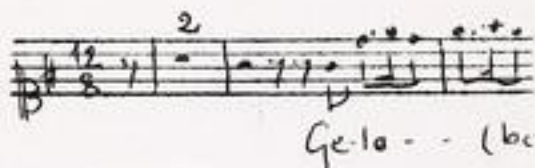


Graupner, Christoph (1683-1760)

BRD DS Mus.ms 429/23

Gelobet sey der Herr täglich/a/2 Violin/Viol/2 Cant./
Tenore/Basso/e/Continuo./Dn.12 p.Tr./1721.



Autograph August 1721. 34 x 21 cm.

partitur: 5 Bl. Alte Zählung: 3 Bogen.

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

Alte Sign.: 154/23.

Text: Johann Conrad Lichtenberg, 1721.

Xeroxopie d. gedr. Textes: 2003 A 0517 S. 139 ff.



Gelobet sei der Herr täglich
Kantate zum 12. Sonntag nach Trinitatis 1721

Mus.ms. 429/23

Chor

Gelobet sei der Herr täglich.
Gott leget uns eine Last auf, aber er hilft uns auch.

Aria Baß

Fasse dich mein Geist im Leiden,
Kreuzes Pein schickt und lindert Gott allein.
Will man sie nur willig tragen,
ach, so müssen unsre Plagen
Leib und Seele dienlich sein.

Chor

Die Sünd hat uns verderbet sehr

der Teufel plagt uns noch viel mehr

die Welt, auch unser Fleisch und Blut
uns allezeit verführen tut
solch Elend kennst du Herr allein,
ach laß uns dir befohlen sein.

Recit.

Die ist der Ursprung unsrer Schmerzen,
die uns des Vaters Rute bringt,
es geht ihm sehr zu Herzen,
wenn unser Mund wehmütig singt
der uns durch List in solche Not gebracht,
der unsrer spottend lacht,
wenn tausend Plagen uns beschweren,
wenns bei uns heißt

so müssen wir selbst unsern Feind ernähren

[5. Str. aus: Nimm von uns Herr du treuer Gott]

Recitativ Baß

Ach, drum geschiehts, daß uns die Rute beißt,
die Kreuzeslast muß uns empfindlich drücken,
daß wir nach Gottes Hilfe sehn.
Wird solcher Blick von uns mit Ernst geschehn,
sogleich wird Jesus Hand uns Trost und Hilfe schicken.

Aria Sopran

Jesu, eile mich zu retten,
allzu schwere Elendsketten
fesseln meinen schwachen Geist.
Löse doch die strengen Bande,
deren Gift mich so trifft
und in tausend Unglück reißt

Recitativ Sopran

Wer gläubig fleht, den wird der Herr entbinden,
ist gleich sein Hilfsweg wunderbar,
am Ende wird sichs dannoch finden,
daß er vollbringt, was uns unglaublich war.
Ach, Gläubige, nehmt dies zum Trost in acht,
preist Gott und spricht,
der Herr hat alles wohlgemacht.

Chor

So kommet vor sein Angesicht mit jauchzenvollem Springen,
bezahlet die gelobte Pflicht und laßt uns fröhlich singen:
Gott hat es alles wohl bedacht und alles, alles recht gemacht.
Gebt unserm Gott die Ehre.

[9. Str. aus: Sei Lob und Ehr dem höchsten Gut]

Gelobet sey dem Herrn Königlich

Abn 429
23

154.

23

Fou. (12) u.

Großherzoglich
Hessische
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Partitur
13^{ter} Jahrgang. 1721.

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

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and clefs. The manuscript is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including some staining and wear at the edges.

Annotations in the left margin include:
abru - r. f. m. d. a. d.
abru - r. f. m. d. a. d.
abru - r. f. m. d. a. d.

Annotations in the right margin include:
abru - r. f. m. d. a. d.
abru - r. f. m. d. a. d.

Continuation of the handwritten musical score, showing further staves of music. The notation remains consistent with the upper section. The paper's texture and color are clearly visible, showing the natural yellowing of aged paper.

Annotations in the right margin include:
abru - r. f. m. d. a. d.
abru - r. f. m. d. a. d.

The final section of the handwritten musical score on this page, concluding with several staves of music. The notation is dense and detailed, typical of a musical manuscript.

Annotations in the left margin include:
abru - r. f. m. d. a. d.
abru - r. f. m. d. a. d.

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive script below the notes.

lin *sin* *maygilt in lieb maygilt - in die*

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive script below the notes.

altri *altri* *altri*

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive script below the notes.

altri *altri* *altri*

Handwritten musical score on a five-line staff. The notation includes various rhythmic values and clefs. The lyrics are written in a cursive script below the notes.

altri *altri* *altri*

Handwritten musical score on a single system. It includes a vocal line with lyrics: "müß mich flü -", "rib d. Her -", "lich -", "his". The notation features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of several measures with various note values and rests.

Handwritten musical score on a single system. It includes a vocal line with lyrics: "müß mich flü -", "rib d. Her -", "lich -", "his". The notation features a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of several measures with various note values and rests.

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Handwritten musical score for the first system, including vocal line and piano accompaniment.

*der. Jede Seele die in die Welt ist
du mit uns bist bleib doch geistlich an*

Handwritten musical score for the second system, including vocal line and piano accompaniment.

*my Herr Gottes Geist hat sich bei uns
abgewandt und nicht die Welt auf
nicht*

Handwritten musical score for the third system, including vocal line and piano accompaniment.

*keine Welt im alle Zeit
keine Welt im alle Zeit*

*der. die Welt
ist nicht geistlich*

Handwritten musical score with lyrics: *Ich bin ein frommer Mann, der alle Tage betet und singet.*

Handwritten musical score with lyrics: *Ich bin ein frommer Mann, der alle Tage betet und singet. Ich bin ein frommer Mann, der alle Tage betet und singet.*

Handwritten musical score with lyrics: *Ich bin ein frommer Mann, der alle Tage betet und singet.*

Handwritten musical score with lyrics: *Ich bin ein frommer Mann, der alle Tage betet und singet.*

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. There are some faint annotations in German, including "Phonony" and "all".

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Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. There are some faint annotations in German, including "Phonony" and "all".

Handwritten musical score for the first system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Es kommt der Herr auch / begehrt die Ehre".

Handwritten musical score for the second system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Hilf mir sanft / kleip die Last mit / frolich sein".

Handwritten musical score for the third system. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Gott ist er / aber nicht".

Handwritten musical score for the first system. It consists of seven staves. The top two staves contain complex melodic lines with many sixteenth and thirty-second notes. The third staff is a vocal line with lyrics: "Suff", "5. alle", "alle", "auf zum all". The bottom four staves contain rhythmic accompaniment with various note values and rests.

Handwritten musical score for the second system, continuing from the first. It also consists of seven staves. The top two staves continue the complex melodic lines. The third staff has lyrics: "Zelt", "müßig", "Gott in". The bottom four staves continue the rhythmic accompaniment. The system concludes with a double bar line and repeat signs.

Soli Deo Gloria

154.

23.

6
Solobot für die Herrn Tüchler.

a

2 Violin

Viol

2 Cant.

Tenore

Bass

c

Continuo.

In. 12 p. J. 1741.

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Hessische
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Contrauo

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The notation includes various rhythmic values and accidentals.

8 Golobol

pp.

fort.

Handwritten musical notation on a single staff, continuing the piece with similar notation and dynamics.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 4/3 time signature.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 4/3 time signature. Dynamics include *fort.*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 12/8 time signature.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 12/8 time signature. Includes the instruction *Sayd' hij men gnyf'.*

Sayd' hij men gnyf'.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 12/8 time signature.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 12/8 time signature.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 12/8 time signature.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 12/8 time signature.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp, and a 12/8 time signature.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and clefs. The score is annotated with various performance instructions and lyrics:

- Choral.*
- Si sind mit mir*
- Choral. In diesem Augenblick*
- Chor. Singt und singt*
- Chor. Bist du*
- Ich will mich mit dir*
- tasto solo.*
- pp. fort.*
- pp.*

The manuscript concludes with the word *Capo* and a double bar line.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values, rests, and dynamic markings such as accents and slurs.

Handwritten musical notation on a single staff, continuing the piece. It includes a treble clef, a key signature of one sharp, and a common time signature. The notation features complex rhythmic patterns with slurs and accents.

Choral:

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp. The notation includes a double bar line and the word *Choral.* written below the staff.

So kömmt ihr in Angeriff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a dynamic marking *mit p.* below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a dynamic marking *Gott* below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a dynamic marking *gott p.* below the staff.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation concludes with a double bar line and a flourish.

spirituoso.

Violino. 1.

6
fort.

Handwritten musical score for Violino 1, measures 1-12. The score is written on ten staves in G major (one sharp) and 3/4 time. It features various dynamics including *pp.*, *ppp.*, *fort.*, and *pp.*. There are also performance markings such as *Lab.* and *Segue di un'aria*. The notation includes eighth and sixteenth notes, rests, and a double bar line at the end of the section.

Choral:

Handwritten musical score for Choral and Accompaniment, measures 13-18. The score is written on six staves in G major and 3/4 time. It includes parts for *Choral.* and *Accomp.*. The notation features quarter and eighth notes. At the bottom right, there is a section labeled *Recitat: tacet.* with a key signature change to three sharps (F#, C#, G#) and a common time signature (C).

Larys.

pp.
 Ich sieh mich selbst so theilhaftig.
pp.

fort.
pp.
 Recit. *Ornat.*
 Ave. *Do Domini deo.*

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Violino. 2.

Musical score for Violino 2, page 9. The score is written in G major (one sharp) and 3/8 time. It consists of 15 staves of music.

The first section begins with the tempo marking *Andante* and the dynamic *pp.*. The lyrics "Gelobet sey die Gott" are written below the first staff. The music features a mix of eighth and sixteenth notes.

The second section starts with the tempo marking *Allegro* and the dynamic *pp.*. The lyrics "Sey die mein Gott" are written below the sixth staff. This section is more rhythmic, with many sixteenth-note passages.

The third section is marked *Choral.* and begins with the tempo marking *Andante*. The lyrics "die mein Gott" are written below the eleventh staff. The music is more melodic and features a prominent bass line.

The score concludes with the instruction *Recit. Tacet* and a final key signature change to G major (one sharp).

Viola

Gelobet, für die Herr.

Say die dir mein güt.

Choral. dich und ich mich.

Seit
facit

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is three sharps (F#, C#, G#). The time signature is common time (C). The score is divided into sections by tempo and dynamics markings: *pp.*, *forl.*, *Allegro*, and *Choral.*. The lyrics "Gott erhebe mich zu dir" are written below the first staff. The score concludes with a double bar line and a flourish.

Gott erhebe mich zu dir

pp.

forl.

Allegro

Choral.

Do Dominus Deus Sabaoth

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Violone.

Golobek sy du Gub.

pp. fort. pp. fort.

Das ist mein Gub.

pp. fort. pp. fort. pp. fort.

Choral.

Da Capo

Choral.

arromp.

Choral.

arromp.

GROSHERZOGLICH
HESSISCHE
HOFBIBLIOTHEK

Choral.
Accomp. Choral.

Musical notation on a single staff.

Ich hab nicht mich selbst gerettet! *pp.*

Musical notation on a single staff.

Musical notation on a single staff.

p. forte

Musical notation on a single staff.

pp. *Da Capo*

Musical notation on a single staff.

a tempo

So kommt der Herr.

Musical notation on a single staff.

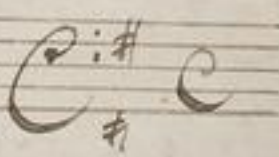
Musical notation on a single staff.

Musical notation on a single staff.

Violone

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

Sehr schön geistl.

volti 

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Hessische
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Choral.

Musical staff with lyrics: *Vin I'min' f'el' m'bo p.* *Fort.*

Musical staff with lyrics: *Choral.* *Fort.*

Musical staff with lyrics: *Choral.*

Musical staff with lyrics: *Fort.* *Choral.*

Musical staff with lyrics: *Fort.*

Musical staff with lyrics: *f'el' m'bo m'el' f'el' m'bo p.* *pp.*

Musical staff with lyrics: *pp.*

Musical staff with lyrics: *pp.*

Musical staff with lyrics: *pp.* *Fort.*

Musical staff with lyrics: *pp.* *Fort.*

Musical staff with lyrics: *pp.*

Musical staff with lyrics: *pp.*

Musical staff with lyrics: *a tempo*

Musical staff with lyrics: *a tempo*

Choral.

Handwritten musical score for a choral piece. The score consists of five staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The first staff includes the handwritten instruction *So drümt her in angehöre* written below the notes. The notation features various rhythmic values, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a decorative flourish.

A series of ten empty musical staves, providing space for further notation or performance.

Canto. 1.

8 Gelo- bel gelobet sey der Herr tag-lich taglich

taglich gelobet sey der Herr taglich taglich

Gott lobet mich eine laud anß aber er selß mich auch

aber er selß mich auch

Aria
Tacet Die Dinn hat mich Verachtet sehr der heiffel

er laght mich noch viel mehr der mich in solich Noth gebracht

und hat stollend laß mich langsam flagen mich beschweren

wann bey mich liest die Welt auch unter fließend blut mich

allezeit Verfürren spud solich fremd künstli Herr allein ay

laß mich die beschweren seyn. *Lect:* *tacet* Jesu Jesu si - le miß zu

retten si - le miß zu retten allzu schwer al - zu schwer Fremd

Handwritten musical notation, first system. Treble clef, key signature of three sharps (F#, C#, G#). The melody is written in a single staff. The lyrics "Hollen fuf-" are written below the staff.

Handwritten musical notation, second system. Treble clef, key signature of three sharps. The melody continues. The lyrics "- selu meinem swaerfen Geist allzu swaer - so lundt Rotten" are written below the staff.

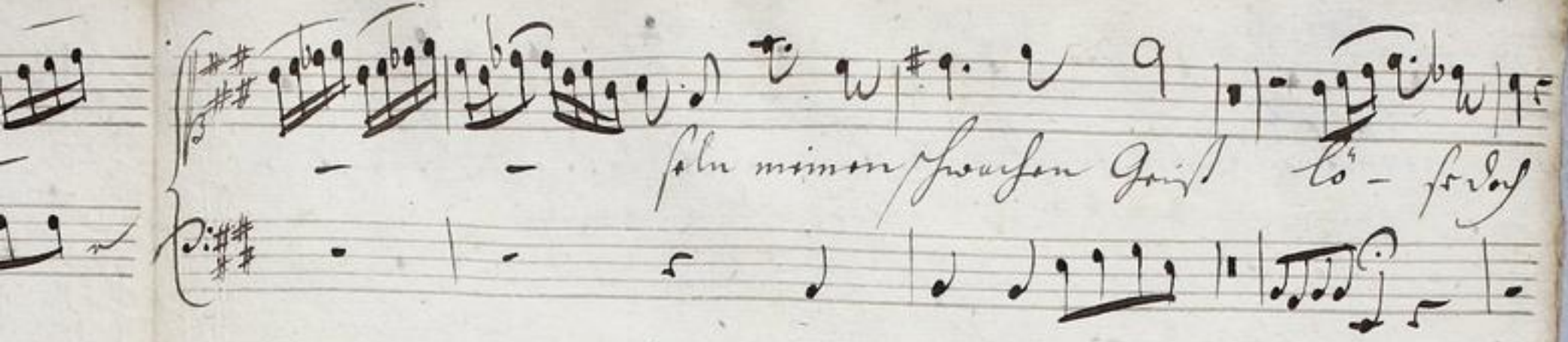
Handwritten musical notation, third system. Treble clef, key signature of three sharps. The melody continues. The lyrics "fuf - selu meinem swaerfen Geist Jesu - si-le miszn" are written below the staff.

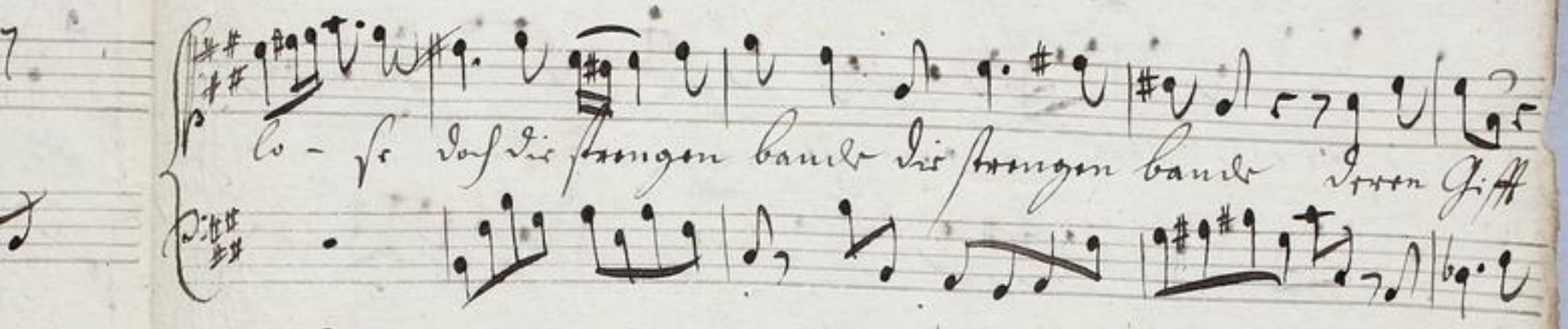
Handwritten musical notation, fourth system. Treble clef, key signature of three sharps. The melody continues. The lyrics "rotten si - le miszn rotten si - le miszn rotten all zu" are written below the staff.

Handwritten musical notation, fifth system. Treble clef, key signature of three sharps. The melody continues. The lyrics "swaer - so allzu swaer so lundt Rotten fuf -" are written below the staff.

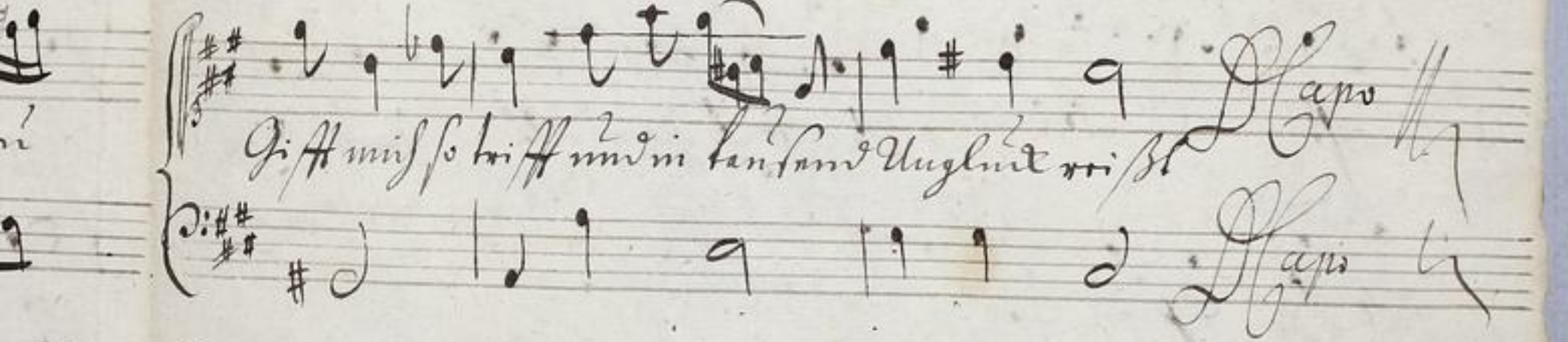
Handwritten musical notation, sixth system. Treble clef, key signature of three sharps. The melody continues. The lyrics "selu fesselu meinem swaerfen meinem swaerfen" are written below the staff.

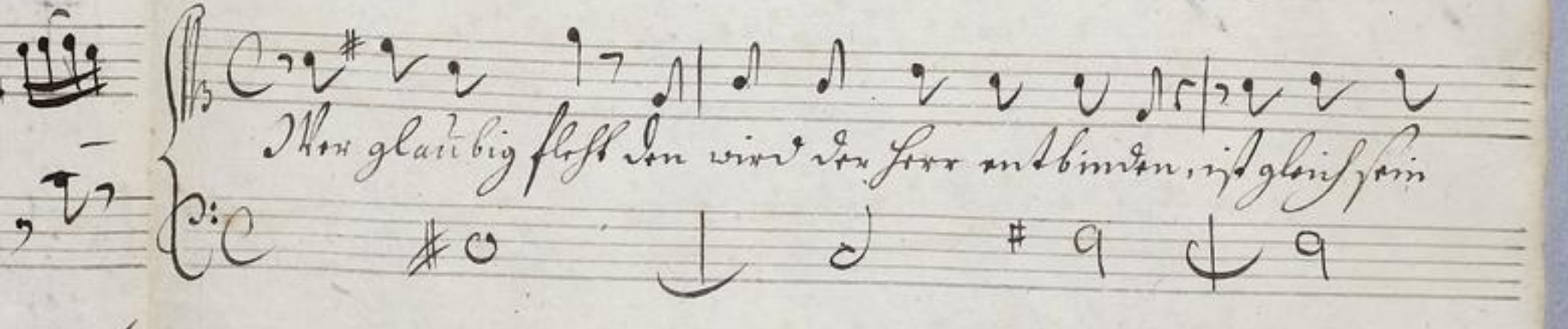
Handwritten musical notation, seventh system. Treble clef, key signature of three sharps. The melody continues. The lyrics "Geist allzu swaerfen lundt Rotten fuf -" are written below the staff.

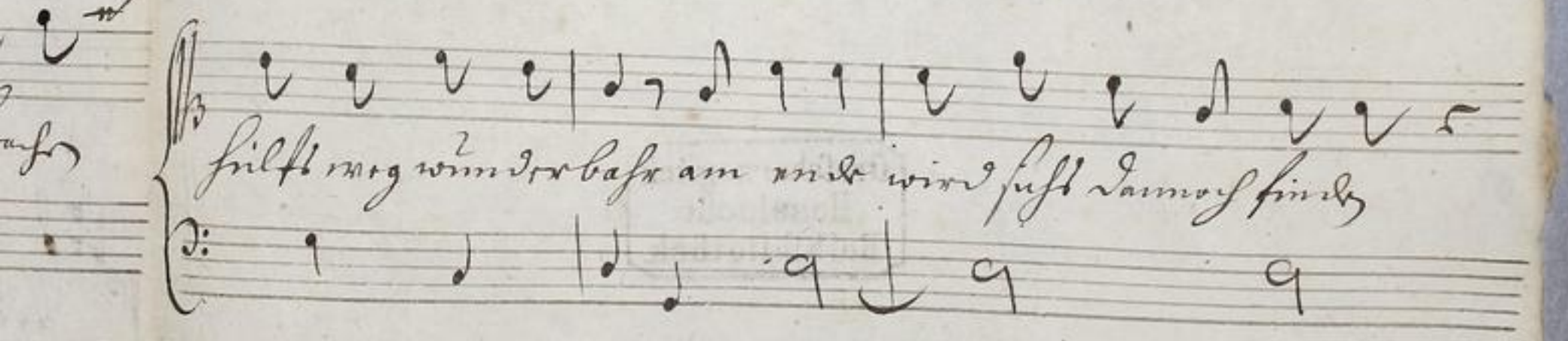

 Ich mimen schweren Geist lö- se das


 lö- se das die stungen bauer die stungen bauer Iron Gift


 müssen trifft Iron Gift müssen trifft mich in langsam Ueblut rißt Iron

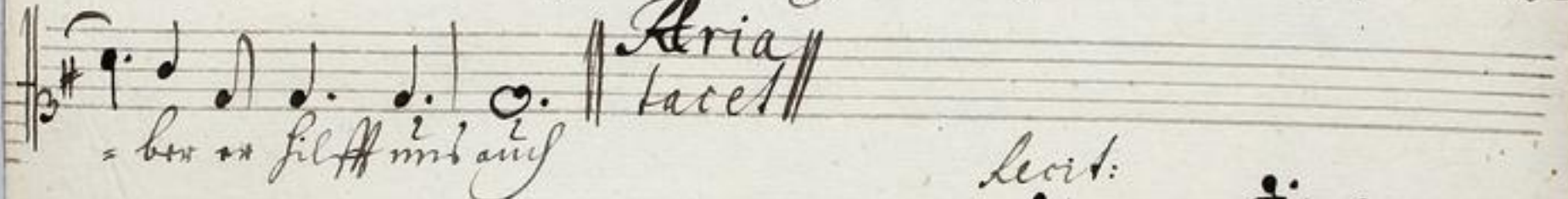

 Gift müssen trifft mich in langsam Ueblut rißt *Capo*

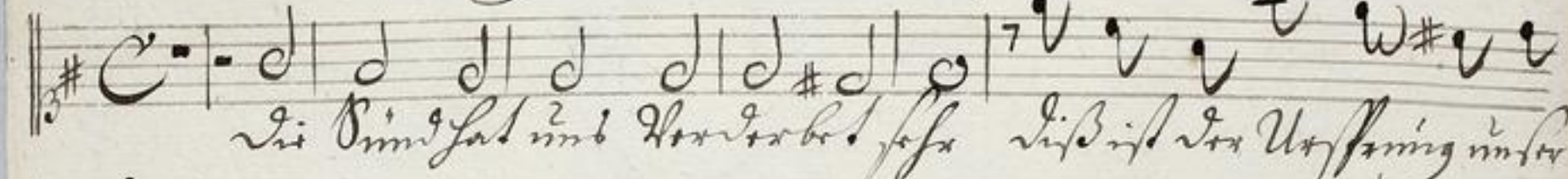

 Ich glaubig floss den wir von der Sonne und binten, ist gleich sein

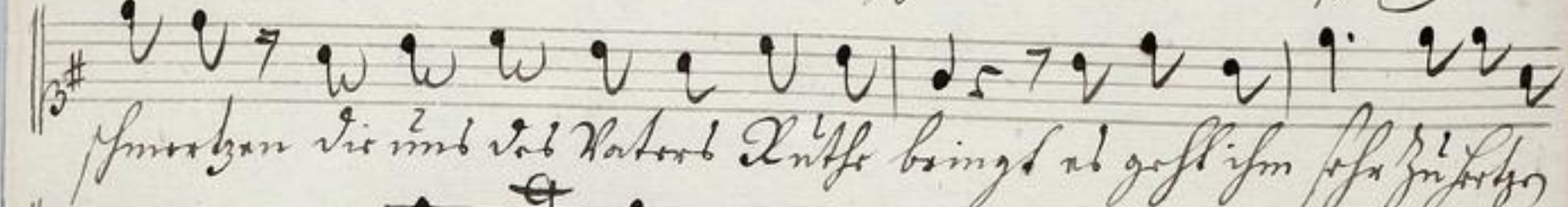

 hilft mir wunderbar am mich wir fust Lammes firdy

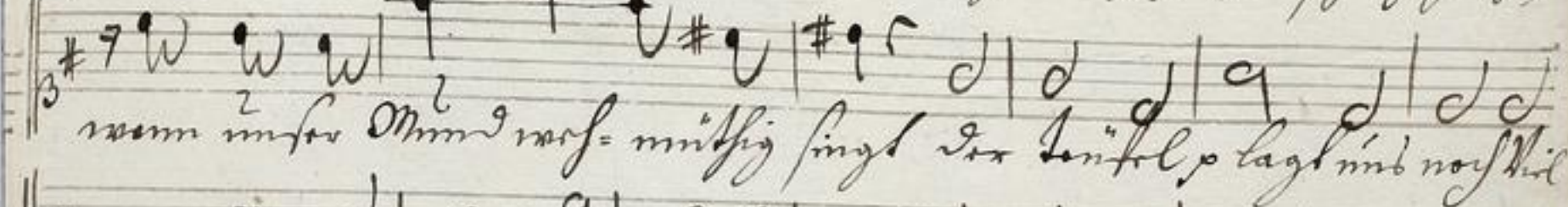

 Laß or Holbringst was mit mir glaubig war. Ich glaubige

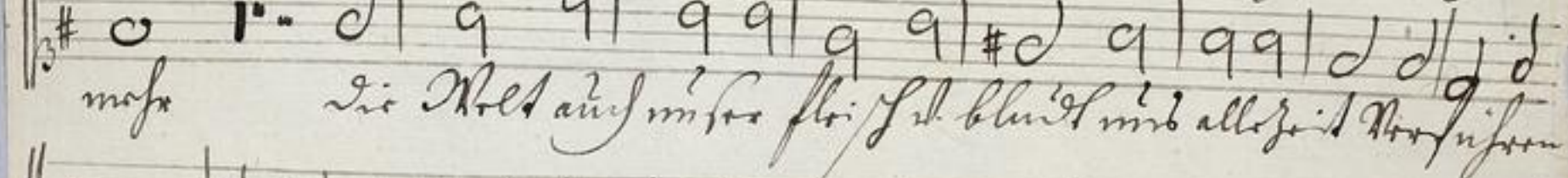

 Gelobet sey der Herr täglich gelobet sey der
 Herr täg- lich täg- lich täglich - - - Gott heget mit uns
 laß and aber er selst mit uns - - - a.

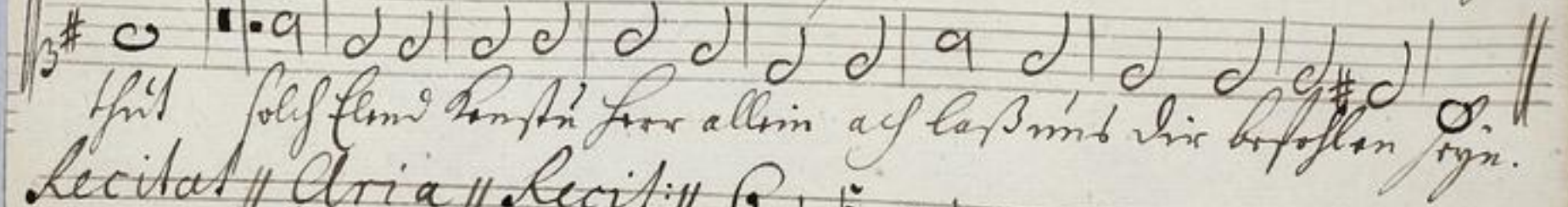

Aria
 = ber er selst mit uns *leci:*

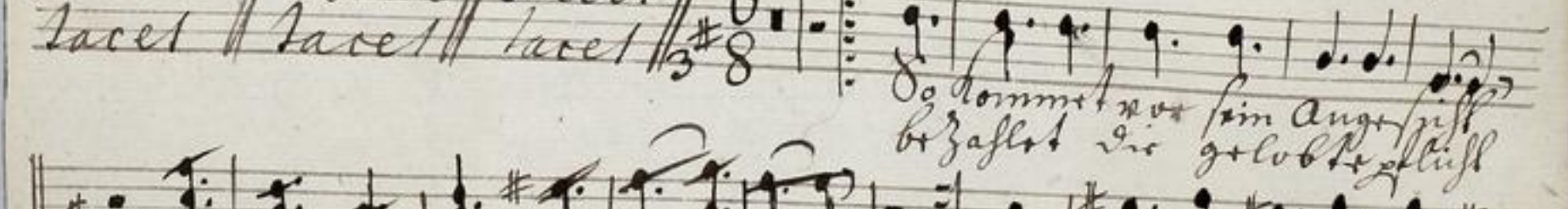

 Die Dinn hat mit Herzebel seß die ist der Ursprung unser

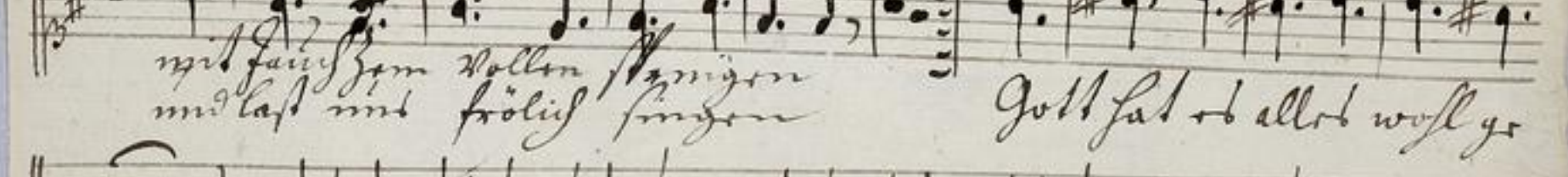

 smucken die mit der Natur Luft bringet ab geist ihm seß zu seß

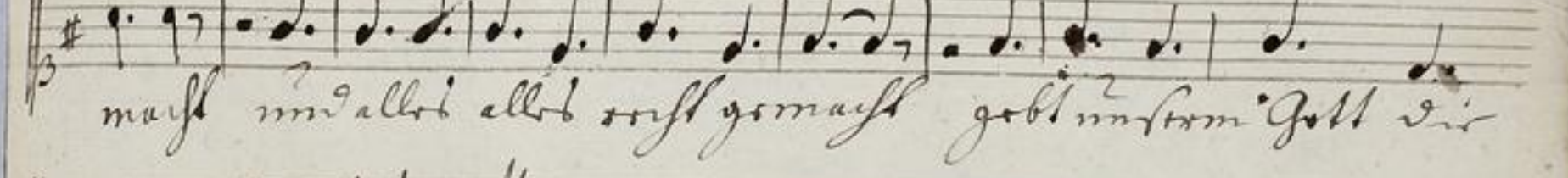

 wenn unser Mund nach müßig singt der heilich p lag mit nach die


 maße die Welt auf unser frey sel blüht mit allezeit Herzebel


 heil solich flum denst der allein auf laß mit die besessen seyn.


leci: **Aria** *leci:*
tacet *tacet* *tacet*


 Do kommt vor sein Augericht
 bezalet die gelobte gütlich
 mit süßem wollen süßem
 mit laß mit freilich süßem


 Gott hat es alle wuß ge
 maße mit alle alle wuß gemacht gebt unserm Gott die


 Es - - -

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Tenore.

12/8
 Gelobet sey Ihr Herr täglich - Gelobet sey

Ihr täglich - täglich - Gold legt mir ins Laub

aber er sieht mich an - aber er

Aria
 sieht mich an
 Sie sind fast mit Herodes

der Knecht legt mir noch viel mehr
 Sie Welt auch mir

fließ mir blut mir allezeit
 Her Jesus hat so mir den wir

Selbst mir sind mir
 solch ein Kunst für alle in

Recit. Aria Recit.
 laet laet laet
 laß mich dir befohlen sein.

8
 So kommt er sein Augesicht mit jauchzen
 er zusetzt die ge lobte pflicht d. laß mich frolich singen

Gott hat alles was befaßt und alles was gemacht
 gebt

in dem Gott die

Großherzoglich
 Hessische
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Basso

Gelobet sey der Herr Taglich - - - - -
 - - - - - gelobet sey der Herr Taglich - - - - -
 Taglich Gott lobet mich und mich lobet aber er sieht mich an
 a - - - - -
 fahre dich fahre dich mein Geist im Leiden im Leiden Ewigkeit
 Mein Ewigkeit - - - - -
 Gott - - - - -
 Geist im Leiden Ewigkeit - - - - -
 Ewigkeit
 fahre dich und fahre dich Gott allein
 will man sie mich willig mich
 willig will man sie mich willig tragen auf - - - - -
 fahre - - - - -
 mich mich fahre - - - - -

Die Dinn' hat mit Verworben sehr Der Herr hat es laght mit

noy' hieb' mofe Die Welt auf un're fließ' d. blut mit allezeit Wer

frühen hüt solch' flem' den' den' für allein auf laß' mit die be' so' f' s' s'.

Auf dem' ges' f' s' t' d' s' mit die d' l' f' e' be' i' s' t' die E' r' i' n' g' e' b'

laß' mit mit un' s' i' m' l' i' c' h' d' r' i' t' e' n' , d' a' ß' W' i' r' n' a' c' h' G' o' t' t' e' s' f' i' l' i' e'

s' e' h' n' . W' i' r' s' o' l' c' h' e' b' l' i' e' v' o' n' u' n' s' m' i' t' f' r' a' n' z' g' e' s' e' h' n' , s' o' g' l' a' u' b' w' i' r' d'

J' e' s' u' s' s' a' m' m' t' u' n' s' b' e' t' r' o' s' t' u' n' s' f' i' l' i' e' s' s' e' h' n' . Aria / recit
tacet / tacet

8 Do kommt der sein Aug' auf' mit jauchzen
er zasset die ge' lobte' g' l' i' c' k' l' i' c' h' e' mit laß' mit

Voll' m' s' i' n' g' e' n' G' o' t' t' s' a' t' e' l' l' e' b' w' o' s' t' g' e' m' a' c' h' t'
f' r' o' l' i' c' h' s' i' n' g' e' n'

d. all' e' l' l' e' b' w' o' s' t' b' e' d' a' c' h' t' g' o' t' t' u' n' s' e' r' e' m' G' o' t' t' e' s' f' r' o' .

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