

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 453/31

Vergib deinem Nächsten was/er dir zu/a/2 Violin/Viola/Canto/
Alto/Tenore/Basso/e/Continuo./Dn.22 p.Tr./1745./ad/1738.



Vergib deinem Nächsten

Autograph November 1745. 35,5 x 21 cm.

partitur: 4 Bl. Alte Zählung: Bogen 5 und 6.

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

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

Alte Sign.: 171/51. Text: Johann Conrad Lichtenberg, 1738.

~~1. Meß Du, du du Lamm Gottes~~

~~2. Auf, fäh' dich auf~~

3. Vergib deinen Feinden was dir zu p

Nov 453/
31

171

51

31

Partitur

M. Nov: 1738 - 30. J. J. J. J. J.



Handwritten musical score for the first system, featuring five staves with various musical notations including notes, rests, and bar lines.

Handwritten musical score for the second system, featuring five staves with musical notation and German lyrics written below the staves.

du zornigst nicht auf mich, und vergibst, Gott ist unser Herr, der uns nicht verlassen wird, er ist unser Schutz und unser Heil.

Lohn auf dem Erbe, denn wir sind nicht müde, wir sind in der Hand Gottes, er wird uns nicht verlassen, er wird uns nicht verlassen.

Gott ist unser Herr, der uns nicht verlassen wird, er ist unser Schutz und unser Heil, er ist unser Schutz und unser Heil.

Handwritten musical score for the third system, featuring five staves with musical notation and a "p. fort." marking at the bottom right.

Handwritten musical score for the fourth system, featuring five staves with musical notation and a "pp." marking at the bottom left.

Handwritten musical score for the fifth system, featuring five staves with musical notation and a "pp." marking at the bottom left.

Handwritten musical notation on five staves. The first two staves contain rhythmic patterns of eighth and sixteenth notes. The third staff has a few notes. The fourth and fifth staves contain a melody with lyrics: *Ich bin, ich bin, ich bin, ich bin*.

Handwritten musical notation on five staves. The first two staves contain rhythmic patterns. The third staff has a few notes. The fourth and fifth staves contain a melody with lyrics: *Ich bin, ich bin, ich bin, ich bin*.

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 Handwritten musical score system 1. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves in a cursive hand.

Ich hab dich nun gedient mit reinem Hertz. Aufgehet nun das Licht der Welt auf Unschuldigen.


 Handwritten musical score system 2. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves.

Ich hab dich nun gedient mit reinem Hertz. Aufgehet nun das Licht der Welt auf Unschuldigen.


 Handwritten musical score system 3. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves.

Ich hab dich nun gedient mit reinem Hertz. Aufgehet nun das Licht der Welt auf Unschuldigen.


 Handwritten musical score system 4. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves.

Ich hab dich nun gedient mit reinem Hertz. Aufgehet nun das Licht der Welt auf Unschuldigen.


 Handwritten musical score system 5. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves.

Ich hab dich nun gedient mit reinem Hertz. Aufgehet nun das Licht der Welt auf Unschuldigen.


 Handwritten musical score system 6. It consists of four staves. The top staff has a treble clef and a key signature of one sharp (F#). The lyrics are written below the staves.

Ich hab dich nun gedient mit reinem Hertz. Aufgehet nun das Licht der Welt auf Unschuldigen.

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the staff in a cursive script.

Handwritten lyrics: *... das Gilt das Gilt das Gilt das Gilt das Gilt ...*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the staff in a cursive script.

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Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. The lyrics are written below the staff in a cursive script.

Handwritten lyrics: *... das Gilt das Gilt das Gilt das Gilt das Gilt ...*

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests. Below the staff, there is a line of handwritten text in German: "Dan du wirst in Gottes Reich der Engel eingereiht." The page is aged and shows some staining.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests. Below the staff, there is a line of handwritten text in German: "alle unser Engel singen und preisen dich du bist der Herr der Welt." The page is aged and shows some staining.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests. Below the staff, there is a line of handwritten text in German: "Ich will dich loben und preisen du bist der Herr der Welt." The page is aged and shows some staining.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp (F#). The notation includes various note values and rests. Below the staff, there is a line of handwritten text in German: "in unserm Reich der Engel." The page is aged and shows some staining.

Handwritten musical notation on a single staff, featuring various note values and rests. The notation is written in a historical style, likely from the 17th or 18th century. The lyrics are written below the staff in a cursive script, including the words "auf ja auf ja" and "ist nicht nicht".

Handwritten musical notation on a single staff, featuring various note values and rests. The notation is written in a historical style, likely from the 17th or 18th century. The lyrics are written below the staff in a cursive script, including the words "auf ja auf ja" and "ist nicht nicht".

171
51

Vergib deine Klüßten und
" dir zu.

a

z Violin

Viola

Canto

Alto

Tenore

Basso

In. 22 p. Fr.

1795.

a

1794.

Continuo.

Handwritten musical score on ten staves, featuring complex notation, including notes, rests, and dynamic markings such as *pp.* (pianissimo) and *fort.* (forte). The score includes a section marked *Capo* and a section marked *Affettuoso*. The notation is dense and includes various accidentals and fingerings.

Handwritten musical score on six staves. The notation includes various musical symbols such as notes, rests, and accidentals. Above the staves, there are numerous handwritten numbers and symbols, including "43", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100".

Final. Largo.

All. viv. 2. f.

The score concludes with a double bar line and a large, stylized signature or flourish.

Violino. 1.

Handwritten musical score for Violino 1, featuring multiple staves of music with dynamic markings and a section labeled "Recital".

The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a flowing, melodic style. The second staff has a handwritten note "Hörigle. 1. 2." above it. The third staff has a handwritten note "Hörigle. 1. 2." above it. The fourth staff has a handwritten note "Hörigle. 1. 2." above it. The fifth staff has a handwritten note "Hörigle. 1. 2." above it. The sixth staff has a handwritten note "Hörigle. 1. 2." above it. The seventh staff has a handwritten note "Hörigle. 1. 2." above it. The eighth staff has a handwritten note "Hörigle. 1. 2." above it. The ninth staff has a handwritten note "Hörigle. 1. 2." above it. The tenth staff has a handwritten note "Hörigle. 1. 2." above it.

Dynamic markings include *pp.* (pianissimo), *fort.* (forte), and *ppp.* (pianissimissimo). The section labeled "Recital" is marked with a double bar line and a key signature change to two sharps (F# and C#).

The score concludes with a final staff showing a treble clef and a key signature of one sharp (F#).

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 7/8. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Performance markings include *pp.* (pianissimo) and *for.* (forte). A section is labeled *Choral Largo.* and another *all in my for regular*. The word *Capo* is written above a double bar line, followed by *Recitativo* with a fermata. The score concludes with a final note and a decorative flourish.

Violino. I.

Handwritten musical score for Violino I, measures 1 through 10. The notation includes various dynamics such as *pp.*, *f.*, and *pp.*, and articulation marks like accents and slurs. The first measure is marked with a *2* above the staff.

Recit:
Tacet.

Handwritten musical score for Violino I, measures 11 through 20. The section is labeled *Aria* and *gran allegro*. The notation features complex rhythmic patterns, including sixteenth and thirty-second notes, and various dynamics such as *pp.*, *f.*, and *pp.*.



Recit. ||
Tacet.
C^b₆ 8

Volto.

[illegible]

auf Wasser.

Affettuoso
pp.
Da Capo //

Recit: ||
Tacet.

Choral
Largo.
all inßer Dylich



Violino. 2



Handwritten musical score for a multi-staff piece. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, and *mp*. The piece concludes with a double bar line and the word *Fino*.

Choral *Recital*

Handwritten musical score for a choral piece. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, and *mp*. The piece concludes with a double bar line and the word *Fino*.

Handwritten musical score for a multi-staff piece. The notation includes various notes, rests, and dynamic markings such as *p*, *f*, and *mp*. The piece concludes with a double bar line and the word *Fino*.

Viola

[illegible]

Auf Wiedersehen.
auf Wiedersehen.
p. f.
p. f.
p. f.
p. f.
p. f.
p. f.
p. f.
p. f.
Choral. Largo.
Recitativo
Alle in der Orgel.
Adagio
Allegro



Violone

Handwritten musical score for Violone, featuring 14 staves of music. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings.

Key markings and annotations include:

- Allegro molto* (written above the first staff)
- p.* (piano, written below the first and second staves)
- for.* (forte, written below the third and fourth staves)
- Recit.* (Recitativo, written above the fifth staff)
- pp.* (pianissimo, written below the sixth and seventh staves)
- pp. for.* (pianissimo forte, written below the eighth staff)
- pp.* (pianissimo, written below the ninth and tenth staves)
- pp. for.* (pianissimo forte, written below the eleventh staff)
- pp.* (pianissimo, written below the twelfth staff)
- 2.* (second ending, written below the thirteenth staff)
- Capo* (Capo, written below the fourteenth staff)

Recit.

Affettuoso.

Org. Solo

p. *f.* *p.* *f.*

p. *f.* *p.* *f.*

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

f. *p.*

f.

pp.

Capo //

Recit.

Largo.

All. univ. 8. Solo.

Violone.

Violone.

Recit: *grausig*

Aria *grausig*

Da

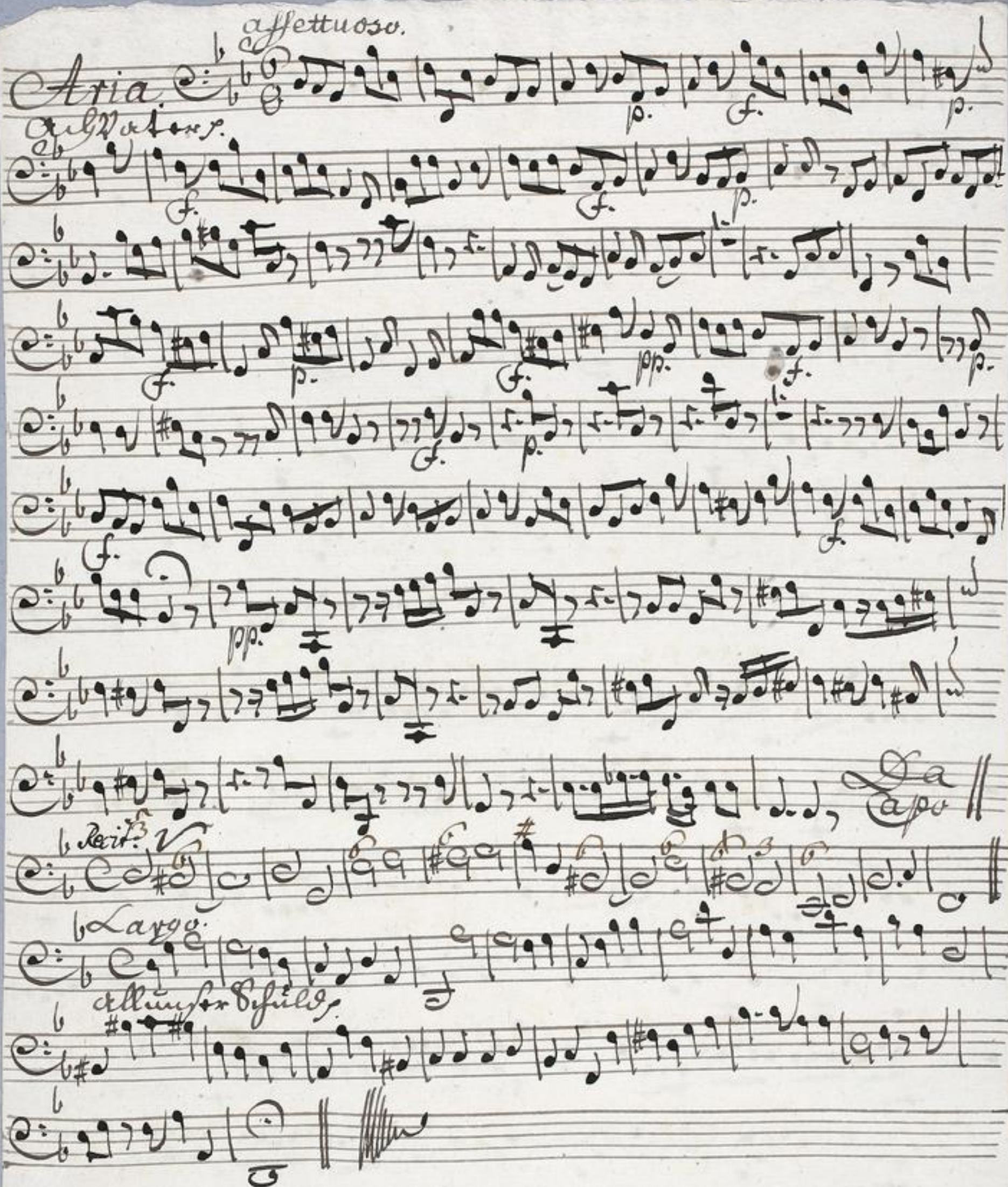
Recit: *grausig*

Volti.

Aria. *affettuoso.*

affettuoso.

July 22nd 1890.



Canto.

Dictum

Der Herr vergibt uns sollen auf vergeben, Gott ist sonst

und wie wir am Vorrat sein, will jemand in unser Leben auf

dem bleibt seine Dürre auf. Auf merkt die ist in der Zeit beständig bei

zeiten. Der höchste hat n. ändert seine Ordnung nicht. Hier gilt was geset

stet. Was Gott zusammen fängt das soll der Mensch nicht scheitern.

Gern verge - ben n. mit al - den liebste Leben

leben das trägt Trost - - das trägt Trost - - und der

- gen der - gen das trägt Trost - - und tragen ein

gern verge - ben und mit al - den liebste Leben

das trägt Trost - - das trägt Trost - Trost n. der -

gen das trägt Trost - - das trägt Trost -

und der - gen ein. Gott wird selber heizen so - -

so - - - nun sollen sie auf Millionen sollen sie auf Millionen

Recita||Aria||Recita||

Alto.

1.

all unser Danks² vergib uns Herr daß sie uns nicht be,
 triben mehr wie wir auf unsern Danks² vergib uns
 soß vergib uns zu dienen mag uns albereit in reifer
 Lieb und Gütigkeit

Tenore.

4.

Vergeb' seinem Fleißen — was er dir zu ley — so ge-

hen hat und bitte dich und bit- te dich so werden dir deine Tünden ansthe-

ge- — ben so werden dir deine Tünden ansthe- — ben

geben — So an das Gebott gehen — So an das Gebott und laß dein

Iran — in i. laß dein Iran — in wieder deinen Fleißen wieder deinen

Fleißen — — — — — *Recit Aria Rec Aria*

der sanfte Sinn wann Gläubige bey andrer Tünden sich willig zur Verführung

finden so bey der Welt zwar oft Verführung zum Gewinn Allein der

Gott sich solten ansehn, was solten Schminke erst zeigen kan der

wird in Gottes Reich den Engeln zu geselt

1. All unser Dinst vergib uns Herr Laß sie uns nicht betriiben nehm wie wir uns

unser Dinst vergib uns Herr Laß sie uns nicht betriiben nehm wie wir uns

Basso.

Die Tum. Recit. Aria

Ihr stange Wunden fürchtet auf der
 Herr wird uns Lofstet rufen. Drey'leucht nicht Satant Mord. Bild glanz. Wie könt ihr
 sterben: Auf Herr vergib mir unser Sünd. Da ihr so grimmig seyd. Der
 Herr hat mich gerührt mit Danff. Ich will wollen. Herr. Auf fürchtet auf die Last ist es
 wir. Auf unser Sündlichkeit. Es folgen ewige Höllen Schmerzen.

Auf Vater — prä — — ge meiner Seele prä
 — ge meiner Seele das Bild — von der Danff. Ich will von deiner
 Danff — — mich ein. Auf Vater — — prä — — ge meiner
 Seele prä — — ge meiner Seele das Bild das Bild von deiner Danff
 — — — — — mich von deiner Danff — — — — — mich ein. Drey'leucht nicht
 so — — so kan ich froh'n. frei — — so kan ich froh'n. frei — — so kan ich
 Auf — — mich gefen. auf ja auf ja ich werde wofe — — ich werde wofe —
 — — befehen. Dein Bild dein Bild kan nicht mehr fließen dein

Capo Recitativo
Bild dein Bild kan nicht verwirren - luf seyn

1.
All unser Sünd vergib uns Herr daß sie uns nicht beirren

neß wir uns an unsern Sündigen ihr Sünd mit soß Her-

geben Herr zu dirren may uns all bereit in unser Lieb und

Einigteil