

Gelobet sey die Herrn Hinglich

151.  
XII

426/13

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 426/13

Gelobet sey der Herr/täglich/a/2 Violin/Viol/2 Cant/Alt/  
Basso/e/Continuo/Dn. Jubil./1718.

The image shows a snippet of handwritten musical notation. On the left, there are two staves: the top one is a treble clef with a key signature of one sharp (F#) and a common time signature (C), containing a melodic line with eighth and sixteenth notes. The bottom staff is a bass clef with a common time signature (C), containing a bass line. To the right, there is a single staff in bass clef with a common time signature (C), featuring a triplet of eighth notes. Below this staff, the text 'Ge lo - - - (k)' is written, indicating the lyrics for the beginning of the phrase.

Autograph Mai 1718. 34 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

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

Alte Sign.: 151/XII.

Text: hrsg. von Heinrich Walther Gerdes, 1718.

Xerokopie d. gedr. Textes = 2003 A 0519 S. 101 ff

Partitur  
1718.

Großherzogliche  
Hessische  
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Gelobnd für die Herrn Fürstliche

151.  
XII.

426/13

f. (20) u

Partitur  
1718.

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Handwritten musical notation on the right edge of the page, including staves and notes.



Handwritten musical score for the first system. It consists of seven staves. The top two staves are vocal parts with lyrics: "Luy: Lieb Gott lobet mich in der Luft". The third staff is a lute accompaniment. The bottom three staves are further vocal parts with lyrics: "Luy: Lieb Lieblich Gott lobet mich in der Luft".

Handwritten musical score for the second system. It consists of seven staves. The top two staves are vocal parts with lyrics: "Luy: Lieb Lieblich Gott lobet mich in der Luft". The third staff is a lute accompaniment. The bottom three staves are further vocal parts with lyrics: "Luy: Lieb Lieblich Gott lobet mich in der Luft".

Gott lobet mit uns auf uns  
 aber er stellt uns auf  
 auf Gott Lobet mit uns auf  
 aber er stellt uns auf  
 auf uns auf  
 aber er stellt uns auf  
 auf uns auf  
 aber er stellt uns auf

aber er stellt uns auf  
 la se  
 aber er stellt uns auf  
 oder stellt uns auf  
 aber er stellt uns auf  
 la se la  
 aber er stellt uns auf  
 oder stellt uns auf  
 aber er stellt uns auf  
 oder stellt uns auf  
 la se la

unison

Handwritten musical notation on a three-staff system. The top staff contains a melodic line with various rhythmic values and accidentals. The middle and bottom staves contain accompaniment with chords and rhythmic patterns.

Handwritten musical notation on a three-staff system. The middle staff contains the lyrics: "Erd. Max. her Lufe. Hoff".

Handwritten musical notation on a three-staff system. The middle staff contains the lyrics: "Luf. Masten, Luf. Hoff Luf. Hoff".

Handwritten musical notation on a three-staff system. The middle staff contains the lyrics: "Alles was ist".

Handwritten musical notation on a three-staff system. The middle staff contains the lyrics: "in alles was ist".

Handwritten musical score system 1, featuring a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The system contains three staves of music. The lyrics "In Geist in Geist" are written under the first staff, and "Laut J. Masten" is written under the second staff.

Handwritten musical score system 2, continuing the piece. It features three staves of music. The lyrics "auch J. Masten auch J. Masten" are written under the first staff, and "alldu in Geist" is written under the second staff.

Handwritten musical score system 3, featuring three staves of music. The lyrics "alldu alldu lassen Geist" are written under the first staff, and "reine geist" is written under the second staff.

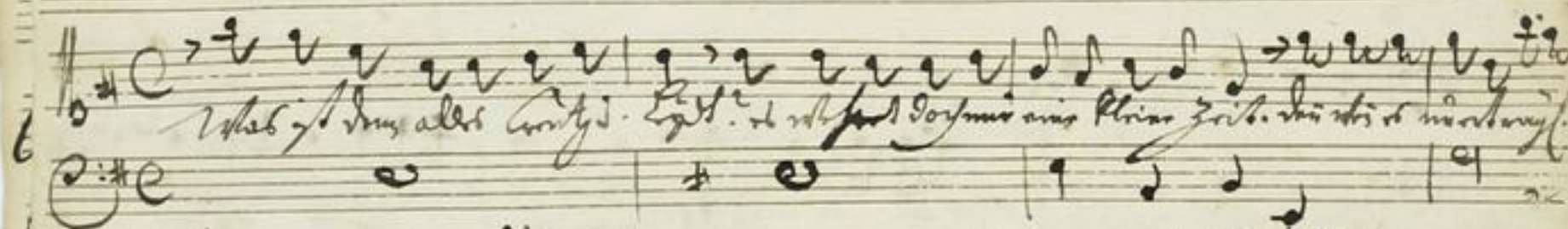
Handwritten musical score system 4, featuring three staves of music. The lyrics "den er glaubt, immer" are written under the first staff.

Handwritten musical score system 5, featuring three staves of music. The lyrics "Er soll mich in der heiligen geistes mit" are written under the first staff, and "Er soll mich in der heiligen geistes mit" is written under the second staff.

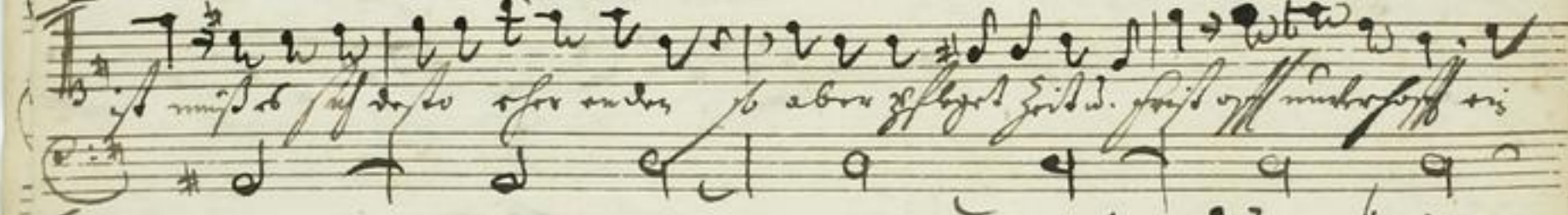
Da Capo /



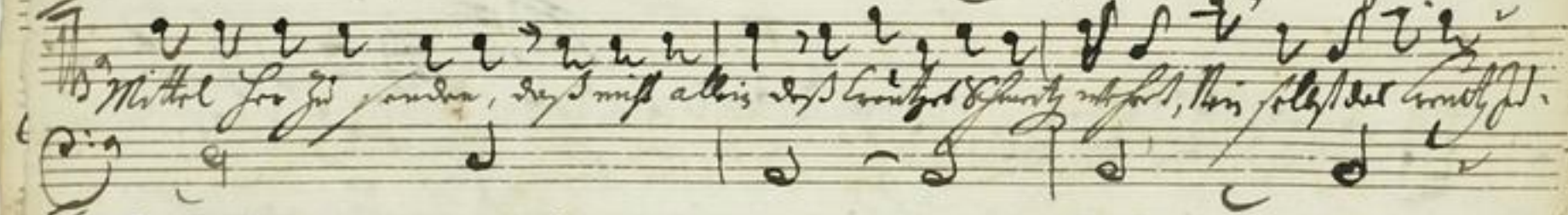
Was ist denn alles Compt. Es ist ein seltsam Deymus eines kleinen Zeit. der ist so merkwürdig.



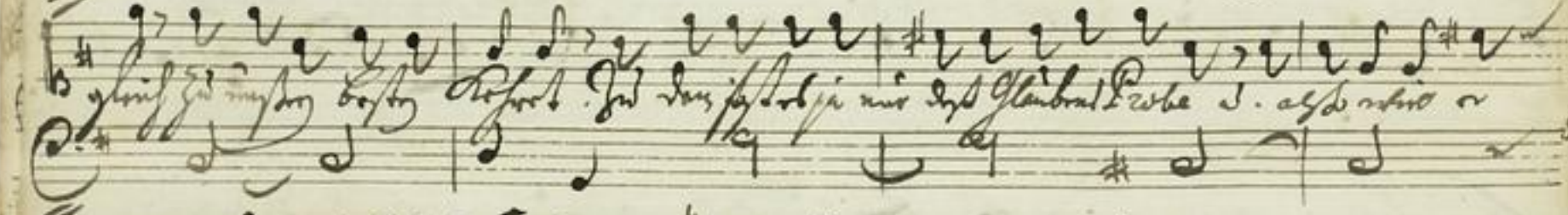
Es muß sich auf der so oder anders so aber zueinander Zeit. nicht auf mich selbst an



Mittel für zu werden, das muß alles das künftige Schicksal abhängen, kein solches Compt.



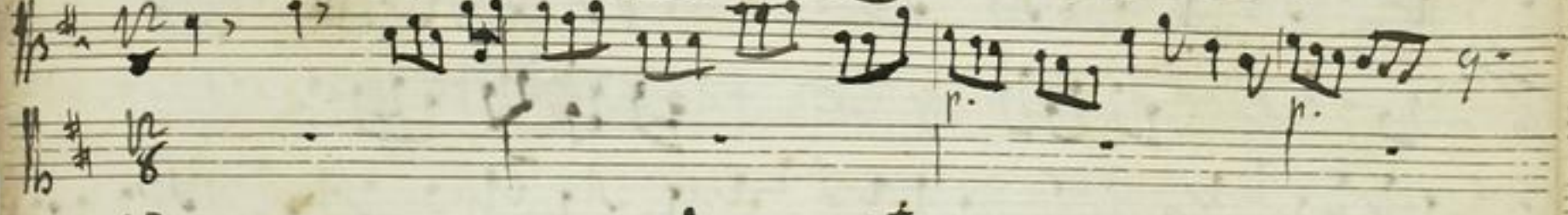
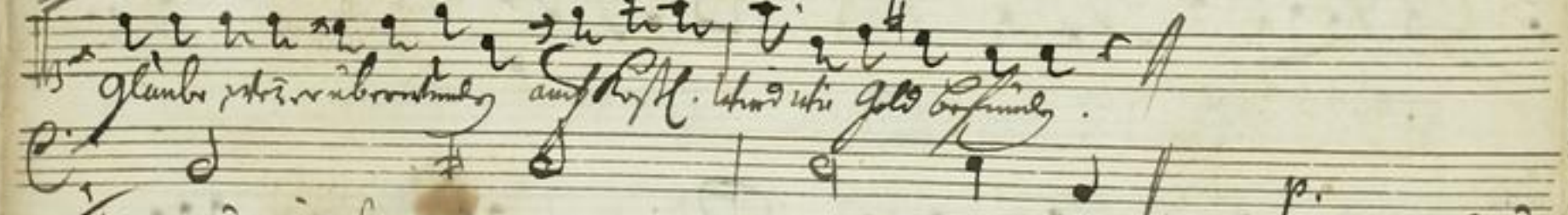
gleich zu meiner besten Befort. Ich das selbst je mit dem Glaubens Worte S. also nicht an



Sadung nicht zuweilen Wohl auf demselben je nicht ~~das~~ das dem das Sadungselbe Compt. dies nicht an



Glaubens überabnehmend auch nicht. Ich das ich je selbst





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

Handwritten musical score for the first system, featuring five staves with various musical notations and dynamic markings. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of several measures with notes, rests, and slurs. Dynamic markings include *p.* (piano), *f.* (forte), and *p.* (piano). There are also some handwritten annotations in German, such as "auf der" and "aufsteigen".

Handwritten musical score for the second system, featuring five staves with various musical notations and dynamic markings. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of several measures with notes, rests, and slurs. Dynamic markings include *f.* (forte) and *p.* (piano). There are also some handwritten annotations in German, such as "aufsteigen" and "auf der".

Handwritten musical score for the third system, featuring five staves with various musical notations and dynamic markings. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of several measures with notes, rests, and slurs. Dynamic markings include *f.* (forte) and *p.* (piano). There are also some handwritten annotations in German, such as "aufsteigen" and "auf der".

Handwritten musical score for the fourth system, featuring five staves with various musical notations and dynamic markings. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music consists of several measures with notes, rests, and slurs. Dynamic markings include *f.* (forte) and *p.* (piano). There are also some handwritten annotations in German, such as "aufsteigen" and "auf der".

*p.*

Handwritten musical score for the first system, featuring five staves with various musical notations and lyrics. The lyrics are: "auf der Wäng'lein der Jung' / In dem Jahr 1717 ist in".

Handwritten musical score for the second system, featuring five staves with various musical notations and lyrics. The lyrics are: "In dem Jahr 1717 ist in".

*fort.*

Handwritten musical score for the third system, featuring five staves with various musical notations and lyrics. The lyrics are: "Lied' mit uns lobet' ist bonit' mit uns lobet' ist bonit' das wunderbar' über".

Handwritten musical notation on five staves. The lyrics are: *Spromylyk wachry frolich imand dandly lob unendlyk abryungly Jule.*

Handwritten musical notation on five staves. The lyrics are: *Capo 1*

Handwritten musical notation on five staves. The lyrics are: *Capo 2*

Handwritten musical notation on five staves. The lyrics are: *Capo 3*

Handwritten musical notation on five staves. The lyrics are: *Capo 4*

Handwritten musical notation on five staves. The lyrics are: *o ja! ob je des loubz dings zeitlos wachry frolich die bey dy frue vraden*

Handwritten musical notation on five staves. The lyrics are: *fruy as mude ba offerbeford wachry frolich in mir bey ally Mond fr.*

Handwritten musical notation on five staves. The lyrics are: *simol auf freye obb, may fro d. frue d. auf freye wachen loubdwy gab. Jo luyfning gott mir*

Handwritten musical notation on five staves. The lyrics are: *so der aben stund by ally comitlen frue in frue frue mir of yonung wachry frolich*



Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs.

Handwritten musical score for the second system, including lyrics. The lyrics are: *gute Nacht* and *Lies*. The notation includes notes, rests, and clefs.

Handwritten musical score for the first system. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The bottom staff is a basso continuo line with a bass clef and figured bass notation. The lyrics "Hilf in mich" are written under the vocal line. The music consists of several measures of complex rhythmic patterns.

Handwritten musical score for the second system. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The bottom staff is a basso continuo line with a bass clef and figured bass notation. The lyrics "Hilf in mich" are written under the vocal line. The music consists of several measures of complex rhythmic patterns.

*Oh! Deus Gloria*

151.  
XII.

Salobol sig. de Herr  
Luglis

2 Violin

Viol.

2 Cant  
Alt

Basso

Dr. Gubel  
Mus.

e  
Continuo

Großherzoglich  
Hessische  
Hofbibliothek

# Continuo

*Galobell* *in G*

*Ende. Markir.*

The image shows a page of handwritten musical notation for a Continuo instrument. The score is written on 14 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. There are numerous performance markings, including slurs, accents, and fingerings (e.g., 4, 5, 6, 7, 8, 9, 10). The piece concludes with a double bar line and a repeat sign. The paper is aged and shows some wear and tear.



Handwritten musical score on ten staves. The notation includes various note values, rests, and accidentals. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a bass clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The fifth staff has a bass clef and a key signature of one sharp. The sixth staff has a bass clef and a key signature of one sharp. The seventh staff has a bass clef and a key signature of one sharp. The eighth staff has a bass clef and a key signature of one sharp. The ninth staff has a bass clef and a key signature of one sharp. The tenth staff has a bass clef and a key signature of one sharp. The music is written in a cursive hand with some annotations above the notes.

volti

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Chorus.

Handwritten musical score for a chorus, consisting of six staves. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp. The second staff has a tempo marking "Allegro" and a dynamic marking "p.". The music concludes with a double bar line and a flourish. The paper is aged and shows signs of wear, including stains and foxing.

Violino 1.

9

*Allegro*

*Viol. 3. Alastor*

*p*

*pp*

*Forz*

*pp*

*Forz*

*Fine*

*Recitativo*



Handwritten musical notation on four staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music consists of dense, flowing passages of eighth and sixteenth notes, with some rests and dynamic markings. The paper shows signs of age and wear.

A series of ten empty musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are mostly blank, with some faint, scattered ink marks and small dots, possibly from the reverse side of the page or bleed-through.



*Stafium Thaurum*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*fob.* *pp.*

*Recitas*  
*tacet*



Choral.

*Erst by day all by days*



# Viola

13

*Colobol.*

*Recit. tacet*

*fort.* *pp.* *Sal.* *pp.*

*Haydn Variation*

*pp.* *fort.* *pp.* *fort.* *pp.* *fort.*

*pp.* *fort.*

*pp.* *fort.*

*f.*

*Recit. tacet*

*fort.*

The page contains a handwritten musical score for Viola. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score is written on ten staves. The first staff has the word 'Colobol.' written below it. The second staff has 'Recit. tacet' written below it. The third staff has 'fort.' written above it. The fourth staff has 'pp.' written below it. The fifth staff has 'Sal.' written above it and 'pp.' written below it. The sixth staff has 'Haydn Variation' written above it and 'pp.' written below it. The seventh staff has 'pp.' written below it. The eighth staff has 'fort.' written below it. The ninth staff has 'pp.' written below it. The tenth staff has 'fort.' written below it. The eleventh staff has 'pp.' written below it. The twelfth staff has 'fort.' written below it. The thirteenth staff has 'pp.' written below it. The fourteenth staff has 'f.' written below it. The fifteenth staff has 'Recit. tacet' written below it. The sixteenth staff has 'fort.' written below it. The score ends with a double bar line and a key signature change to one sharp (F#).

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*Erstmalig*



Violone

*Galobet.*

*Lott v. M...*

*Lott. Haydn's Variation.*

*f*

*p*

*volti*

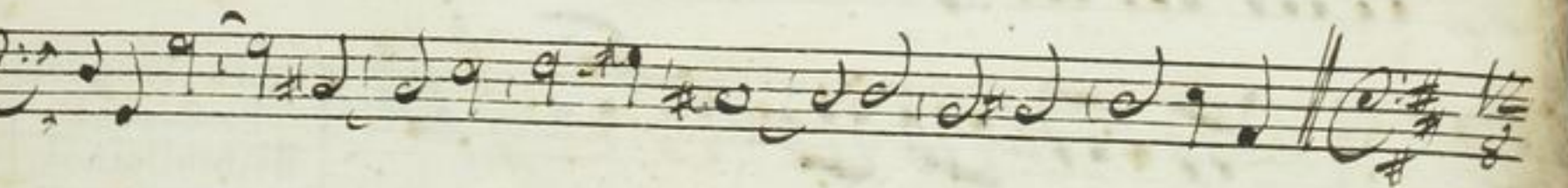
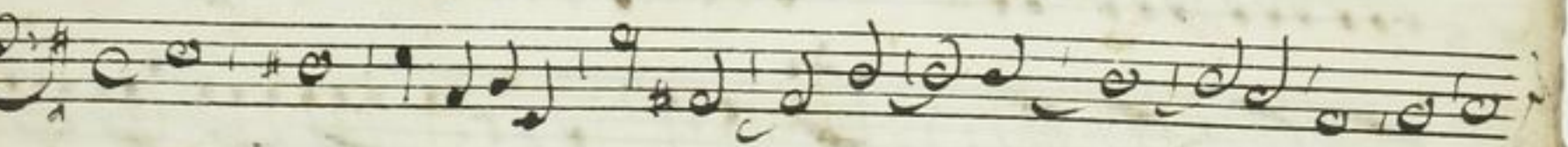
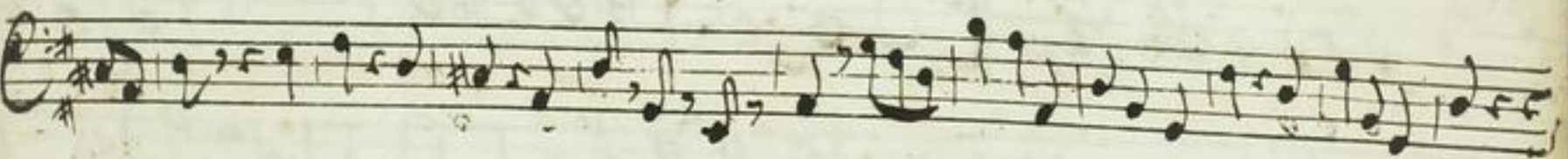
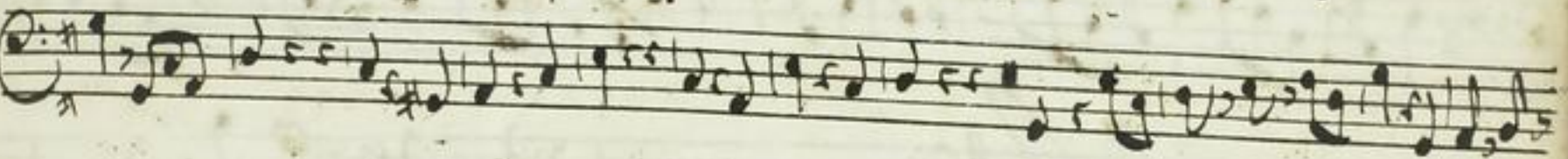
Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic values such as eighth and sixteenth notes. The word "Capo" is written in cursive on the fourth staff. A handwritten note "Erstmalig durchgeschrieben" is visible on the sixth staff. The manuscript shows signs of age, including some staining and irregular edges.

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Violone

15



*And.*

*1.*  
 Auf den Klängen

*Choral.*

*1.*  
 Eoß der alth Drach

UNIVERSITÄT DARMSTADT  
 UNIVERSITÄTS- UND LANDESBIBLIOTHEK  
 DARMSTADT

Canto. 1.

Golo - bet golo - bet golo - bet

sey der Herr tag - lich Gott lobet uns eine last

eine last ein Gott lobet uns eine last

eine last ein aber es fließt uns an aber es fließt uns an

la de = la

Aria  
tacet

Was ist denn alles Luthers Lehret: es machet dich nur eine Klein

Zeit denn wenn es nur erträglich ist nicht so sehr zu leiden

so aber pfleget Zeit uns frei off immer so ein Mittel zu sein

das nicht allein der Luthers Lehret: es machet, nein selbst das Luthers zu

gleich zu unsern besten Lehret zu dem ist es ja nur das Glaubens

Probe und also wird es der Dir y nicht so sehr viel mehr Luthers zu

hat sich mit lobt von dem das Luthers wird bewahrt denn unser Glaube

wenn es überwinden auch köpflig wird wie Gold be finden

Uay dem weinen folgt die freu  
 de doch in  
 je nter ewigkeit doch in jentw ewigkeit doch in jentw  
 wigkeit Uay dem weinen nach dem weinen kombt die  
 freu de doch in jentw ewigkeit doch in  
 jentw ewigkeit in jentw  
 wigkeit was vor so viel freude und lude mit ein  
 labfal ist brood mit ein labfal ist brood sat menlich  
 swenglich ~~unbeschreiblich~~ manich dantlich sat menlich über  
 swenglich ~~unbeschreiblich~~ manich dantlich manich dantlich  
 labfal  
 tacet  
 trotz dem alten Traisen trotz der herten speisen  
 To- by well und stinge uf der freude singe  
 trotz der herten sazi Gottes Macht salt mich in aist  
 in gar jentw  
 und abgundt mich Vorstumen ob so noch so barmen

GROßHERZOGLICH  
 BESITZT  
 HERFÜRSTENTUM



Canto. 2.

Gloria = belgolo = bel Golobol  
 sey der Herr golo = bel sey der Herr tag = luf taglich Gott  
 logel mit mir laß = ant mir  
 laß = ant Gott logel mit mir laß = ant aber zu silffmbaug  
 = silff mit dir & la

Aria Recitativo Aria Recitativo  
 tacet tacet tacet tacet

troh dem alten Traifen, troh der Todt raffen  
 troh der weltliche Heilige, uf der Herr die finge  
 troh der furcht Sarzen in gar fuffte ruf Gottob Maiff fallt mir in

arft  
 troh dem alten Traifen, troh der Todt raffen  
 troh der weltliche Heilige, uf der Herr die finge  
 raffen troh der furcht Sarzen in gar fuffte ruf Gottob Maiff

fallt mir in arft, Er d' mir abgerundt mit der Summe  
 ob sie noch so kommen

Urufsterzeiten  
 Hessische  
 Hofbibliothek.

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*Handwritten signature*

Alto

Ge-  
 lobet sey der Herr fäg-  
 lich Gott leget uns eine last auf = eine last =  
 auf eine last = auf aber er hilft uns auch  
 erhilft uns auch Se = la Se = la

*Aria*  
 tacet

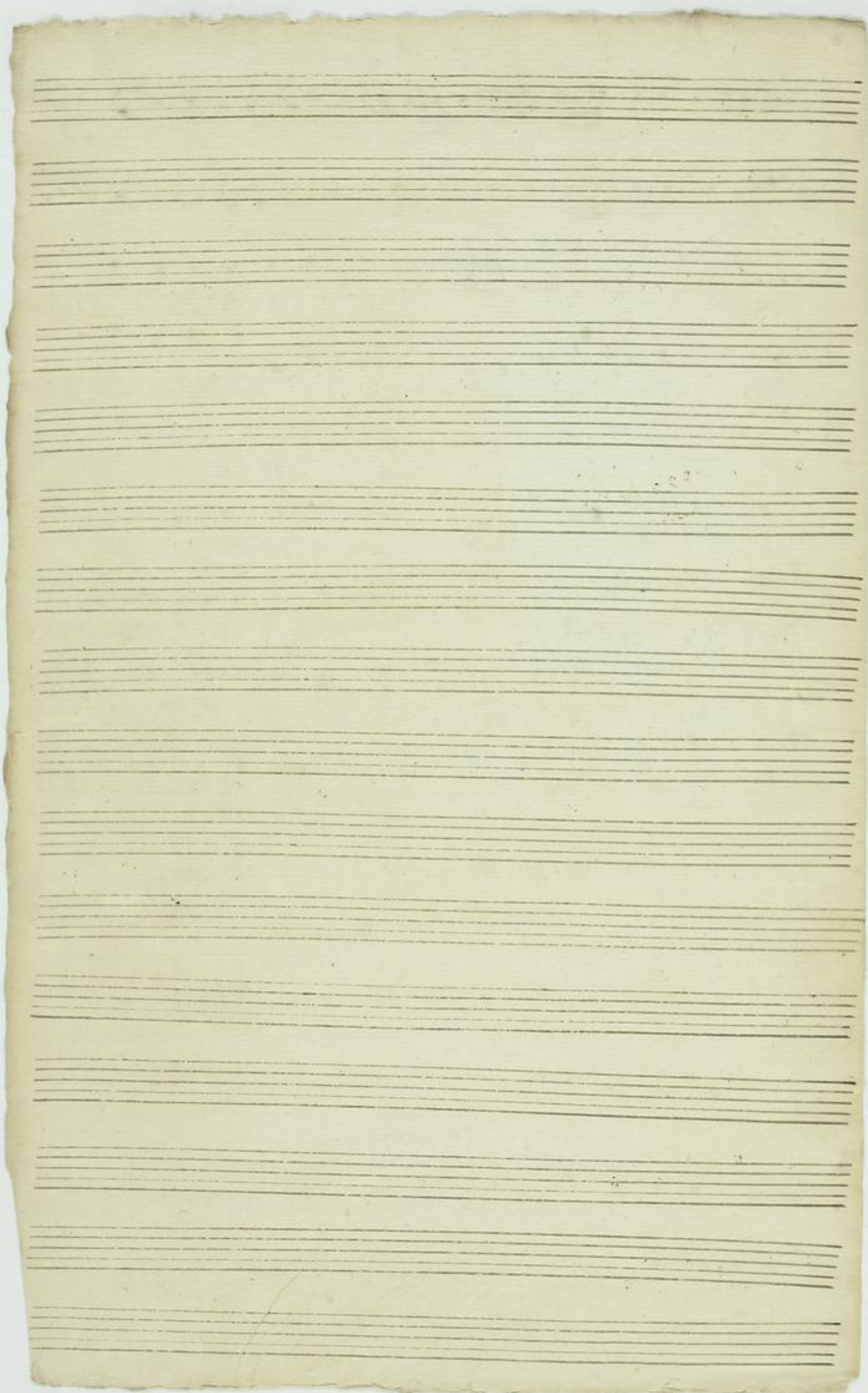
*Sequitur Aria* // *Lecitato*  
 tacet // tacet // tacet

Troß dem alten drachen, trotz des todes  
 To = be wert und springe, ich steh hier und  
 lachen, trotz der furcht darzu Gottes macht  
 singe, in gar sicherer ruh  
 hält mich in acht erd und abgrund mus versturnen  
 ob sie noch so brummen

Gräflich  
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Golo = Gott = Ich der Herr sey =  
 = auf = mir sey = auf mir sey =  
 = abos = fess = und ande = so fess und ande =  
 - la se = la. *Recit. / Abia tant / tant.*  
*Recit. / tant.* *Es ist ihm = schon =*  
*loben =* *Wird (in) =* *sein =*  
*trist =* *trist =* *trist =* *trist =*  
*in =* *in =* *in =* *in =*  
 Gott = Macht = Ich = mich = in = alt = so = in = Absond  
 muss = Konfirm = was = ob = sie = nicht = sein = mag.

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Basso.

Gelobet sey der Herr täglich  
 Gott begehret uns nicht uns nicht  
 und ~~aber~~ er ~~hilff~~ umbarmhertzig ~~er~~ ~~hilff~~ umbarmhertzig ~~er~~ ~~er~~  
 Tod uns Morte Jesu uns soll Tod uns Morte  
 Jesu uns soll Jesu uns soll = alleh kan im Geist tra =  
 gen alleh kan im Geist im Geist ~~tra =~~ gen  
 Tod uns Morte Angst d. soll Angst d. soll = alleh kan im Geist  
 alleh kan im Geist ~~tra =~~ gen  
 alleh alleh kan im Geist ~~tra =~~ gen. Immer glaubet seinen  
 Gott, mitten unter tausend ~~lagen~~ er bleibt  
 bis ant furdgeten bis ant furdgeten Immer weiß  
 Gott stellt ihm bey Gott Immer weiß Gott stellt ihm bey Haps

Recitativ Aria // tacet // tacet //

O ja ich hab keinen dieser Zeit nicht erfahren  
 dessen Schwert die bey dem Ende dieser Zeiten an mich soll  
 offenbart werden Inm Kay = = ist mir bey allem Mordge  
 himmel ich frage nicht nach dem Himmel ich frage nach der Todt noch  
 Grab so lang ich meinen Gott nicht hab der aber wird bey allem  
 Leub der werden in Ewigkeit mir nicht genommen werden ja ja ich  
 weil trotz aller Traurigkeit wormit mir Welt und Saten Erant  
 stoh Iny die Kraft von Gottes Gnaden sein in mir Vergnug und  
 frolich sein und selbsten in der Todt Kayen, getrost von  
 frey und frey Kayen

Trotz dem alten Kayen  
 Tobt rütel u. singe

Trotz der Todt Kayen, trotz der furcht der Zeit  
 ist doch für u. singe in gar süß. rütel

Gottes Macht  
 fällt mich in acht und abgymn mich rütel Kayen ob für  
 usse Kayen

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