

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 461/31

Wohl dem, dem die Über-/tretungen vergeben/a/2 Violin/Viola/
Fagott./obl./Canto/Alto/Tenore/Basso/e/Continuo./Dn.19.p.Tr./
1753./ad/1731.

Alte Sign.

14

Dame

dame

Autograph September 1753. 34,5 x 21,5 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

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

Alte Sign.: 164/45. Text: Johann Conrad Lichtenberg, 1731.

bc-Stimme ist mit "Organo" bezeichnet.

1731
Hoff dann, dass die Nebenentzündungen wegabw., S. 9, 55

Mus 461 / 31

184.

AS.

31

Partitur
23^{te} Ausföhrung. 1731.



2n: 19 p. 82. 1731.

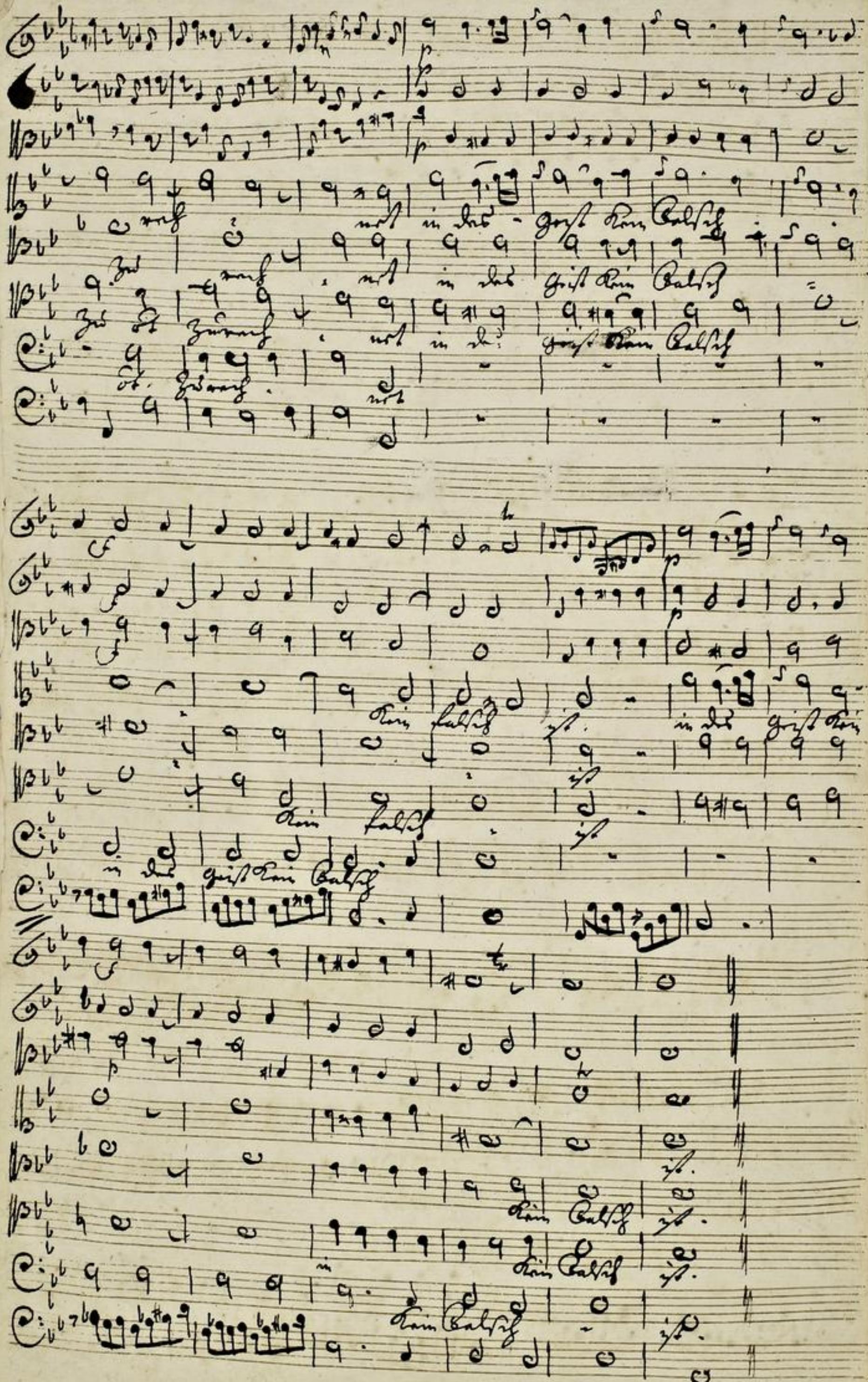
G. N. G. N. S. 1753.

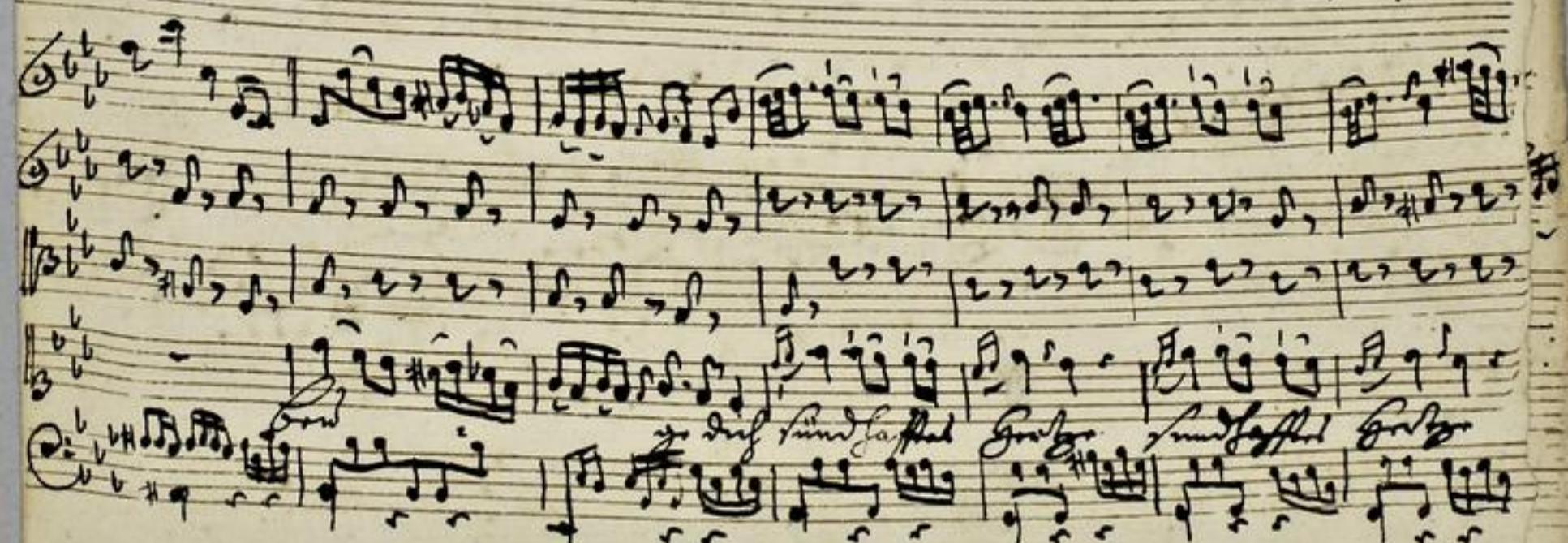
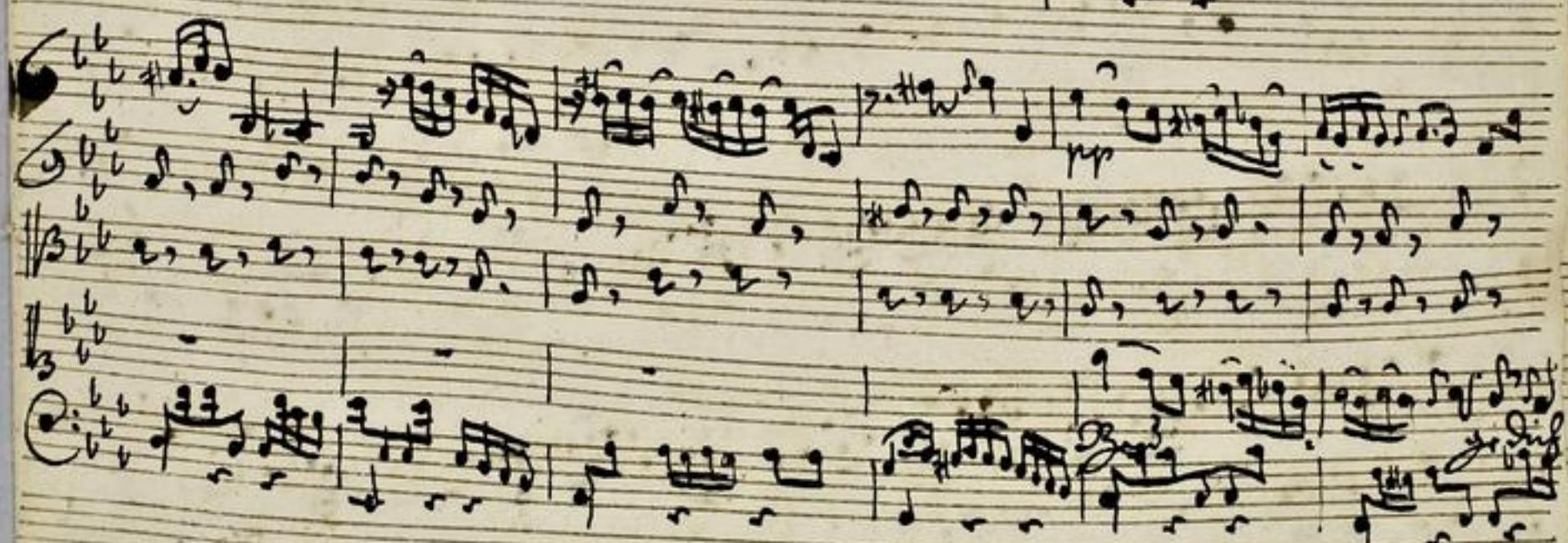
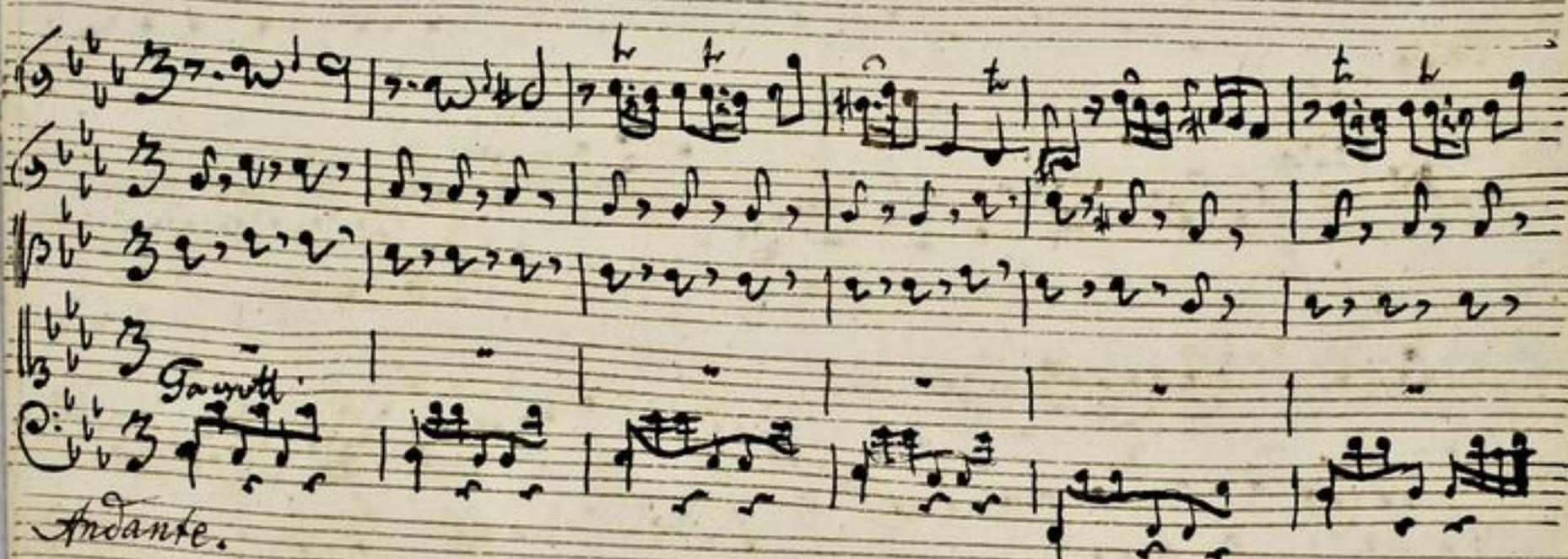
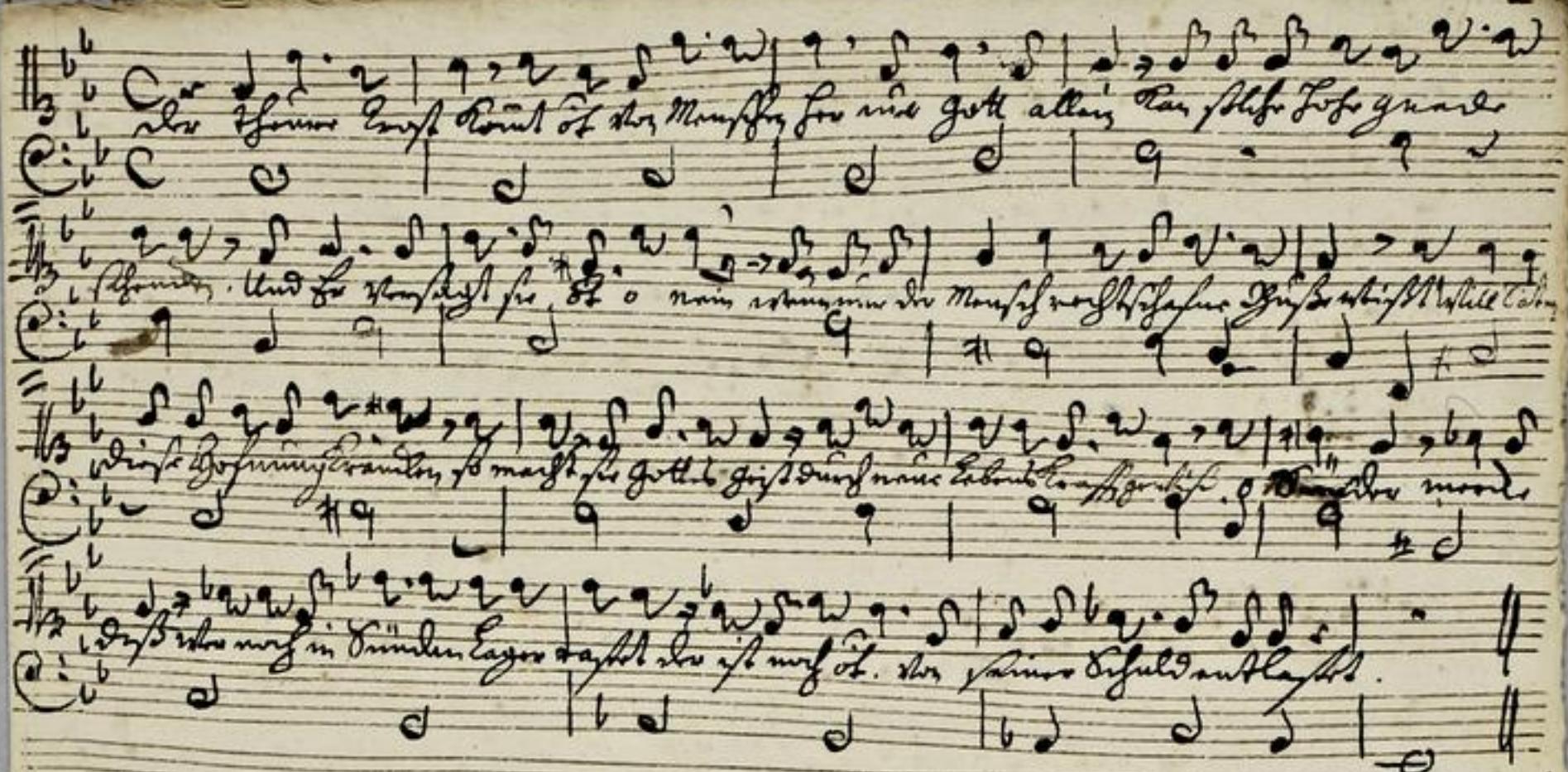
Allegro.

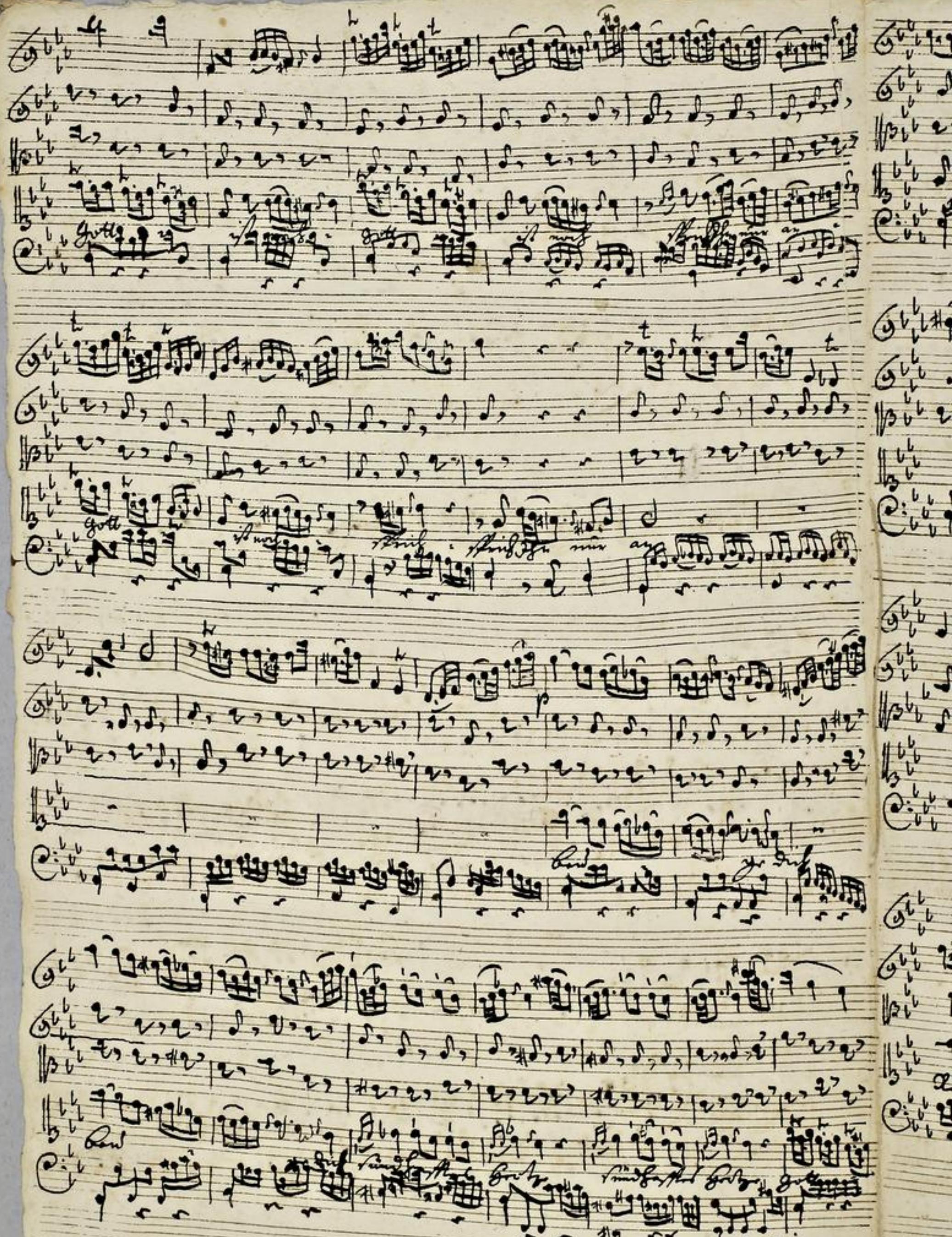
This image shows three pages of handwritten musical notation on five-line staves. The notation is a mix of Western-style note heads and traditional Arabic musical symbols, likely representing a specific regional or historical musical tradition. The lyrics are written below the notes in a cursive script, possibly a local dialect or a form of Arabic. The music consists of three distinct sections, each with its own unique rhythmic pattern and melodic line. The notation includes various rests, ties, and performance instructions such as 'trage' and 'dreh'. The paper is aged and shows some staining.

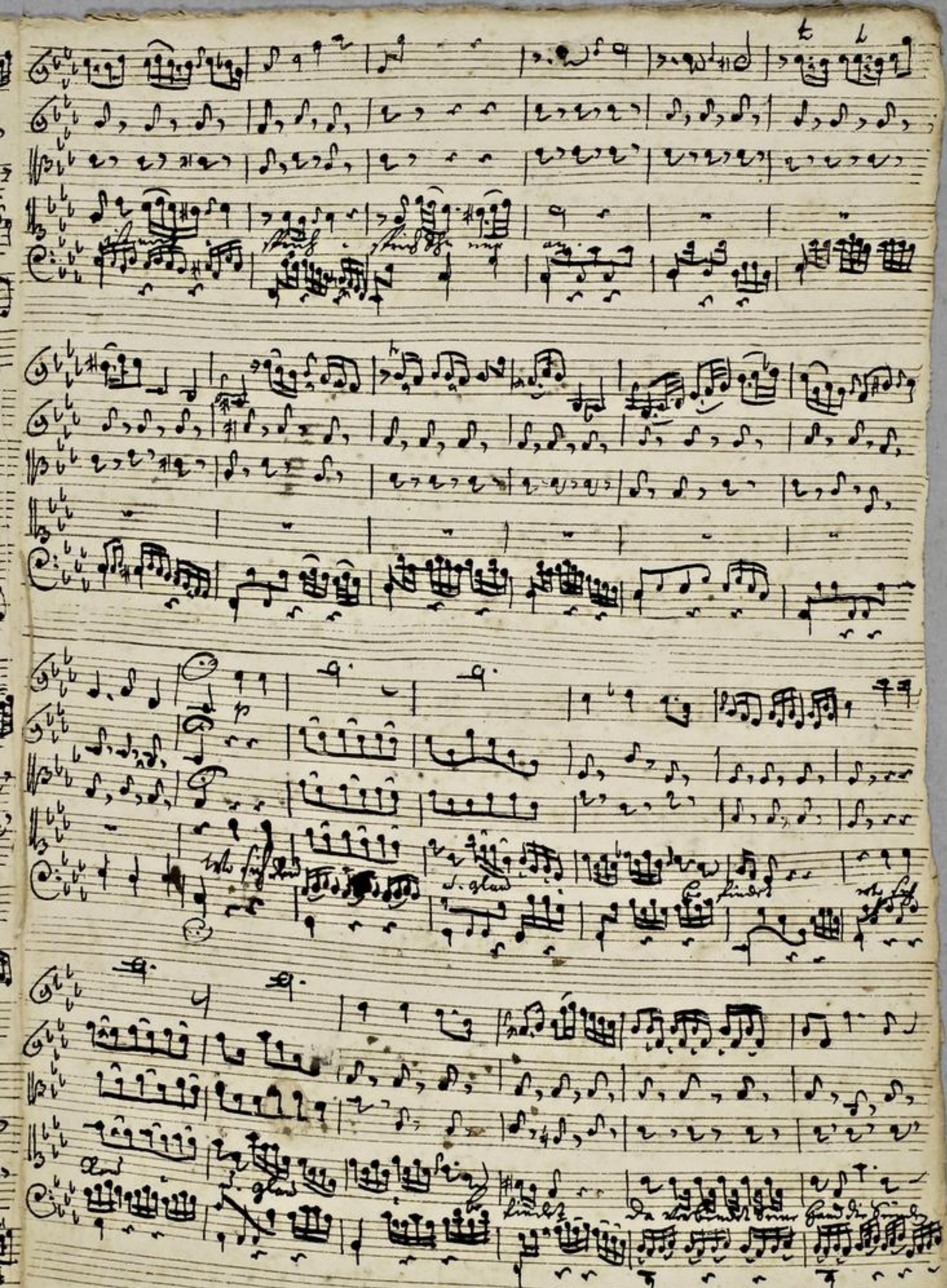


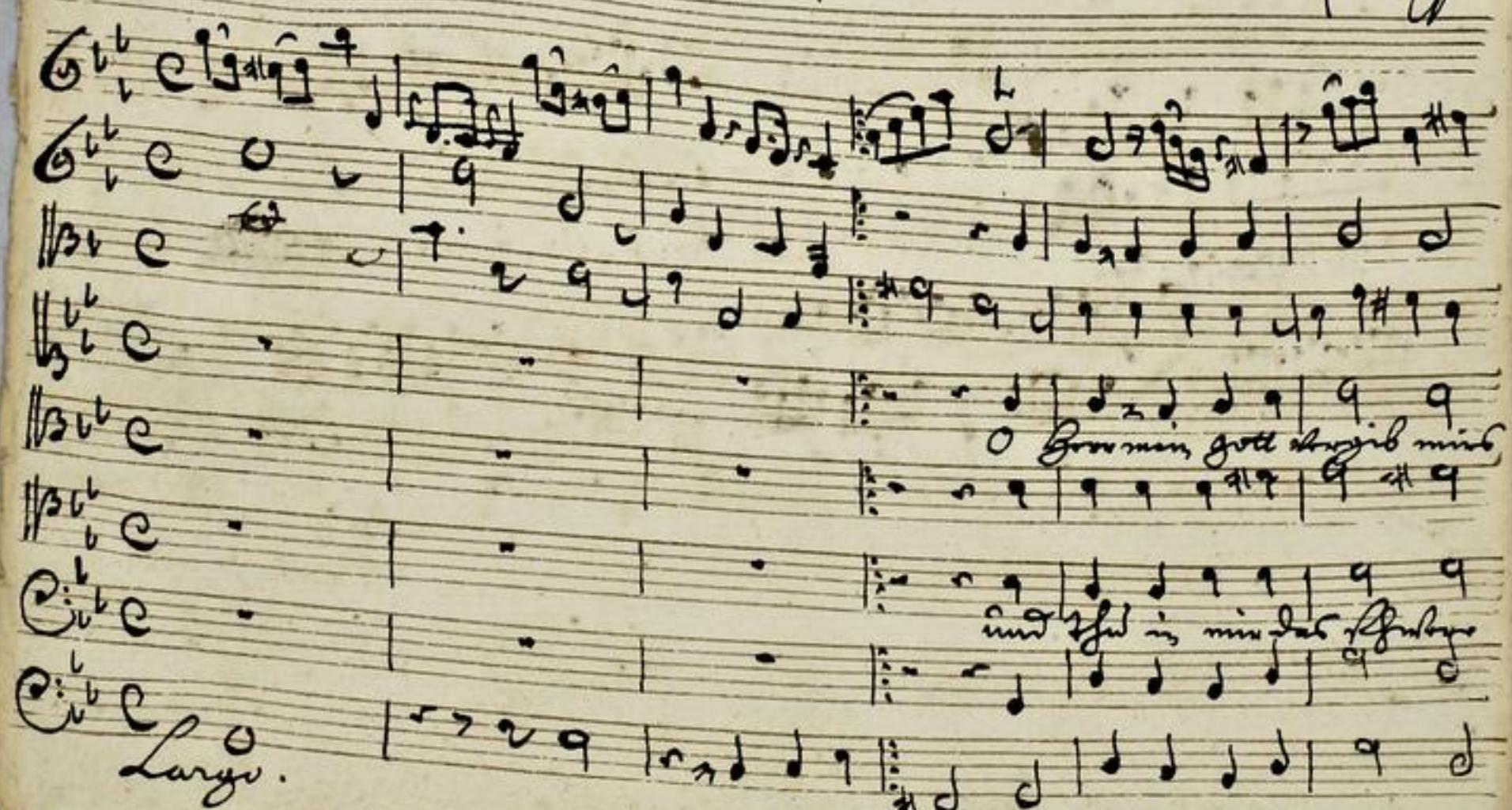
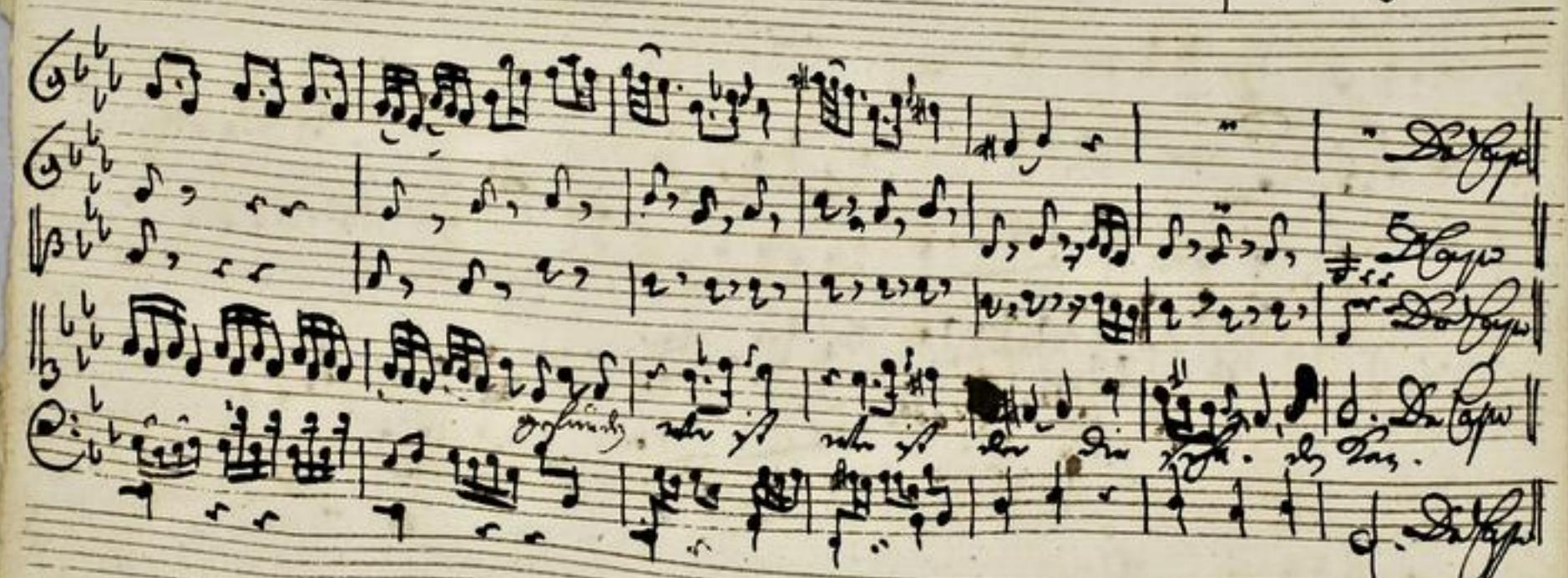
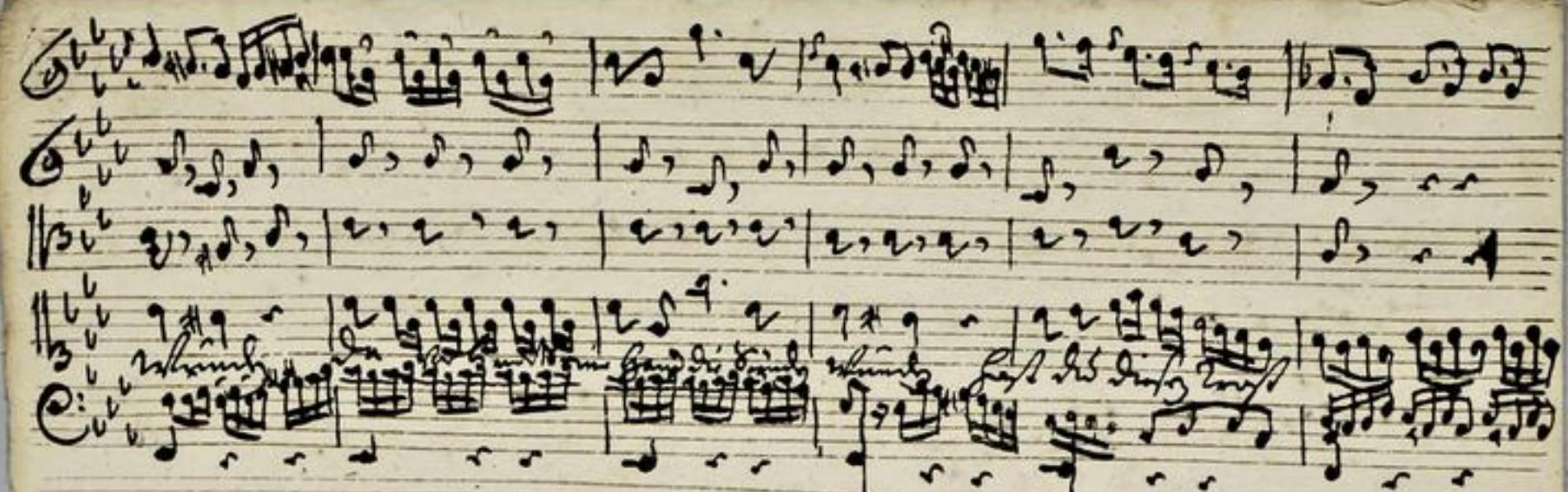












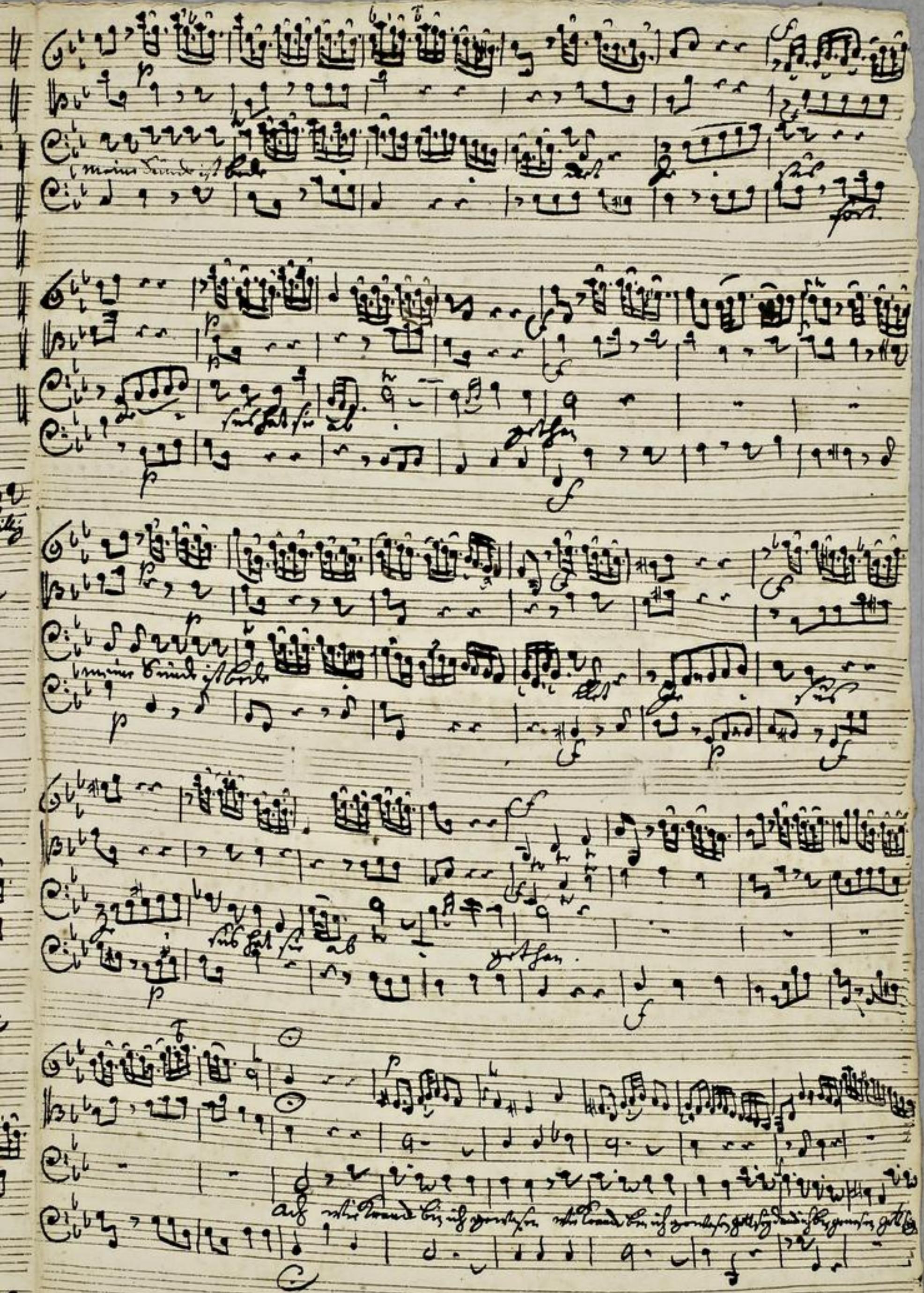




Ernst Gottlieb von Schmid
In ewigem Gott ist Sicherheit und Trost,
Von der Freude und des Friedens Freude und Trost.
Durch das Leben mit den Freuden und Leidern, so
Muss man sich auf die ewige Freude und Trost.
Amen.

Andante

Leben ist ein Schauspiel, das wir allein,
Von uns selbst bestimmt, und wir sind daran schuld,
Dass wir es nicht anders machen können,
Als wir es machen.



66. *Wohl dem der Gott die Weisheit schenkt*
 67. *Wohl dem der Gott die Weisheit schenkt*
 68. *Wohl dem der Gott die Weisheit schenkt*

69. *Wohl dem der Gott die Weisheit schenkt*
 70. *Wohl dem der Gott die Weisheit schenkt*
 71. *Wohl dem der Gott die Weisheit schenkt*

72. *Wohl dem der Gott die Weisheit schenkt*
 73. *Wohl dem der Gott die Weisheit schenkt*
 74. *Wohl dem der Gott die Weisheit schenkt*
 75. *Wohl dem der Gott die Weisheit schenkt*

76. *Wohl dem der Gott die Weisheit schenkt*
 77. *Wohl dem der Gott die Weisheit schenkt*
 78. *Wohl dem der Gott die Weisheit schenkt*
 79. *Wohl dem der Gott die Weisheit schenkt*

80. *Wohl dem der Gott die Weisheit schenkt*
 81. *Wohl dem der Gott die Weisheit schenkt*
 82. *Wohl dem der Gott die Weisheit schenkt*
 83. *Wohl dem der Gott die Weisheit schenkt*

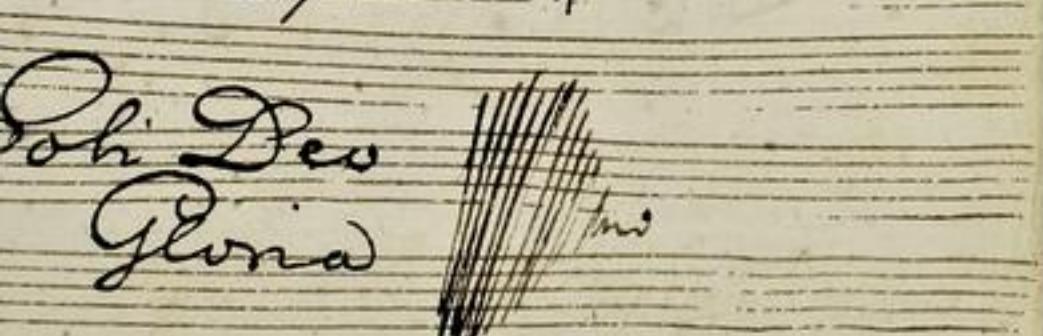
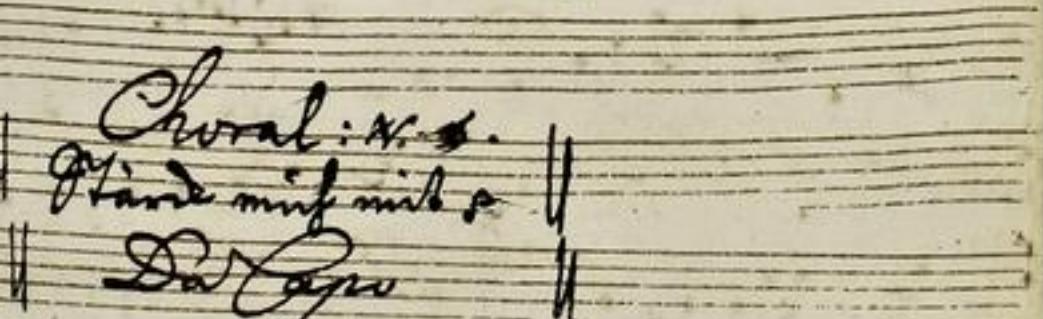
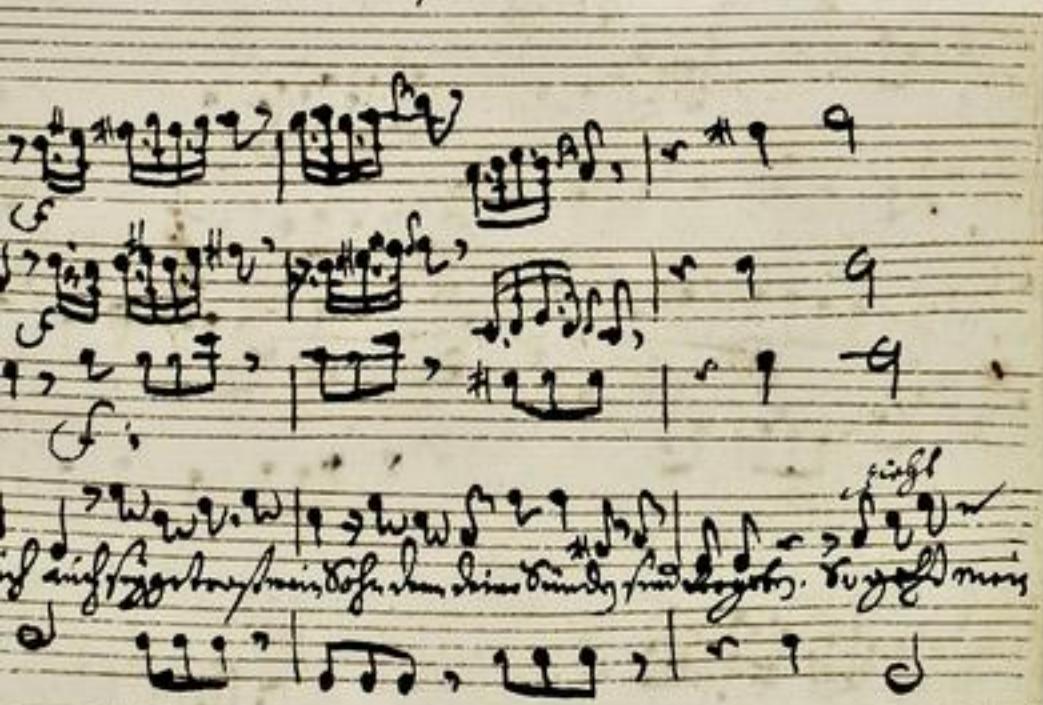
84. *Wohl dem der Gott die Weisheit schenkt*
 85. *Wohl dem der Gott die Weisheit schenkt*
 86. *Wohl dem der Gott die Weisheit schenkt*


 TECHNISCHE
UNIVERSITÄT
DARMSTADT

*Ooh Deo
Gloria*



A page of handwritten musical notation for three voices: soprano, alto, and basso continuo. The soprano and alto parts are in soprano clef, and the basso continuo part is in bass clef. The music is set in common time and includes various note values and rests. The basso continuo part includes markings like "Augt", "Augt", "Augt", and "Augt".



164.

45.

Hoff ihm, ihm die Ueber.
Festungen ~~habe~~ p.

a

2 Violin

Viola

Fagott: ob.

Oboe

Alto

Tenor

Bass

Dr. 19. p. 82.

1733.

ad

1731.

e
Ottino.

Organ.

Allegro

Vor dem und die
V. f.

Votti.

Begit. Cet' Col' J'le | C'le | C'le | C'le | C'le | C'le |

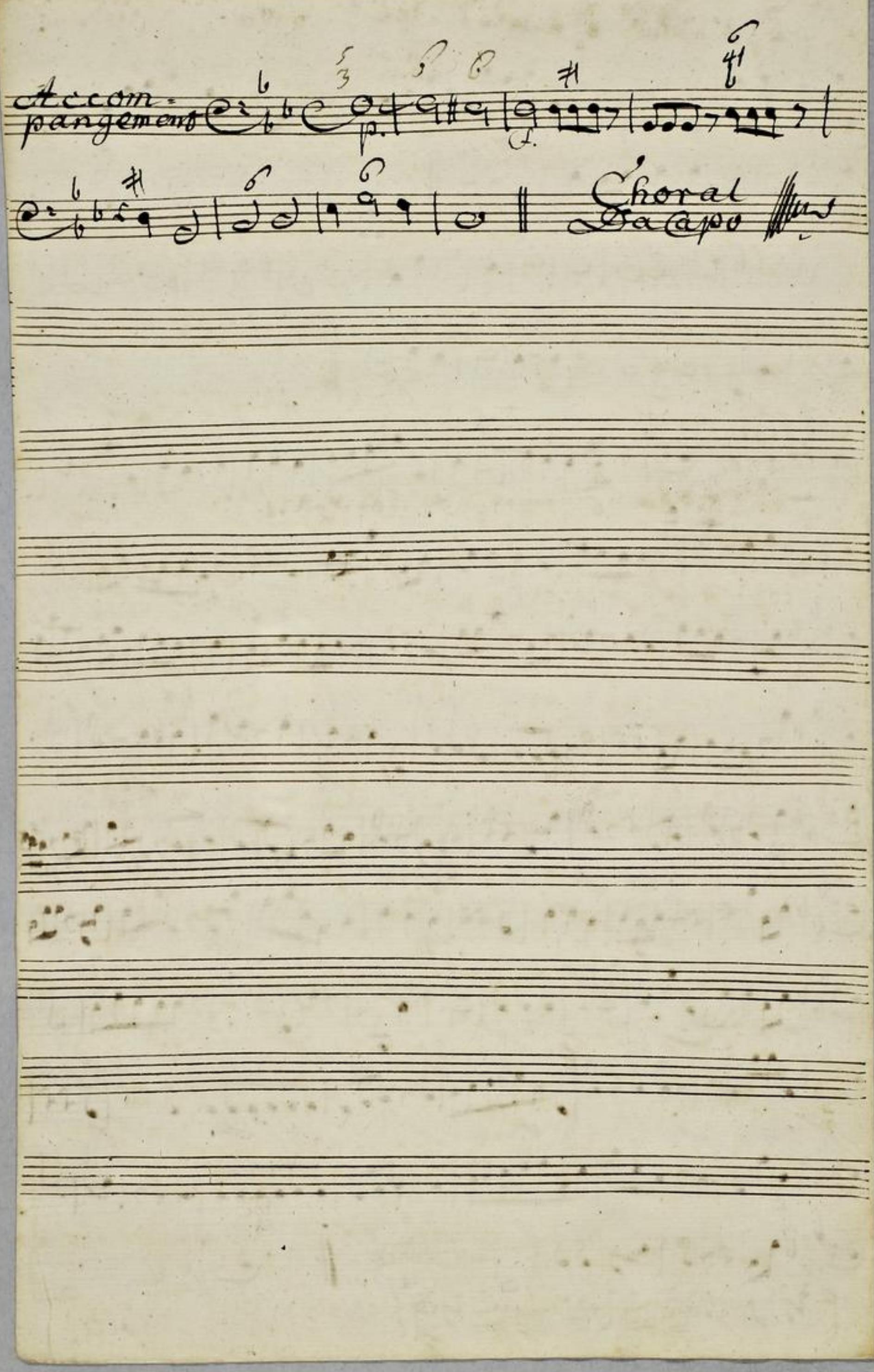
c'lia. C'le | C'le | C'le | C'le | C'le | C'le | C'le |

an

Choral. C'le | C'le | C'le | C'le | C'le | C'le | C'le |

Largo. Organo main gott.

A handwritten musical score for voice and piano. The score consists of ten staves of music. The vocal line starts with a recitative-like section, followed by an aria marked "andante". The lyrics in the aria are in German: "Mein Sünen ist so süß". The piano accompaniment features various chords and bass notes. The score concludes with a repeat sign and the instruction "Folti."



Violino 1.

allegro.

Wohl dem, dem die Überzeugung vergeben sind,

plan.

Gitar.

The score is a handwritten musical manuscript for Violin 1. It features 14 staves of music in 6/8 time. The first staff contains lyrics in German: "Wohl dem, dem die Überzeugung vergeben sind," followed by a repeat sign and "Beret." The second staff begins with "plan." The third staff contains "Gitar." The score concludes with a double bar line and the words "Beret" and "Fasch." The music is composed of sixteenth-note patterns and includes various dynamics and performance instructions.

Aria.

A handwritten musical score for a vocal piece, likely an aria, with piano accompaniment. The score consists of ten staves of music. The first staff is for the soprano voice, indicated by a 'S' at the beginning. The second staff is for the piano, indicated by a 'P'. The subsequent staves are for the soprano voice. The vocal parts begin with a dynamic of pp . The piano part features sustained notes and eighth-note patterns. The vocal entries include melodic lines with various dynamics and articulations. The score is written on five-line staves with black ink on aged paper.



Choral Largo. *Wahrheit giebt Freyheit*

Recit. *Sacer.*

Aria *andante* *Meine Seele singt*

Foto.

This image shows a page from a handwritten musical manuscript. It features three staves of music in G major and 6/8 time. The top staff begins with a treble clef, the middle staff with an alto clef, and the bottom staff with a bass clef. The music consists primarily of eighth-note patterns. The first section, labeled 'Choral Largo', includes lyrics in German: 'Wahrheit giebt Freyheit'. The second section, labeled 'Recit.', includes lyrics: 'Sacer.'. The third section, labeled 'Aria andante', includes lyrics: 'Meine Seele singt'. The manuscript is written in black ink on aged, yellowish paper.

accomp. piano.

Choral Da Capo.

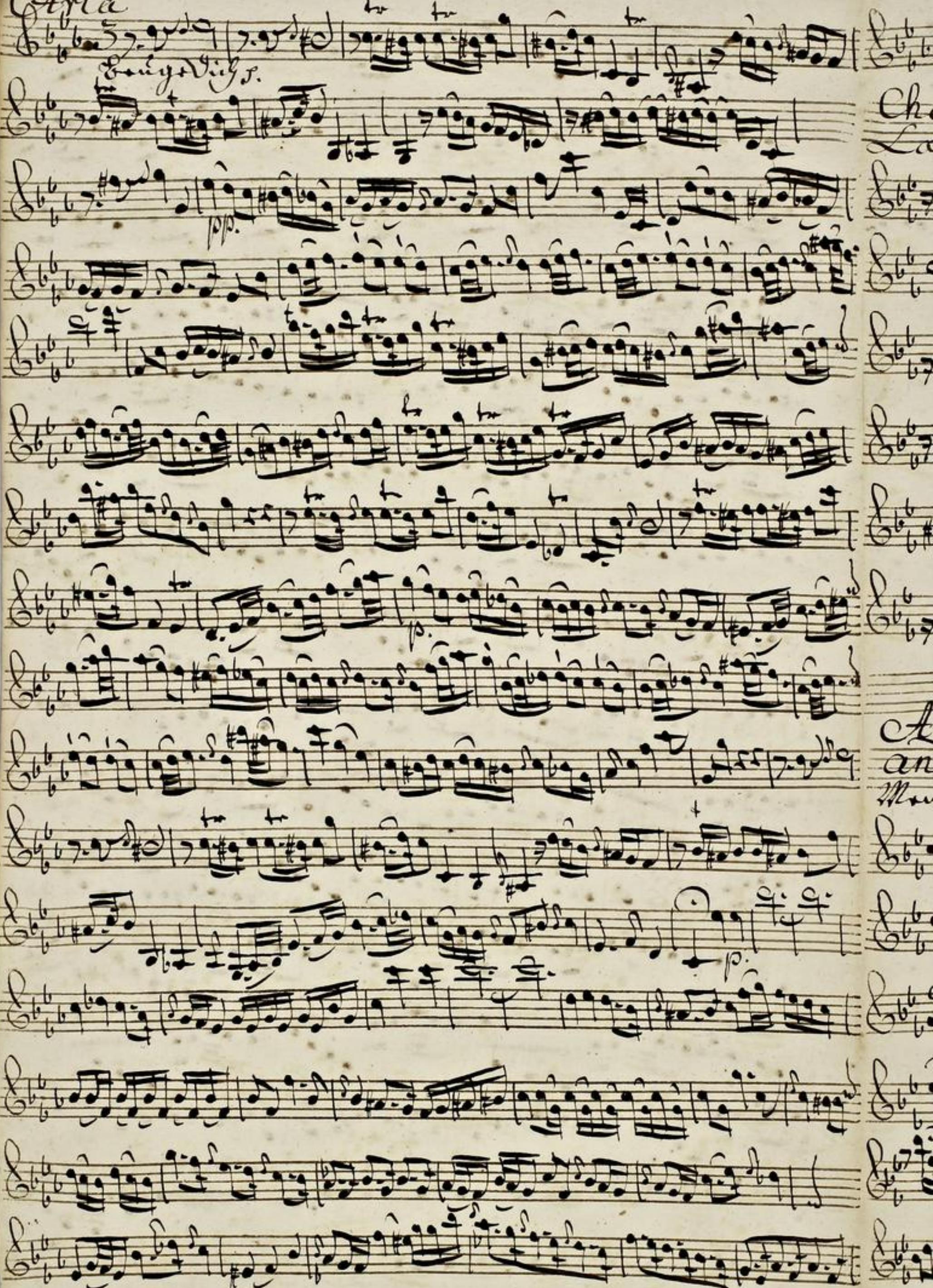
allegro.

Violino. I.

A handwritten musical score for Violin I, consisting of 14 staves of music. The score is in common time and allegro tempo. The key signature changes frequently, indicated by various sharps and flats. The music features sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. The score concludes with a section labeled "Recit." followed by "Recit. II". There are some handwritten markings and annotations throughout the score, such as "wiederholen, dann die", "p.", "f.", and "G.". The paper is aged and shows some discoloration and foxing.



Aria



Ch.

La.

Li.



Choral
Largo

Recit. ||

Aria
andante

vocal.



A handwritten musical score for voice and piano. The score consists of ten staves of music. The first nine staves are for the voice, with the key signature changing from G major to F# major and back to G major. The vocal line includes lyrics such as "Da", "Capo.", and "Accomp.". The tenth staff is for the piano, labeled "Piano." and "Choral Da Capo." The music is written in common time.



allegro.

Violino 2.

A handwritten musical score for Violin 2. The music is written in G major, 2/4 time. The first measure starts with a forte dynamic (f). The score consists of ten staves of music, each with a different melodic line. The notation includes various note values such as eighth and sixteenth notes, and rests. The manuscript shows signs of age, including yellowing and foxing.

Recit. //

Volti.



Aria. Ch.
Sangt sich sind jaß + brytza.

pp.

Beg.

Cap. graci.

This image shows a page from a handwritten musical manuscript. The music is written on ten staves, each consisting of five horizontal lines. The notes are represented by short vertical strokes. The first staff begins with a clef, likely a soprano or alto clef, and a time signature of 6/8. The second staff starts with a bass clef and a time signature of 4/4. The third staff begins with a soprano clef and a time signature of 6/8. The fourth staff starts with a bass clef and a time signature of 4/4. The fifth staff begins with a soprano clef and a time signature of 6/8. The sixth staff starts with a bass clef and a time signature of 4/4. The seventh staff begins with a soprano clef and a time signature of 6/8. The eighth staff starts with a bass clef and a time signature of 4/4. The ninth staff begins with a soprano clef and a time signature of 6/8. The tenth staff starts with a bass clef and a time signature of 4/4. The music is divided into sections by bar lines and measures. There are several rests and some notes with stems. The handwriting is in black ink on aged paper. The title 'Aria.' is at the top left, and 'Ch.' is at the top right. A small note 'Sangt sich sind jaß + brytza.' is written between the first and second staves. The dynamic 'pp.' is placed above the third staff. The word 'Beg.' is written above the fourth staff. The ending 'Cap. graci.' is at the bottom right.

Choral *Largo.* *O Herr in Gott.*

Becit. *Aria.* *andante.*

Volti.

This is a handwritten musical score for three voices. The top staff is a chorale in G major, marked 'Largo', with the lyrics 'O Herr in Gott'. The middle staff is an aria in A major, marked 'andante', with the lyrics 'Becit.' and 'Aria.'. The bottom staff is a basso continuo line. The score consists of ten staves of music with various dynamics and performance instructions.

A handwritten musical score for voice and piano. The score consists of eight staves of music. The first six staves are for voice, with the key signature changing from B-flat major to A major. The vocal parts are mostly in common time, with some measures in 3/4 time. The piano part begins with a forte dynamic (F) and includes a basso continuo line. The vocal parts feature various rhythmic patterns, including eighth-note and sixteenth-note figures. The piano accompaniment is marked "piano" and "mehl." The vocal parts are marked "accompagne" and "a capo." The score concludes with a final staff of music.

Viola.

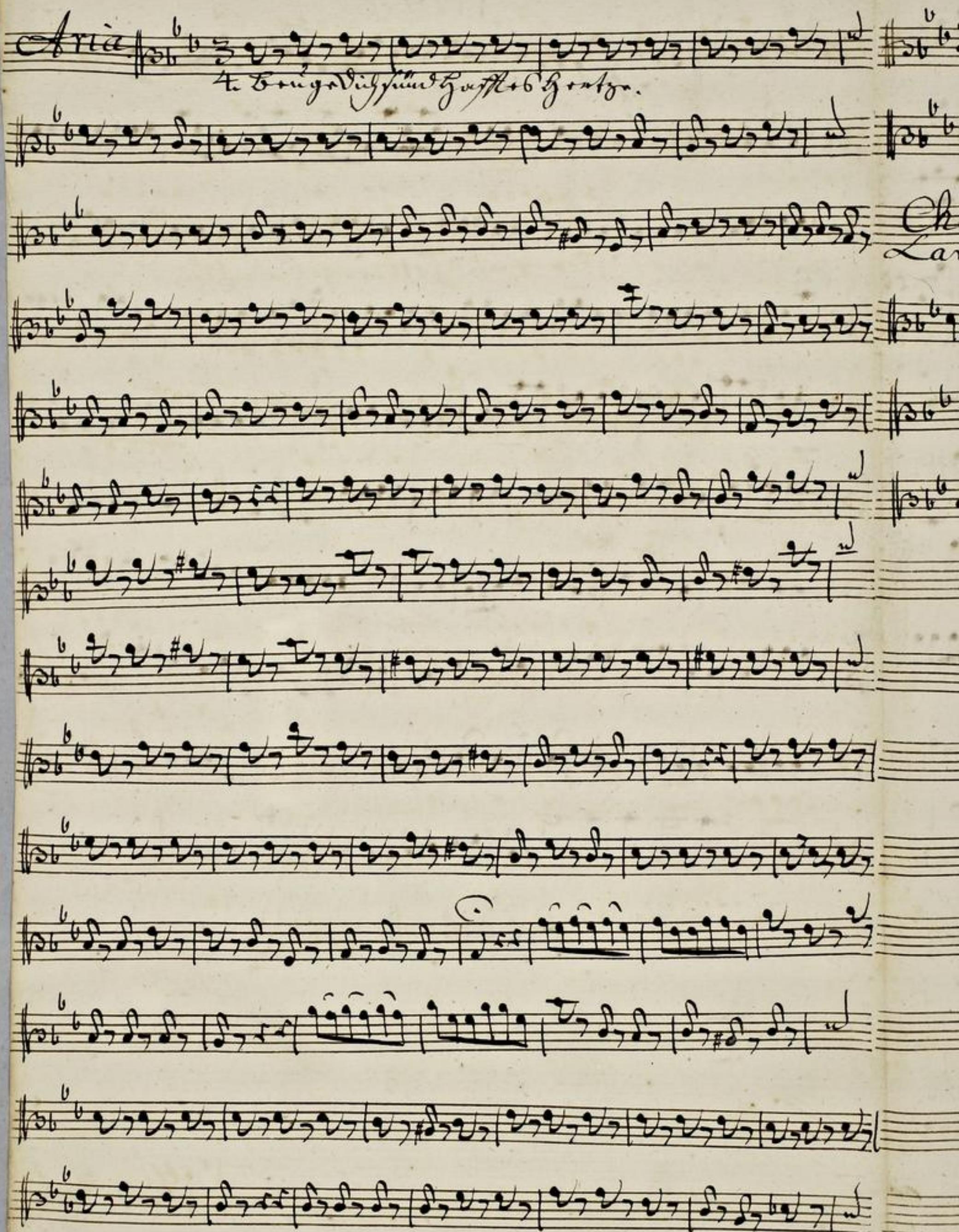
Allegro. *in festen Taktus.*

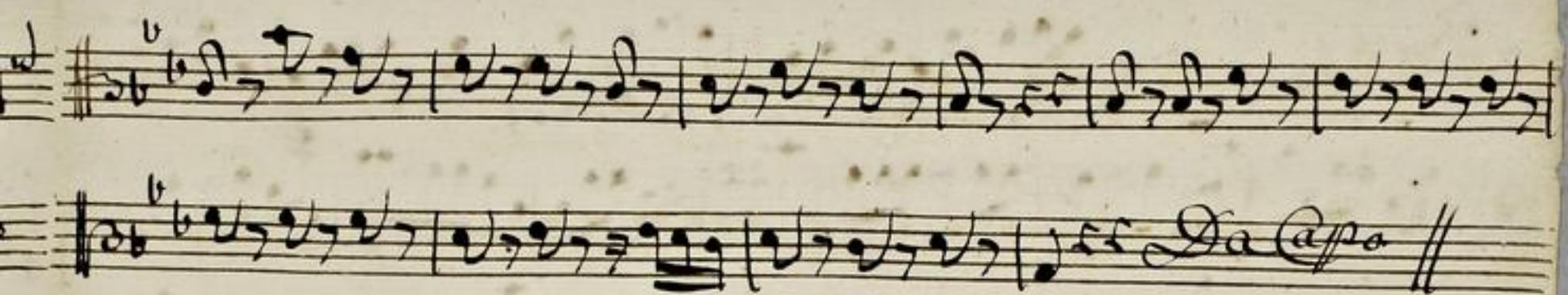
The musical score for Viola is composed of eight staves of handwritten notation. The key signature is F major (one sharp). The time signature is 3/4. The tempo is Allegro. The score begins with a dynamic of *p*, followed by *f*, *p*, *f*, *p*, *f*, *p*. The music features various note heads and stems, with some notes having vertical strokes through them. There are several rests and measure endings. The score ends with a dynamic of *p*.

Recit. //

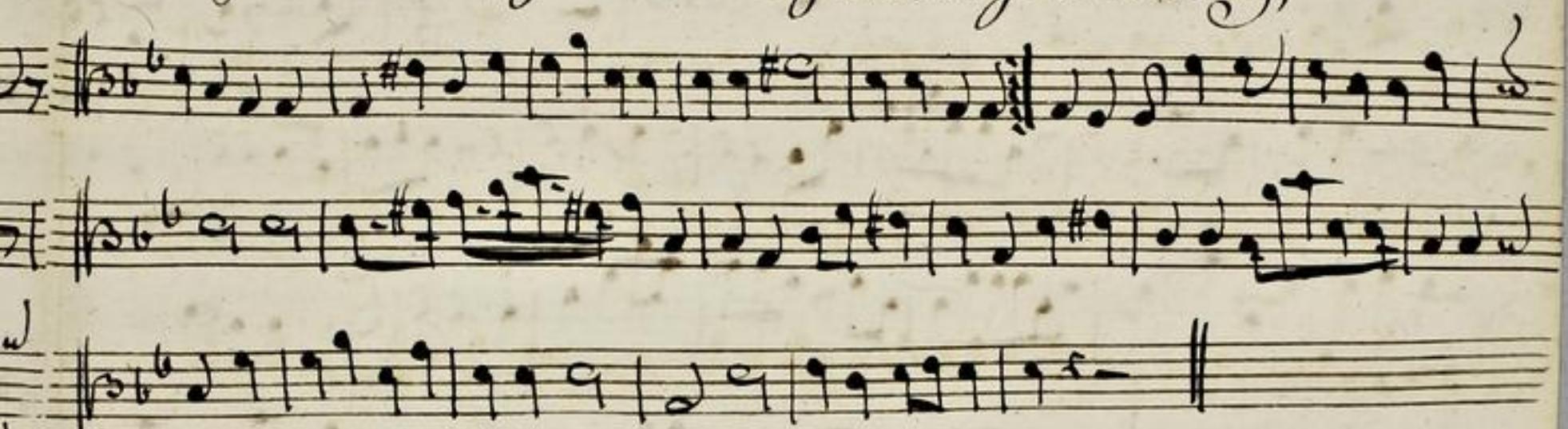
Solti.







Choral // Largo. *O Herr wir bitten dich um Gnade,*



Recit: //
Siehet.

Cofria // $\begin{smallmatrix} 3 \\ 4 \end{smallmatrix}$

Votti.

Aria.

andante. ||

Meine Sünder ist bekehrt,

The musical score consists of six staves of handwritten music. The top staff is for the voice, starting with a dynamic of 'andante.' and a tempo marking of '♩ = 60'. The lyrics 'Meine Sünder ist bekehrt,' are written above the staff. The subsequent staves show various musical patterns and dynamics, including 'p.', 'f.', and 'mf.'. The score concludes with a repeat sign and the instruction 'Da Capo.' followed by a double bar line.

accomp: forte ^{piano.}

Choral Da Capo. ||

This section of the score includes two staves. The top staff is for the piano, with a dynamic marking of 'forte' and 'piano.' above it. The bottom staff is for the choir, with the word 'Choral' written above it. A repeat sign is present at the end of the staff, followed by the instruction 'Da Capo.' and a double bar line.



allegro.

Violone.

vorliegenden Übertragung von Meyerbeer's

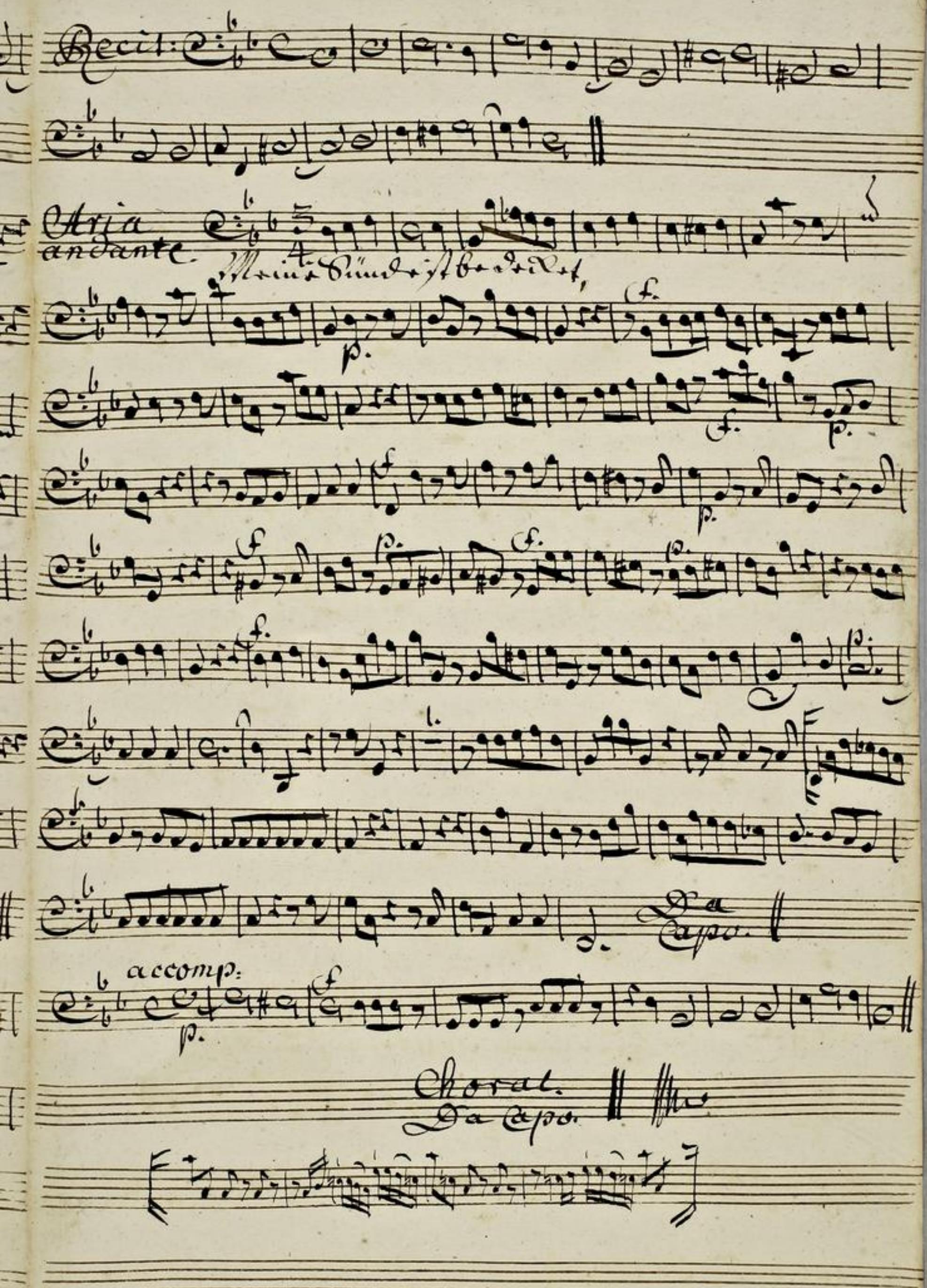
The musical score is composed of ten staves of handwritten notation for the bassoon. The time signature is 6/8 throughout. The key signature changes frequently, indicated by sharps and flats. The music is in an allegro tempo. The notes are primarily eighth and sixteenth notes, with some quarter notes. The score ends with a double bar line.

Volti.



Refr.

Refr.
Erlöse
Erlöse
Aria. Erbarme
Erbarme
Erlöse
Erlöse
Erlöse
Erlöse
Erlöse
Erlöse
Erlöse
Choral. Largo. O Herr wir bitten dich um Gnade,
Erlöse
Erlöse



Violone.

Allegro.

Wolfgang Amadeus Mozart Übertragung für Violoncello

ff

Wolfgang Amadeus Mozart Übertragung für Violoncello

1. 2. 3. 4. 5. 6. 7. 8. 9. 10.

Volte.

Recit.

The image shows a handwritten musical score for organ, consisting of approximately 15 staves of music. The music is written in black ink on aged paper. The staves are organized into sections by text labels placed above them. The first section, labeled 'Recit.', contains a single staff of music. The second section, labeled 'Aria.', includes lyrics in German: 'Ach Gott wie manches Leid ist mir zu Herzen' followed by 'Amen'. The third section, labeled 'Choral.', includes lyrics: 'O Herr wir sind der Sünden Fluth' followed by 'acc.'. The fourth section, labeled 'Largo.', includes lyrics: 'O Herr wir sind der Sünden Fluth' followed by 'acc.'. The score features various musical markings such as dynamic signs (e.g., f, ff, p), articulation marks (e.g., dots, dashes), and slurs. The handwriting is cursive and expressive, typical of early printed music notation.



A handwritten musical score for voice and piano. The score consists of ten staves of music. The first two staves are for the voice, starting with a treble clef, a key signature of one sharp, and common time. The third staff begins with a bass clef and a tempo marking of *andante*. The fourth staff starts with a treble clef and includes a vocal line with lyrics in German. The fifth staff begins with a bass clef. The sixth staff starts with a treble clef. The seventh staff begins with a bass clef. The eighth staff starts with a treble clef. The ninth staff begins with a bass clef. The tenth staff starts with a treble clef. The score concludes with the instruction "Choral Da Capo" followed by a repeat sign.

Recit. *C. C.*

aria *andante.* *Alma dulcis iste dux meus,*

accord.

Choral *Da Capo.*

Fagotto.
Solo.

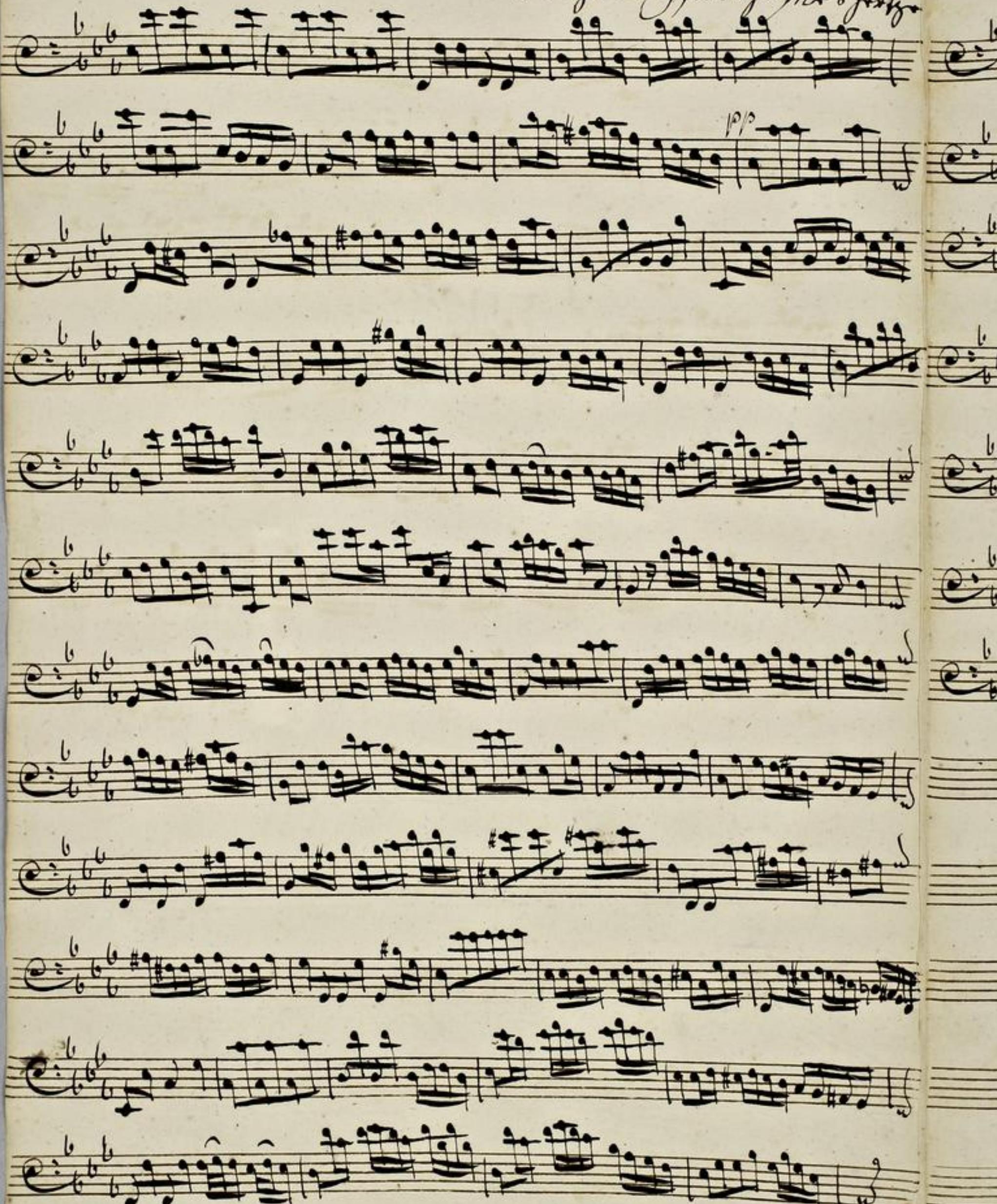


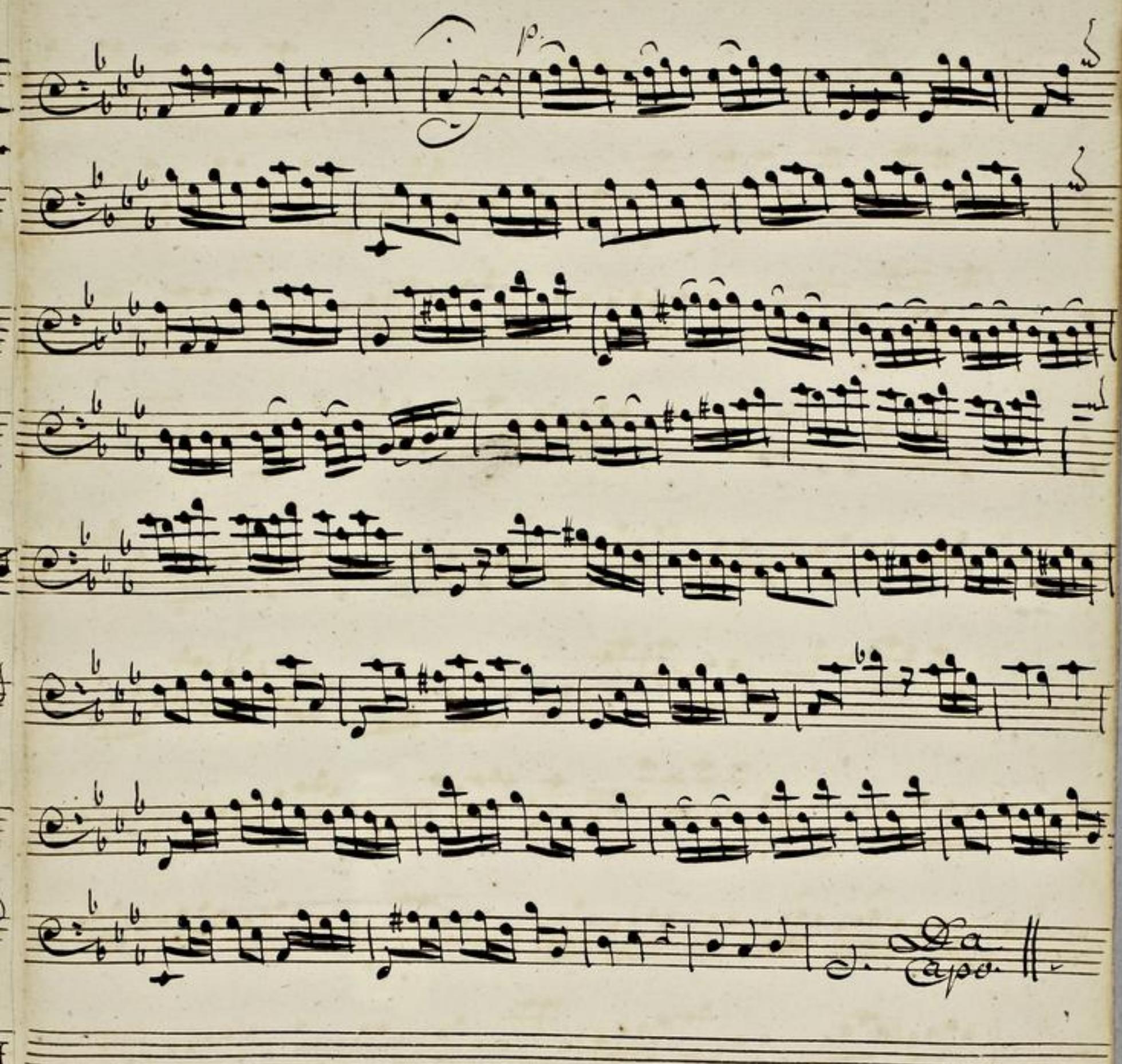
Tagotto Solo.

Tutti || Recit: ||

Sacet. Sacet.

Aria: *Bürgerschiff, ein fayrer Osterfahrt*





allegro.

CANTO.

14.

Handwritten musical score for Canto 14 in G major. The score consists of ten staves of music with corresponding German lyrics. The lyrics describe various scenes of suffering and death, including drowning in rivers and being buried alive. The score includes dynamic markings like 'wohl' and 'Gedächtnisüber'.

Wohl dem die Sünden vom Menschen bestrafen,
Festungen vergeben sind dem die über Festungen ver-
geben sind. Und die Sünden vom Menschen bestrafen ist,
Von den Sünden ist wohl dem Menschen
seine Kraft dem Menschen ist offen
Von den Sünden gern die Menschen fressen nicht
mehr auf und endet. Geist dem Fuchs ist
dem Fuchs ist. und endet Geist dem Fuchs
in der Stadt dem Fuchs ist.

Recit.

Handwritten musical score for Recitativo in G major. The score consists of ten staves of music with corresponding German lyrics. The lyrics express a sense of despair and hopelessness, mentioning God's judgment and the final judgment.

Seufzer Erst kommt nicht von Mensch zu Mensch nur
Gott allein kann solche Sache gerichtet haben und für den
Sagt man nicht, ohne es zu wissen, dass Mensch nicht gegen Gott kann
Es ist nicht will kann sie, so Gott ein Pränden, so man ist, so Gott ist
Geist, durch das Leben kann er nicht gehen. O Mensch! Mensch!
Geist! Es ist noch kein Mensch der Tugend wohnt, der Geist noch nicht von seinem
Schild auf läuft.

Fatti.

Choral

Largo. B-flat major, common time.

1. O Herr mein Gott vergiß mich nicht doch
2. und hilf mir in Not und auf der Strecke doch
3. stand mich mit Deinem Feste im Grunde,
4. weiss mich mit Deinem Feste der Grunde,

1. Freuden gab, und die Sinfonie gäfft von Cob. in
2. Ich gefällt, in das fromme Glacé Beau aus dem Volk, zu

A handwritten musical score for two voices. The top staff is for the bass voice, starting with a C-clef and a '6' above it, followed by a common time signature. The bottom staff is for the soprano voice, starting with a F-clef and a '6' above it, also in common time. The music consists of two measures. The first measure contains a single eighth note in the bass and a sixteenth-note cluster in the soprano. The second measure contains a single eighth note in the bass and a sixteenth-note cluster in the soprano. A vertical bar line separates the measures. The score concludes with a double bar line at the end of the second measure.

1. Kindheit: gesungen.
2. Almosen mit zuvor geltan

Recit. || Aria. || accomp: ||
Sacred

Chor a. ||
S a C a p o. ||

allegro.

Canto.

14.

voll : Ann : Woff : Ann : Annis
Überzeugungen vergeben sind, Annis Überzeugungen ver-
geben sind. Annis Punkt dem die Punkte bestehen,
Annis Punkte dem die Punkte bestehen.
voll Ann Woff Ann Ann
Sohn Woff Ann Ann
Herr der Mäßigkeit, Söhnen wissend
wir sind Söhne Christi in Ewigkeit.
Söhnen wir sind Christi in Ewigkeit.
Söhnen wir sind Christi in Ewigkeit.
Söhnen wir sind Christi in Ewigkeit.
Recit. || Cäcilia. ||

Choral

Largo.

1. { Herr, mein Gott, vergib mir Schuld,
 und lass in mir das ewige Leben.
2. { Herr, mich mit deinem Freuden Christ,
 wage mich nicht deinem Tod und Befreiung,

um einen Heim zu bitten.
1. { Der über Gottling bitten.
2. { Freiheit mit deinen Kindern,
 in meine Leidenschaften.

Der Herr mein Gott, lass
 mein Leben nicht unter Strom

1. { Kind gab, und die fünfzehn Tage
 in Kindheit
2. { Ich gefüllt, in sechzehn Glücks, auf der Welt, zu Christus

1. { am gefordert.
2. { auf verschafft.

Choral Mandemus ||
Da Capo

allegro.

Alto.

14.

The musical score consists of six staves of handwritten music for the Alto voice. The key signature is B-flat major (two flats). The time signature varies between common time and 2/4. The vocal line includes lyrics in German, such as "Wohl dem", "überzeugungen", "Geben", "Sind", "bedeutet", "Mißbraucht", "ist", "nicht", "in der", "Rein", "folgt", and "gräßlich". The music is written in a cursive style with some musical notation elements like eighth and sixteenth notes, and rests.

Wohl dem - Wohl dem - Wohl dem -

überzeugungen vor geben sind, Wohl dem überzeugungen vor

geben sind, Wohl dem -

Sind, Wohl dem bedeckt ist, Wohl dem Mäßigt

= sinn, Wohl dem Mäßigt sinn, Wohl dem bedeckt ist

Mißbraucht Wohl dem sinn die Mißbraucht die Mißbraucht nicht

sinn folgt = nicht, in der sinn folgt = =

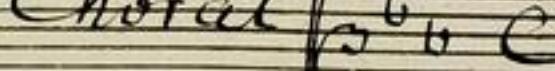
= Rein folgt = ist, in der Rein folgt - in der

gräßlich Rein folgt Rein folgt ist.

Recit. // Cofria. //

Facet.

Choral



Volti

Choral Largo. B C D E F G H I J K L M N O P Q R S T U V W X Y Z

O Gott, unser Gott ver gib mir
 1. { w. Heil in mir das Jesu
 2. { Freue mich mit Jesu und mein
 Heil mit Jesu im Gott

b G A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

1. { Gott, unser Name ist Silber, Gott ist mein
 2. { Gott, der über Gott ist Silber, Gott ist mein
 3. { Gott, Freude mit dem sie wundern, und mir mich
 4. { Gott, in mir ist Gott zu Hunden, Gott zu Freuden
 Gott zu Freuden gab, und dir für Gott zu Freuden gab,
 und du bist gefallen, in Weg vom Glauben und der Welt,
 in Ruinen gesunken.
 zu einem ausgestoßen.

Recit. || Cäcilia. || accomp: Facet.

Choral Da Capo. M

1731.



accomp: || $\begin{array}{c} \text{A} \\ \text{B} \end{array}$ | $\begin{array}{c} \text{C} \\ \text{D} \end{array}$ | $\begin{array}{c} \text{E} \\ \text{F} \end{array}$ | $\begin{array}{c} \text{G} \\ \text{H} \end{array}$ | $\begin{array}{c} \text{I} \\ \text{J} \end{array}$ | $\begin{array}{c} \text{K} \\ \text{L} \end{array}$ | $\begin{array}{c} \text{M} \\ \text{N} \end{array}$ | $\begin{array}{c} \text{O} \\ \text{P} \end{array}$ | $\begin{array}{c} \text{Q} \\ \text{R} \end{array}$ | $\begin{array}{c} \text{S} \\ \text{T} \end{array}$ | $\begin{array}{c} \text{U} \\ \text{V} \end{array}$ | $\begin{array}{c} \text{W} \\ \text{X} \end{array}$ | $\begin{array}{c} \text{Y} \\ \text{Z} \end{array}$ |

erhofft, und segnen Loben, so giebt
Gott, mein Sohn: dem Dein Sinnen sind vergaben.
Begierdest mein Geist getrost Dein Jesu Gott da von.

Choral || $\begin{array}{c} \text{A} \\ \text{B} \end{array}$

Da Capo || $\begin{array}{c} \text{A} \\ \text{B} \end{array}$

1731
88



Bassc.

allegro. 14.

Choral

Largo.

3.

Geschenkt mir Gott der gütige
1. Jesu in mir Gedanken
2. Freude mich mit Deinem Gnaden
3. Freude mich mit Deinem Tode

1. Frey und Friede Klausen willen,
Frey über Freitung stillen,
Frey sei nicht Deine Freyde,
2. Frey ist in meiner Ewigkeit Freude.

Deß freut mir
und mir mich

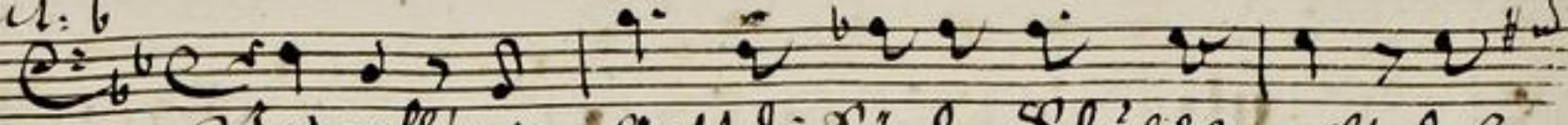
4. Frey zu freuden geh,
und die Freude zu freuen geh,
2. Frey ist ein Freude geht,
in deinem Glauben auf der Welt,

1. in Reinheit am Jesu sein.
2. zu Deinen armen weilen

C: b e Volte



Recit. 6



Für Gott! zum Gott die Kinder gehörig ist, das

Herr zu uns gesegneten geboren, sind den Herrn gern gefällig

Leben, das wir uns von Gott liebster Herrlichkeit

fürchten, fürchten sie sich und gern will freuen. O Mensch, Gott

will dich festigen, der Reue wird dich gern bestimmen.

Aria andante.

Mein Kind ist bär

der, Mein Kind ist bär,

der, der, der,

der, der, der, der,

Mein Kind ist bär

der, der, der,



Chorale
Da Capo.

