

Gesegnet ist der Mann a 9

2 Violini, 3 Violdigamba, Fagotto, 3 Canti e Continuo

Johann Schelle 1648-1701

Sonata

Violino 1

Violino 2

Viola da gamba 1 C1

Viola da gamba 2 C3

Viola da gamba 3 C4

Canto 1

Canto 2

Canto 3

Fagotto

Basso continuo F4

The first system of the musical score for 'Gesegnet ist der Mann a 9' features two violins, three violas da gamba (C1, C3, C4), three vocal parts (Canto 1, 2, 3), a bassoon, and a bass continuo (F4). The music is in common time (C) and begins with a treble clef for the violins and a bass clef for the other instruments. The vocal parts are marked with a 'C' time signature and a bass clef, indicating they are likely in a lower register. The score shows the first four measures of the piece, with a repeat sign at the end of the first measure.

6

VII

VI2T1

vdg1

vdg2

vdg3

Fa

BC

The second system of the musical score continues the piece from measure 6. It features the same instruments as the first system: Violino 1 (VII), Violino 2 (VI2T1), Viola da gamba 1 (vdg1), Viola da gamba 2 (vdg2), Viola da gamba 3 (vdg3), Fagotto (Fa), and Basso continuo (BC). The music is in common time (C) and begins with a treble clef for the violins and a bass clef for the other instruments. The score shows measures 6 through 10, with a repeat sign at the end of the first measure.

13

VI1
VI2T1
vdg1
vdg2
vdg3
Fa
BC

This system contains measures 13 through 18 of the musical score. It features seven staves: VI1 (Violin I), VI2T1 (Violin II), vdg1 (Viola), vdg2 (Viola), vdg3 (Viola), Fa (Cello), and BC (Bass). The music is in common time (C) and begins with a key signature of one sharp (F#). The VI1 part has a melodic line with some grace notes. The VI2T1 part provides harmonic support with chords and moving lines. The vdg parts play a steady accompaniment. The Fa and BC parts have a more active, rhythmic accompaniment.

19

VI1
VI2T1
vdg1
vdg2
vdg3
Fa
BC

This system contains measures 19 through 24 of the musical score. It features the same seven staves as the previous system. The music continues in common time and the key signature changes to one flat (Bb). The VI1 part has a more complex melodic line with many grace notes. The VI2T1 part continues with harmonic support. The vdg parts maintain their accompaniment. The Fa and BC parts have a rhythmic accompaniment with some syncopation.

24

V1
V2
vdg1
vdg2
vdg3
Fa
BC

29

V1
V2
vdg1
vdg2
vdg3
Fa
BC

34 Canto 3 solo

vdg1
vdg2
vdg3
C3
BC

Ge - seg - net ist der Mann, der Gott von Her - zen liebt,

40

vdg1

vdg2

vdg3

C3

BC

und ihm in Kin - des-furcht zu die - nen sich er - giebt, der auff den

46

vdg1

vdg2

vdg3

C3

BC

We - - - gen der ganz die Gott ge - bo - then hat

51

vdg1

vdg2

vdg3

C3

BC

und da - rauff nur be - ste - het, zu thun nach sei - nem Rath.

57 Ritornello

VI1
VI2T1
vdg1
vdg2
vdg3
Fa
BC

Detailed description: This system contains measures 57 through 63 of the Ritornello section. It features seven staves: VI1 (Violin I), VI2T1 (Violin II), vdg1 (Viola), vdg2 (Viola), vdg3 (Viola), Fa (Fagott), and BC (Bass). The music is in a key with one sharp (F#) and a 3/4 time signature. The VI1 part has a melodic line with some rests. The VI2T1 part has a more active line with many eighth notes. The vdg parts provide harmonic support with various rhythmic patterns. The Fa and BC parts have a steady bass line.

64

VI1
VI2T1
vdg1
vdg2
vdg3
Fa
BC

Detailed description: This system contains measures 64 through 70. The instrumentation remains the same as in the previous system. The VI1 part continues its melodic line. The VI2T1 part has a more active line with many eighth notes. The vdg parts provide harmonic support with various rhythmic patterns. The Fa and BC parts have a steady bass line.

71

VII

VI2T1

vdg1

vdg2

vdg3

Fa

BC

76

C1

C2

BC

Wo er sein Herz hin kehrt, wo zu sein Sinn ihn

Wo er sein Herz hin kehrt, wo zu sein Sinn ihn

81

C1

C2

BC

zieht, die Ar - beit, die er thut, da - rum er

zieht, die Ar - beit, die er thut, da - rum er

86

C1

C2

BC

sich be - müht, zu dem spricht Gott den See - gen

sich be - müht, zu dem spricht Gott den See - gen

91

C1

C2

BC

und giebt ihm gu - - - ten Muth, er geht auff Got - - - tes

und giebt ihm gu - - - ten Muth, er geht auff Got - - - tes

96

C1 We - gen, wohl ihm, er hat es gut, wohl ihm er

C2 We - gen, wohl ihm, er hat es gut, wohl ihm er

BC

101

C1 hat es gut, er hat es gut.

C2 hat es gut, er hat es gut.

BC

105 Ritornello

VII

VI2T1

vdg1

vdg2

vdg3

Fa

BC

113

VI1

VI2T1

vdg1

vdg2

vdg3

Fa

BC

119

VI1

VI2T1

vdg1

vdg2

vdg3

Fa

BC

124 Canto 3 solo

vdg1

vdg2

vdg3

C3

BC

Dem Wein-stock gleicht sein Weib, das ihm Gott zu - ge - führt, mit je - nem ist sein

127

vdg1 *f*

vdg2

vdg3

C3

BC

Hauß, hier-mit sein Herz ge - zieht, kein Öl - zweig ist zu se - hen, der ihm

133

vdg1

vdg2

vdg3

C3

BC

so wohl - ge-fällt, als wenn die Kin - der ste-hen, rund um

140

vdg1

vdg2

vdg3

C3

BC

den Tisch ge - stellt, als wenn die Kin - der ste - hen, rund

146

vdg1

vdg2

vdg3

C3

BC

um den Tisch ge - stellt.

151 Sonata

VI1
VI2T1
vdg1
vdg2
vdg3
Fa
BC

This musical score block covers measures 151 to 154. It features seven staves: VI1 (Violin I), VI2T1 (Violin II), vdg1 (Viola), vdg2 (Viola), vdg3 (Viola), Fa (Cello), and BC (Bass). The music is in common time (C) and begins with a key signature of one sharp (F#). The VI1 part has a melodic line with slurs and accents. The VI2T1 part has a similar melodic line. The vdg1, vdg2, and vdg3 parts have a rhythmic accompaniment of eighth notes. The Fa part has a bass line with eighth notes. The BC part has a simple bass line with quarter notes.

155

VI1
VI2T1
vdg1
vdg2
vdg3
Fa
BC

This musical score block covers measures 155 to 158. It features the same seven staves as the previous block. The music continues in common time (C) and the key signature of one sharp (F#). The VI1 part has a melodic line with slurs and accents. The VI2T1 part has a similar melodic line. The vdg1, vdg2, and vdg3 parts have a rhythmic accompaniment of eighth notes. The Fa part has a bass line with eighth notes. The BC part has a simple bass line with quarter notes.

159

VI1

VI2T1

vdg1

vdg2

vdg3

Fa

BC

162 Canto 3 solo

vdg1

vdg2

vdg3

C3

Sieh, al - so dan - cket Gott nach sei - nem wei - sen Rath, den sel-ben der an

BC

168

C3

ihm die höch - - - ste Freu - de hat, die höch - - - ste Freu de

BC

171

vdg1

vdg2

vdg3

C3

hat auff Er - - - den zu be - ga - ben was er in sei - nem Sinn

BC

178

vdg1

vdg2

vdg3

C3

BC

nur im - mer wünscht zu ha - ben, das giebt ihm Gott da - hin,

184

Ritornello

VII

VI2T1

vdg1

vdg2

vdg3

C3

Fa

BC

das giebt ihm Gott da - hin.

191

VI1
VI2T1
vdg1
vdg2
vdg3
Fa
BC

Detailed description: This system contains measures 191 through 196. The VI1 part (Violin I) starts with a treble clef and a key signature of one sharp (F#). It features a melodic line with quarter and eighth notes, including a half note rest in measure 194. The VI2T1 part (Violin II) also has a treble clef and follows a similar melodic pattern. The three viola parts (vdg1, vdg2, vdg3) are in bass clef. vdg1 and vdg2 play a steady accompaniment of quarter notes, while vdg3 has a more active line with some rests. The Fa (Fagott) and BC (Bassoon) parts are in bass clef and provide a harmonic foundation with quarter and eighth notes.

197

VI1
VI2T1
vdg1
vdg2
vdg3
Fa
BC

Detailed description: This system contains measures 197 through 202. The VI1 part continues its melodic line with a half note rest in measure 199. The VI2T1 part follows with a similar melodic contour. The vdg1, vdg2, and vdg3 parts continue their accompaniment, with vdg3 showing some rests in measures 199 and 200. The Fa and BC parts maintain their harmonic support with consistent rhythmic patterns.

204

VI1

VI2T1

vdg1

vdg2

vdg3

C1

C2

Fa

BC

Von Zi - on gibt ihm Gott viel See - gen, Wonn und

Von Zi - on gibt ihm Gott viel See - - - gen, Wonn und

211

C1

C2

BC

Freud das Glück Je - ru - sa-lem er - quickt ihn al - - - le -

Freud das Glück Je - ru - sa-lem er - quickt ihn al - le -

217

V11

V12T1

vdg1

vdg2

vdg3

C1
zeit, ganz Is - rael wird ihn prei - - - sen und ihm an

C2
zeit, ganz Is - rael wird ihn prei - - - sen und ihm an

C3
ganz Is - rael wird ihn prei - - - sen und ihm an

Fa

BC

222

V11

V12T1

vdg1
d a

vdg2

vdg3

C1
Kin - des Kind viel Ehr und Lieb er - wei - sen, denn Gott hats ihm ge -

C2
Kin - des Kind viel Ehr und Lieb er - wei - sen, denn Gott hats ihm ge -

C3
Kin - des Kind viel Ehr und Lieb er - wei - sen, denn Gott hats ihm ge -

Fa

BC

229

VI1

VI2T1

vdg1

vdg2

vdg3

C1
gönnt, denn Gott hats ihm ge - gönnt, Gott hats ihm ge - gönnt.

C2
gönnt, denn Gott hats ihm ge - gönnt, hats ihm ge - gönnt.

C3
gönnt, denn Gott hats ihm ge - gönnt, Gott hats ihm ge - gönnt.

Fa

BC

Basso continuo F4

7

BC

14

BC

20

BC

25

BC

30

BC

34

Canto 3 solo

C3

Ge - seg - net ist der Mann, der Gott von Her - zen liebt,

BC

40

C3

und ihm in Kin - des-furcht zu die - nen sich er - giebt,

BC

45

C3

der auff den We - gen der ganz die Gott ge - bo - then hat

BC

51

C3

und da - rauff nur be - ste - het, zu thun nach sei - nem Rath.

BC

57

BC

64

BC

71

BC

76 Canto 1 +2

C1
Wo er sein Herz hin kehrt, wo zu sein Sinn ihn zieht,

C2
Wo er sein Herz hin kehrt, wo zu sein Sinn ihn zieht,

BC

82

C1
die Ar - beit, die er thut, da - rum er sich be - müht,

C2
die Ar - beit, die er thut, da - rum er sich be - müht,

BC

88

C1
zu dem spricht Gott den See - gen und giebt ihm gu - ten Muth,

C2
zu dem spricht Gott den See - gen und giebt ihm gu - ten Muth,

BC

94

C1
er geht auff Got - tes We - gen, wohl ihm, er hat es

C2
er geht auff Got - tes We - gen, wohl ihm, er hat es

BC

99

C1
gut, wohl ihm er hat es gut, er hat es gut.

C2
gut, wohl ihm er hat es gut, er hat es gut.

BC

105 Ritornello

BC

113

BC

120

C3
Dem Wein-stock gleicht sein

BC

125

C3
Weib, das ihm Gott zu - ge - führt, mit je-nem ist sein Hauß, hier-mit sein Herz ge - zieht,

BC

129

C3
kein Öl-zweig ist zu se-hen, der ihm so wohl - ge - fällt, als wenn die Kin - der

BC

137

C3
ste-hen, rund um den Tisch ge-stellt, als wenn die

BC

144

C3
Kin - der ste-hen, rund um den Tisch ge-stellt.

BC

151

BC 

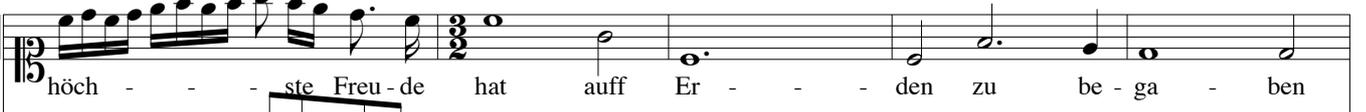
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C3 
 BC 

167

C3 
 BC 

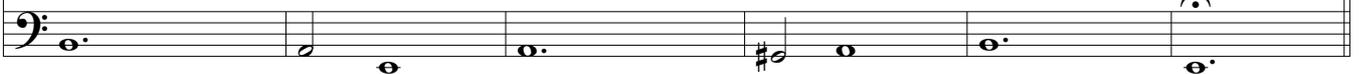
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C3 
 BC 

175

C3 
 BC 

181

C3 
 BC 

187 Ritornello

BC 

195

BC 

202

BC 

206

C1 Von Zi - on gibt ihm Gott viel See - gen, Wonn und Freud

C2 Von Zi - on gibt ihm Gott viel See - - - gen, Wonn und Freud

BC

212

C1 das Glück Je - ru - sa-lem er - quickt ihn al - - - le - zeit,

C2 das Glück Je - ru - sa-lem er - quickt ihn al - le - zeit,

BC

218

C1 ganz Is - rael wird ihn prei - sen und ihm an Kin - - des Kind

C2 ganz Is - rael wird ihn prei - sen und ihm an Kin - - des Kind

C3 ganz Is - rael wird ihn prei - sen und ihm an Kin - - des Kind

BC

224

C1 viel Ehr und Lieb er - wei - sen, denn Gott hats ihm ge -

C2 viel Ehr und Lieb er - wei - sen, denn Gott hats ihm ge -

C3 viel Ehr und Lieb er - wei - sen, denn Gott hats ihm ge -

BC

229

C1 gönnt, denn Gott hats ihm ge - gönnt, Gott hats ihm ge - gönnt.

C2 gönnt, denn Gott hats ihm ge - gönnt, hats ihm ge - gönnt.

C3 gönnt, denn Gott hats ihm ge - gönnt, Gott hats ihm ge - gönnt.

BC

Sonata

6

11

16

21

26

31 Ritornello

33 23

58

66

73 Ritornello

75 29

109

116

121 4 23

151 Sonata

162 Canto 3 solo

Ritornello

Sonata

6

11

16

21

26

31

58

65

72

106

114

120

Ritornello

23

29

4

23

151 Sonata



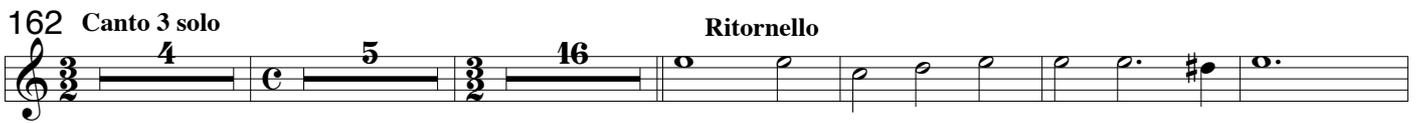
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159



162 Canto 3 solo Ritornello



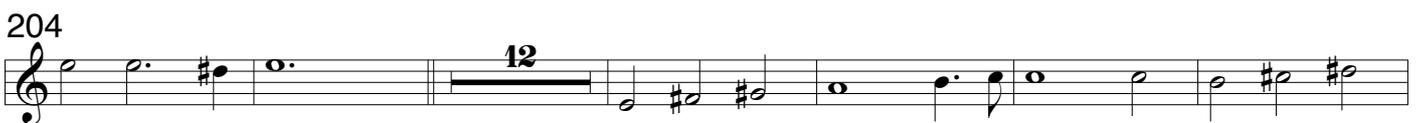
191



197



204



222



229



Sonata

6

13

19

24

29

34 Canto 3 solo

40

45

51

57 Ritornello

64

71

105 Ritornello

113

119

125

Canto 3 solo

130

f

136

142

148

Sonata

153

157

162

Canto 3 solo

172

179

185

Ritornello

191

196

204

222

12

228

Sonata

6

13

19

24

29

34 Canto 3 solo

40

45

51

57 Ritornello

64

71

105 Ritornello

113

119

125 **Canto 3 solo**

130 *f*

136

142

148 **Sonata**

153

157

162 **Canto 3 solo**

172

179

185 **Ritornello**

191

196

204

222

228

Sonata

6

12

18

24

29

34 Canto 3 solo

42

49

57 Ritornello

65

72

105 Ritornello

113

119

126



132



139



146



152



156



161

Canto 3 solo



167

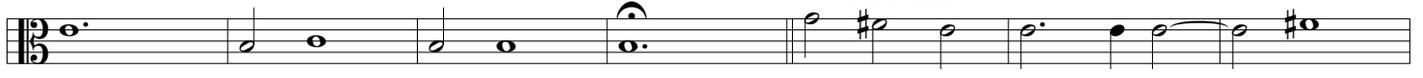


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183

Ritornello



190



196

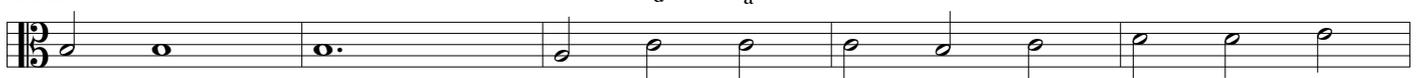


204



222

d a



227



Sonata

6

13

19

24

29

35

42

49

56

Ritornello

64

71

Ritornello

107

114

121

Violdigamba 3

Schelle, J. Gesegnet ist der Mann

127

133

139

145

151 Sonata

156

162 Canto 3 solo

171

178

185 Ritornello

192

199

218

224

229

124

Sonata

Measures 124-154. Measure 124 contains a 4-measure rest. Measure 125 contains a 23-measure rest. The notation continues with a series of eighth and sixteenth notes in a descending and then ascending pattern.

154

Measures 154-158. Continuation of the eighth and sixteenth note patterns from the previous system.

159

Measures 159-170. Measure 159 contains a 4-measure rest. Measure 160 contains a 5-measure rest. The notation continues with a series of eighth and sixteenth notes.

171

Ritornello

Measures 171-191. Measure 171 contains a 16-measure rest. The notation continues with a series of quarter notes, some with sharps.

192

Measures 192-197. Continuation of the quarter note pattern with sharps.

198

Measures 198-202. Continuation of the quarter note pattern with sharps.

203

Measures 203-220. Measure 203 contains a 12-measure rest. The notation continues with a series of quarter notes.

221

Measures 221-227. Continuation of the quarter note pattern.

228

Measures 228-233. Continuation of the quarter note pattern, ending with a double bar line.

154



160

Canto 3 solo



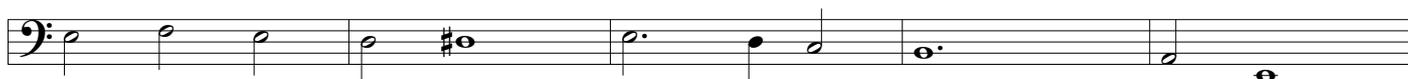
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171

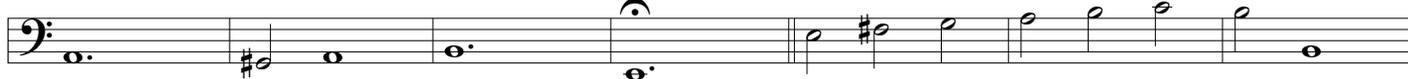


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183

Ritornello



190

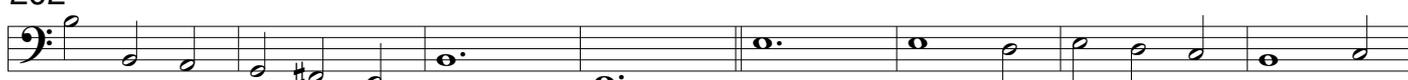


196



202

Canto 1+2



210



216

Tutti



222



228

