

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 452/12

O Welt erkenne Gotte/Liebe! Er/a/2 Violin/Viola/Canto/Alto/  
Tenore/Basso/e/Continuo./Fest. Annunc. Mariae/1744/ad/1739.

Autograph März 1744. 35 x 21,5 cm.

partitur: 4 Bl. Alte Zählung: Bogen 4 und 5.

11 St.: C,A,T,B,vl 1(2x),2,vla,vln(2x),bc.

1,1,1,1,2,2,2,1,1,1,2 Bl.

Alte Sign.: 172/16. Text: Johann Conrad Lichtenberg, 1739.

Man 452/12

O: Welt! wehne Gottes Liebe! so schenkt die meine Ein'gen Dofu, 155

1744, 12

~~172~~  
16

Partitur  
31. Aufzug. 1739.



Fest. Annun. Mar. 21727.

G. P. S. M. Mart. 1744.

Handwritten musical notation for the first system, including staves for treble and bass clefs and a vocal line with lyrics: "Holt erlöset Gottes Liebe! so schnell die Sünd' erlöset, daß die Sünd' der Sünd' Sünd' ist."

Handwritten musical notation for the second system, including staves for treble and bass clefs and a vocal line with lyrics: "Hilf in Jesus, so mein Geist in: Helt erlöset Gottes Liebe, der Sünd' der Sünd' Sünd'."

Handwritten musical notation for the third system, including staves for treble and bass clefs and a vocal line with lyrics: "Hilf in Jesus, so mein Geist in: Helt erlöset Gottes Liebe, der Sünd' der Sünd' Sünd'."

Handwritten musical notation for the fourth system, featuring complex rhythmic patterns and dynamics markings such as *pp.* and *mf.*

Handwritten musical notation for the fifth system, featuring complex rhythmic patterns and dynamics markings such as *pp.* and *mf.*, ending with the word "Amen".



Handwritten musical score on aged paper, featuring multiple systems of staves with musical notation and German lyrics. The lyrics include phrases such as "auf die Erde mit Gott", "auf die Erde mit Gott", "auf die Erde mit Gott", and "auf die Erde mit Gott". The notation includes various musical symbols, clefs, and dynamic markings like "pp".



Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp.*, *mf.*, *ff.*, and *rit.*. The score is organized into systems, with some systems containing multiple staves. The handwriting is in a historical style, and the paper shows signs of age and wear.



Handwritten musical notation on a single staff with lyrics: *... auf die Erde ...*

Handwritten musical notation on a single staff with lyrics: *... ich will nicht ...*

Handwritten musical notation on a single staff with lyrics: *... in dem Himmel ...*

Handwritten musical notation on a single staff with lyrics: *... da jammert Gott ...*

Handwritten musical notation on a single staff with lyrics: *... das ist ein ...*

Handwritten musical notation on a single staff with lyrics: *... was ich ...*

Handwritten musical notation on a single staff with lyrics: *... und Gott ...*



Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *meine Hand hat mich gemacht* and *meine Hand hat mich gemacht*.

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: *ganz ohne Schuld* and *ganz ohne Schuld*.

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: *der Sohn der Maria* and *der Sohn der Maria*.

Handwritten musical score for the fourth system, featuring vocal lines and piano accompaniment. The lyrics are: *der Sohn der Maria* and *der Sohn der Maria*.



Handwritten musical score on a single page, featuring multiple staves with notes and rests. The notation includes treble and bass clefs, and various rhythmic values. The lyrics "This God is my Father" are written in a cursive hand across the lower staves.

Handwritten musical score on a single page, featuring multiple staves with notes and rests. The notation includes treble and bass clefs, and various rhythmic values. The lyrics "Ich gottes Kind" are written in a cursive hand across the lower staves.

Handwritten musical score on a single page, featuring multiple staves with notes and rests. The notation includes treble and bass clefs, and various rhythmic values. The lyrics "Sing zu dir Herr unser Gott" are written in a cursive hand across the lower staves.

Handwritten musical score on a single page, featuring multiple staves with notes and rests. The notation includes treble and bass clefs, and various rhythmic values. The lyrics "Ich gottes Kind" and "Ich gottes Kind" are written in a cursive hand across the lower staves.



Handwritten musical score, first system. Includes vocal line with lyrics: *Bring' dich her zu mir, du mein Lieb.* and instrumental accompaniment. Dynamics include *ff.* and *pp.*

Handwritten musical score, second system. Includes vocal line with lyrics: *Bring' dich her zu mir, du mein Lieb.* and instrumental accompaniment. Dynamics include *ff.* and *pp.*

Handwritten musical score, third system. Includes vocal line with lyrics: *Bring' dich her zu mir, du mein Lieb.* and instrumental accompaniment. Dynamics include *ff.* and *pp.*

Handwritten musical score, fourth system. Includes vocal line with lyrics: *Bring' dich her zu mir, du mein Lieb.* and instrumental accompaniment. Dynamics include *ff.* and *pp.*

Handwritten musical score, fifth system. Includes vocal line with lyrics: *Bring' dich her zu mir, du mein Lieb.* and instrumental accompaniment. Dynamics include *ff.* and *pp.*



Handwritten musical score for the first system, featuring five staves with notes and lyrics. The lyrics include: "Ich hab dich angebetet, dich angebetet, dich angebetet, dich angebetet." The notation includes treble and bass clefs, a key signature of one flat, and a common time signature.

Handwritten musical score for the second system, featuring five staves with notes and lyrics. The lyrics include: "auf dich ist mein Vertrauen, auf dich ist mein Vertrauen, auf dich ist mein Vertrauen, auf dich ist mein Vertrauen." The notation includes treble and bass clefs, a key signature of one flat, and a common time signature. The system concludes with the text: "Choral v. 1. Mein Lob und meine Ehre." and "L. C. 1700".

*Soli Deo Gloria*



172  
ib.

O Welt ohne Gottes  
Liebe! 50 r.

a

2

Violin

Viola

Capo

Alto

Tenore

Basso

e

Continuo

Fest. Annunc. Mariæ .  
1744.  
ad  
1739.



pp.

*Andante.*

Handwritten musical notation on a staff, featuring notes, rests, and accidentals. The notation is in a cursive style typical of 18th-century manuscripts.

*O Welt erlöse mich*

Handwritten musical notation on a staff, continuing the piece with notes and rests.

Handwritten musical notation on a staff, including notes, rests, and accidentals.

*ff. f. f. f. f.*

Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

Handwritten musical notation on a staff, including notes, rests, and accidentals.

Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

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Handwritten musical notation on a staff, featuring notes, rests, and accidentals.

Handwritten musical notation on a staff, including notes, rests, and accidentals.



Choral.

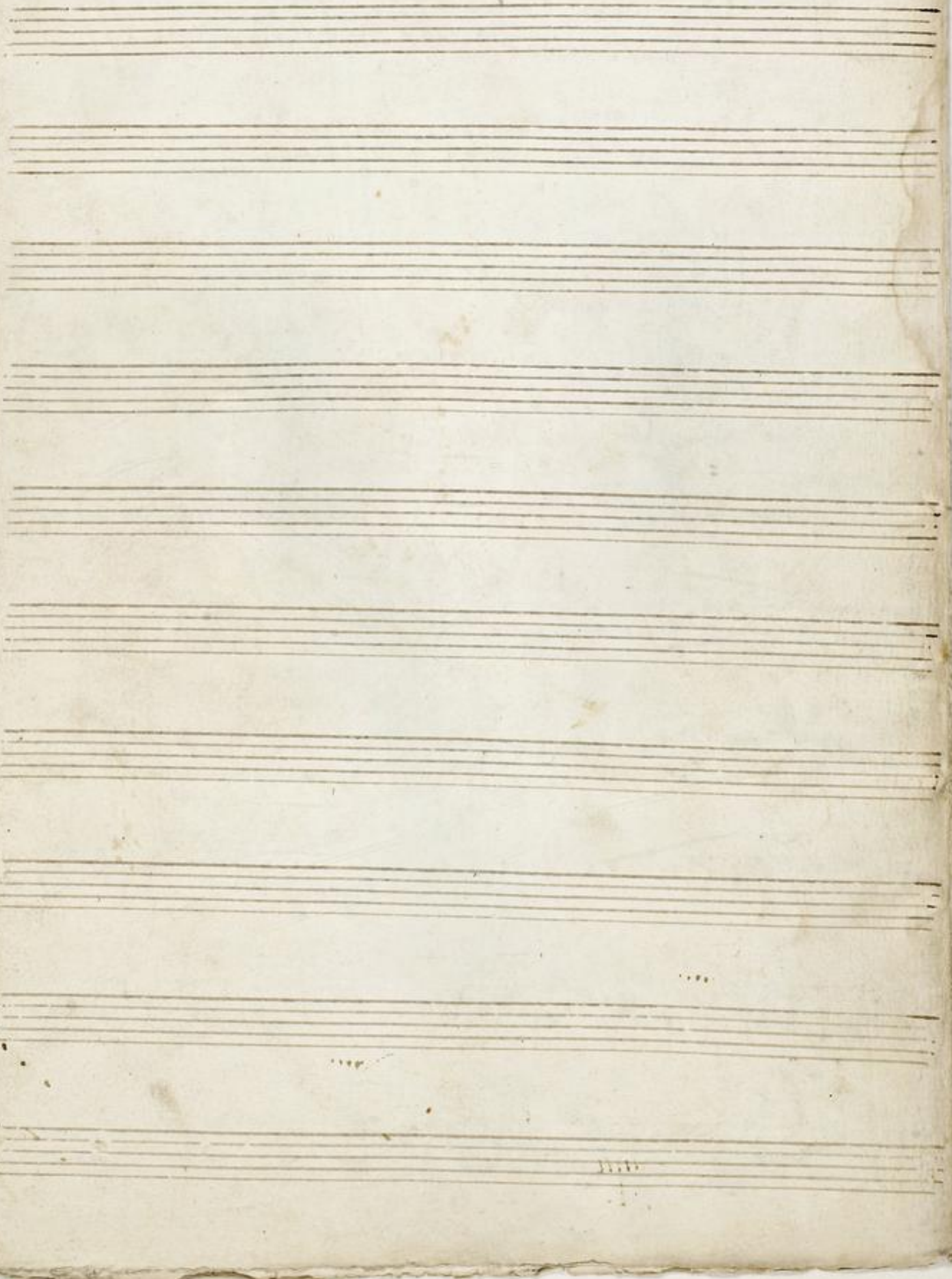
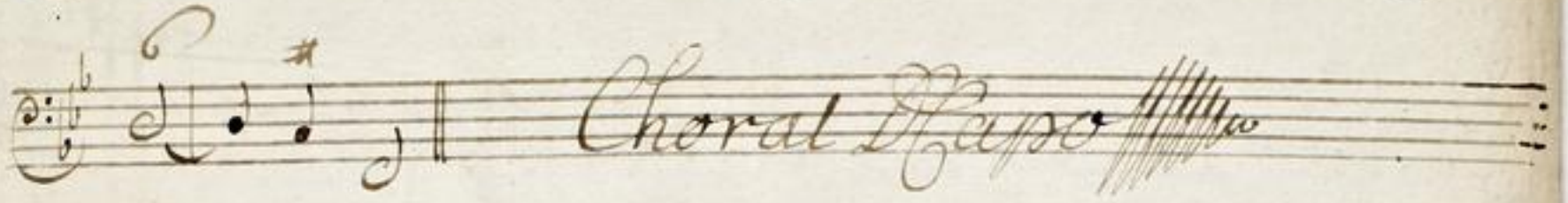
Da jammert Gott 3,

Recit:

Mein Gottz erbarnt.

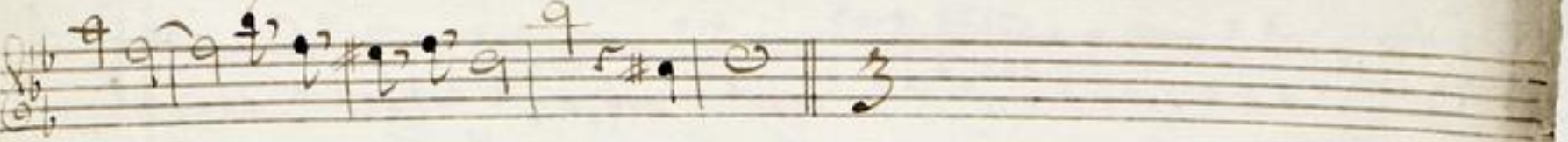
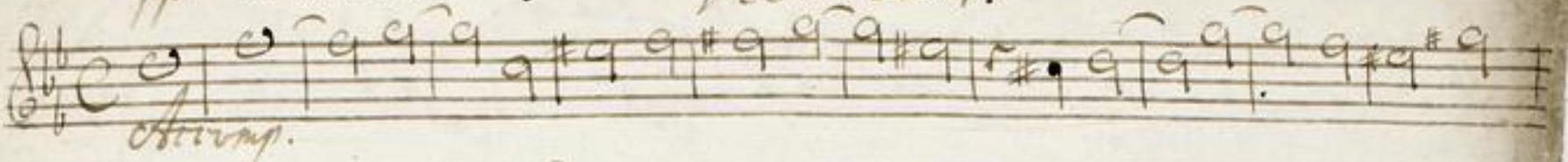
Haroll C. 1 e







*pp.* Ostelt et Lauer x *Violino. I.*



*Recitas*



Choral

*Da jammert die Gott*

*Mein Gottes erhaben*

*Recit*

The image shows a page of handwritten musical notation for a choral piece. It consists of 15 staves of music. The first two staves are for the vocal line, with the lyrics "Da jammert die Gott" written below. The subsequent staves are for the instrumental accompaniment. The music is written in a single system with a key signature of one sharp (F#) and a common time signature (C). The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *mf*, and *f*. There are also performance instructions like *Recit* and *And.* written in the margins. The paper is aged and shows some wear.



Musical notation on a staff with treble clef, key signature of one sharp (F#), and common time signature (C). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are various accidentals and dynamics markings, including a 't' above the first note and a '2.' above the second measure. The staff ends with a double bar line and a fermata over the final note.

Musical notation on a staff with treble clef, key signature of one sharp (F#), and common time signature (C). The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. There are various accidentals and dynamics markings, including a 't' above the first note and a '2.' above the second measure. The staff ends with a double bar line and a fermata over the final note.

*Capo Recital*

*Choral Capo*

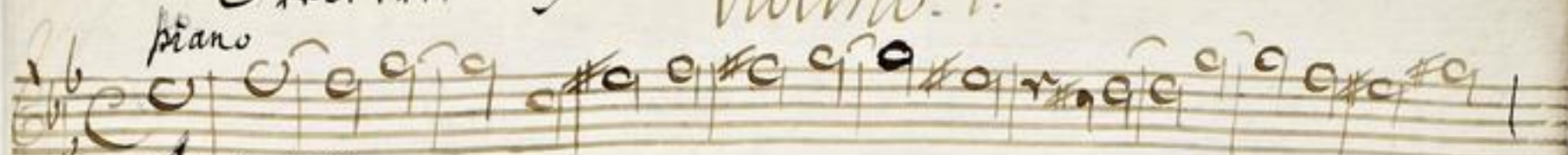
Multiple empty musical staves on the right page of the manuscript, with some faint markings and a double bar line on one of the staves.



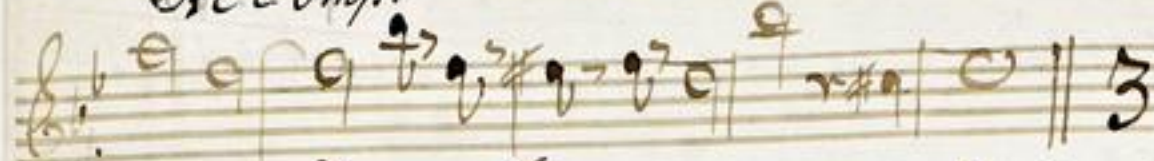
Orchestral arrangement

# Violino. I.

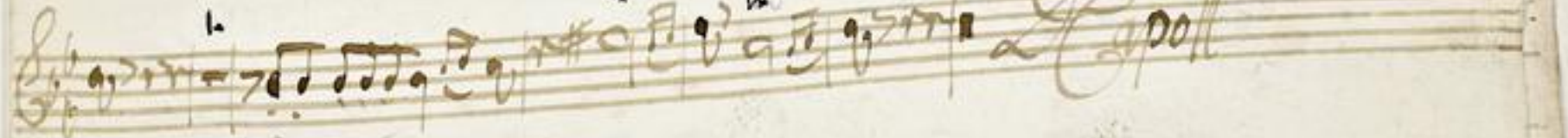
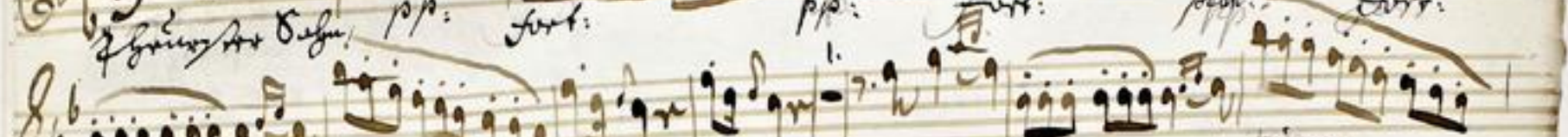
piano



Accomp:



pp: fort:



Recitat.





Choral

Da jener also Gott

Mein Gott und Herr und König

Recht



Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of several measures of music with various note values and rests.

*Da Capo*

*Recitativo*

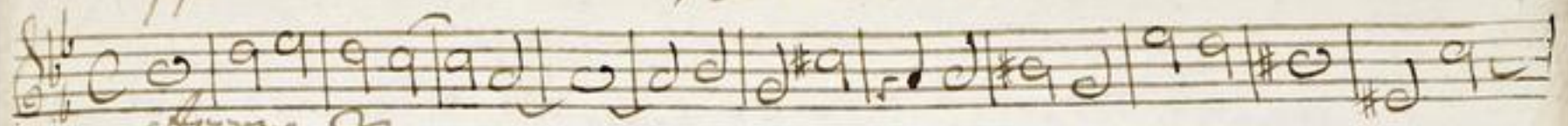
*Choral Capo*

Handwritten musical notation on the left margin of the page, including a treble clef, a key signature of one sharp, and a 2/4 time signature. The notation consists of several measures of music with various note values and rests.

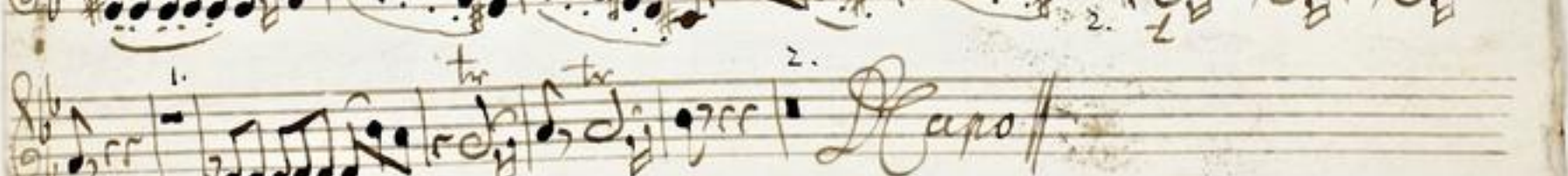
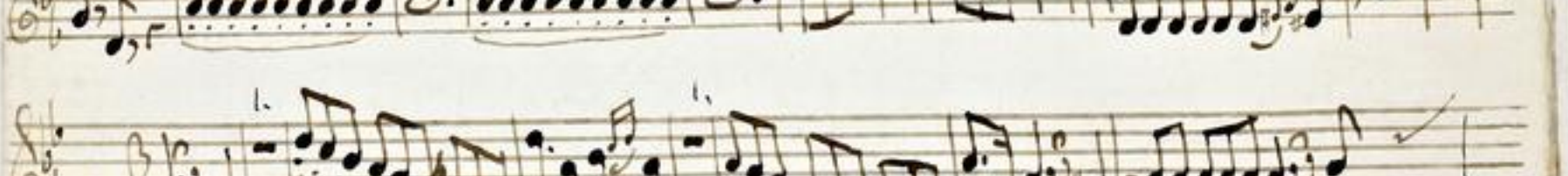
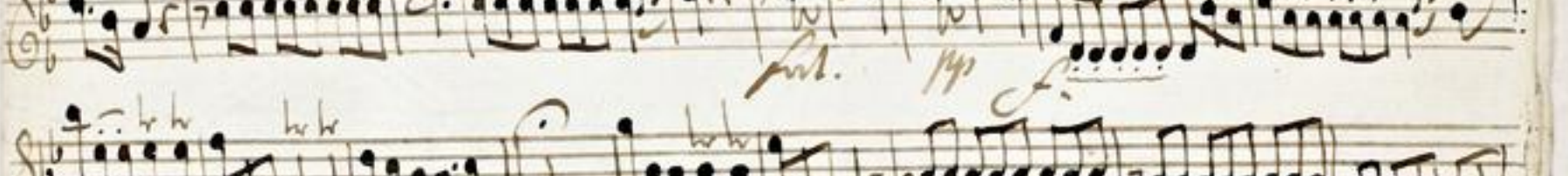
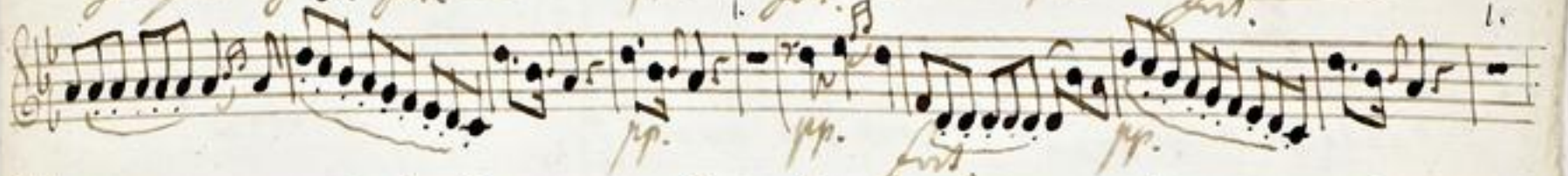


Violino. 2

*pp.*



*Arroyo. I. tempo p.*



*Recitas*





Choral.

da jammert gott

Recitativo

Mein gott verhöre mich



Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The notation consists of a series of notes and rests. Above the staff, there are handwritten annotations: a '2.' above the first measure, and 'tr' and 'z' above the final two measures.

Handwritten musical notation on a staff, including a treble clef, a key signature of one sharp (F#), and a 9/8 time signature. The notation consists of a series of notes and rests. Above the staff, there is a handwritten annotation: a '2.' above the first measure. The staff concludes with the handwritten text "Capo Recitat //".

Handwritten text on a staff: "Choral Capo //". The text is written in a cursive hand and is followed by a double bar line and a series of diagonal lines.

A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.



*Choromp*

# Viola

*pp.*

*O Welt erlöse mich*

*pp.*

*pp.* *rit. pp.*

*pp.* *rit. p.* *rit.*

*pp.* *rit.*

*pp.* *rit.*

## Hapo | Recitat |

*Choral*

*pp.*

*Da jammere Gottes*

*Recit.*

*Mein Gottes erlöse mich* *pp.* *rit.*

*pp.*

*pp.* *rit.*

*pp.* *rit.*

*pp.* *rit.*

## Hapo | Recitat |

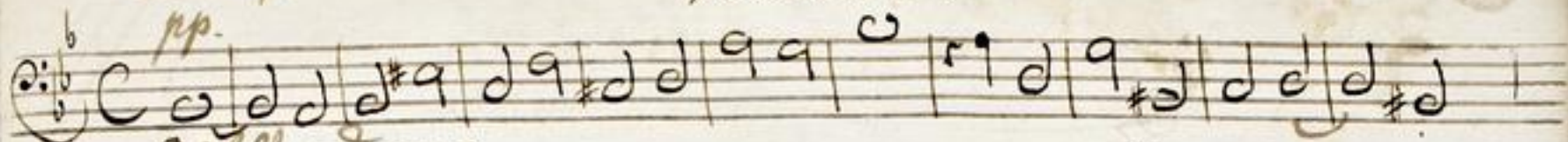
### Choral Hapo



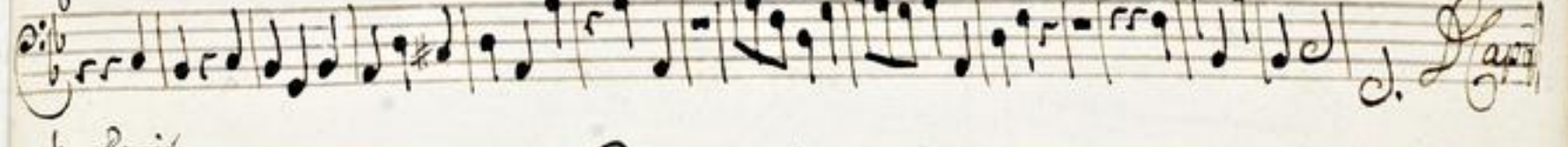
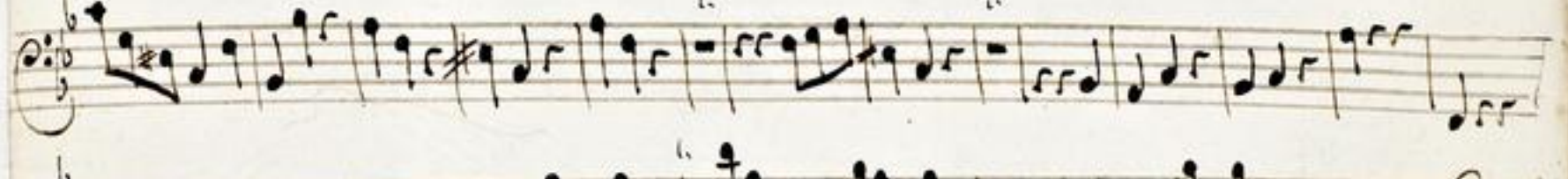
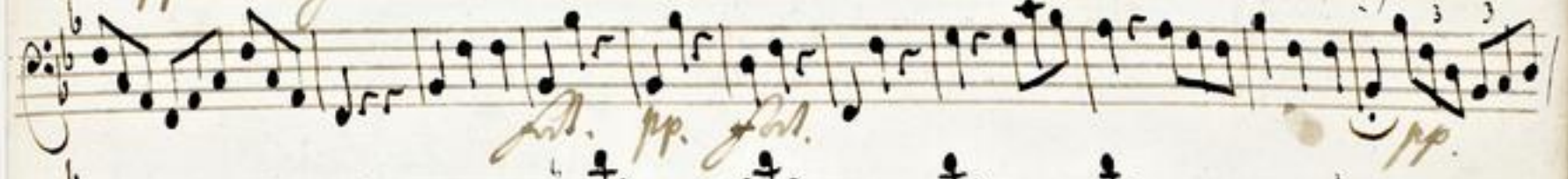
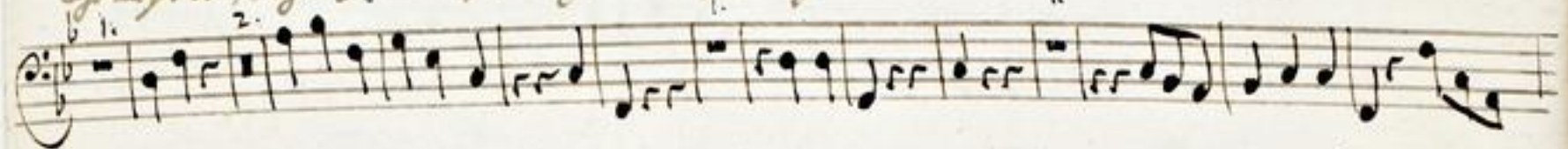
*allomp.*

# Violine.

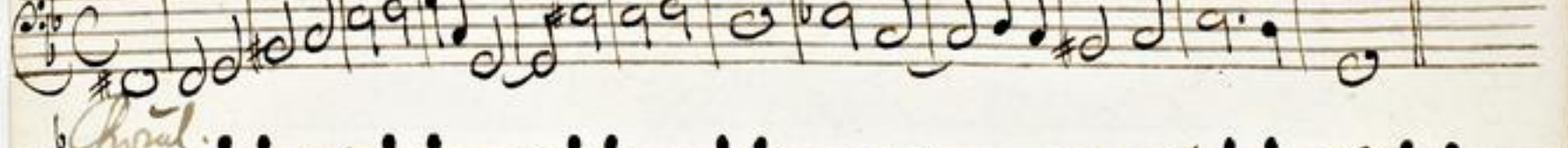
*pp.*



*O Welt erlange*

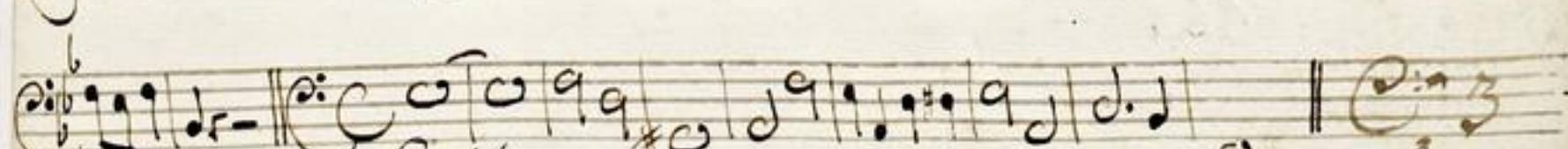
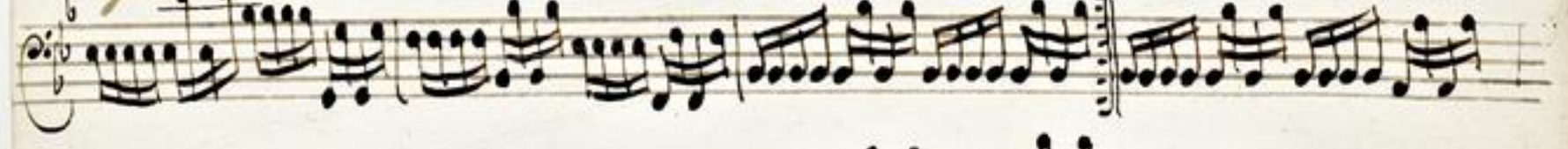
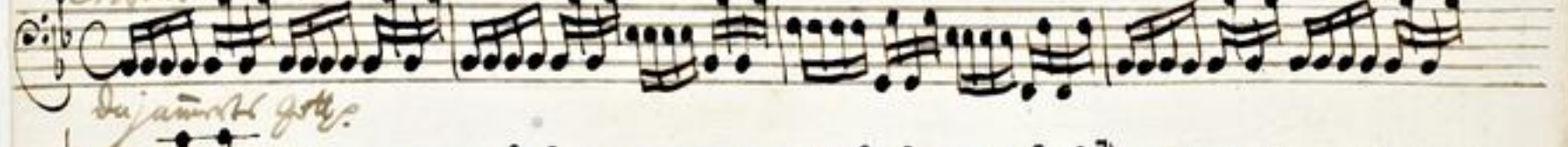


*Recit:*



*Choral.*

*Da jammert Gott:*



*Recit:*



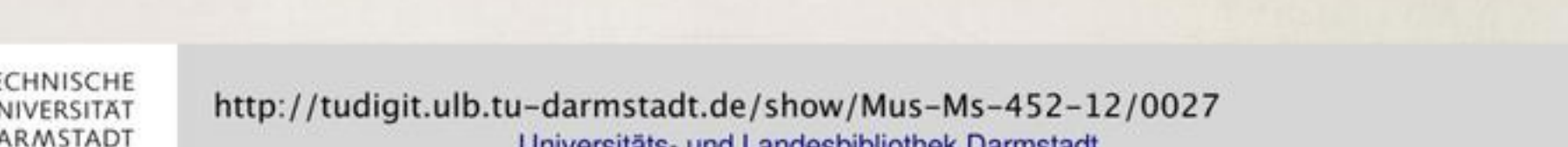
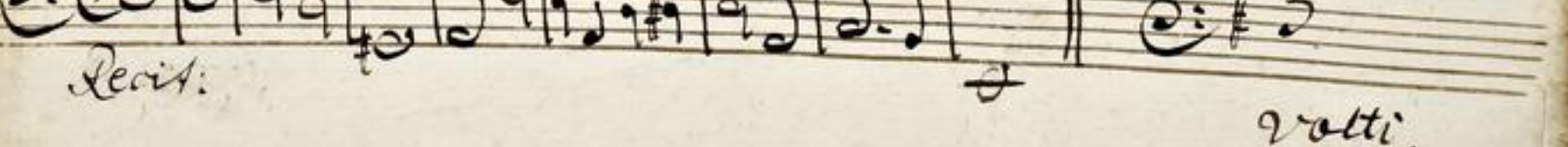
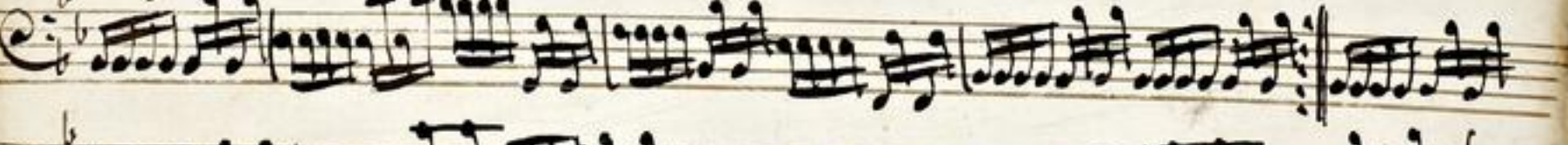
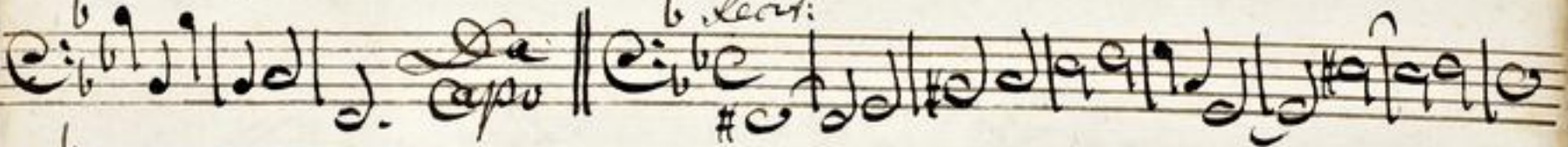
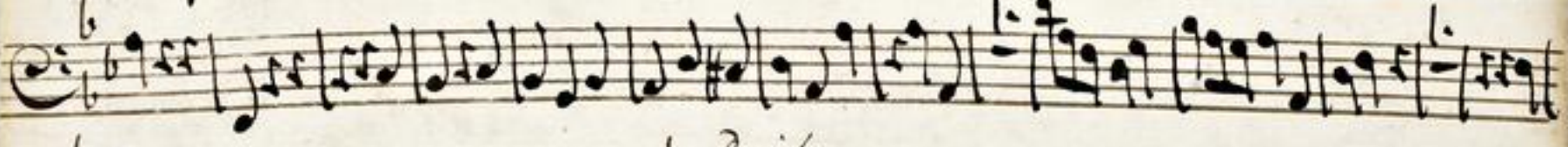
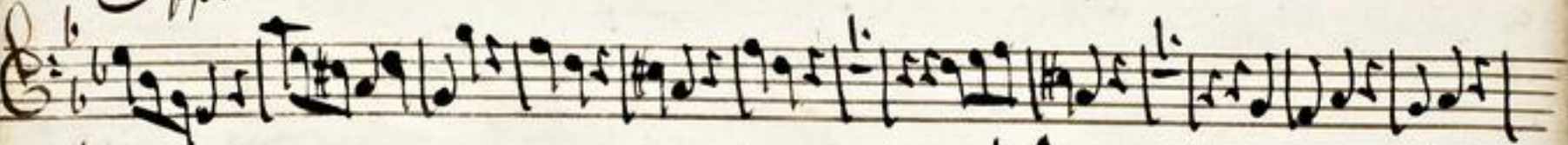
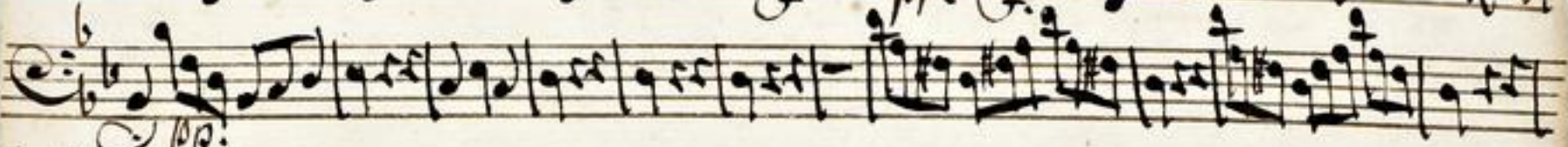
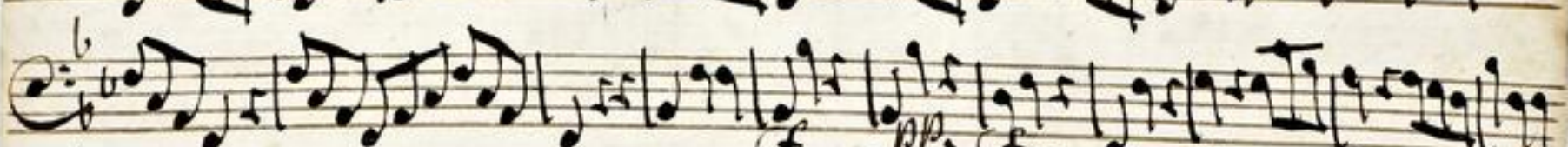
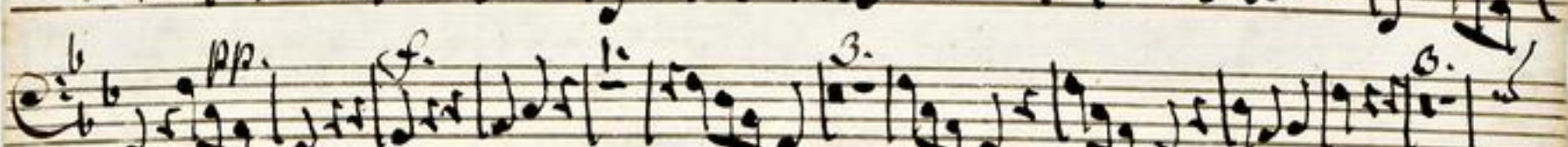
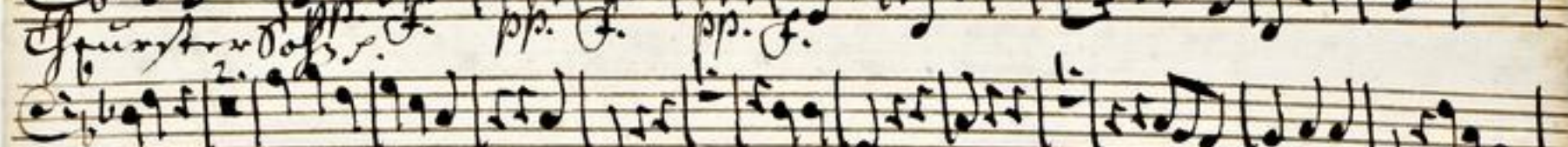
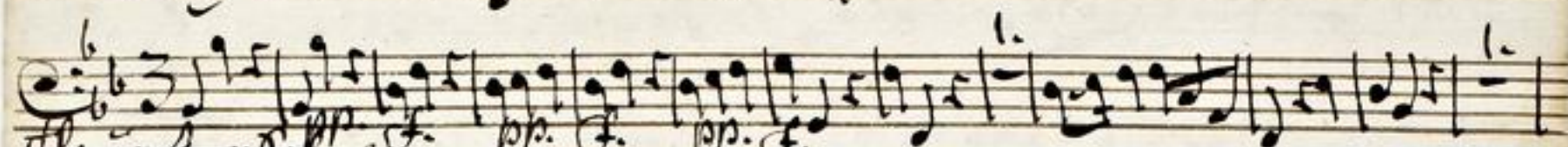
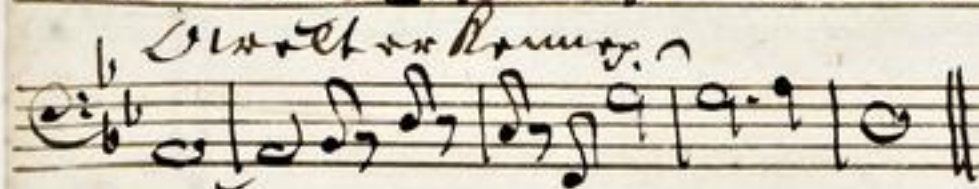
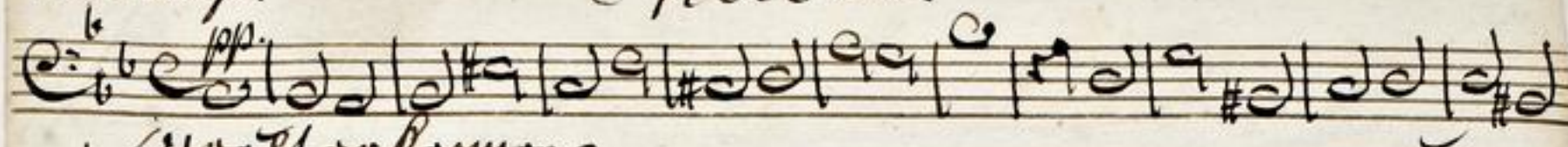


Handwritten musical score on ten staves. The first staff begins with the text "Mein Gott, erhalte mich" and includes dynamic markings such as *pp.*, *fort.*, and *mp.*. The notation is in a single system with a treble clef and a key signature of one sharp (F#). The score concludes with the instruction "Capo Cite" and "Choral Capo" followed by a double bar line and a repeat sign.



accomp.

# Violone.



Recit:

volti.



*pp.*  
# Mein Gott erhöre mich *pp.* *f.*

*pp.*

*pp.*

*pp.*

*Da Capo.*

Choral  
Da Capo.



accomp:

Canto.

annunciata: Haydn

O Welt, er lerne Gottes Liebe, der schenkt dir seinen einzigen Sohn, der kam vom Himmel -  
 Herab, um Leidet sich in dieser Menschheit ein. O Welt, er lerne Gottes Liebe! Daß dich der  
 Höllen schwarze Feind nicht ewiglich beirret, so soll er zwischen Gott und dir ein Mittler  
 seyn. O Welt er lerne Gottes Liebe.  
 Einziger Sohn, Einziger Sohn, auch Gott - - - lobt dich - - - sehr, auf wie  
 liebt dich mich wie liebt dich mich so sehr auf wie liebt dich mich wie liebt dich mich so  
 sehr, Einziger Sohn, - - - auch Gott - - - - - lobt dich sehr auf -  
 - wie liebt dich mich so - sehr, - wie liebt dich mich so sehr. Deine Güte -  
 - trägt mich von Drogen selbst - selbst - entge - - - gen!  
 sag, sag, wie soll ich dich verehren, wie soll ich dich verehren Kom mir -  
 bey mir - - - einzukief - - - er, hab ich dich - - - nach will ich mehr  
 hab ich dich - - - nach will ich mehr.

Recitativo



1. *Da jammert Gott in Feindheit mein Land über die Massen  
 Vom freudensüßlichen Geistern genem und laßt mich freudlich springen  
 Du darfst an dein Barmherzigkeit Du wolt mich selffen laß den,  
 Das Wort getrost mit all in ein mit Ernst und Liebe singen,  
 Du wand zu mir dein Vater Gerecht Du mach bey Ihm für mich ein Vortz,  
 Was Gott an mich gesendet hat und seine süße Wunderthat  
 Du ließ dein bestes Kostem. **Recit** **Aria** **Recit**  
 gar theuer hat gel erworben.*

*Choral Vom freudensüßlichen Hapo*



Alto.

1. 

Da jammert Gott in Freiheit mein Fluch über die Mauer  
 Und sendt uns lieben Geistern zu mir und laßt mich frohlich singen:



Er laßt an sein Barmherzigkeit Er wolt mich selffen laß den  
 daß wir getrost und all in ihm mit Lust und Liebe singen



Er wainet zu mir sein Vater Grotz, ab was bej ihm fußwache sein D. Grotz  
 und Gott an mich gewendet hat, und seine süße Wunderthat

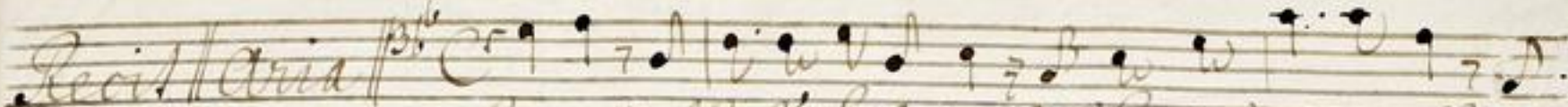


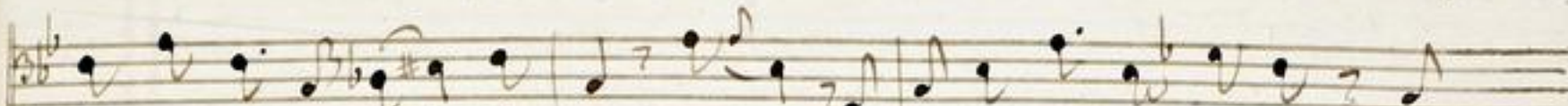
Er ließ sein bestes Leben.  
 gar ohne Sat hat erworben.

Choral Da Cap.



Tenore.

Recitativo  *Ja wohl ist ja die Liebe groß, die kommt aus Gottes Hand, 4.*


 *und mir armen Sündern gleich. Warum ist lag im Volk der Sünder, 4. =*

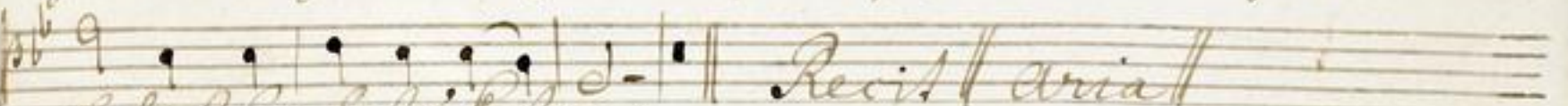
 *kommt aus Gottes Hand; kein Helfer war vor mir zu finden; mein Heil war*


 *in dem Hölle Haufe, so er - laubte sal mir mir an.*

*1.*  *da jagte Gott in Feindheit mein Heil über die Meere, 4.*

 *Um freit uns liebe Geister gemein und laßt uns frohlich singen,*

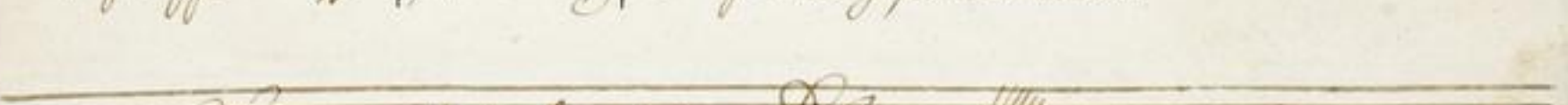
 *er laßt an sein Barmherzigkeit er wolle mir selber laiden er*

 *laß uns getrost und all in ihm mit Lust und Liebe singen mal*

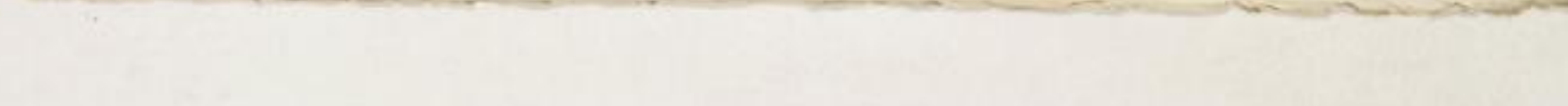
 *wand zu mir dem Vater hoch ab war bei ihm fürwahr kein Helfer*

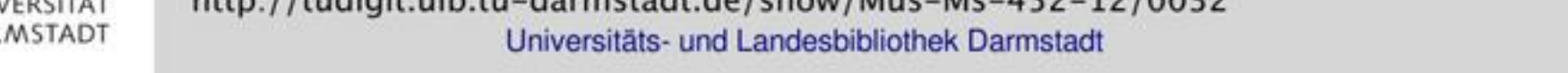
 *Gott an und gewendet hat und seine süße Wunderthat*

 *er ließ sein bestes Besten.*

 *gar ohne daß er erworben.*

 *Auf daß ich dich nicht saßsam verissen, mein Jesu, ganz walt ich dir in jeder is*

 *will mich dir zu dienen laß erweisen, und wie du willst, in deinem Willen*

 *in dir. Ich Messen, freit uns, und freit uns so mit mir.*

Choral zum freit uns, Kapo 



1. Bass.

Recit Aria Recit

Da jammert Gott in ewigster mein Elend  
Mein Herd in liebten Gärten Gärten und laßt mich

über die müssen für laßt an dem Baumfuchigkeit für raolt mir selbster  
hochst singen daß wir getrost und all in ein mit Lust und Liebe

haben für man für mich dem Vater hoch ob man bey ihm für man für dem  
singen nach Gott an und geworden hat und seine für die Wunder

Dieses für die dein bestes Kosten. Der Dofu wird fließend  
hat gar seine hat sel erworben.

Blut in einer Jungfrau an, damit für vor mich sterben und mich zum Leben die

Himmel musen kann. Mein hoch bewundere Dof, daß nach Gott an die ist.

10. Mein hoch erstaunt - ob Gottes Erre - - ob Gottes Erre, Dof

preist - - ab Dinnen Lie - bab Dei - um Lie - bab Dof -

- mein hoch erstaunt - ob Gottes Erre - - Dof preist -

- ab Dinnen Liebab Dinnen Lie - bab Dof. Ein Dofab von vielen

tausend von vielen kann - sind Halten ist nicht genug ist nicht genug daß daß für vor

gälten nach für an mir - - erwie - sen hat. Ein Dofab - von vielen

2. tausend von vielen kann - sind Halten ist nicht genug - - daß





Handwritten musical notation on a single staff. The notes are in a treble clef with a key signature of one sharp (F#). The lyrics below the staff are: "hab zu vergelten, was du an mich hast getan mich erwie - sen".



Handwritten musical notation on a single staff. The title is "Haupt Recitativ" and the tempo marking is "sat.". The notation includes a treble clef, a key signature of one sharp, and a common time signature (C).

Choral *Imprimis* Haupt *Imprimis*



A series of ten empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.