heit bringt um Dei-ner tha - ten Ruhm zu

prei - ßen. Ach laß es Dir ge - fall - en Du, du bist un - ser Gott ein rei-nes

Hertz soll Dir hin - fort in Ehr - furcht un - ser Pflicht er - weiß - en o sprich doch

7 6 7

6 #6 b 6

6 6 #

6 # 5/3

VII. Bass Recitative

12

Bass

it - zo auch Dein See-gens Wort da un-ser Fle - hen vor un - sers Für - sten fer - ners

bc

#6 # 6

15

Bass

Wohl - er - ge - hen in die - sem Wunsch zu Dei - nen Oh - ren dringt.

bc

6 #6 #

$\flat 5$

Danket dem Herrn aller Herren

VIII. Bass Solo and Coro

Christoph Graupner
edited by John McCarty

Vivace

Clarino 1

Clarino 2

Timpani

Alto Chalumeau

Bass Chalumeau

Violin 1

Violin 2

Viola

Soprano 1

Soprano 2

Alto

Tenor

Bass

Basso Continuo

6

6 5 / 4 3

fag.

pp

VIII. Bass Solo and Coro

5

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

f

pp

tutti

6

5 6 # 6

6 6

Detailed description: This page of a musical score, numbered 314, is titled 'VIII. Bass Solo and Coro'. It contains measures 5 and 6 of the piece. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Clarinets 1 and 2, Timpani, and Cor Anglais (A and B). The string section includes Violins 1 and 2, Viola, and a Bassoon. The vocal section includes Soprano 1 and 2, Alto, Tenor, and Bass. The Bassoon (bc) part features a solo in measure 5, marked with a forte (*f*) dynamic and the instruction 'tutti'. The Cor Anglais parts have dynamics of *f* and *pp*. The woodwinds and strings have rests in measure 5. Measure 6 shows the continuation of the bassoon solo and the entry of the Cor Anglais. The bassoon part includes fingering numbers: 6, 5 6 # 6, and 6 6.

VIII. Bass Solo and Coro

10

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

pp

f

f

tr

tr

tr

Er

6 3 6 6 6 4/2 3 6

VIII. Bass Solo and Coro

15

Cl. 1

Cl. 2

15

Timp.

15

A. Chal. *pp* *f*

15

B. Chal. *pp* *f*

15

Vln. 1 *f*

Vln. 2 *f*

Vla.

15

Sop. 1

15

Sop. 2 Es mü-be Ernst

Alto Es mü-be Ernst

Tenor Es mü-be Ernst

Bass

8

bc mü-be Ernst Lud-wig sich täg-lich täg-lich ver-neü-en Es mü-be Ernst

15 *pp* *f* *fag.* *tutti*

6 6 6 $\frac{6}{4}$ 6 6 $\frac{7}{3}$ $\frac{5}{3}$ *pp* *f* 6

VIII. Bass Solo and Coro

20

Cl. 1 *tr*

Cl. 2

Timp.

A. Chal. *pp*

B. Chal. *pp*

Vln. 1 *tr*

Vln. 2

Vla.

Sop. 1 *tr*

Sop. 2 *tr*

Alto

Tenor

Bass

bc *pp*

Lud-wig sich täg-lich täg-lich - ver-neü - en

Lud-wig sich täg-lich täg-lich - ver-neü - en

Lud-wig sich täg-lich täg-lich ver-neü - en

Lud-wig sich täg-lich täg-lich - ver-neü - en

Lud-wig sich täg-lich täg-lich ver-neü - en

Herr leg ihm in

6 5 3 b6 6 6

VIII. Bass Solo and Coro

25

Cl. 1

Cl. 2

25

Timp.

25

A. Chal.

25

B. Chal.

25

Vln. 1

25

Vln. 2

Vla.

25

Sop. 1

25

Sop. 2

Alto

Tenor

Bass

bc

Gna - den viel Jah - re - noch - bey fag. tutti

Herr leg ihm in Herr leg ihm in Herr leg ihm in

6 6 6 6 *pp* b6 6 6 4

VIII. Bass Solo and Coro

35

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

35

leg ihm in Gna - den viel Jah - re - noch - bey

35

leg ihm in Gna - den viel Jah - re - noch - bey

leg ihm in Gna - den viel Jah - re - noch - bey

8

leg ihm in Gna - den viel Jah - re - noch - bey

leg ihm in Gna - den viel Jah - re - noch - bey

35

6 6 5 4 3

f

6

6 5 4 3

VIII. Bass Solo and Coro

40

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

pp

f

pp

f

pp

pp

f

pp

f

fag.

tutti

Meh-re - dir - hof - nung dir hof-nung der

Meh-re - dir - hof - nung dir hof - nungder

Meh-re dir hof - nung der

6 3 6 # 6 4 5 6 #

VIII. Bass Solo and Coro

45

Cl. 1

Cl. 2

45

Timp.

45

A. Chal.

45

B. Chal.

45

Vln. 1

45

Vln. 2

Vla.

45

Sop. 1

45

Sop. 2

Alto

Tenor

Bass

bc

tr

f

f

f

tr

f

f

f

treu - en Pro - vintz - en bau - e und stüt - ze den Fürst - lich - en Thron

treu - en Pro - vintz - en bau - e und stüt - ze den Fürst - lich - en Thron

treu - en Pro - vintz - en bau - e und stüt - ze den Fürst - lich - en Thron

8 bau - e und stüt - ze den Fürst - lich - en Thron

8 bau - e und stüt - ze den Fürst - lich - en Thron

45

6 6 fag.

VIII. Bass Solo and Coro

49

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

pp *f* *pp* *f*

Stär - cke stär-cke er-hal-te den wür-di - gen Sohn - den wür-di - gen Sohn er -
 Stär - cke - Stär - cke Stär-cke er-hal-te den wür-di - gen Sohn - den wür-di - gen Sohn er -
 Stär - cke - Stär - cke Stär-cke er-hal-te den wür-di - gen Sohn den wür-di - gen Sohn er
 Stär - cke er-hal-te den wür-di - gen Sohn - den wür-di - gen Sohn

5/3 6 6 6/4 5/3

VIII. Bass Solo and Coro

59

Cl. 1

Cl. 2

59

Timp.

59

A. Chal.

59

B. Chal.

59

Vln. 1

Vln. 2

Vla.

59

Sop. 1

59

Groß Herr und Va-ter und durch

Sop. 2

59

Groß Herr und Va-ter und durch

Alto

Groß Herr und Va-ter daß viel-er-ley-Länd-er sich ü-ber sie freu- - - en und durch

Tenor

8

Groß Herr und Va-ter daß viel-er-ley-Länd-er sich ü-ber sie freu- - - en und durch

Bass

Groß Herr und Va-ter und durch

59

bc

6 $\frac{6}{4}$ 6 7 #6 6 9 8 # 6 4 # 6 4 $\frac{5}{4}$ *f* #6

VIII. Bass Solo and Coro

65

Cl. 1

Cl. 2

65

Timp.

65

A. Chal.

65

B. Chal.

65

Vln. 1

Vln. 2

Vla.

65

Sop. 1

65

Sop. 2

Alto

Tenor

Bass

bc

65

sie durch sie und durch sie durch sie ihr See-gen ver - e -

sie durch sie und durch sie durch sie ihr See-gen ver - e -

sie durch sie ihr See - gen ver - e - wig-et sey und durch sie durch sie ihr See-gen ver - e -

8 sie durch sie ihr See - gen ver - e - wig-et sey und durch sie durch sie ihr See-gen ver-

sie durch sie und durch sie durch sie ihr See-gen ver - e - wig - et

pp *f*

5 6 6 6 5 5 6 6 7 # #

3 2 4 4 # 3 # 6 7 # #

VIII. Bass Solo and Coro

71 D.C. al Fine

Cl. 1

Cl. 2

71 D.C. al Fine

Timp.

71 D.C. al Fine

A. Chal.

71 *tr* *pp* D.C. al Fine

B. Chal.

71 *tr* *pp* D.C. al Fine

Vln. 1

Vln. 2

Vla.

71 D.C. al Fine

Sop. 1

71 - - wig - et sey D.C. al Fine

Sop. 2

- - wig - et sey D.C. al Fine

Alto

- - wig - et sey D.C. al Fine

Tenor

8 e - wig - et sey D.C. al Fine

Bass

ver - e - wig - et sey D.C. al Fine

bc

71 *fag.* D.C. al Fine

5 6 #

Danket dem Herrn aller Herren

IX. Bass Recitative

Christoph Graupner
edited by John McCarty

Bass

Durch-lauch - tig - ster der Herr der Herr der fünf - zig Jahr Dein

Basso Continuo

6 #6

4

Bass

Re - gi - ment be - glückt, der Dein ge - seg - net ho - hes Haupt durch sei - ne gro - ße Gü - te

bc

6 #6 6

7

Bass

mit wei - ßer Man - del Blü - the bey un - ver - ruck - tem Wohl um -

bc

5 #6

3

9

Bass

laubt und mit dem Eh - ren Schnee des Al - ters Cro - ne schmückt wird de - ßen treü - en Wunsch

bc

6 5 6 #6

IX. Bass Recitative

12

Bass

Wunsch er-füll-en Du wirst den Tag, da dein Ge-burths licht hell-e Strahl und Dir Dein Volck sein

bc

6 6

15

Bass

Frei-den Op-fer zahlt von Noth und Un-glück Fern - hin-fort in schön-stem Schei-ne se-hen und

bc

6 6

18

Bass

öff - ters noch ver-gnügt be-ge-hen Es wird sich Dir an Dein-en Zwei-gen nur Glück und Heyl zu

bc

6

21

Bass

Dein-er Au - gen-lust stets zei-gen Ja, ja der Herr wird un-ßer Sehn-sucht still-en.

bc

5 6 # b #

Danket dem Herrn aller Herren

X. Choral

Christoph Graupner
edited by John McCarty

Clarino 1

Clarino 2

Timpani

Alto Chalumeau

Bass Chalumeau

Violin 1

Violin 2

Viola

Soprano 1

Soprano 2

Alto

Tenor

Bass

Basso Continuo

fag.

X. Choral

7

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

tutti

Gib Nun un Herr - serm Du Fürst wirst - en er -

Gib Nun un Herr - serm Du Fürst wirst - en er -

Gib Nun un Herr - serm Du Fürst wirst - en er -

Gib Nun un Herr - serm Du Fürst wirst - en er -

Gib Nun un Herr - serm Du Fürst wirst - en er -

Gib Nun un Herr - serm Du Fürst wirst - en er -

Gib Nun un Herr - serm Du Fürst wirst - en er -

X. Choral

13

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

Glück - e, laß sei wir - ner
füll - en, was wir - nach

fag *tutti*

X. Choral

19

Cl. 1

Cl. 2

19

Timp.

19

A. Chal.

19

B. Chal.

19

Vln. 1

Vln. 2

Vla.

19

Sop. 1

Gnad - en Blick
Dei - nem Will - - - e,
en,

19

Sop. 2

Gnad - en Blick
Dei - nem Will - - - e,
en,

Alto

Gnad - en Blick
Dei - nem Will - - - e,
en,

19

Tenor

Gnad - en Blick
Dei - nem Will - - - e,
en,

19

Bass

Gnad - en Blick
Dei - nem Will - - - e,
en,

19

bc

fag.

5 # #

X. Choral

24

Cl. 1

Cl. 2

24

Timp.

24

A. Chal.

24

B. Chal.

24

Vln. 1

Vln. 2

Vla.

24

Sop. 1

auf in un - ser muth Zi - on be - gehn, gehrt,

Sop. 2

auf in un - ser muth Zi - on be - gehn, gehrt,

Alto

auf in un - ser muth Zi - on be - gehn, gehrt,

Tenor

auf in un - ser muth Zi - on be - gehn, gehrt,

Bass

24

bc

tutti auf in un - ser muth Zi - on be - gehn, gehrt, fag.

#

5

X. Choral

30

Cl. 1

Cl. 2

30

Timp.

30

A. Chal.

30

B. Chal.

30

Vln. 1

Vln. 2

Vla.

30

Sop. 1

schütz ihn auf sei nem thron e,
wir sprech - en nun das A - men

Sop. 2

schütz ihn auf sei nem thron e,
wir sprech - en nun das A - men

Alto

schütz ihn auf sei nem thron e,
wir sprech - en nun das A - men

Tenor

schütz ihn auf sei nem thron e,
wir sprech - en nun das A - men

Bass

schütz ihn auf sei nem thron e,
wir sprech - en nun das A - men

30

bc *tutti*

6 7

X. Choral

35

Cl. 1

Cl. 2

35

Timp.

35

A. Chal.

35

B. Chal.

35

Vln. 1

Vln. 2

Vla.

35

Sop. 1

Sop. 2

Alto

Tenor

Bass

35

bc

und in laß un - e sers sei Je - ne su

und in laß un - e sers sei Je - ne su

und in laß un - e sers sei Je - ne su

und in laß un - e sers sei Je - ne su

und in laß un - e sers sei Je - ne su

und in laß un - e sers sei Je - ne su

fag tutti

6 4 5 #

X. Choral

45

Cl. 1

Cl. 2

45

Timp.

45

A. Chal.

45

B. Chal.

45

Vln. 1

Vln. 2

Vla.

45

Sop. 1

See - gens voll - em Glantz - e - stehn.
ist - uns Uns - er Bitt - ge - währ.

Sop. 2

See - gens voll - em Glantz - e - stehn.
ist - uns Uns - er Bitt - ge - währ.

Alto

See - gens voll - em Glantz - e - stehn.
ist - uns Uns - er Bitt - ge - währ.

Tenor

See - gens voll - em Glantz - e - stehn.
ist - uns Uns - er Bitt - ge - währ.

Bass

45

bc

See - gens voll - em Glantz - e - stehn.
ist - uns Uns - er Bitt - ge - währ. *fag.*

5 6 5

X. Choral

51

Cl. 1

Cl. 2

51

Timp.

51

A. Chal.

51

B. Chal.

51

Vln. 1

Vln. 2

Vla.

51

Sop. 1

Sop. 2

Alto

Tenor

Bass

51

bc *tutti* *tutti*

Detailed description: This is a page of a musical score for a choral and orchestral piece. The score is arranged in a system of staves. At the top, the section is titled 'X. Choral'. The page number '338' is in the upper right corner. The score begins with a rehearsal mark '51'. The instruments listed on the left are Cl. 1, Cl. 2, Timp., A. Chal., B. Chal., Vln. 1, Vln. 2, Vla., Sop. 1, Sop. 2, Alto, Tenor, Bass, and bc. The vocal parts (Sop. 1, Sop. 2, Alto, Tenor, Bass) are mostly silent, indicated by a horizontal line with a fermata. The instrumental parts have various rhythmic patterns, including eighth and sixteenth notes, and rests. The bc part has the word 'tutti' written above it twice. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

X. Choral

37

Cl. 1

Cl. 2

Timp.

A. Chal.

B. Chal.

Vln. 1

Vln. 2

Vla.

Sop. 1

Sop. 2

Alto

Tenor

Bass

bc

6
4

5
3

Detailed description: This is a page of a musical score for a choral and orchestral piece. The score is arranged in a grand staff format with multiple staves. The instruments and voices included are Clarinet 1 and 2, Timpani, Trumpets A and B, Violins 1 and 2, Viola, Soprano 1 and 2, Alto, Tenor, Bass, and a Bassoon (bc). The music begins at measure 37. The woodwinds and strings play rhythmic patterns, while the vocalists have rests. The score concludes with a double bar line and a repeat sign. At the bottom right, there are two small numbers, 6/4 and 5/3, which likely refer to specific measures or musical elements.

APPENDIX FOUR

Editorial Notes

The following appendix describes three categories of editorial decisions: 1. Suspected Errors, including issues of pitches and probable manuscript mistakes in both the autograph full score and parts. 2. Clarification of Discrepancies between the autograph full score and parts, and 3. Editorial Suggestions, including issues of score markings and score layout.

The first category, Suspected Errors, includes issues of pitches and other probable mistakes that appear to be or are omitted in both the autograph full score and the autograph parts. Examples include incorrect numbers of beats in measures, accidentals, and consistency of clef usage.

The second category, Clarification of Discrepancies, is instances in which the autograph full score and the autograph parts do not correspond with each other. Included in these decisions are issues concerning the figured bass symbols. There are examples when the figured bass symbols, which were extracted from the continuo part, do not correspond with the pitches found in either the full score or other parts. Further, in instances where a dynamic marking or other indication is found in either the full score or the parts, and not the other, that marking was also included in this edition.

The third category, Editorial Suggestions, includes additions such as dynamic markings when they seem to be implied by dynamic indications in other parts, but do not appear in either the autograph full score or part. The clarification of questions caused by matters such as handwriting style or by the age of the manuscript itself is another level of editorial decision within this category. Finally, decisions concerning score layout and inclusion of information within in the score are included in this category.

The editorial decisions in these three categories do not include any major changes to the musical content or structure of Graupner's cantatas. They are instead an attempt to clarify and present what the editor believes to be a more consistent and legible version of the existing autographs. These modern editions offer a more easily accessible version of the autograph scores for contemporary scholars and performers. The list below includes incidents in which the editor felt that a notational, textual, or musical decision needed to be made and is not meant to be a comprehensive catalog of all moments of ambiguity found within the autograph scores.

Groß Sind die Wercke des Herrn (1716): Continuo (1 copy of autograph part), Violino 1 (1), Violino 2 (1), Viola (1), Violone (2), Hautb. 1 (1), Hautb. 2 (1), Fagotto all'unisono (1), Clarino 1 (1), Clarino 2 (2), Tympano (1), Canto 1 (1), Canto 2 (1), Alto (1), Tenore (1), Basso (1), and Basso 2 (1)

Throughout the cantata as a whole:

All parts: Editorial Suggestions

The editor has retained the score order as it appears in the autograph full score.

Vocal parts: Editorial Suggestions

The eighteenth-century spellings found in the autograph score were maintained throughout this cantata text.

Basso Continuo: Editorial Suggestions

For this cantata, there is a part labeled “Continuo” and two parts labeled “Violone.” These parts contain the same musical material (except for the figures found in the “Continuo” part and not in the “Violone” and the cue notes in the “Continuo” that are not present in the “Violone”). The material found in the “Continuo” and “Violone” parts corresponds with lowermost stave in the full score and labeled as “Basso Continuo” in this edition. There is an independent bassoon part only for the fifth movement, and no other indications signifying the presence or absence of the bassoon in other movements, making the bassoon’s role as a member of the continuo ensemble unclear.

Clarino 1 and 2, and Timpani: Editorial Suggestions

Throughout the cantata, the instruments listed above were written in a key a whole step below the other instruments and voices. For this edition, the clarino 1 and 2 remain in the same keys as the autograph score and the editor has transposed the timpani part to the concert key.

Soprano 1 and 2, Alto, and Tenor: Editorial Suggestions

The vocal parts listed above were notated in soprano, alto, and tenor clefs (respectively). In this edition, the editor has notated these parts in modern clefs to make them more accessible to modern performers.

Movement I

Throughout the movement – Violin 1/Oboe1 and Violin 2/Oboe 2:

Editorial Suggestions

In the full score, the violin 1 shares a staff with the oboe 1 and the violin 2 shares a staff with the oboe 2. When Graupner wanted only the violin, he notated a “W” above the staff; when he wanted only the oboe, he notated an “H,” and when he wants both instruments, he wrote “tutti.” In this edition, the first violin and oboe and the second violin and oboe are kept on the same staff, although the instrumental indications have been changed to “ob,” “vln,” and “tutti.”

Measures 19-22 and throughout the movement – Choral parts:

Editorial Suggestions

The first bass entrance in measure 19 is marked “solo” in the autograph score. The bass part often divides into two distinct parts and there are two autograph bass parts for the two bass singers, necessitating a distinction between “solo” and “tutti.” Because only one part exists for all other vocal parts, it can be assumed that there was one singer per part, making “solo” and “tutti” markings unnecessary. For modern performances, the editor added “solo” and “tutti” markings in all vocal parts, following the example of the markings that come from the bass part in the autograph score.

Measures 37-39 – Basso Continuo: Editorial Suggestions

There are moments in this movement when the basso continuo is notated in the soprano clef, and entrances of the soprano and alto parts are written within the continuo part. Figures do not accompany these cues in this movement and they do not appear in the violone part, making it appear that these entrances were included as a guide for the continuo player and were not meant to be played. In this movement, the soprano and alto parts are doubled in the basso continuo from the final beat of measure 37 through the first beat of measure 39. These seven beats do not have corresponding figures. In this edition, the editor has retained these cue notes, although they are written in the treble clef in this score. The downbeat of measure 39 contains the pitch E4, which is from the alto part and written in the correct octave, and the pitch C#5, which is from the soprano part and had to be transposed down an octave, to C#4, to avoid multiple ledger lines.

Movement III

Measures 24-25 – Bass Soloist: Suspected Errors

In both the full score and part, there are four beats in measures 24-25 which does not match the 3/8 time signature. The rhythm in measure 24 that then repeats in measure 25 is one eighth-note, then five sixteenth-notes, followed by two thirty-second notes, totaling four beats in a 3/8 time signature. The editor altered the rhythm to be one eighth-note, two sixteenth-notes, three thirty-second notes, and two sixty-fourth notes, which equals three beats in 3/8 time.

Measures 38-39 – Violin 1: Editorial Suggestions

In measure 38 of the violin part, a *forte* marking was added to match the dynamic indication in the violin 2 part. In measure 39, a *piano* marking was added to the violin 1 part for the same reason listed above.

Measures 76-77 – Violin 1: Suspected Errors

For the majority of the B section of this movement, the violin 1 is in unison with the violin 2. In measures 76 and 77, both violin parts contain the pitch C5 six times. In the violin 2 part at this point, each time that the pitch C5 occurs, it is accompanied by a sharp sign. In the violin 1 part, only the second C5 in measure 76 has a sharp written next to it. Because the chord in these measures seems to be an F-sharp Major chord with a minor seventh, any occurrence of the pitch C5 in the violin 1 part was changed to a C#5.

Measures 76-77 – Viola: Suspected Errors

The viola contains the pitch A4, with accompanying sharp signs, on beats one and three of measure 76. In measure 77, the viola also has the pitch A4 on beats one and three without sharp signs, despite the basso continuo figure indicating that the chord should be an F-sharp Major chord. The editor has changed both occurrences of the pitch A4 in measure 77 to A#4.

Measures 86-89 – Violin 2 and Viola: Suspected Errors

It appears as if the violin 2 and viola part were switched in measures 86-89. An alto clef is written on the violin 2 staff before measure 86 and a treble clef is written in the viola staff at the same place. When looking at the violin 2 and viola parts, it shows that the parts in these four measures were exchanged in the full score. This error has been rectified in this edition.

Movement V

Throughout the movement – Violins and Bassoon: Editorial Suggestions

In the full score, Graupner includes a staff that is intended for unison violins and the bassoon down an octave. In this edition, the violin and bassoon part have been kept on one staff, written in treble clef, with a note indicating that the bassoon part should be played an octave lower.

Measure 26 – Oboe 1: Clarification of Discrepancies

In the oboe 1 part, there are two pitches written on beat two (C6 and A5) and two more pitches on beat three (A5 and F5). It seems that an attempt was made to cross off the topmost pitch on both beat two and three (C6 and A5 respectively) and to retain the A5 on beat two and the F5 on beat three. The A5 on beat two and the F5 on beat three appear in this edition.

Movement VII

Measure 7 – Violin 2: Clarification of Discrepancies

The violin 2 part contains a D5 on beat one of measure 7 in both the full score and the part. The figure in the basso continuo indicates that this pitch should be a D-sharp. The note was changed to D#5 to reflect the figure.

Measure 16 – Soprano 1, Soprano 2, Alto, and Tenor: Editorial Suggestions

The bass voice is marked “tutti” at measure 16. For modern choral performances, the editor has added “tutti” markings in the remaining voice parts in measure 16.

Measure 25 – Tenor: Editorial Suggestions

In the soprano 1 part in measure 25, there is a solo marking on beat three. The tenor voice is singing in duet with the soprano from measure 25, beat three through measure 28. The editor added a solo marking in the tenor part for these measures.

Measures 25-26 – Basso Continuo: Editorial Suggestions

From beat three of measure 25 through the end of measure 26, the tenor line is doubled in the basso continuo part, written in tenor clef. In this edition, the editor has retained these cue notes with their accompanying figures, although the pitches are notated in the bass clef in this score.

Measure 32 – Alto: Suspected Errors

The alto sings a G#4 on the downbeat of measure 32, although G4 occurs directly before the note in question and the alto also has another G4 soon

after in the same measure. G4 also is better suited harmonically with the A Major chord at this point in the measure, and therefore the editor has changed the downbeat of the alto part to a G4.

Measure 45 – Alto: Editorial Suggestions

The bass entrance in measure 44 is marked “solo.” The alto voice joins the bass in measure 45 in a duet, and the editor has marked the alto entrance in that measure as a “solo.”

Measures 46-49 – Violin 1, Violin 2, Viola, and Soprano 2: Suspected Errors

In the full score, it appears that the violin 2 part was mistakenly notated in the viola staff and the viola staff was notated in the soprano 2 staff. This suspected error results in a B3 in the violin 1 and soprano 2 and a C#3 in the viola, a major second, held for fourteen beats. In measures 38-42, a similar musical idea occurs with a unison E4 notated in all string parts for sixteen beats. The editor altered measures 46-49 to mirror measures 38-42, resulting in a unison B3 held by the strings.

Measure 47– Alto: Suspected Errors

The alto part contains a D4 on beat three of measure 47. D#3 appears in the bass part soon before and after the note in question in the alto, and the alto also has D#4 in the measure before and after. The editor has changed the pitch in question to a D#4.

Measure 52 – Basso Continuo: Suspected Errors

The figure under the basso continuo pitch (a C-sharp) in measure 52 does not indicate that the third above the bass should be raised by a half step, despite E#4 appearing in the soprano 2 and viola parts. The figure was altered to reflect the raised third.

Movement IX

Throughout the movement – Violin 1, Oboe 1, Violin 2, and Oboe 2:

Editorial Suggestions

In the full score, the Violin 1 and Oboe 1 share the same staff as do the Violin 2 and Oboe 2. In these parts, indications are written above the staff to specify matters of instrumentation. “W” is written to indicate a passage for violin alone and “tutti” is notated for both instruments in unison. In this edition, “vln.” is used to indicate violins and “tutti” is used to indicate both the violins and oboes.

Measure 2 – Bass: Editorial Suggestions

“Tutti” is written in the bass part above beat two of measure 30, implying that what has come before in the bass part was meant to be sung by a solo voice. The editor added “solo” at the first bass entrance in measure two to clarify matters of voicing for modern performers.

Measures 16-21 – Violin 2/Oboe 2 and Viola: Editorial Suggestions

From measure 16 through measure 21 in the autograph full score, the viola staff disappears and Graupner notates two distinct parts on the violin 2/oboe 2 staff. Presumably, this was done to conserve space within the manuscript. The editor has taken the lower notes of this two part split, and placed them in the viola part. The upper notes remain in the violin 2/oboe 2 part, and the parts support these decisions.

Measure 18 – Timpani: Clarification of Discrepancies

In the full score, the timpani part has four beats in measure 18, despite being in 3/4 time. The part contains a quarter rest followed by two quarter-notes, which is the rhythm used by the editor in this edition.

Measures 22-25, 30-31, 50-55 – Basso Continuo: Editorial Suggestions

There are moments in this movement when the basso continuo is notated in the soprano clef, and entrances of the soprano and alto parts are written within the continuo part. These cues do not appear in the violone part, making it appear that these entrances were included as a guide for the continuo player and were not meant to be played. In this movement, the bass and tenor parts are doubled in the basso continuo from measure 22-25. The tenor part is doubled, in tenor clef, from beat three of measure 30 through beat two of measure 31, and the soprano and alto parts are doubled, in soprano clef, from measure 50-55. In this edition, the editor has retained these cue notes with any accompanying figures, although they are written in either bass or treble clef in this score.

Measure 47 – Viola: Suspected Errors

On beats one and three of measure 47, G4 is written in the viola part. According to the figures that accompany these beats and when compared to accidentals in the bass voice, the editor has decided to change the pitches on beats one and three from G4 to G#4 in the viola part.

Frolockt laßt frohe Lieder hören (1726): Violino Primo (1 copy of autograph part), Violino 2 (1), Viola (1), Violone (2), Hautbois 1 (1), Flauti unison (1), Hautbois 2 (1), Clarino 1 (1), Clarino 2 (1), Tympano (1), Canto (1), Alto (1), Tenore (1), Basso (1), and Organo (1)

Throughout the cantata as a whole:

Soprano, Alto, and Tenor: Editorial Suggestions

The clefs of the soprano, alto, and tenor parts were changed from soprano, alto, and tenor clefs (respectively) to modern clefs.

Vocal parts: Editorial Suggestions

The eighteenth-century spellings found in the autograph score were maintained throughout this cantata text.

All parts: Editorial Suggestions

The editor has retained the score order as it appears in the autograph full score.

Basso Continuo: Editorial Suggestions

For this cantata, there is a part labeled “Organo” and two parts labeled “Violone.” These parts contain the same musical material (except for the figures found in the “Organo” part and not in the “Violone” and the cue notes in the “Organo” that are not present in the “Violone”). The material that is found in the “Organo” and “Violone” parts corresponds with lowermost stave in the full score and is labeled as “Basso Continuo” in this edition. Although there is not an independent bassoon part, there are indications in the fourth movement signifying the addition of a bassoon. These indications are maintained in this edition. There are no indications of an added bassoon in other movements, making the bassoon’s role as a member of the continuo ensemble unclear.

Movement I

Measures 24-30, 30-31, 64-68, 72-73, 80-84 – Basso Continuo: Editorial Suggestions

There are moments in this movement when the basso continuo changes clefs (including soprano clef in measures 24-30 and 64-68, tenor clef from 30-31 and 72-73, and treble clef from 80-84) and entrances of the soprano, alto, or tenor voices are doubled within the continuo part. At times, figures accompany these cues in the continuo part. The cue notes do not appear in the violone part, making it seem that these entrances were included as a

guide for the continuo players and were not meant to be played. A decision was made by the editor to retain the cue notes and any accompanying figures, although they are notated in either treble clef or bass clef, depending on the range, in this edition.

Movement III

Measure 1 – All Parts: Editorial Suggestions

In many of the parts, the word “grave” is written at the beginning of movement III. The editor has decided to apply this marking to all parts, and has placed this marking at the top of the full score at the beginning of this movement.

Measure 12 – Clarino 1, Oboe 1, Violin 2, Viola, and Basso Continuo:

Editorial Suggestions

On beat three of measure 12, a *forte* marking is written in many of the instrumental parts. The instruments listed above do not have the *forte* marking at this point, and it has been added by the editor.

Measure 13 – Oboe 2: Editorial Suggestions

The oboe 1 is marked *piano* on beat two of measure 13. The editor has also added a *piano* marking to the oboe 2 part.

Measure 13 – Clarino 1, Violin 1, Violin 2, Viola, Basso Continuo:

Editorial Suggestions

Excluding the instruments listed above, all instrumental parts are marked *forte* on beat 3 of measure 13. A *forte* marking has been added by the editor to the instruments listed above.

Measures 14-16, 30-34, 43-46 – Basso Continuo: Editorial Suggestions

As in the first movement of this cantata, this movement also contains cue notes in various clefs (soprano clef in measures 14-16 and 30-34 and tenor clef in 43-46) written in the basso continuo line. As in movement I, these pitches were maintained in this edition with any accompanying figures, although they are notated in either treble clef or bass clef.

Movement IV

Throughout the Movement – Violin 1, Oboe 1, Flute 1, Violin 2, Oboe 2, Flute 2, Basso Continuo, and Bassoon: Editorial Suggestions

In the autograph full score, the violin 1, oboe 1, and flute 1 parts all share one staff. The same is also true of the violin 2, oboe 2, and flute 2 and the

basso continuo and bassoon parts. The first violin, oboe, and flute are written in unison, as are the second violin, oboe, and flute, and the basso continuo and bassoon. For much of the movement, when Graupner asks for a specific instrumental timbre, he notates them through written indications, such as “fl,” “fag.,” or “tutti” written above the staff. This method of notation is maintained in the edition.

Measure 18 – Violin 2, Oboe 2, Flute 2: Suspected Errors

The first two pitches in the violin 2/oboe 2/flute 2 part in measure 18 appear to be C5 in both the full score and parts. The final note in the previous measure is a C#5, a third C in the violin 2/oboe 2/flute 2 part in measure 18 is marked a C-sharp, and all other appearances of the pitch C in other parts are all C-sharps throughout measure 18. The number of C-sharps and the harmony at these points in the measure led the editor to label the two pitches in question as C#5.

Movement VI

Throughout the movement – Flute 1 and 2, Oboe 1 and 2, and Violin 1 and 2: Editorial Suggestions

In the full score, the two topmost staves are identical. The sole difference is that Graupner notates that the topmost staff is intended for the violins and the flutes, although he also provides an instruction that the violin line should be performed down an octave. The second staff from the top is intended for the oboes. In the parts, the violin 1 and 2 are both notated down the octave, and the flute 1, flute 2, oboe 1, and oboe 2 are all written an octave higher than the violins. In this edition, the flute 1 and 2 share a staff with the oboe 1 and 2, written in the correct octave, and the violins share a staff that is written an octave lower.

Movement VIII

Measure 13-15, 17-18, 21– Basso Continuo: Editorial Suggestions

As in previous movements, there are clef shifts (soprano clef in measures 13-15 and tenor clef in measures 17-18 and 21) and cue notes found in the basso continuo part throughout movement VIII. The editor again made the decision to include these cues and any accompanying figures, notated in either treble clef or bass clef.

Movement IX

Throughout the movement – Flute 1, Oboe 1, Flute 2, Oboe 2:

Editorial Suggestions

In the full score, the flute 1 and oboe 1 parts are notated on the same staff, as are the flute 2 and oboe 2. The first flute and oboe are in unison for much of the movement, as are the second flute and oboe. When Graupner wanted either the flute alone or the oboe alone, he would indicate this above the staff, and when he wanted the flute and oboe together, he would write “tutti.” The editor has kept the first flute and oboe and the second flute and oboe on the same staff in this edition and has included Graupner’s indications above both staves.

Movement XI

Measure 27 – Basso Continuo: Editorial Suggestions

For the final beat of measure 27 in the basso continuo part, the figure is unclear (image included below).



When referring to the full score, the chord in the final beat of measure 27 is an A Major seven chord. Therefore, the editor has indicated the figure “7” beneath the continuo part at this point in this edition.

Danket dem Herrn aller Herren (1737): Continuo (1 copy of autograph part), Violino 1 (2), Violino 2 (1), Viola (1), Violone (2), Chalumeau 1 (1), Chalumeau 2 (1), Clarino 1 (1), Clarino 2 (1), Tympano (1), Canto 1 (1), Canto 2 (1), Alto (2), Tenore (1), and Basso (2)

Throughout the cantata as a whole:

All parts: Editorial Suggestions

The editor has retained the score order as it appears in the autograph full score.

Vocal parts: Editorial Suggestions

The eighteenth-century spellings found in the autograph score were maintained throughout this cantata text.

Basso Continuo: Editorial Suggestions

For this cantata, there is a part labeled “Continuo” and two parts labeled “Violone.” These parts contain the same musical material (except for the figures found in the “Continuo” part and not in the “Violone” and the cue notes in the “Continuo” that are not present in the “Violone”). The material that is found in the “Continuo” and “Violone” parts corresponds with the lowermost stave in the full score and labeled as “Basso Continuo” in this edition. Although there is not an independent bassoon part, there are indications in the fifth, eighth, and tenth movements notating where Graupner wanted the bassoon alone, markings which are maintained in this edition. There are no indications in other movements signifying whether Graupner intended to include the bassoon, making the bassoon’s role as a member of the continuo ensemble unclear for much of this cantata.

Soprano, Alto, and Tenor: Editorial Suggestions

The clefs of the soprano, alto, and tenor parts were changed from soprano, alto, and tenor clefs (respectively) to modern clefs.

Movement I

Throughout the movement – Soprano 1, Soprano 2: Editorial Suggestions

The soprano 1 and 2 double each other throughout the entire first movement and do not contain any musical lines independent from one another. Graupner alternates between notating the soprano part on one staff and two staves in the full score. In this edition, the soprano part is notated on one staff.

Measure 11 – Viola and Tenor Chalumeau: Editorial Suggestions

A *forte* marking was added to the viola and tenor chalumeau parts on the first beat of measure 11 by the editor. *Forte* markings appear in the majority of the instrumental parts at this point, including the violin 1 and violin 2.

Measure 14 – Bass Chalumeau: Editorial Suggestions

A *pianissimo* marking was added to the bass chalumeau part on the first beat of measure 14. The majority of the other parts, including the tenor chalumeau, have are marked *pianissimo* at this point in the score.

Measure 15 – Tenor Chalumeau and Bass Chalumeau: Editorial Suggestions

Forte markings were added to both the tenor and bass chalumeau parts on 2& of measure 15. All other parts are marked *forte* at this point.

Measure 16 – Bass Chalumeau: Editorial Suggestions

A *pianissimo* marking has been added by the editor in the bass chalumeau on 2& of measure 16. All other parts are marked *pianissimo* at this point.

Measures 24-25 and 43-45 – Basso Continuo: Editorial Suggestions

There are moments in this movement when the basso continuo is notated in the tenor clef (measures 24-25) and soprano clef (measures 43-45), and entrances of the tenor, soprano, and alto parts are written within the continuo part. Figures do not accompany the cues in this movement and they do not appear in the violone part, making it seem that these entrances were included as a guide for the continuo player and were not meant to be played. The editor has retained the cues in this edition, although they are notated in either bass or soprano clef.

Measure 68 – Tenor Chalumeau: Editorial Suggestions

A *pianissimo* marking was added to the tenor chalumeau on 1& of measure 68. The bass chalumeau is marked *pianissimo* at this point and the dynamic marking also corresponds to earlier statements of the musical material found at this point.

Movement III

Measure 9 – Violin 2: Clarification of Discrepancies

On the downbeat of measure 9 in the autograph full score, the violin 2 part appears to have the pitch F4. In the violin 2 part, the note is an E4. The chord and the figured bass indicate that this pitch should be an E, and an E4 is the note used in this edition.

Measure 31 – Violin 1 and 2: Editorial Suggestions

On the downbeat of measure 31, a *pianissimo* marking appears in the violin 1 part and not in the violin 2. Because Graupner has written a duet

for the violins at this point, the decision was made to add a *pianissimo* marking to the violin 2.

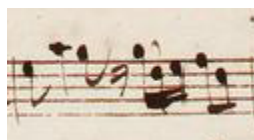
Measure 32 – Violin 1 and 2: Clarification of Discrepancies

The music found in measure 32 of the violin 1 and 2 parts in the full autograph score does not correspond to the music found in that measure in the autograph violin parts.

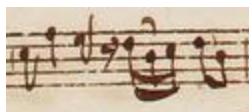
The violin 1 and 2 appear as follows in the full score:



In the Violin 1 autograph part, measure 32 appears as follows:



In the autograph Violin 2 part, measure 32 appears as follows:



In this edition, the editor retained measure 32 as it appears in the autograph full score.

Measure 75 – Violin 1, Violin 2, and Viola: Editorial Suggestions

The viola part contains a *pianissimo* marking on 3& of measure 75. Because the violin 1, violin 2, and viola parts have a homorhythmic passage from measure 75 through the next notated dynamic change in

measure 79, the editor has added *pianissimo* markings to both the violin 1 and violin 2 parts.

Movement V

Throughout the movement – Basso Continuo: Editorial Suggestions

In the full score of movement V, the basso continuo stave contains the markings “f” and “tutti,” indicating where Graupner wanted only the bassoon and where he wanted the complete continuo forces, which is supported by the autograph continuo and bassoon parts. The basso continuo part was kept on one stave in this edition, and the instrumental indications (“f” meaning bassoon and “tutti” meaning full continuo forces) were also retained by the editor.

Movement VI

Measure 1 – Violin 1 and All Parts: Editorial Suggestions

Vivace is written only at the beginning of movement VI in the violin 1 part. The editor has placed this marking at the beginning of the movement as the tempo indication for all parts.

Measures 25-30, 35-36, 41-45, 53-59 – Basso Continuo: Editorial Suggestions

There are moments in this movement when the basso continuo changes clefs (written in tenor clef from measures 25-30 and 53-59 and alto clef from 35-36 and 41-45), and entrances of the soprano, alto, or tenor voices are written in the continuo part. These cues do not appear in the violone part, indicating that these entrances were included as a road map for the continuo players and may not have been played. A decision was made by the editor to retain these cues and any accompanying figures in the basso continuo part, although they are notated either in treble or bass clef in this edition.

Measure 18 – Viola: Clarification of Discrepancies

In the full score on the downbeat of measure 18, the viola appears to have two pitches written, an E4 and a C5. In the part, the viola part only has the C5. In this edition, the viola part contains only the pitch C5 on the downbeat of measure 18.

Measures 25-30 – Soprano 2, Alto, Tenor: Clarification of Discrepancies

In the autograph alto part, the marking “solo” is written at the beginning of measure 25. The “solo” marking does not appear in any other parts at this point in the music. A “tutti” marking later appears on the final eighth-note

of measure 30 in the alto part. Because the soprano 2 and tenor are singing with the alto during measures 25-30, the editor also indicated “solo” and “tutti” markings in those parts to aid modern performers who are using multiple singers on each part.

Measures 41-45 – Soprano 2, Alto, Tenor: Clarification of Discrepancies

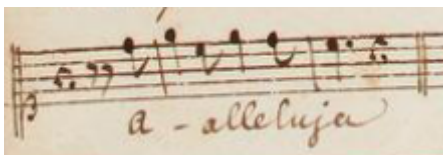
Similarly to measures 25-30, “solo” and “tutti” markings appear in the alto part in measures 41-45, but not in the soprano 2 or tenor. The editor added “solo” and “tutti” markings in the soprano 2 and tenor parts.

Measures 51-59 – Soprano 2, Alto, Tenor: Clarification of Discrepancies

A similar issue to that found in measures 25-30 and 41-45. “Solo” and “tutti” markings appear in the alto part during measures 51-59, but not in the soprano 2 or tenor parts. The editor added “solo” and “tutti” markings to the soprano 2 and tenor parts to clarify issues of performance practice for modern performers.

Measures 65-67 – Choral parts: Editorial Suggestions

In the final measures of this movement, all choral parts contain the same atypical setting of the word “alleluja”. All vocal parts have the syllable “a” written below an eighth-note followed by a quarter-note, and then the entire word “alleluja” is set syllabically. The following example is taken from the autograph soprano 2 part and shows the setting of the final statement of the word “alleluja” in this movement.



This text setting was retained by the editor in this edition.

Movement VIII

Throughout the movement – Alto Chalumeau: Editorial Suggestions

The alto chalumeau part is notated in soprano clef in both the full score and the part. In this edition, the alto chalumeau is notated in treble clef.

Throughout the movement – All parts: Editorial Suggestions

The marking *Vivace* is notated only in the violin 1 and violin 2 parts at the beginning of movement VIII. In this edition, this marking has been applied to all parts.

Throughout the movement – Basso Continuo: Editorial Suggestions

In the full score of movement VIII, the basso continuo stave contains the markings “f,” “fag.,” and “tutti,” indicating where Graupner wanted only the bassoon and where he wants the complete continuo forces, which is supported by the autograph continuo and bassoon parts. The basso continuo part was kept on one stave in this edition, and the instrumental indications were also retained by the editor.

Measure 29 – Bass Chalumeau: Editorial Suggestions

The alto chalumeau is marked *forte* on the downbeat of measure 29, as are several other parts, including the violins and viola. The bass chalumeau does not have a dynamic marking at this point. The editor made the decision to also place a *forte* marking in the bass chalumeau part.

Measures 43-45, 50 – Basso Continuo: Editorial Suggestions

As in previous movements, the measures listed above contain cue notes in the basso continuo part that are written in the alto clef. These notes and any accompanying figures are retained, although they are notated in bass clef in this edition.

Movement X

Throughout the movement – Alto Chalumeau: Editorial Suggestions

The alto chalumeau part is notated in soprano clef in both the full score and the part. In this edition, the alto chalumeau is notated in treble clef.

Throughout the movement – Basso Continuo: Editorial Suggestions

In the full score of movement VIII, the basso continuo stave contains the markings “f,” “fag.,” and “tutti,” indicating where Graupner wanted only the bassoon and where he wants the complete continuo forces, which is supported by the autograph continuo and bassoon parts. The basso continuo part was kept on one stave in this edition, and the instrumental indications were also retained by the editor.

APPENDIX FIVE

Texts and Translations

ORIGINAL TEXT	LITERAL TRANSLATION	POETIC TRANSLATION
<p style="text-align: center;">GROB SIND DIE WERCKE DES HERRN (1716)</p>	<p style="text-align: center;">GROB SIND DIE WERCKE DES HERRN (1716)</p>	<p style="text-align: center;">GROB SIND DIE WERCKE DES HERRN (1716)</p>
<p style="text-align: center;">Movement I</p> <p>Groß sind die wercke des Herrn Wer ihn achtet der hat eitel Lust daran Er hat ein Gedächtnis gestiftet Seiner wunder der gnädige und barm herzige Herr</p>	<p style="text-align: center;">Movement I</p> <p>Great are the works of the Lord They are considered by all who delight in Him, He caused His miracles to be remembered. The Lord is gracious and compassionate.</p>	<p style="text-align: center;">Movement I</p> <p>Great are the works of the Lord. His works are considered by all who delight in Him. He caused His miracles to be remembered. The Lord is gracious and compassionate.</p>
<p style="text-align: center;">Movement II</p> <p>Ja wohl hat Gott ein wunder seiner wunderthaten an uns und allen volck gethan Denn was wir vor dem Jahr in tiefster Demuth bathen ist abermahls erfüllt und der hört unsern wunsch noch ferner Gnädig an der auf der Welt des Himels ebenbild und unser aller Fürst und Lands Regente heißt. Wer lebt nun unter uns der nicht den preißt</p>	<p style="text-align: center;">Movement II</p> <p>Indeed, God has done miracles for us and for all people, Because we have asked with humility before the year began Our wishes have once again been fulfilled and He still hears our further wishes Merciful is the one from the world of Heaven's image And we call him our Prince and Regent. Who alive does not praise the one whom we are under?</p>	<p style="text-align: center;">Movement II</p> <p>Indeed, God has worked miracles for us and for all His people. Because, with humility, we beseeched Him before the year began, our wishes have once again been fulfilled. Even still, He hears our continued pleas. Merciful is the one whom we call our Prince and Regent, who came to the world from Heaven's image. Who alive does not praise the One whom we are under?</p>
<p style="text-align: center;">Movement III</p> <p>Herr der Fürsten, Herr der Götter Dir sey Lob und Danck gesagt Daß Du Deines Volckes flehen wieder gnädig angesehen Und uns unser hohes Haupt dieses Jahr noch nicht geraubt</p>	<p style="text-align: center;">Movement III</p> <p>Lord of Princes, Lord of Gods We praise and thank you That you heard your people's pleas, considered them mercifully, and that you did not take our Prince from us this year.</p>	<p style="text-align: center;">Movement III</p> <p>Lord of Princes, Lord of Gods, we praise and thank You for hearing Your people's pleas and considering them mercifully, blessing us with our Prince for another year.</p>
<p style="text-align: center;">Movement IV</p> <p>Wie freüet sich doch unßer Fürst recht inniglich, In seines Gottes wunder Krafft wie Ihm aus diesem Tag ein neües Heyl verschafft und wie so fröhlich ist er über seiner Hülffe. Sein gnaden Angesicht läst ihn auch seinen wunsch nach Hertzens wunsch gelingen und uns versagt er dieses nicht was wir vor seinen Thron in tiefster Demuth bringen.</p>	<p style="text-align: center;">Movement IV</p> <p>How truly happy is our Prince inwardly, God's miraculous power is in him this day And gives him new healing and he is so happy for God's help. His merciful face lets his wishes succeed as much as his heart desires And he does not deny us what we bring humbly to his throne.</p>	<p style="text-align: center;">Movement IV</p> <p>How truly inwardly happy is our Prince, for God's miraculous power is in him this day, giving him new healing and gratitude for God's help. His merciful countenance enables his wishes to succeed to his heart's desires. He denies us not what we humbly bring to his throne.</p>
<p style="text-align: center;">Movement V</p> <p>Überschütte den Gesalbten ferner weit mit überfluß Setz ihm eine guldne Crone zum verdienten Ehren Lohne, gnadenvoll und liebeich auf gib daß auch sein Lebens Lauf uns selbst übersteigen.</p>	<p style="text-align: center;">Movement V</p> <p>Show the anointed one with abundance Set upon him a golden crown Give honor to the rightful one, mercy and kindness, Give that his life story exceeds our own.</p>	<p style="text-align: center;">Movement V</p> <p>Show the anointed one with abundance. Set upon him a golden crown. Give honor, mercy, and kindness to the rightful one, Give that his life story exceeds our own.</p>

ORIGINAL TEXT	LITERAL TRANSLATION	POETIC TRANSLATION
<p style="text-align: center;">Movement VI</p> <p>Das halbe Lebens Seculum ist nun gewünscht erstiegen Gott laße Dich noch ferner weit noch eine neue Lebens Zeit in Fried in Ruh besiegen. Dein Printz und unser Erb Printz sey zugleich mit Dir gesegnet und was Dir hier vor Heyl an Seel und Leib begegnet davon leg ihm o Gott auch einen reichen theil aus vätterlicher Liebe bey gib beyden was sie Dir als eigen übergeben und was ach weiter nichts als nur ein langes Leben.</p>	<p style="text-align: center;">Movement VI</p> <p>Half of your life you have ascended with desire God lets you go farther into the distance Still a new lifetime In joy and rest to conquer. Let Your Prince and our earthly Prince be blessed at the same time by You and here before You let be unbroken the connection of soul and life O God also give him out of fatherly love, what they give to you and nothing more than A long life.</p>	<p style="text-align: center;">Movement VI</p> <p>For now, half of your life, you have ascended with desire. God allows you to go still farther into the distance, to conquer, in joy and rest, a new lifetime. Let Your Prince and our earthly Prince jointly be blessed, and here before You, let there be the unbroken connection of soul and life. O God, source of Paternal Love, also give him what they give to You, nothing more than an abundantly long life.</p>
<p style="text-align: center;">Movement VII</p> <p>Ach laß doch unser sonnenlicht noch lang an diesem himel stehen Laß seinen hohen purpur schein doch immer unverändert sein und unserm Morgenstern auch nicht alhier zu zeitlich untergehn</p>	<p style="text-align: center;">Movement VII</p> <p>Ah let our sunlight for a long time stay in the heavens Let his regal purple radiance stay unchanged, forever, and according to time, our morning star does not set either</p>	<p style="text-align: center;">Movement VII</p> <p>Ah, let our sunlight remain perpetually in the heavens! Let his regal purple radiance continue forever unchanged, and our morning star, with the flow of time immemorial, does not set.</p>
<p style="text-align: center;">Movement VIII</p> <p>Laß Deine Gnade wie ein Meer in seine theure Seele fliesen Und seinen Saamen auch viel tausend Heyl geniesen Ach nim Dich unßers Ernsts als eines Davids an und denck An diesen Schwur den ihm Dein Mund gethan.</p>	<p style="text-align: center;">Movement VIII</p> <p>Let Your mercy flow like a sea in his invaluable soul And Your line of many thousands will enjoy safety Oh, take care of our Ernst, like David, and think of this oath that came from your mouth to him.</p>	<p style="text-align: center;">Movement VIII</p> <p>Let Your mercy flow like a sea in his valuable soul, and his lineage, of many thousands, will enjoy safety. Oh, take care of our Ernst, like You cared for David, and remember that oath that You made to him.</p>
<p style="text-align: center;">Movement IX</p> <p>Ich hade einmal geschworen bei meiner Heiligkeit, Ich will David nicht lügen. Sein Saame soll ewig seyn und sein stuhl vor mir wie die sonne</p>	<p style="text-align: center;">Movement IX</p> <p>I have made a promise with the Most Holy, I will not lie to David, That his line will continue forever and his seat before me like the sun.</p>	<p style="text-align: center;">Movement IX</p> <p>I have made a promise with the Most Holy, I will not lie to David. His line will continue forever, and His throne will shine before Me like the sun.</p>
<p style="text-align: center;">FROLOCKT LABT FROHE LIEDER HÖREN (1726)</p>	<p style="text-align: center;">FROLOCKT LABT FROHE LIEDER HÖREN (1726)</p>	<p style="text-align: center;">FROLOCKT LABT FROHE LIEDER HÖREN (1726)</p>
<p style="text-align: center;">Movement I</p> <p>Frolockt laßt frohe Lieder hören Der Herr gönnt uns ein Freuden fest Erhebet ihn, mit vollen Chören Ja, ja danckt unßerm Gott dem starcken Zebaoth der unßer Haupt heut neu verklären läst.</p>	<p style="text-align: center;">Movement I</p> <p>Let us be joyful hearing the songs the Lord grants a celebration Elevate Him with full choirs Yes, yes thank our God the strong Lord Who today newly clears our minds.</p>	<p style="text-align: center;">Movement I</p> <p>Let us be joyful as we hear the songs. The Lord grants us a celebration, let us praise Him with full choirs. Yes, yes, thank our God, the strong Lord of Sabaoth, who today clarifies our minds.</p>

ORIGINAL TEXT	LITERAL TRANSLATION	POETIC TRANSLATION
<p style="text-align: center;">Movement II</p> <p>Herr wir loben dich dein starcker Arm der Fürsten setzt und schützt hat unßers Fürsten Thron mit reicher Gnade unterstützt. Das Land erfreuet sich, Es sieht, Ernst Ludwigs Scheitel heut den schönsten Schmuck Die graue Ehren Cron in neuer Krafft in aller Wonne tragen. Drum stehen wir voll Freudigkeit Dir großer Gott Lob Danck und Preiß zu sagen.</p>	<p style="text-align: center;">Movement II</p> <p>Lord, we praise you, your strong arm of the Lord is protecting us and Has supported our lord's throne with rich mercy. The land rejoices in You, they see Ernst Ludwig wear the most beautiful jewels, The grey crown of honor is worn with virtue strength and joy. We stand here in happiness to tell You, Great God, thanks and praise.</p>	<p style="text-align: center;">Movement II</p> <p>Lord, we praise You. The Lord's strong arm protects us and supports our lord's throne with His rich mercy. The land rejoices in You. They see Ernst Ludwig wear the most beautiful jewels. With strength and joy, he wears the grey crown of honor. Great God, in happiness, we stand here to give You thanks and praise.</p>
<p style="text-align: center;">Movement III</p> <p>Gelobet sey der Herr der Gott Israel von Ewigkeit zu Ewigkeit, Und alle volck spreche Amen. Alleluja.</p>	<p style="text-align: center;">Movement III</p> <p>Blessed is the Lord, the God of Israel forever and forever, And all people say Amen. Alleluia.</p>	<p style="text-align: center;">Movement III</p> <p>Blessed is the Lord, God of Israel, forever and forever, And let all people say Amen. Alleluia.</p>
<p style="text-align: center;">Movement IV</p> <p>Kan Dir Herr ein schwaches Lallen wohlgefallen ach so nim diß opfer an. Laß auch ferner unßer Schreyen Unßerm Haupt zum Wohlgedeyen Das kein Unfall stöhren kan.</p>	<p style="text-align: center;">Movement IV</p> <p>Will the Lord like our weak babbling, Ah, accept this sacrifice. Let us also our loud cries, Our minds to be well So that nothing can disturb.</p>	<p style="text-align: center;">Movement IV</p> <p>Will the Lord accept our weak babbling? Ah, accept this sacrifice. Also allow, through our cries, our minds to be well so that nothing can disturb us.</p>
<p style="text-align: center;">Movement V</p> <p>Herr Zebaoth die Hofnung zweifelt nicht, Sie denckt dein ja auch heute zu erlangen. Schon sechzig mahl, hat unßer Fürstenlicht wie wir begehrt den Jahr Lauf herrlich angefangen Ja, Herr durch Dich auch wohl vollbracht was Deine Hand bißher gewährt das wird sie ferner gnädig gönnen. Die Andachts Gluth wird Tag und Nacht nun solches Wohl zu flehn in treuen Hertzen brennen</p>	<p style="text-align: center;">Movement V</p> <p>Lord of Sabaoth, hope does not doubt, She thinks that today you will succeed again. Already sixty times, our Prince of Light has wonderfully started the year. Yes, Lord through You it has been accomplished with Your hand allowing us until now so that we continue to receive mercy. The prayer embers are burning day and night to plead for such goodness burning in the heart.</p>	<p style="text-align: center;">Movement V</p> <p>Lord of Sabaoth, our hope does not doubt, and we think that You will once again succeed. Our Prince of Light has had sixty wonderful years. Yes Lord, it has been accomplished through You. With Your hand, You have allowed us to receive continuous mercy. The embers of our prayers are burning day and night to ask for true goodness to burn in our hearts.</p>
<p style="text-align: center;">Movement VI</p> <p>Mehre Vater, Vater Deinen Seegen Vater Lege unßers Fürsten Weegen Göttliches Gedeyen bey. Cröne deßen Götter Stand durch die Gaben Deiner Hand Laß bey hochgebrachten Jahren Deinen hohen Geist erfahren Daß Dein Hertz stets mit ihm sey.</p>	<p style="text-align: center;">Movement VI</p> <p>My Father, Father Your blessing Give this blessing to our lord (prince) God send prosperity Crown his divine position Through the gift of Your Hand Let him in his advanced years Receive Your Divine Spirit So that Your Heart is always with him.</p>	<p style="text-align: center;">Movement VI</p> <p>My Father, give Your Blessings to our lord (prince) and send prosperity. Crown his divine position through the gift of Your Hand. Let him, in his advanced years, receive Your Divine Spirit, so that Your Heart remains with him.</p>

ORIGINAL TEXT	LITERAL TRANSLATION	POETIC TRANSLATION
<p style="text-align: center;">Movement VII</p> <p>Durchlauchtigster trifft ob Dir ein was Deine Knechte vor Dich bitten, So muß Dein Wohl gantz unvergleichlich zu. Deß Höchsten günstiges Geschick wird Dich mitüberhäufften Glück nach ihrem Wunsch beständig überschütten.</p>	<p style="text-align: center;">Movement VII</p> <p>Your honored highness, if one of your servants was in front of you Your well-being should be incomparable. The highest lords are able to pour out gifts Happiness according to your wish will be poured forth.</p>	<p style="text-align: center;">Movement VII</p> <p>Your Highness, if one of your servants came before you, your well-being should be their highest concern. The highest lords are able to pour out gifts, and your wishes for happiness will be poured forth.</p>
<p style="text-align: center;">Movement VIII</p> <p>Der Herr erhöre Dich in der Noth Der nahme des Gottes Jacobs schütze Dich Er gebe Dir was Dein Hertz begehret und erfülle alle Deine Anschläge</p>	<p style="text-align: center;">Movement VIII</p> <p>The Lord listens to you in your need The name of the God of Jacob protects you He gives you what your heart desires and fulfills all your considerations.</p>	<p style="text-align: center;">Movement VIII</p> <p>The Lord listens to you in your need. The name of the God of Jacob protects you. He grants your heart's desires and fulfills all your wishes.</p>
<p style="text-align: center;">Movement IX</p> <p>Kommt edle Schätze auß der Höhe verherrlicht Darmstadts Fürsten Thron Erfüllt Ernst Ludwigs Fürsten Seele gewähret ihr eurer Anmuths Cron. daß kein Heil kein Seegen fehle so cröntauch seinen Götter Sohn.</p>	<p style="text-align: center;">Movement IX</p> <p>The treasure should come from above to glorify Darmstadt's Prince's throne Fill Ernst Ludwig's soul with the grace of Your Elegant Crown so that no blessing nor praise is missing from the Crown of God's Son.</p>	<p style="text-align: center;">Movement IX</p> <p>Let treasures come from above to glorify the throne of Darmstadt's Prince. Fill Ernst Ludwig's soul with the grace of Your Elegant Crown, so that all blessings and praise are present from the Crown of God's Son.</p>
<p style="text-align: center;">Movement X</p> <p>Herr! Großer Herrscher hier und droben laß Deine Macht laß Deine Treu an unberm Haupt sich überreichlich zeigen. Verneue Deine Gnaden Proben damit sein Flor_vollkommen sey. Gewähre deßen Götter Zweigen beständig neue Wachsthums Krafft Vermehre so die Freude hoher Jahre verwende selbst, was banges Trauren schaffs. Hilff Herr zu aller Zeit daß Friede und Gerechtigkeit Sich bey Ernst Ludwigs Schutz an allen Orten paare. Gib daß nur Glück, in deßen Landen lache, und lauter Seegens Seltenheit, sein ganzes Fürstenthum zu einem Wunder mache.</p>	<p style="text-align: center;">Movement X</p> <p>Lord, great ruler here and there, let us show your power and your devotion plentifully in our minds Attempt to renew your pieces of mercy so that your flower is complete. Give strength to the branches of the gods for continuous growth. Multiply the happiness of the advanced years, something that scares the trusting sheep. Lord, help always so that peace and justice Always paired by Ernst Ludwig's protection. Give so that only happiness laughs in his country so that rare blessings in his Kingdom creates a wonderful miracle.</p>	<p style="text-align: center;">Movement X</p> <p>Lord, great ruler of all places, plentifully show Your power and devotion in our minds. Continually renew Your Mercy, so that Your Flower is complete. Give strength to the holy branches for continuous growth. Increase the happiness of his advanced years, which frightens the trusting sheep. Lord, ensure that peace and justice, joined with Ernst Ludwig's protection, lead to happiness and laughter in his country, so that rare blessings in his Kingdom create a wonderful miracle.</p>
<p style="text-align: center;">Movement XI</p> <p>Segne Herr segne das Flehen der Deinen Gönne Dein frohes Dein kräftiges ja. Laß doch unßre Fürsten Sonne uns zur Wonne biß auf Nestors Zeiten scheinen</p>	<p style="text-align: center;">Movement XI</p> <p>Bless the Lord, bless and grant the prayers of your servants Give them your cheerful, strong yes. Let our prince's sun shine for us until the times of Nestor.</p>	<p style="text-align: center;">Movement XI</p> <p>Bless the Lord, bless and grant the prayers of your servants. Give them Your cheerful, strong yes. Let our prince's sun shine for us until the times of Nestor.</p>

ORIGINAL TEXT	LITERAL TRANSLATION	POETIC TRANSLATION
<p style="text-align:center">DANKET DEM HERRN ALLER HERREN (1737)</p>	<p style="text-align:center">DANKET DEM HERRN ALLER HERREN (1737)</p>	<p style="text-align:center">DANKET DEM HERRN ALLER HERREN (1737)</p>
<p style="text-align:center">Movement I</p> <p>Dancket dem Herrn aller Herren Denn seine Güte währet ewiglich Der grose Wunder thut alleine.</p>	<p style="text-align:center">Movement I</p> <p>Give thanks to the Lord of Lords For His goodness endures forever. Great miracles are done by him alone.</p>	<p style="text-align:center">Movement I</p> <p>Give thanks to the Lord of Lords, for His goodness endures forever. He alone performs great miracles.</p>
<p style="text-align:center">Movement II</p> <p>Der große Gott der Herrscher Himmels und der Erden setzt in der Welt Regenten ein. Er schmücket sie mit seinem Bild In aller Noth in Unfall und Beschwerden bedecken sie sein Gnaden Schild. Er gibt zu Ihrem Thun Gedeyen. Sein Wunder Arm muß Ihnen Krafft verleyhen. Und hievon kan uns heut auch Darmstatts Oberhaupt ein Beyspiel seyn.</p>	<p style="text-align:center">Movement II</p> <p>The great God, the Lord of heaven and the earth Places the rulers into the world. He adorns them with his image In times of need and bad times and illness He protects them with the shield of mercy He gives them prosperity in everything. His miraculous Arm has to give strength to them. And here today we can see all of this in His example in Darmstadt.</p>	<p style="text-align:center">Movement II</p> <p>Great God, the Lord of heaven and earth, Who places rulers into the world. He makes them in His image. In times of need, illness, and unpleasantness, He protects them with the shield of mercy. He gives them complete prosperity. His miraculous Arm gives strength to them, and today, we can see all of this in His example in Darmstadt.</p>
<p style="text-align:center">Movement III</p> <p>Gott der grose Herr der Herren trägt unsern Herrn in seinem Schooß, Er läst unsers Fürsten thaten zu des Landes Wohl gerathen durch ihn schlägt desselben hauß in dem schönsten Wachsthum aus.</p>	<p style="text-align:center">Movement III</p> <p>God the great Lord of Lords carries our Prince in His Lap, The doings of our Lord brings prosperity to our lands Through him beats the house of the same in the most beautiful growth.</p>	<p style="text-align:center">Movement III</p> <p>God, the great Lord of Lords, carries our Prince in His Lap. The doings of our Lord bring prosperity to our lands. The beat of the same House also grows beautifully through Him.</p>
<p style="text-align:center">Movement IV</p> <p>Erfreütes Land dein seltnes Glück entspringt von oben der Seegens Proben die du bisher gespürt erweißt dir Gottes Hand durch seine große Güte siehstu die Wunder ausgeführt. Durch Ihn allein besteht deiner Wohlfahrt Blüthe durch Ihn strahlt deine Sonne dein Fürst heüt in vergnügtem Schein. Es ist der Herr der dieses Licht dir läßet glänzen zu deiner Wonne bescheinet Er den silber Schmuck der grauen Haare damit man stets in Heßen Gränzens bey solchem regiment die güldne Zeit erfahre</p>	<p style="text-align:center">Movement IV</p> <p>The happy land, Your Rare Happiness, blessings spring from above which we now feel. You experience God's Hand through His goodness seen in miraculous happenings Praise Him alone, Your sun and prince prosper, blooms, and glows today in his sun's happy glow It is the Lord Who gives you the light and allows it to illuminate your well-being he who carries the silver jewelry of his grey hair so that the golden times always rule with in the borders of Hessen.</p>	<p style="text-align:center">Movement IV</p> <p>The land rejoices, Your Rare Happiness springs from above and we now feel those Blessings. You experience God's Hand through His goodness, which is seen in miracles. Praise Him alone. Your sun and prince prospers, blooms, and glows today in the sun's happy glow. It is the Lord Who gives you the light and allows it to illuminate the well-being of he who carries the silver jewelry of his grey hair so that the golden times always rule within the borders of Hessen.</p>
<p style="text-align:center">Movement V</p> <p>Kommt kommt getreue Unterthanen erkennt und preißt was Gott gethan Eilt reicht Ihm Danck erfüllte Herten Diß sind die schönste Freüden Kertzen Die Pflicht und Andacht opfern kan.</p>	<p style="text-align:center">Movement V</p> <p>Come, come true subjects recognize and praise what God created Hurry to thank him with full hearts These are the most beautiful candles of happiness that duty and devotion can offer.</p>	<p style="text-align:center">Movement V</p> <p>Come true subjects, recognize and praise what God created. With full hearts, hurry to thank Him These are the most beautiful candles of happiness that duty and devotion can offer.</p>
<p style="text-align:center">Movement VI</p> <p>Lobet den Herrn in seinen thaten in seiner großen Herrlichkeit. Alles was Odem hat lobe den Herrn.</p>	<p style="text-align:center">Movement VI</p> <p>Praise the Lord in his doings and his Greatness. All that have breath praise the Lord.</p>	<p style="text-align:center">Movement VI</p> <p>Praise the works of the Lord and His Greatness. All that have breath, praise the Lord.</p>

ORIGINAL TEXT	LITERAL TRANSLATION	POETIC TRANSLATION
<p style="text-align: center;">Movement VII</p> <p>Nim an Herr Zebaoth vor Deine Güte dieses lallen das hier Dein Volck in Schwachheit bringt um Deiner thaten Ruhm zu preißen. Ach laß es Dir gefallen, Du bist unser Gott ein reines Hertz soll Dir hinfort in Ehrfurcht unser Pflicht erweißen o sprich doch itzo auch Dein Seegens Wort da unser Flehen vor unsers Fürsten fernern Wohlergehen in diesem Wunsch zu Deinen Ohren dringt.</p>	<p style="text-align: center;">Movement VII</p> <p>Take, Lord of Sabaoth, this good chant which your people bring in their weakness To praise Your nobility. Ah, let it be pleasing to you that you are our God With a pure heart we will show You from now on respect and responsibility Please say the same with Your Blessed Word from our prayer that our prince's Continued well-being will go to your ears.</p>	<p style="text-align: center;">Movement VII</p> <p>Receive this good chant, Lord of Sabaoth, which Your people bring, in their weakness, to praise Your nobility. Ah, let it be pleasing to You that You are our God. With a pure heart we will show You eternal respect and responsibility. Please give Your Blessed Word that our prayer for our prince's continued well- being will reach Your ears.</p>
<p style="text-align: center;">Movement VIII</p> <p>Es müße Ernst Ludwig sich täglich verneuen Herr leg ihm in Gnaden viel Jahre noch bey. Baue und stütze den Fürstlichen Thron. Stärcke erhalte den würdigen Sohn den würdigen Sohn erhalte das Kleeblatt der Printzen Groß Herr und Vater und durch sie ihr Seegen verewigt sey</p>	<p style="text-align: center;">Movement VIII</p> <p>Ernst Ludwig should be renewed daily Lord, give him in mercy many more years. Build and protect the Prince's throne. Protect the strength of the worthy son the worthy son receives the cloverleaf from the Prince Great Lord and Father, his blessings should be for eternity.</p>	<p style="text-align: center;">Movement VIII</p> <p>Renew Ernst Ludwig daily. Lord, mercifully give him many more years to build and protect the Prince's throne, Protect the strength of the worthy son. The worthy son receives the cloverleaf from the Prince. Great Lord and Father, his blessings should be for eternity.</p>
<p style="text-align: center;">Movement IX</p> <p>Durchlauchtigster der Herr der Herrn der fünfzig Jahr Dein Regiment beglückt, der Dein gesegnet hohes Haupt durch seine große Güte mit weißer Mandel Blüthe bey unverrücktem Wohl umlaubt Und mit dem Ehren Schnee, des Alters Crone schmückt wird deßen treuen Wunsch erfüllen. Du wirst den Tag, da Dein Geburths Licht helle Strahlt und Dir Dein Volck sein Freuden Opfer zahlt von Noth und Unglück Fern hinfort in schönstem Scheine sehen und öffters noch vergnügt begehnen. Es wird sich Dir an Deinen Zweigen nur Glück und Heyl zu Deiner Augenlust stets zeigen. Ja, ja der Herr wird ußer Sehnsucht stillen.</p>	<p style="text-align: center;">Movement IX</p> <p>Your highness, Lord of Lords, who blessed us with fifty years of rule, who your blessed Prince Through his goodness and with the white almond blossom by which he is undisturbed in a well- being cocoon And with the honor snow Of old age adorning his crown with his true wishes are fulfilled. You will see the day when the light of your birth will glow brightly and your people will sacrifice need and unhappiness in joy. It will be seen in the most beautiful light And often we will do this in happiness. In front of your eyes happiness and hail will be shown on your branches. Yes, yes the Lord will fulfill your longing.</p>	<p style="text-align: center;">Movement IX</p> <p>Your highness, Lord of Lords, has blessed us with fifty years of rule. Your blessed Prince, through his goodness and with the white almond blossom by which he is undisturbed as in a cocoon of well-being, with the honor snow of old age adorning his crown, and his truest wishes fulfilled. You will see the day when the light of your birth will glow brightly, and your people will sacrifice need and unhappiness in joy. It will be seen in the most beautiful light. And often we will do this in happiness, in front of your eyes. Happiness and praise will be shown on your branches. Yes, the Lord will fulfill your longing.</p>
<p style="text-align: center;">Movement X</p> <p>Gib unserm Fürsten Glücke laß seiner Gnaden Blicke auf unser Zion schütz ihn auf seinem throne und laße seine Crone in Seegens vollem Glantze stehn Nun Herr Du wirst erfüllen was wir nach Deinem Willen in Demuth jetzt begehrt Wir sprechen nun das Amen in unsers Jesu Nahmen so ist uns Unser Bitt gewährt.</p>	<p style="text-align: center;">Movement X</p> <p>Give our Prince happiness. Let His Eye look mercifully to Zion Protect Him on His Throne and let His Crown shine in full blessing Lord, You will do what is in Your Will and what we humbly desire. We say the Amen to our Jesus' Name so that our plea is granted.</p>	<p style="text-align: center;">Movement X</p> <p>Give our Prince happiness. Let His Eye look mercifully to Zion. Protect Him on His Throne and let His Crown shine in full blessing Lord, You will do what is in Your Will and what we humbly desire. We say an Amen to our Jesus' Name so that our plea is granted.</p>

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