

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 454/33

Gedencke des Sabbath/Tages, daß/a/2 Violin/Viola/Canto/
Alto/Tenore/Basso/e/Continuo./Dn.17.p.Tr./1746./ad/1737.



Autograph September 1746. 34,5 x 22 cm.

partitur: 3 Bl. Alte Zählung: Bogen 3 und 4.

13 St.: C, A, T, B, v1 1(3x), 2, v1a, v1ne(3x), bc.
je 1 Bl., bc 2 Bl.

Alte Sign.: 170/52. Text: Johann Conrad Lichtenberg, 1737.

Mus 454/33

Gedanke des Rabbinen Tages, das die ihn feiligt. 58

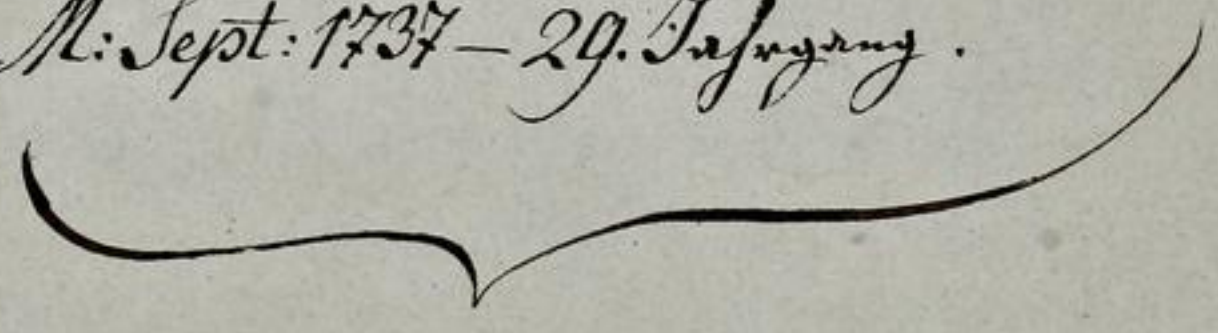
170.

52.

33

Partitur

M. Sept: 1737 - 29. Jahrgang.



Handwritten musical notation on a four-line staff. The notation includes various rhythmic values and clefs. There are some faint annotations above the staff, possibly indicating performance instructions or specific notes.

Handwritten musical notation on a four-line staff. Similar to the first system, it features complex rhythmic patterns and clefs. Some annotations are visible above the staff.

Handwritten musical notation on a four-line staff. This system includes a line of German text written below the notes: *aber am siebenten Tage ist der Sabbat der heilige Tag*. The text continues across the staff.

Handwritten musical notation on a four-line staff. A line of German text is written below the notes: *der Sabbat der heilige Tag*. The notation continues with various rhythmic values.

Handwritten musical notation on a four-line staff. This system contains several lines of German text interspersed with the musical notation: *der Sabbat der heilige Tag*, *der Sabbat der heilige Tag*, and *der Sabbat der heilige Tag*. The text is written in a cursive hand.

Handwritten musical score on a single page, featuring four staves. The notation includes various rhythmic values, clefs, and dynamic markings such as *p*. The manuscript is written in a historical style, likely from the 18th or 19th century.

Second system of handwritten musical notation, continuing the piece. It includes several measures with complex rhythmic patterns and some handwritten annotations or markings.

Third system of handwritten musical notation, showing further development of the musical piece with various note values and rests.

Fourth system of handwritten musical notation, featuring a variety of rhythmic figures and melodic lines across the staves.

Fifth and final system of handwritten musical notation on this page, concluding with several measures of music and some final markings.

Handwritten musical score on a single page, featuring multiple staves. The notation includes treble and bass clefs, various note values, and rests. The lyrics are written in a cursive German script below the staves.

Zeit alles Götter gleiches Berges
auf mit dem

Continuation of the handwritten musical score. The notation is dense with many beamed notes. The lyrics continue in German cursive.

Zeit
in dem Tempel des Herrn
und ich bin Zeit

Continuation of the handwritten musical score. The notation includes various rhythmic patterns and rests. The lyrics are written in German cursive.

und ich bin Zeit
Zeit lang
Da Capo

Continuation of the handwritten musical score. The notation includes various rhythmic patterns and rests. The lyrics are written in German cursive.

Was ist das ist ein Gott, der ist am Sabbath, der kommt der Schrift so gut als will, er ist der Gott, der
es ist, der ist ein Gott, der ist am Sabbath, der kommt der Schrift so gut als will, er ist der Gott, der
es ist, der ist ein Gott, der ist am Sabbath, der kommt der Schrift so gut als will, er ist der Gott, der
es ist, der ist ein Gott, der ist am Sabbath, der kommt der Schrift so gut als will, er ist der Gott, der

Continuation of the handwritten musical score. The notation includes various rhythmic patterns and rests. The lyrics are written in German cursive.

Da Capo
Largo

Handwritten musical score on a single system. It features a vocal line with lyrics in German, a piano accompaniment with chords and arpeggios, and a bass line. The lyrics include: "Du Lay des Herrn ist an", "gebührt", "dem", "Herrn", "Herrn", "Herrn".

Handwritten musical score on a single system. It features a vocal line with lyrics in German, a piano accompaniment, and a bass line. The lyrics include: "Du Lay des Herrn ist an", "gebührt", "dem", "Herrn", "Herrn", "Herrn".

Handwritten musical score on a single system. It features a vocal line with lyrics in German, a piano accompaniment, and a bass line. The lyrics include: "Du Lay des Herrn ist an", "gebührt", "dem", "Herrn", "Herrn", "Herrn".

Handwritten musical score on a single system. It features a vocal line with lyrics in German, a piano accompaniment, and a bass line. The lyrics include: "Du Lay des Herrn ist an", "gebührt", "dem", "Herrn", "Herrn", "Herrn".

Handwritten musical score on a single system. It features a vocal line with lyrics in German, a piano accompaniment, and a bass line. The lyrics include: "Du Lay des Herrn ist an", "gebührt", "dem", "Herrn", "Herrn", "Herrn".

Handwritten musical score for the first system, featuring six staves with various musical notations and lyrics.

Lyrics: *3. mit der aufbewahren*

Handwritten musical score for the second system, featuring six staves with various musical notations and lyrics.

Lyrics: *ruhig Gaus bis anllitz clear.*

Handwritten musical score for the third system, featuring six staves with various musical notations and lyrics.

Lyrics: *Soli Deo Gloria*

170

52.

Productus est Sabbath
Ejus, est.

a

2

Violin

Viola

Canto

Alto

Tenore

Basso

e

Continuo.

Lu. H. p. Fr.
1720.

ad
1720.

Handwritten musical score on ten staves. The manuscript includes various musical notations such as notes, rests, and clefs. It features several annotations in German, including "Gedoude des Sabbath", "die Sabbath Orgel", and "Continuo". Performance instructions like "pp." (pianissimo) and "f" (forte) are present. The score is heavily annotated with figured bass numbers (e.g., 43, 94, 98, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000). The manuscript is written on aged, yellowed paper with some staining and a torn bottom edge.

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes various musical notations, including notes, rests, and clefs. Key markings include "Largo" and "Recit." (Recitativo). The manuscript is heavily annotated with handwritten numbers (e.g., 4, 3, 5, 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) and other markings (e.g., #, b, ö). The score is divided into sections, with "Largo" appearing at the beginning of the first section and "Recit." appearing at the beginning of the second section. The manuscript is written in a cursive style, characteristic of 18th or 19th-century notation. The paper shows signs of age, including discoloration and some wear at the edges.

Handwritten musical notation on two staves. The notation includes various notes, rests, and ornaments. The first staff begins with a treble clef and a key signature of one flat. The second staff begins with a bass clef and a key signature of one flat. There are several handwritten annotations above the notes, including circled numbers and other markings. The paper is aged and shows signs of wear.



Choral.

with wind of damp.



Violino 1.

pp

Recit. Tacet.

Recit. Tacet.

Largo.

Erstag des Jahres

Da Capo //

Recit: //

Tacet.

Choral.

Wird der Herr ich dämpf.



Choral.

Wohli erkant uf dem

Choral.

Handwritten musical score for a choral piece, consisting of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written in a cursive hand. The second staff has the handwritten instruction *ritto molto inf.* written above it. The fourth staff concludes with a double bar line and a decorative flourish. The remaining staves on the page are empty.



Vida

Geduld des Sabbath *pp.*

And. *pp. 2.*

Recit.

die Sabbathklingen *p.* *pp.*

p. *And.* *pp.*

pp. *And.* *pp.*

pp. *And.* *pp.*

Da Capo *Recitat tacet*

die Sabbathklingen *pp.*

pp.

Da Capo *Recitat tacet*

The manuscript features ten systems of musical notation. The first system includes a vocal line and a piano accompaniment line. The second system continues the vocal line with dynamic markings. The third system shows a vocal line with a 'Recit.' marking. The fourth system includes a piano accompaniment line with 'die Sabbathklingen' written below. The fifth system continues the piano accompaniment with dynamic markings. The sixth system shows a vocal line with dynamic markings. The seventh system continues the vocal line with dynamic markings. The eighth system shows a piano accompaniment line with 'Da Capo' and 'Recitat tacet' markings. The ninth system continues the piano accompaniment with dynamic markings. The tenth system shows a vocal line with dynamic markings. The eleventh system continues the piano accompaniment with dynamic markings. The twelfth system shows a vocal line with 'Da Capo' and 'Recitat tacet' markings.

Choral.

Wohlschön von Damm

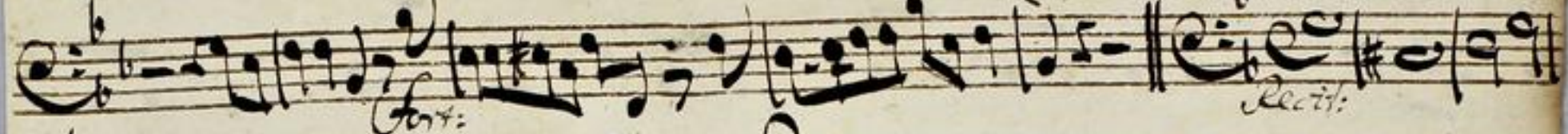
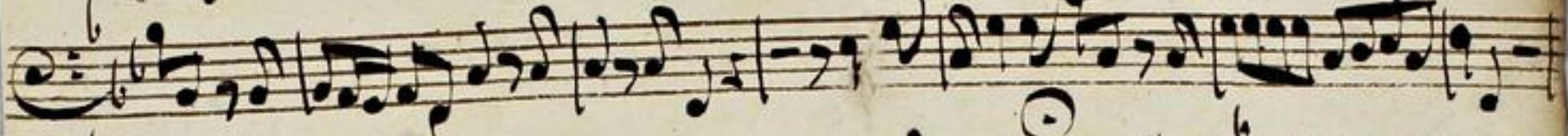
Violine



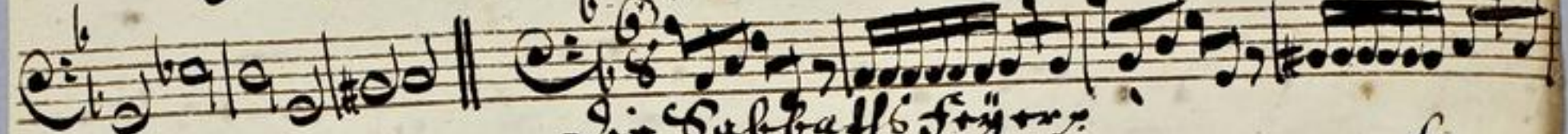
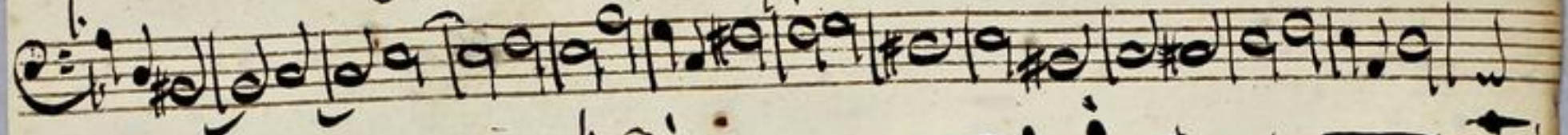
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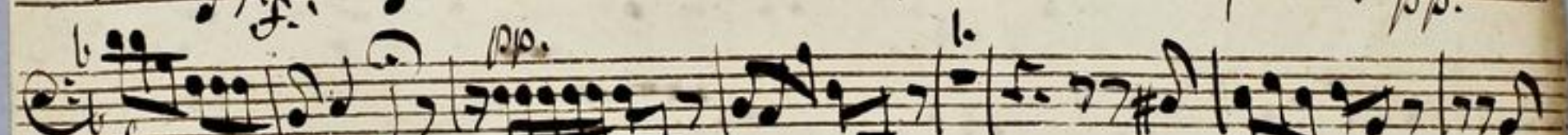
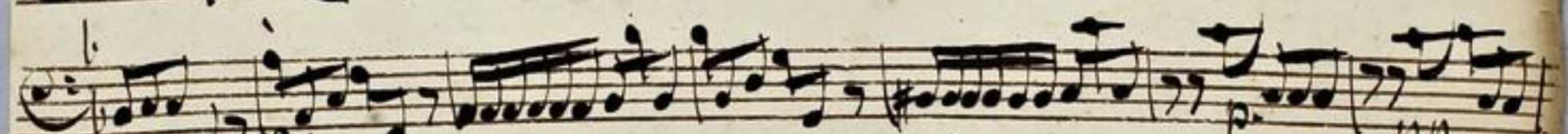
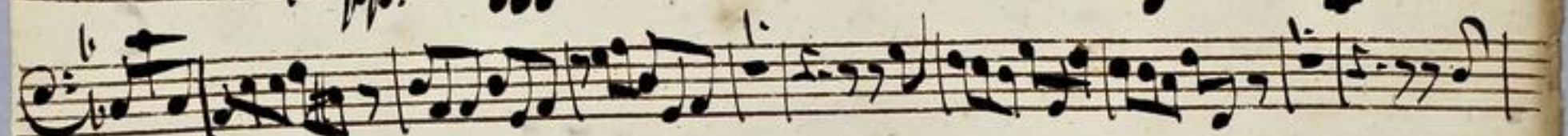
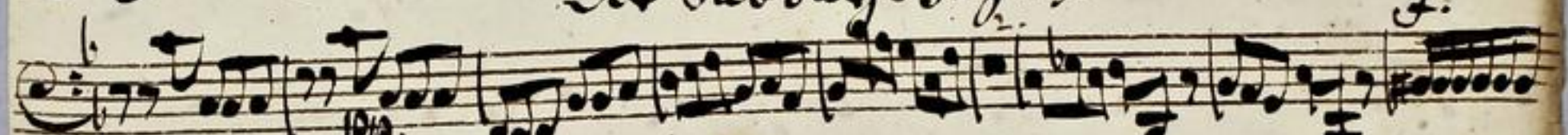
pp.



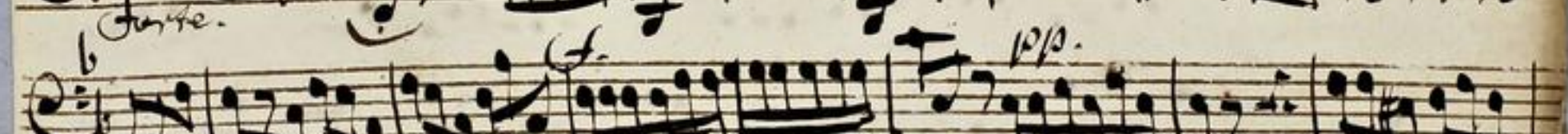
Recit:



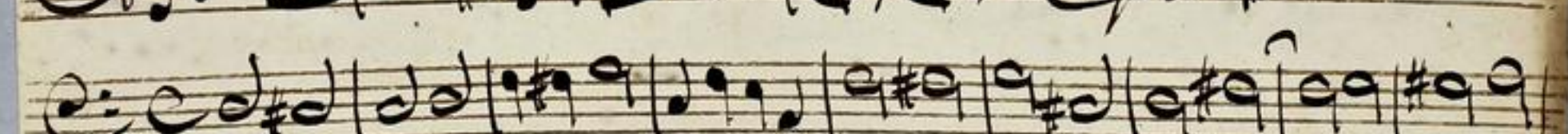
Die Sabbats Freyer



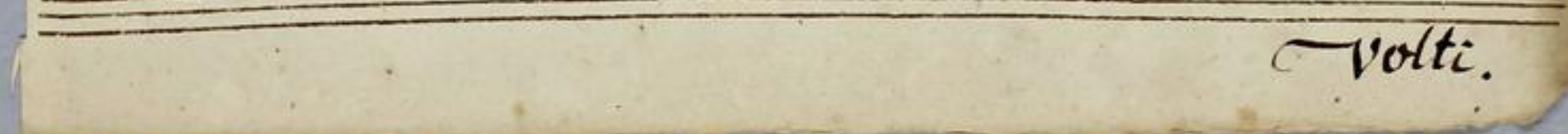
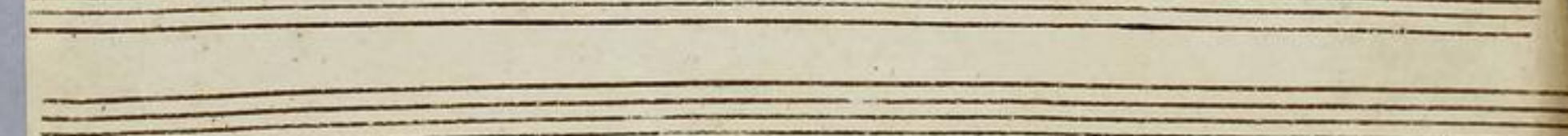
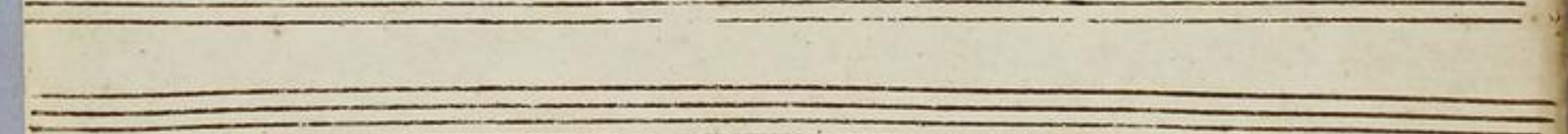
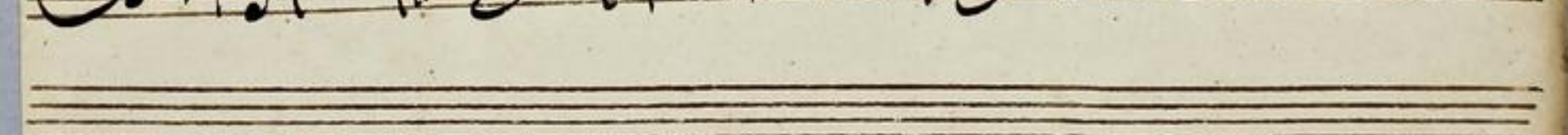
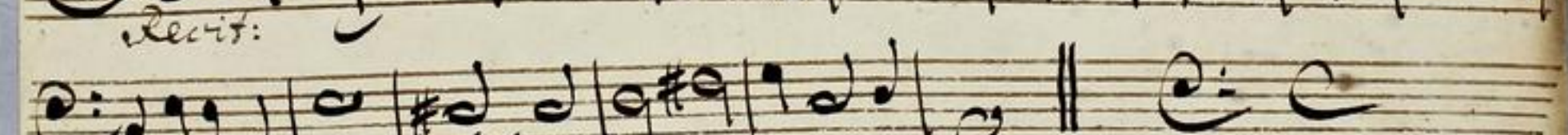
forte.



Da Capo



Recit:



Volte.

Largo.

For 4ag Sop.

pp

Da Capo

Recit.

Choral.

viol wood of damp

Violone.

Handwritten musical score for Violone, consisting of 14 staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp.*, *f*, and *ff*. The score is written in a historical style with a treble clef and a key signature of one sharp (F#).

Key annotations and markings include:

- grob und drey.* (written above the first staff)
- pp.* (pianissimo) markings on the second, third, and eighth staves.
- f* (forte) marking on the fourth staff.
- ff* (fortissimo) marking on the fifth staff.
- z.* (second ending) marking on the sixth staff.
- Da Capo* marking on the eleventh staff.

The score concludes with a double bar line and a final cadence on the thirteenth staff.

Largo.

Handwritten musical score for the first section, labeled "Largo". It consists of ten staves of music. The notation includes various note values, rests, and dynamic markings such as "p" and "pp". The key signature changes from one sharp (F#) to two sharps (F# and C#). The section concludes with a double bar line and the marking "Da Cap." written above the staff.

Handwritten musical score for the second section, labeled "Choral". It consists of six staves of music. The notation features a complex rhythmic pattern with many beamed notes. The key signature is two sharps (F# and C#). The section ends with a double bar line and a decorative flourish.

Violone.

Handwritten musical score for Violone, consisting of 15 staves. The score is written in a single system with a common time signature (C) and a key signature of one sharp (F#). The music is characterized by a mix of melodic lines and rhythmic patterns, including many sixteenth-note passages. Dynamics are indicated by *pp.* (pianissimo) and *fort.* (forte). Performance markings include *Andante*, *rit.* (ritardando), and *recit.* (recitativo). A section marked *Capo* begins on the 13th staff. The manuscript shows signs of age, with some ink bleed-through and a slightly worn edge.

Largo

Handwritten musical score for the first system, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mp.* and *ff.*. The piece concludes with a double bar line and the word *Gloria*.

Decrit.

Handwritten musical score for the second system, consisting of eight staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *mp.* and *ff.*. The piece concludes with a double bar line and the words *Soli Deo Gloria*.

Canto.

Dictum || Recit || Aria ||

Was Jesus ist, ist nicht gethan. Er ist am
Dabbath'sche bemisset, der bricht zu Gottes Willen nicht. Er ist der Brod, der leidet, der

stirbt, er nimmt sich armer Menschen an. Er flüchtet den Tempel nicht, ja keinen
feindes Haß, wenn er mich armer dinsten kan. Ihr Geister, laßt sich

am, was an dem Dabbath loblich sey, und führt ihn nicht so in Hinfahrt.
Der Tag des Herrn ist an - gebrochen, Kom, Jesu, - - - - -

nimm in
mich die Luft - Der Tag des Herrn ist an - - gebrochen, Kom, Jesu! Kom
Jesu, nimm in mich in mich die Luft. - - - - -

steht kräftigen, daß ich in sei - - - - - ligen Gefäßten, der Dabbath
freigt, der Dabbath freigt, gleich mir die: daß ich in feiligen Gefäßten von

Dabbath freigt gleich mir die. - - - - -

Wie man sich dem so frolich seyn wird singen mit den Engeln in
und mit der Anspewälten, die man wenig flamen dem Antheil klar

Capo || Recit ||

Wie man sich dem so frolich seyn wird singen mit den Engeln in
und mit der Anspewälten, die man wenig flamen dem Antheil klar

Alto.

Wie wunderbar so frolich seyn wird singen mit den
Engeln und mit der Anbetrofften Heerwig pfanden im
andlich Bar.

Tenore.

5^{te} hr
 Geden - ke des Sab - bath Tages, daß Du ihn feiligest.

hr
 Drey Tage soll Du ar - beiten, und al - le Deine Dinge besorgen;

aber am siebenden Tage ist der Sabbath des Herrn Deines Gottes, da

soll Du, da soll Du kein Werk - thun.
Recit Aria Recit

Aria
 Auf Jesu soll ich einmahl des Sabbath Abend ein, daß ich im

Wort dieses Wortes; so wolle Du mich befrühlich seyn, daß dort mein

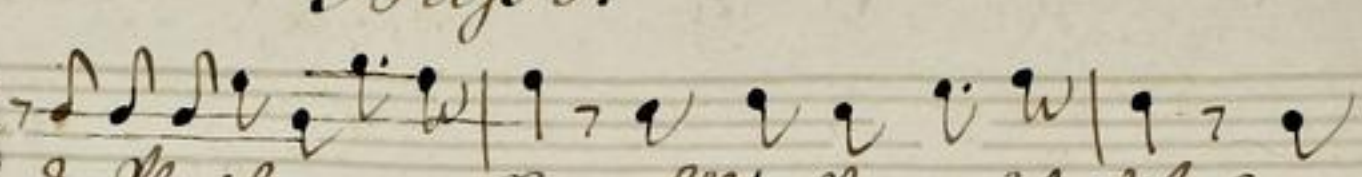
Geist bey Dir im Himmel Sabbath fahre.

Wohin es dann so fröhlich seyn, wird singen mit den

Engeln, und mit der Anwesenden diese ewig stehenden Dein

andlich klar.

Basso.

Dictum Cig. 

Der Pharisaer arger Sinn, fällt off in gütel Wort am

~~Lang~~ Dabbath tag vor Dinn. Wenn ich mich steh in Gottes Tempel findet, d. sonst in gütel

Darfen gesäßtig bin, so sehr sie das mit speulen Angen an. Wenn sie sich aber

lüstig maßen; wenn sie in Gönfelen, in Frauß, in Deseß und sonst den Dabbath zu

braußt, so frist ob ihnen woff gottan. Auf Gott wie lang soll ob die Welt so

schreiben? soll ihre Gostheit dem ganz ungeroßen bleiben?

Die Dabbath fröer maßen Eristen, — ist sehr geman, —

soy ofne zwang — Die Dabbath fröer maßen Eristen —

ist sehr geman — soy ofne zwang — soy ofne zwang.

Die dromen Gott — zu allen zeiten glänzwoff begehren sic —

auf mit fern — den, dem anßeren da — Galtzen, und in dem

ganß daß Herren wird ihnen keine zeit — wird ihnen keine zeit

wird ihnen keine zeit — zu lang. **Capo**

Recit || aria || Recital ||

Wie wunderbar so frolich sein, wird singen mit den
 Engeln, und mit der Anberuflten Thron ewig pfeifen sein
 Anstlich klar.

1737.