

Graupner, Christoph (1683-1760)

BRD DS Mus.ms 422/14

Lobet ihr Völcker unsren Gott/a 15./2 Clarin/Tympan./  
2 Hautbois/2 Violin/Viol./3 Cant/Alt./Tenore/Basso/e/  
Continuo.

The musical score is for two oboes (clino) and bassoon (bc). The key signature is C major. The score includes dynamic markings like forte and piano, and performance instructions like 'Lobet' and '(bch)'.

Autograph Dezember 1714. 34,5 x 21 cm.

partitur: 13 Bl. Alte Zählung: 9 Bogen.

17 St.: C 1,2,3,A,T,B,vl/ob 1,2,,vla,vlc,vln,vc,bc,clno 1,2,  
ob(2x),timp  
3,3,3,3,3,2,2,2,3,3,5,1,1,1,1,1 Bl.

Alte Sign.: 147/15; 7314/14.

Kantate zum Geburtstag des Landgrafen (26.12.1714).

Textdruck: BRD DS 43 A 415/10.



422  
Mus 7344/14

Lobet ihr Völker mein Gott

147.

XIII.

A (53) u.

zu des Landgrafen Ernst Luth. Geb. Tag

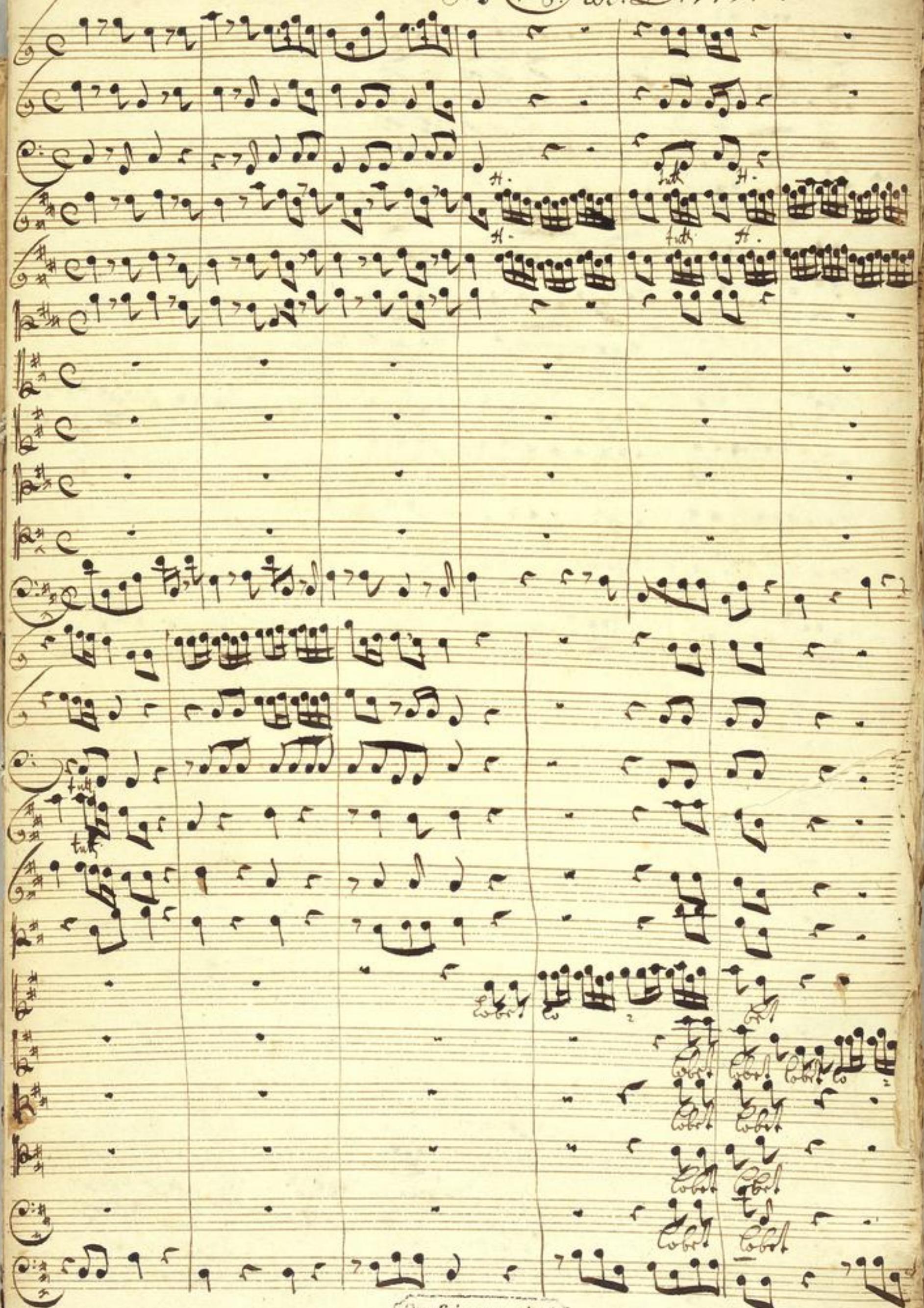
Partitur  
1714.

a

Großherzoglich  
hessische  
Hofbibliothek



F. R. G. H. D. 1714.



grossherzoglich  
hessische  
Hofbibliothek



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<http://tudigit.ulb.tu-darmstadt.de/show/Mus-Ms-422-14/0003>

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H. tuth. H.

Geist der Herr mit uns ist  
Herr Jesu Christ der einzige Gott  
Herr Jesu Christ der einzige Gott  
Herr Jesu Christ der einzige Gott  
Herr Jesu Christ der einzige Gott

Minnun Gott who minnun Gott who minnun Gott who minnun Gott who minnun Gott

Minnun Gott who minnun Gott who minnun Gott who minnun Gott who minnun Gott

In dulci dono mihi datus est  
In dulci dono mihi datus est

Technische Universität Darmstadt



Lobt und dankt Gott ewig, Gott sei gesegnet.  
Lobt und dankt Gott ewig, Gott sei gesegnet.  
Lobt und dankt Gott ewig, Gott sei gesegnet.  
Lobt und dankt Gott ewig, Gott sei gesegnet.

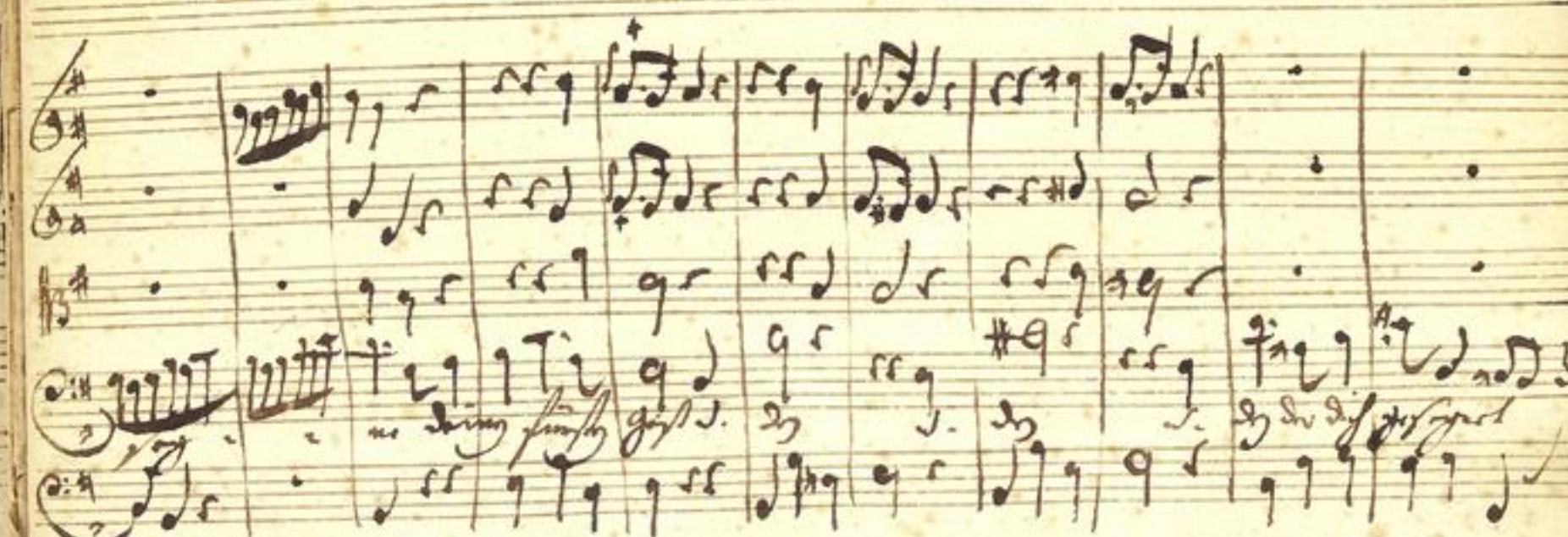
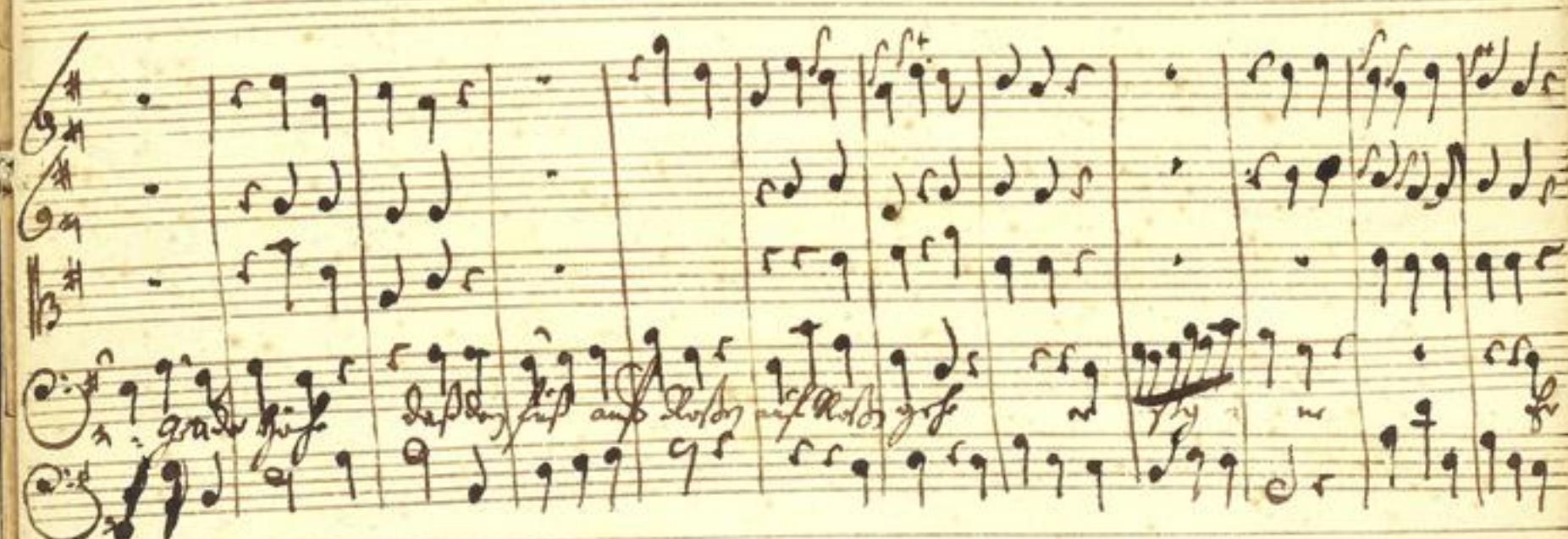
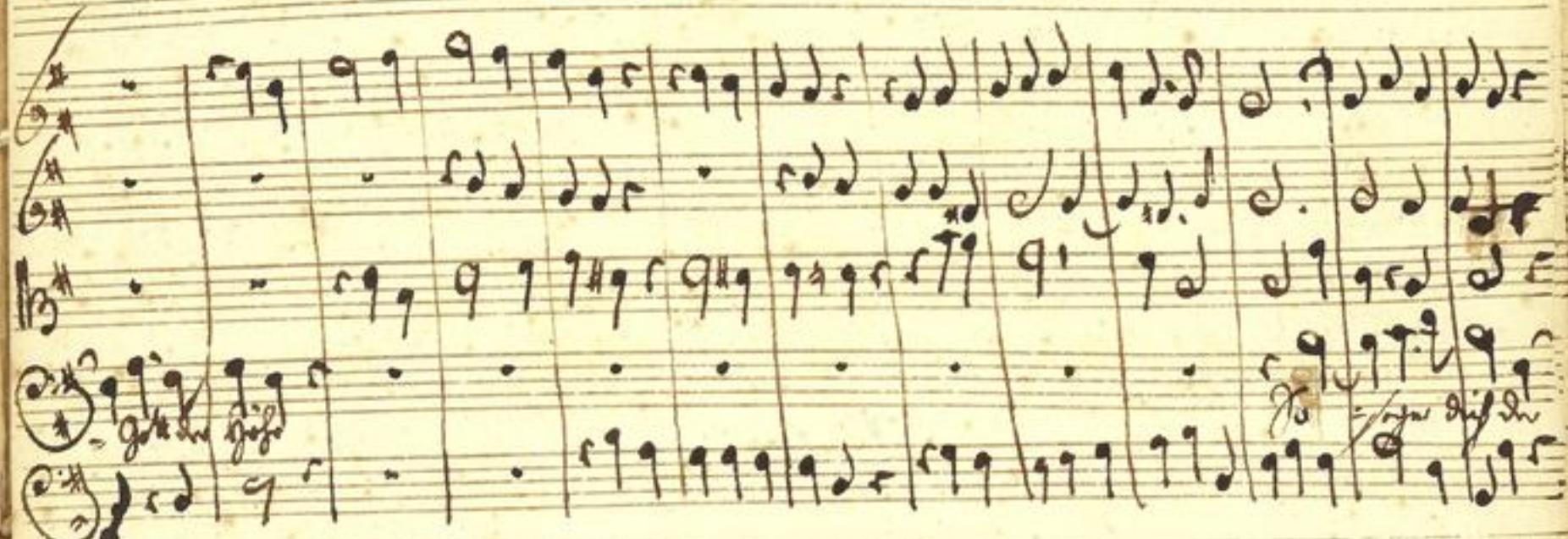
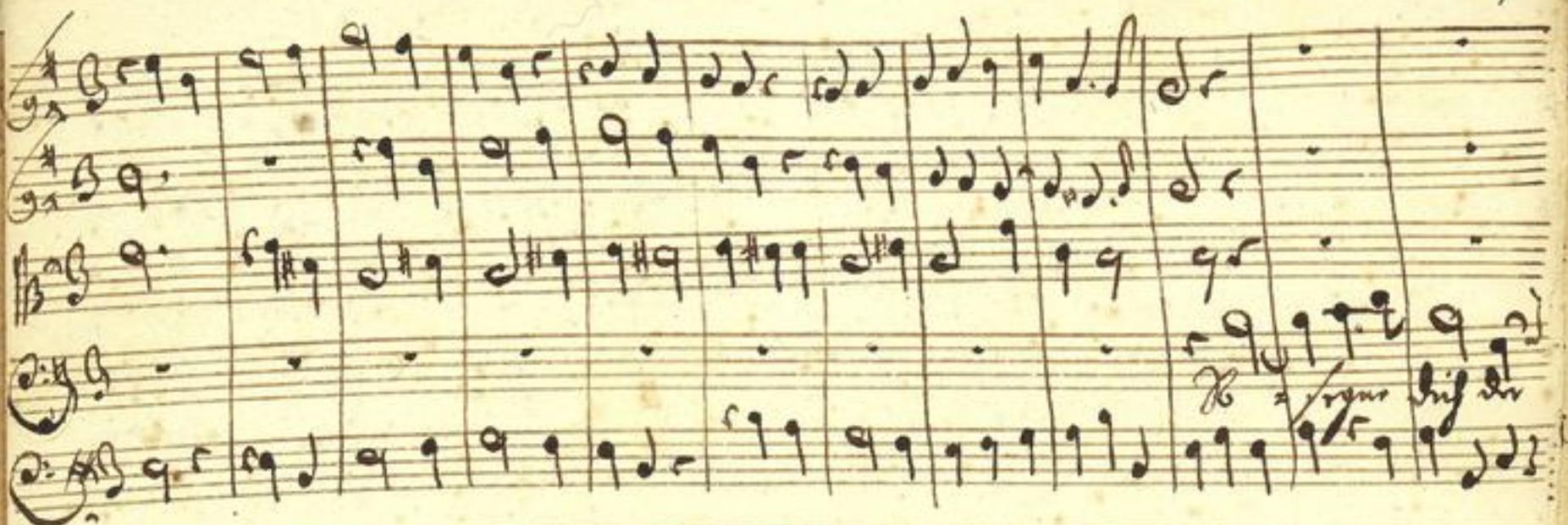
Lobt und dankt Gott ewig, Gott sei gesegnet.  
Lobt und dankt Gott ewig, Gott sei gesegnet.  
Lobt und dankt Gott ewig, Gott sei gesegnet.  
Lobt und dankt Gott ewig, Gott sei gesegnet.

6

The image shows two staves of handwritten musical notation on five-line staves. The notation is in black ink and appears to be in common time. The top staff consists of two measures of music, followed by lyrics in German: "der Fuchs wagt's wohlgewon". The bottom staff also has two measures of music, followed by lyrics: "der Fuchs wagt's wohlgewon". The notation is somewhat rhythmic, with various note values and rests. The paper is aged and yellowed.



Da Capo.













Gott sei Dank wir sind  
wieder zu Hause  
auf der Welt

allmehr.

The musical score is handwritten on two staves of five-line music paper. It features three voices: Soprano (top), Alto (middle), and Bass (bottom). The time signature is common time (indicated by a 'C'). The key signature is mostly neutral, with occasional sharps and flats. The notation uses a mix of square and diamond-shaped note heads, with stems extending from either side. Below the notes, lyrics are written in a cursive Gothic script. The first system of music begins with the soprano, followed by the alto, and then the bass. The second system begins with the bass, followed by the alto, and then the soprano. The lyrics appear to be in German, possibly a hymn or liturgical text. The paper shows signs of age, including yellowing and foxing.



This page contains two systems of handwritten musical notation on four-line staves. The notation uses vertical strokes of varying heights to represent note values. The first system starts with a measure of six strokes, followed by a measure of three strokes. The second system starts with a measure of four strokes, followed by a measure of two strokes. The manuscript is filled with dense, illegible text and markings, likely lyrics or performance instructions, which are mostly illegible but include some recognizable words like 'durch' and 'aus'. The paper shows signs of age, including yellowing and foxing.



Handwritten musical score on five-line staves. The score consists of two parts: a top section with six staves and a bottom section with four staves. The notation uses various note heads (circles, squares, triangles) and rests, with some notes having vertical stems and others horizontal. There are several fermatas (dots over notes) and grace notes indicated by small strokes. The music is divided into measures by vertical bar lines. The score is written in ink on aged paper.

The manuscript consists of two systems of music, each with four staves. The notation is a rhythmic system using vertical strokes of varying lengths. Some strokes have small horizontal dashes or dots. There are also some horizontal strokes. The manuscript is written in brown ink on aged paper.



A page from a handwritten musical manuscript, numbered 139 at the top right. The page contains ten staves of music, each with five horizontal lines. The music is written in a cursive, Gothic-style script. The notes vary in shape, some resembling vertical dashes, others small circles or dots. Rests are represented by short horizontal dashes. The first few staves begin with a single note followed by a series of rests. Subsequent staves introduce more complex patterns, including groups of notes and rests. Some staves contain lyrics written below the notes. The manuscript shows signs of age, including yellowing and foxing.



147  
15.

a

Lobet ihr allein meinen Gott.

a 15.

2 Clarin

Sympao:

2 Hautbois

2 Violin

Viol.

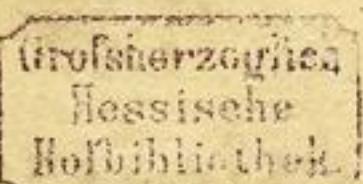
3 Cant

Alt.

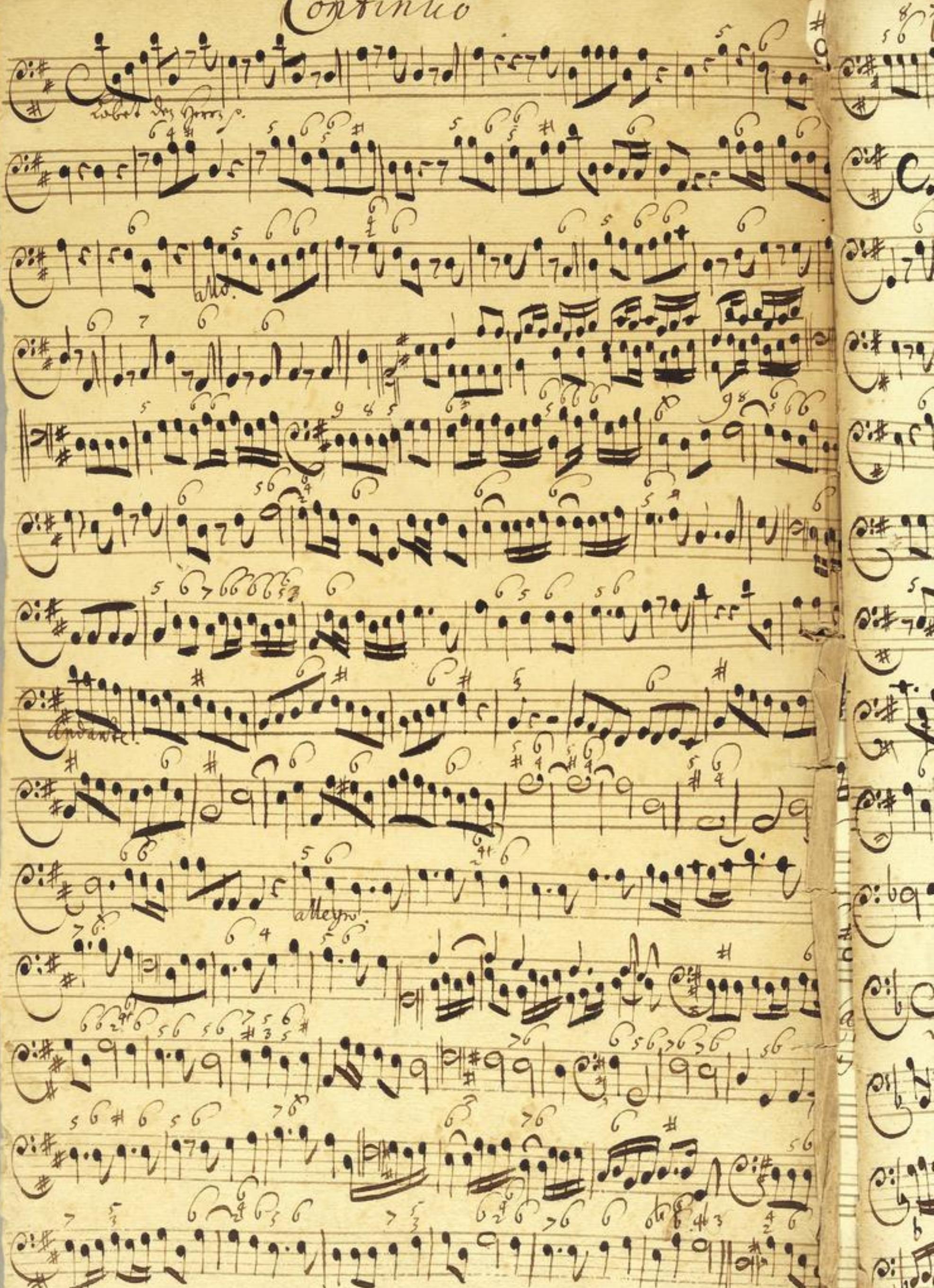
Tenore

Basso

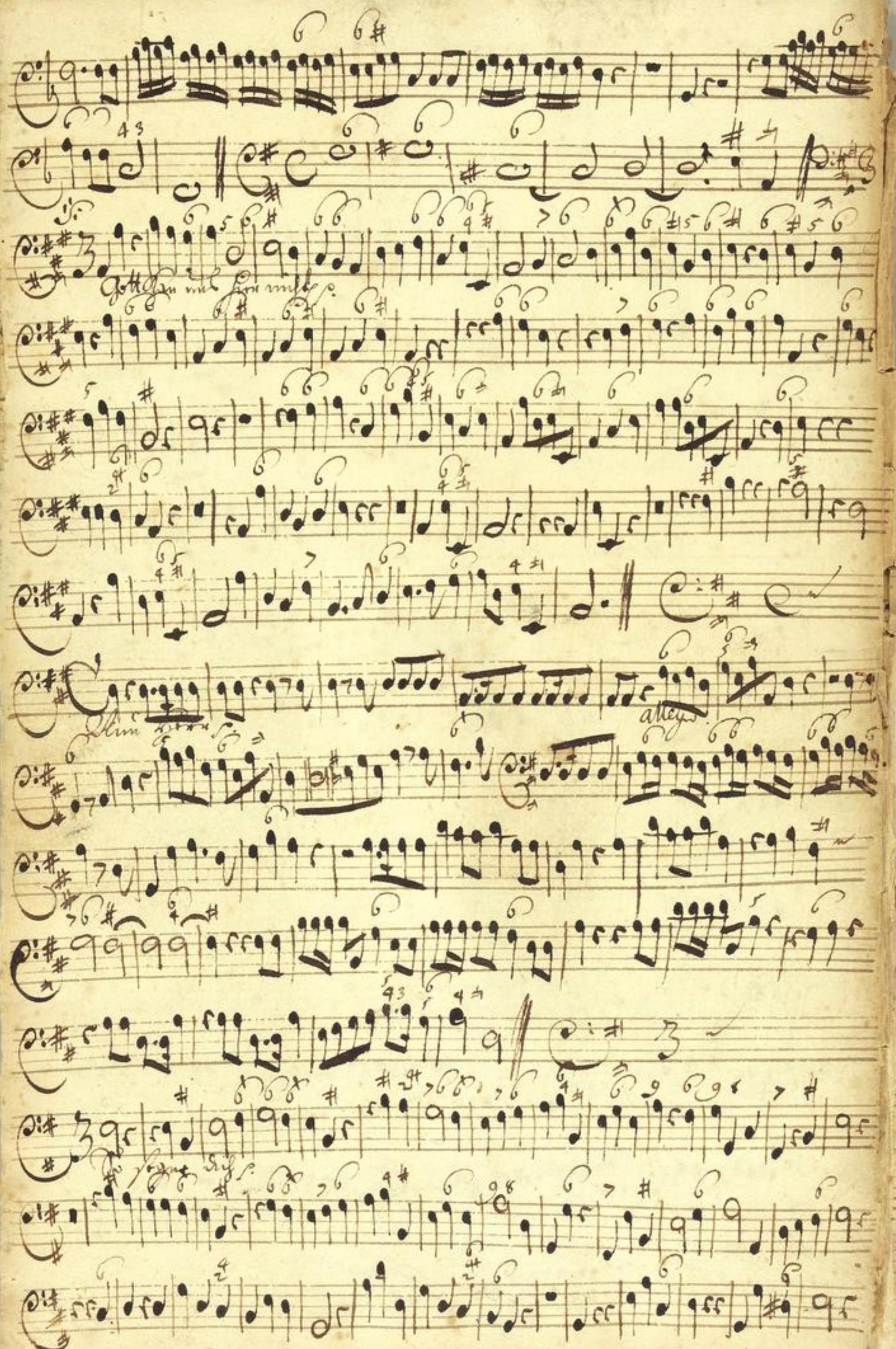
c  
Continuo.



*Continuo*



Amen in primis dicitur  
Gloria in excelsis deo



15

16

Aria Da capo  
Gott kann und will

vol. 6

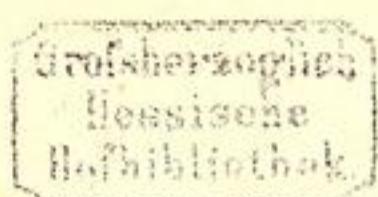
Großherzogliche  
Preußische  
Hofbibliothek



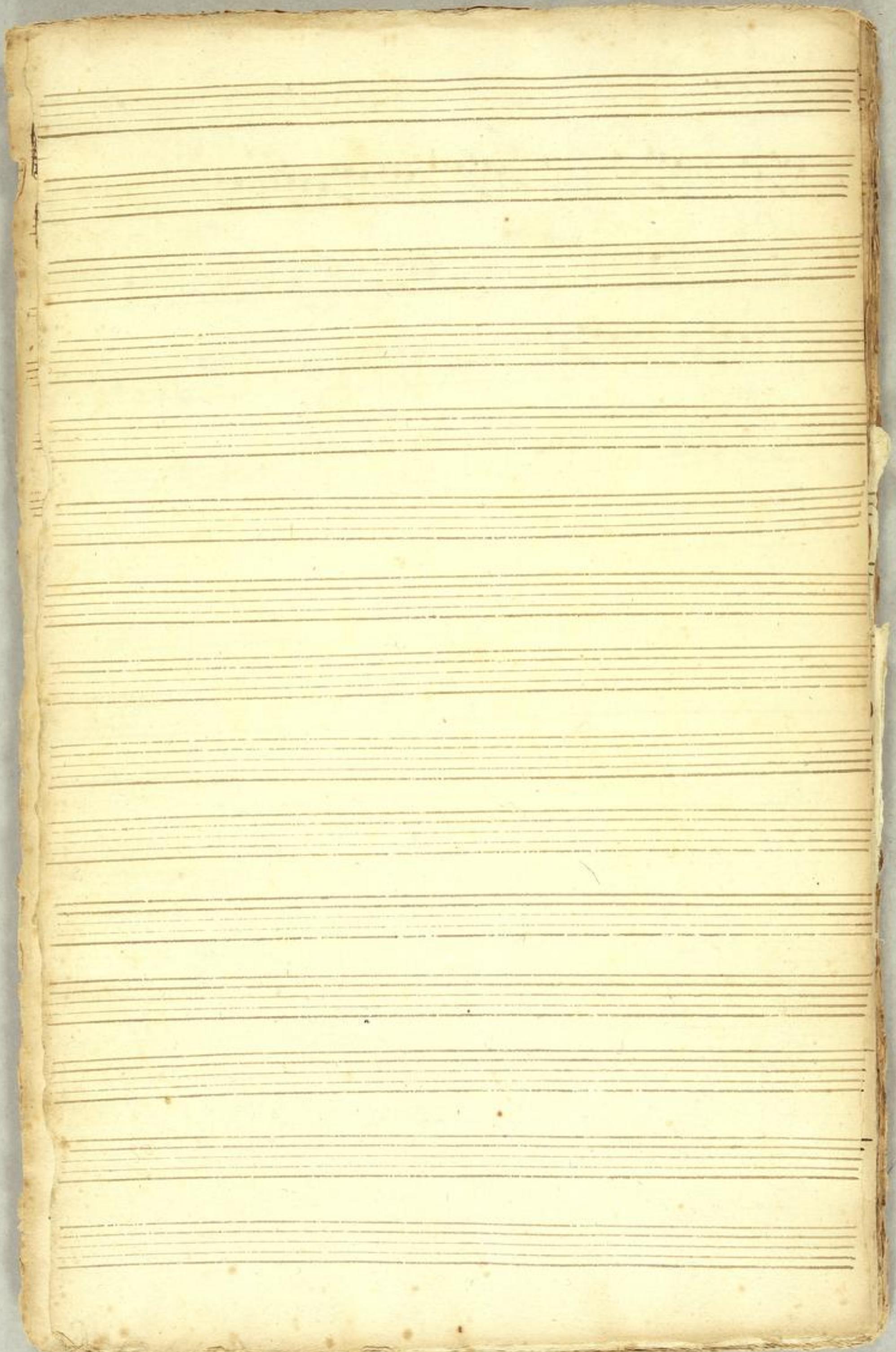
ad. 3. 1. *alla breve*. *alla breve*.



Handwritten musical score for two voices (Soprano and Alto/Bass) on five staves. The score is divided into two main sections. The top section (Soprano) starts with a soprano C-clef, common time, and a key signature of one sharp. The bottom section (Alto/Bass) starts with an alto C-clef, common time, and a key signature of one sharp. The music includes various rhythmic patterns such as eighth and sixteenth notes, rests, and grace notes.







*Violino*

19

The musical score consists of ten staves of handwritten notation for violin. The key signature is one sharp (G major). The music includes various dynamic markings such as 'tutti' and 'f.'. The score is numbered '19' in the top right corner.

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*si volti*



A handwritten musical score for orchestra and choir. The score consists of ten staves of music. The instrumentation includes strings (indicated by a 'G' with a sharp sign), woodwind (indicated by a 'G' with a sharp sign), brass (indicated by a 'G' with a sharp sign), and percussion (indicated by a 'G' with a sharp sign). The vocal parts are written in soprano, alto, tenor, and bass. The key signature is G major (one sharp). The time signature is 2/4. The score features various dynamics such as *tutti*, *accomp.*, and *Recitatif*. The vocal parts include lyrics in German, such as "Lieber ist gern", "sich zuwirkt", and "Recessat facit". The manuscript is written in black ink on aged paper.

20

tutti

Aria

si volti



*Aria*

*allabreve*

*Tutti*

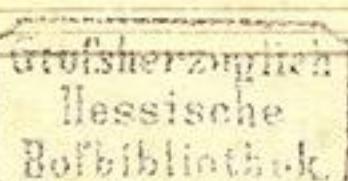


# Violino 2.

21

A handwritten musical score for Violin 2, consisting of 14 staves of music. The music is in G major, indicated by a key signature of one sharp. The score includes dynamic markings such as 'tutti' and 'ff.'. The notation is in common time, with various note values including eighth and sixteenth notes. The manuscript is written in black ink on aged paper.

Si volti



*tutti*

Liebrieggen  
für ewe, H

*tutti*

Recital facet

A handwritten musical score for two voices and basso continuo. The score consists of ten staves of music. The top three staves are soprano, alto, and tenor voices. The bottom seven staves include basso continuo (indicated by a bass clef and a large 'C') and two other voices. The music is written in common time with a key signature of one sharp. The notation includes various note values such as eighth and sixteenth notes, and rests. The vocal parts feature melodic lines with some harmonic support from the continuo. The score is written on aged, yellowed paper.

allabreve

The manuscript contains ten staves of music. The first staff starts with a bass clef, followed by nine staves starting with a treble clef. The music is in common time. The key signature is one sharp. The notation uses vertical stems with horizontal strokes. There are several fermatas (indicated by a small circle above a stem) and a final cadence. The paper is yellowed and shows signs of age.



*Violin*

23

A handwritten musical score for violin, consisting of 12 staves of music. The score is written in common time and uses a key signature of one sharp (F#). The music features various note heads, stems, and rests, typical of early printed music notation. The paper is aged and shows some staining.

so lieben ist gegan

Recitat

Aria

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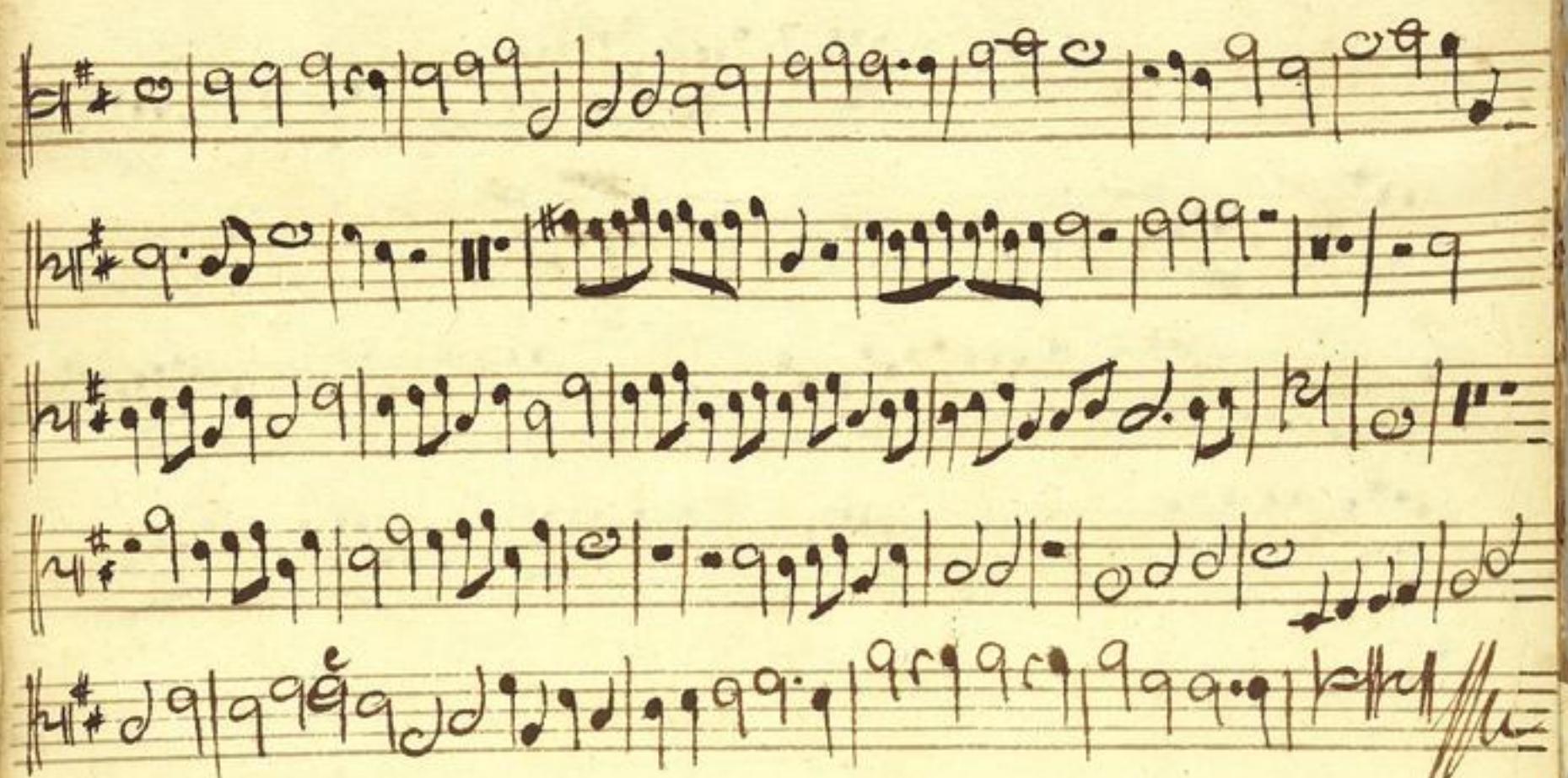
This image shows a page from a handwritten musical manuscript. The music is written for voice and piano. The vocal part uses a soprano C-clef, while the piano part uses a bass F-clef. The time signature varies throughout the piece, including common time, 3/4 time, and 2/4 time. Dynamic markings such as forte (f), piano (p), and sforzando (sf) are present. The vocal line includes lyrics in German, such as "so lieben ist gegan" and "Recitat". The piano part features various patterns, including eighth-note chords and sixteenth-note figures. The manuscript is written on five-line staff paper.

25

*Aria Dafan.*

allabreve

volti



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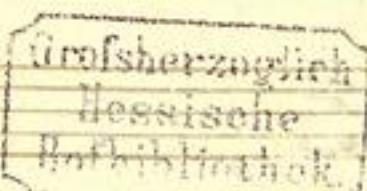
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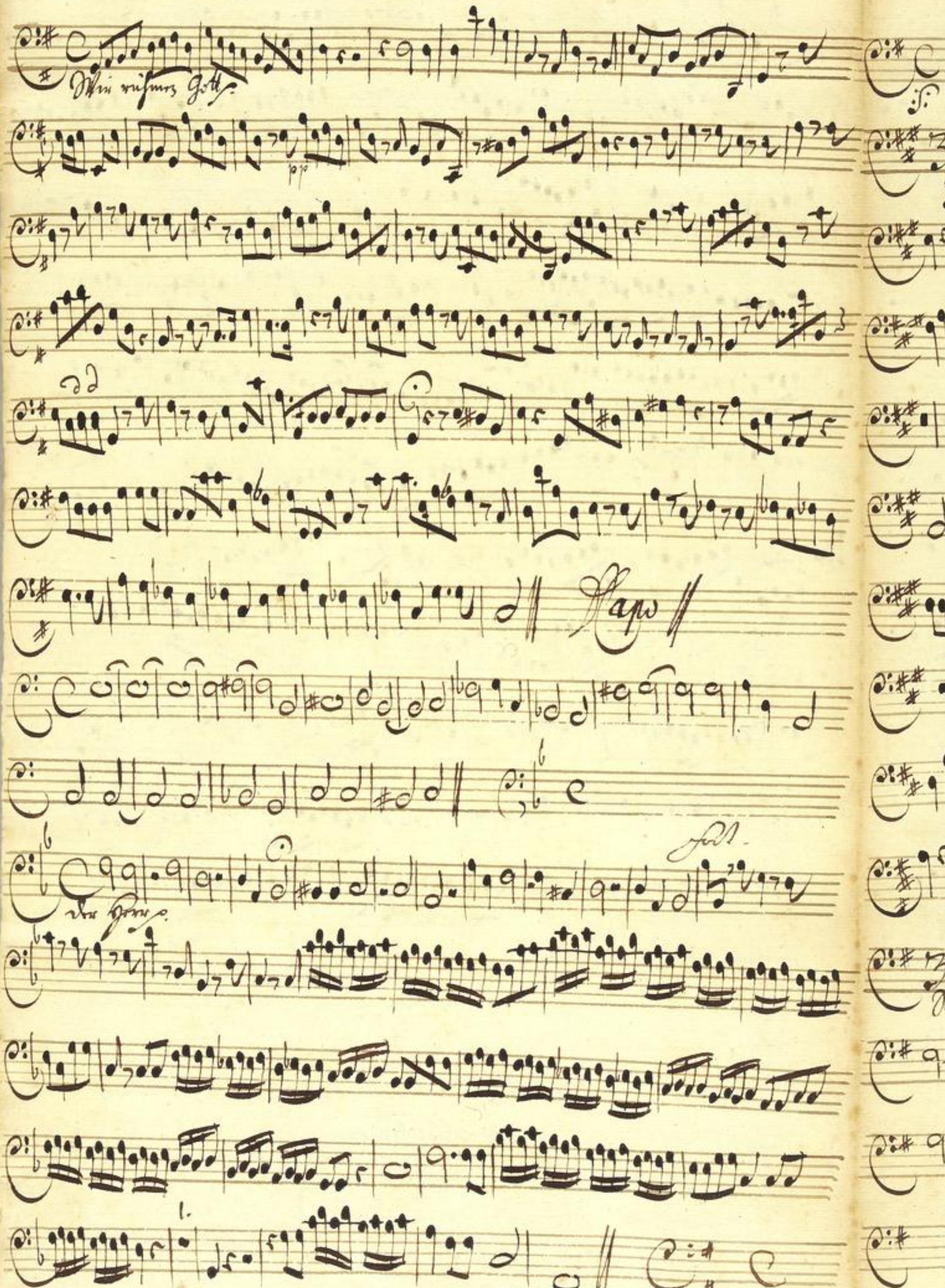
# Violoncello.

25

The musical score consists of ten staves of handwritten notation for the cello. The key signature is G major (one sharp). The time signature varies throughout the piece. Several dynamics are indicated, such as *Lohnt*, *grau*, *alb.*, *andante*, and *alleg.*. The score includes instruction lines like "volti" at the bottom and "Gesang" in the middle. The manuscript is written on aged paper with black ink.

volti





Wohl ruisst uns Gott.



Handwritten musical score for three voices (Treble, Alto, Bass) on eleven staves. The score consists of two systems separated by a double bar line. The first system ends with a repeat sign and a bassoon part. The second system begins with a bassoon part and ends with a forte dynamic (ff) and a bassoon part.

**Staff 1 (Treble):**

- Musical notation: Measures 1-2, dynamic ff.
- Text: "Gottlob, wie du bist."
- Musical notation: Measures 3-4, dynamic pp.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

**Staff 2 (Alto):**

- Musical notation: Measures 1-2, dynamic ff.
- Musical notation: Measures 3-4, dynamic ff.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

**Staff 3 (Bass):**

- Musical notation: Measures 1-2, dynamic ff.
- Musical notation: Measures 3-4, dynamic ff.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

**Staff 4 (Treble):**

- Musical notation: Measures 1-2, dynamic ff.
- Musical notation: Measures 3-4, dynamic ff.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

**Staff 5 (Alto):**

- Musical notation: Measures 1-2, dynamic ff.
- Musical notation: Measures 3-4, dynamic ff.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

**Staff 6 (Bass):**

- Musical notation: Measures 1-2, dynamic ff.
- Musical notation: Measures 3-4, dynamic ff.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

**Staff 7 (Treble):**

- Musical notation: Measures 1-2, dynamic ff.
- Musical notation: Measures 3-4, dynamic ff.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

**Staff 8 (Alto):**

- Musical notation: Measures 1-2, dynamic ff.
- Musical notation: Measures 3-4, dynamic ff.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

**Staff 9 (Bass):**

- Musical notation: Measures 1-2, dynamic ff.
- Musical notation: Measures 3-4, dynamic ff.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

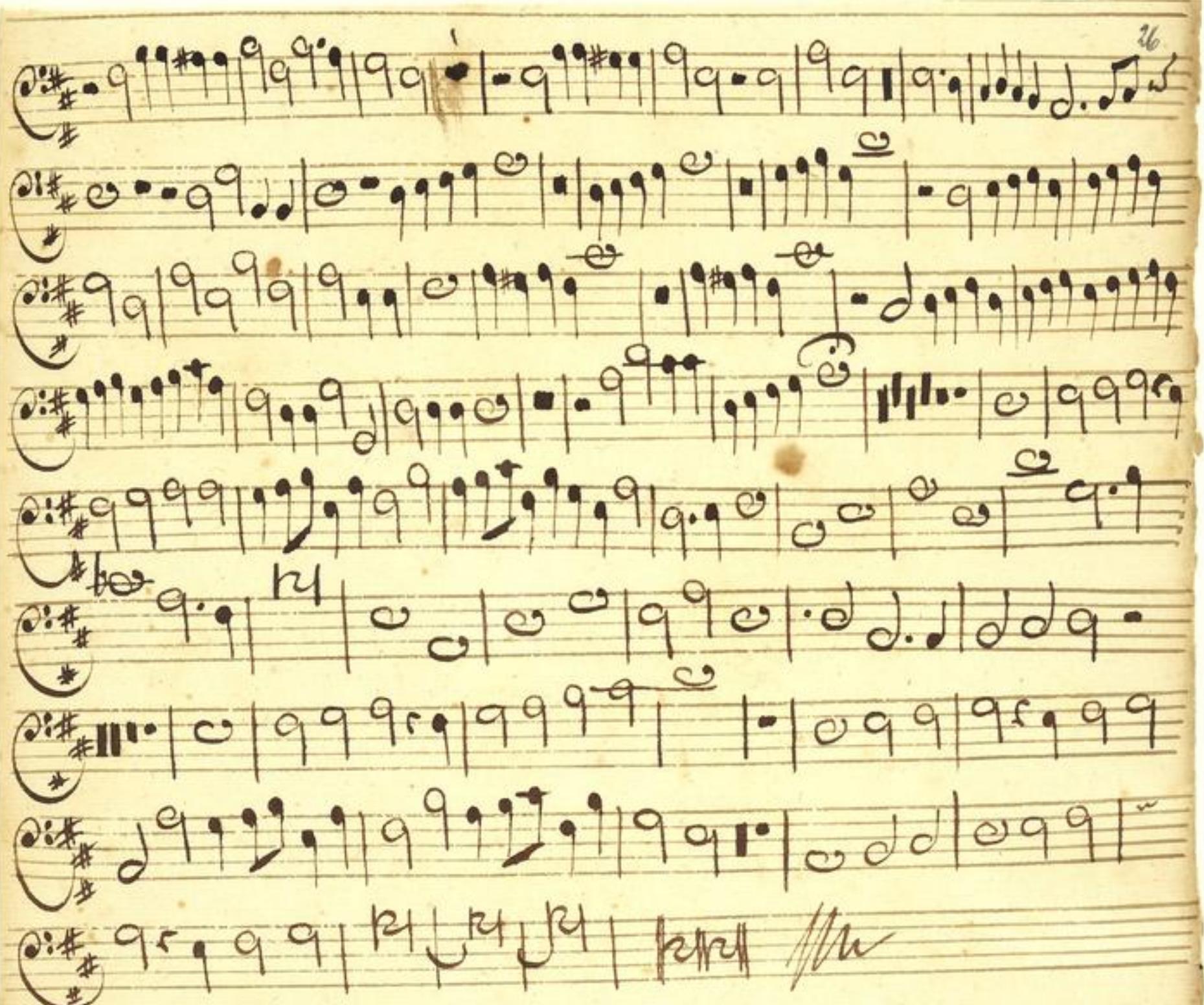
**Staff 10 (Treble):**

- Musical notation: Measures 1-2, dynamic ff.
- Musical notation: Measures 3-4, dynamic ff.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

**Staff 11 (Alto):**

- Musical notation: Measures 1-2, dynamic ff.
- Musical notation: Measures 3-4, dynamic ff.
- Musical notation: Measures 5-6, dynamic ff.
- Musical notation: Measures 7-8, dynamic ff.
- Musical notation: Measures 9-10, dynamic ff.
- Musical notation: Measures 11-12, dynamic ff.

A handwritten musical score for three voices. The music is written in common time with a key signature of one sharp. The vocal parts are arranged in three staves. The first staff (treble clef) starts with a melodic line. The second staff (middle clef) begins with a bass line. The third staff (bass clef) starts with a bass line. The music consists of various note heads and stems, some with vertical strokes indicating pitch. There are several rests and measure endings. The score includes dynamic markings like 'ff' (fortissimo), 'ffff' (fortississimo), and 'p' (pianissimo). The vocal parts are labeled with letters: 'A' for the top voice, 'B' for the middle voice, and 'C' for the bottom voice. The score concludes with a final section starting with 'Aria' and 'gott sei gelobt' followed by 'allabreve'. The manuscript is written in black ink on aged paper.





*Violone*

1

2

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Habsburgische  
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*S volti*



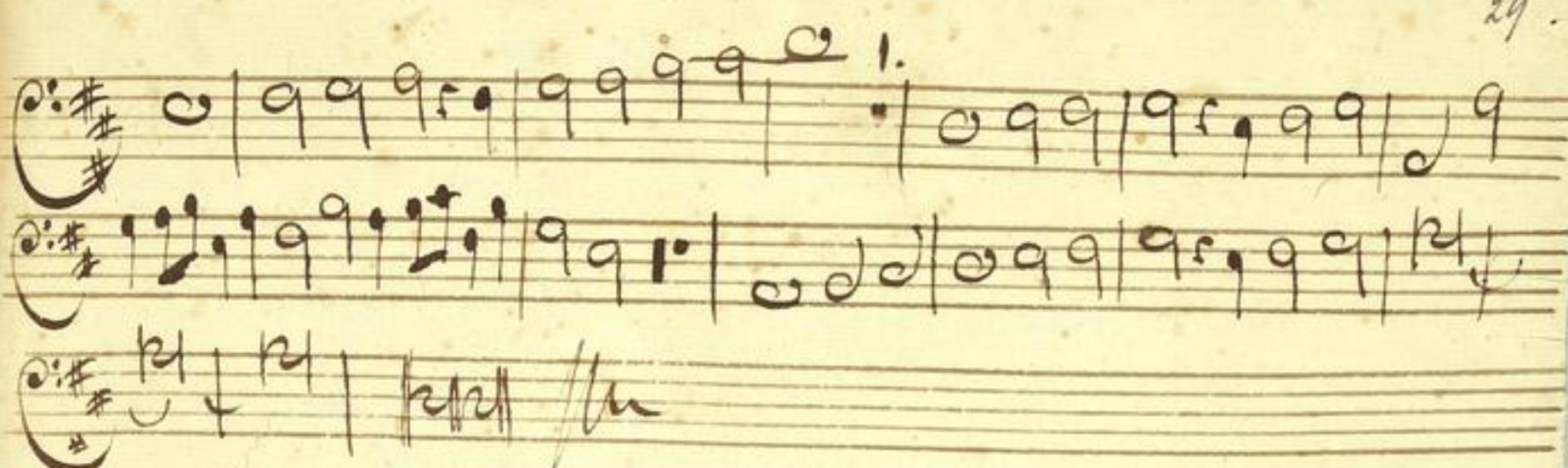
*Nach ruhiger:*

*p.*

*Dagew.*

*Gott zu und für:*

29





alle

Durch den Kopf

So langsam wie möglich

volli

alle

*Chorus*

*ad lib.*

*Aria*

*Gott sei gelobt*

*ad lib.*

*ad lib.*



Hautb.

31

A handwritten musical score for Hautb. (Hautbois). The score is written on three staves, each consisting of five horizontal lines. The key signature is one sharp, indicating G major. The time signature is common time (indicated by a 'C'). The music is composed of various note heads, including quarter notes, eighth notes, sixteenth notes, and thirty-second notes, separated by vertical bar lines. The notation is somewhat rhythmic, suggesting a specific performance style or interpretation.



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Hessische  
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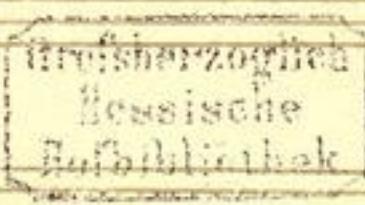


Hauß.

32

A handwritten musical score for three voices, labeled "Hauß." at the top. The score consists of three staves. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music, ending with a double bar line. The middle staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains five measures of music, ending with a double bar line. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It contains two measures of music, ending with a double bar line. The music is written using vertical stems and horizontal dashes to indicate pitch and rhythm.





# Clarino . 1.

33

A handwritten musical score for a single instrument, likely a clarinet. The score consists of five staves of music. The first three staves are for the 'Clarino' part, starting with a treble clef and common time. The fourth staff begins with a bass clef and a tempo marking 'Allegro', followed by a section of 'Recitat' and 'Chorus' parts. The fifth staff continues the 'Clarino' part. The music features various note heads, stems, and rests, with some markings like 'tr' (trill) and 'c' (coda). The score is written on aged, yellowed paper.

Clarino . 1.

Clarino 1.

Recitat || Chorus || Recitat || Aria ||  
tacet. || taces || tacest || tacest ||

Allegro

Aria ||

Aria tacest ||

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*allabr:*

36

51

27

45

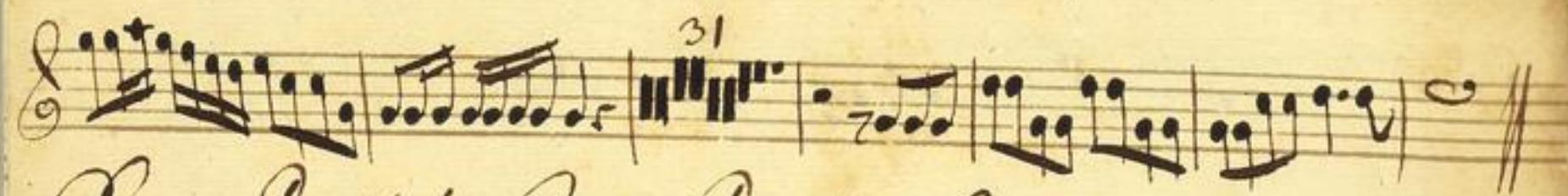
30

Gott segne die gaudijs.

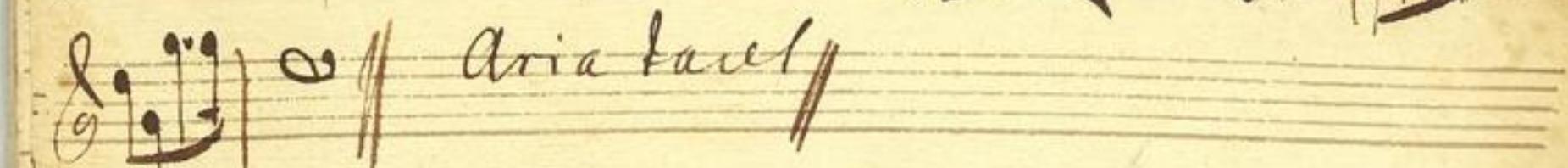
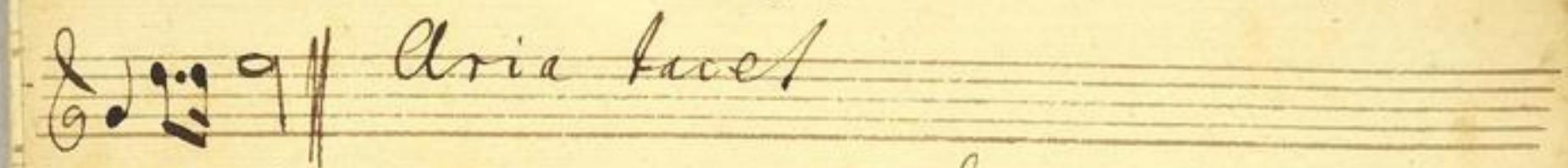


# Clarino 2.

34



Chorus Recital // Chorus Recital // Aria  
tafel tafel tafel tafel tafel tafel



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A handwritten musical score on four staves. The first staff begins with a bass clef, a common time signature, and a key signature of one sharp. It features a melodic line with various note heads and rests, accompanied by a harmonic bass line below it. Measure 31 is labeled "allabreve." The second staff starts with a common time signature and a key signature of one sharp. It contains a continuous stream of sixteenth-note patterns. Measure 27 is marked with a double bar line and repeat dots. The third staff begins with a common time signature and a key signature of one sharp. It consists of eighth-note patterns. Measure 45 is marked with a double bar line and repeat dots. The fourth staff begins with a common time signature and a key signature of one sharp. It features eighth-note patterns. The page number 16 is written near the bottom left of the page.



# Tympano.

35

1.

Stab *zurück*

*Chorus Recit.* // *taut, taut*

*Chorus Recit. // Ariaf.*  
*taut, taut, taut*

*Stimmen* *p.*

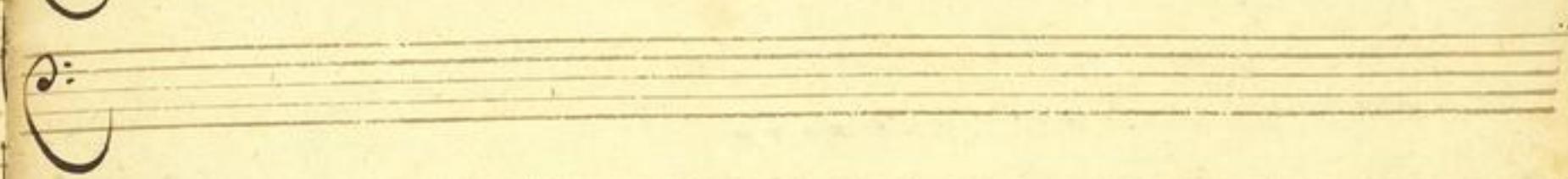
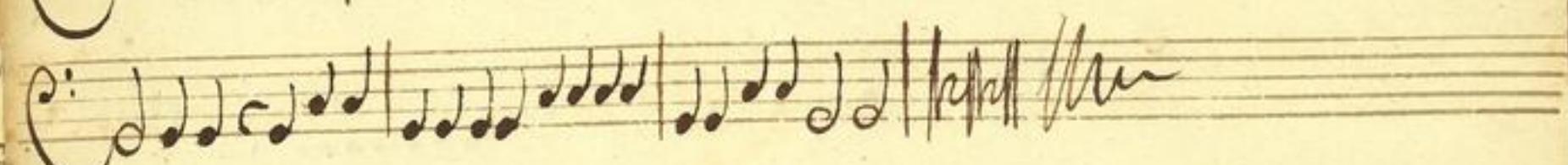
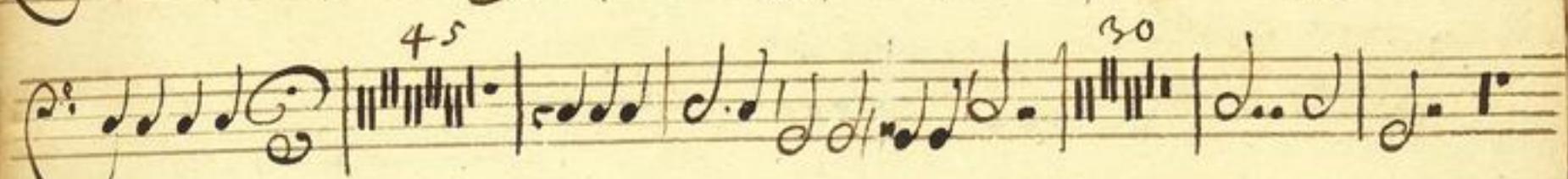
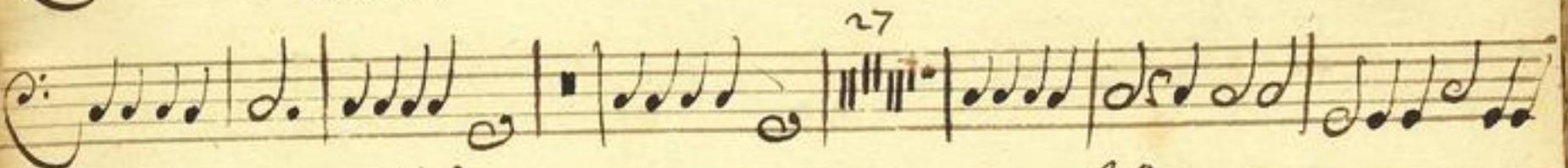
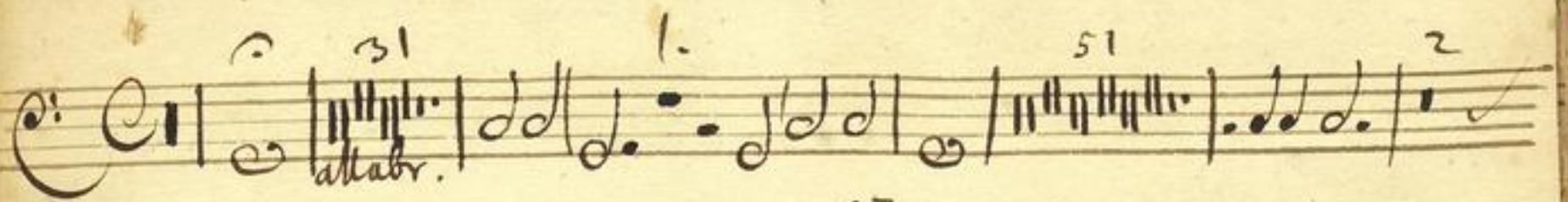
*Aria* // *taut*

*Alte Stimmung*

*Aria* // *taut*

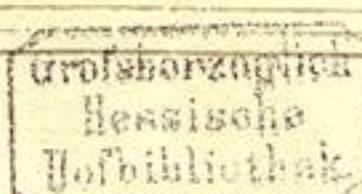
Großherzoglich  
Hessische  
Bibliothek





## Canto 1.

36



# 97  
H fest

# 15  
H auf

# 1  
H trib

Reci  
face

# 1  
H m

# 2  
H z

# 3  
H fo

# 4  
H

# 5  
H

# 6  
C

# 7  
H

# 8  
H

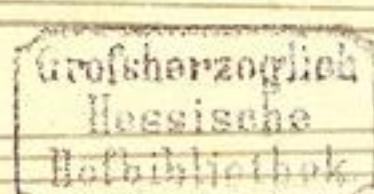
# 9  
H

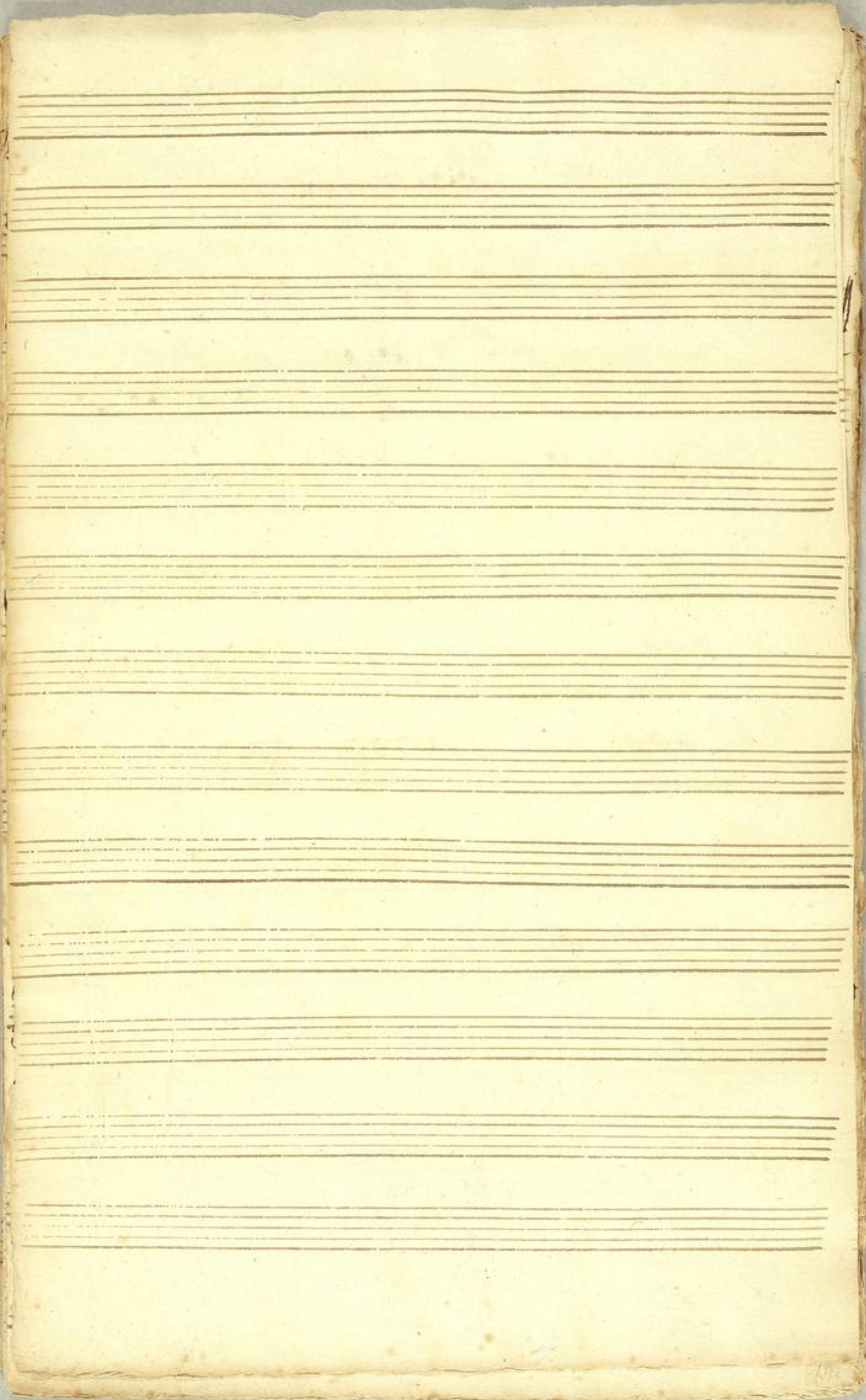
Agt segt segt so miß im firs geheynd schreiben. d. seinten  
 dñm d. am stunden im heiliden den heinen sind der  
 schreiben der jordan zit die jordan zit und gütten w. = =  
go goff h.

Recit: b facet C d q - q - . . . . P | . . . d - q | q - | | 1 9  
der hñm d. sij dem gñß der hñm sij dem gñß  
und dem gñß mrofal. to mrofal.  
to mrofal. to mrofal. to mrof.  
to mrofal. to mrofal. to mrof.  
to mrofal. to mrofal. to dem fobfie  
to mrofal. to mrofal. to dem fobfie  
to mrofal. to mrofal. to dem fobfie  
Ania facet A  
mrofal. to dem fobfie  
Um hñm Lobe an zu fer. gut zu fer.  
mrof. Lobe an zu fer. mrof.  
Gimte omgest dat dat fir volli

daß ob ewiglich sei vor dir daß  
 daß ob ewiglich ob ewiglich sei vor dir  
**Aria** |  
 tacer |  
 daß du Herr segnest daß ist gesagt not  
 daß ist gesagt not wigliß  
 wigliß nicht du Herr segnest  
 daß ist gesagt not gesagt nicht du Herr  
 segnest daß ist gesagt not daß ist gesagt  
 not daß ist gesagt  
 glig wigliß f. wigliß t. wigliß  
**Aria** ||  
 tacer |  
 wi glig ||  
 kl kl kl kl kl kl  
 zu dir für Laß dir sein  
 anlich lich vorla sagst dir Gott  
 myn Gott myn Gott ||  
 a = =

A handwritten musical score for four voices. The music is written on five systems of five-line staves each. The key signature is A major (no sharps or flats). The time signature varies between common time and 2/4. The vocal parts are labeled 'men' and 'a' (likely soprano). The lyrics are in German, with words like 'men', 'amen', and 'a' appearing frequently. The score includes various musical markings such as dynamic signs, rests, and a fermata. The paper is aged and yellowed.





Cänto. 2.

39

Handwritten musical score for Cänto 2, featuring ten staves of music in G major. The lyrics are written in German, with some words underlined. The score includes a basso continuo staff at the bottom. The lyrics are as follows:

1. Lobet den Herrn - in der Hohen Herrlichkeit  
2. Gott ist mein Gott - Gott ist mein Gott  
3. Gott ist mein Gott - Gott ist mein Gott  
4. Gott ist mein Gott - Gott ist mein Gott  
5. Gott ist mein Gott - Gott ist mein Gott  
6. Gott ist mein Gott - Gott ist mein Gott  
7. Gott ist mein Gott - Gott ist mein Gott  
8. Gott ist mein Gott - Gott ist mein Gott  
9. Gott ist mein Gott - Gott ist mein Gott  
10. Gott ist mein Gott - Gott ist mein Gott

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music. The first system (measures 19-22) has lyrics in German. The second system starts with a recitation (Recitatif) indicated by a bracket and the word "tacet". The third system continues with lyrics. The fourth system concludes with a final section. The music is written in common time, with various clefs (C, F, B-flat) and key signatures (no sharps or flats). The vocal parts use square neumes, and the piano part uses standard musical notation.

gaa ~ my ~ - ~ reijl. S. sing Daam ~

reijl.

W. nümm Gott Gott d. gräßen Den gesalben

Güte noß ~ in Nollm flore Der Güte noß in

Nollm flore stift Rose soft soft soft

gesegnet blieben mit seim aufm seim aufm Den seien d. min

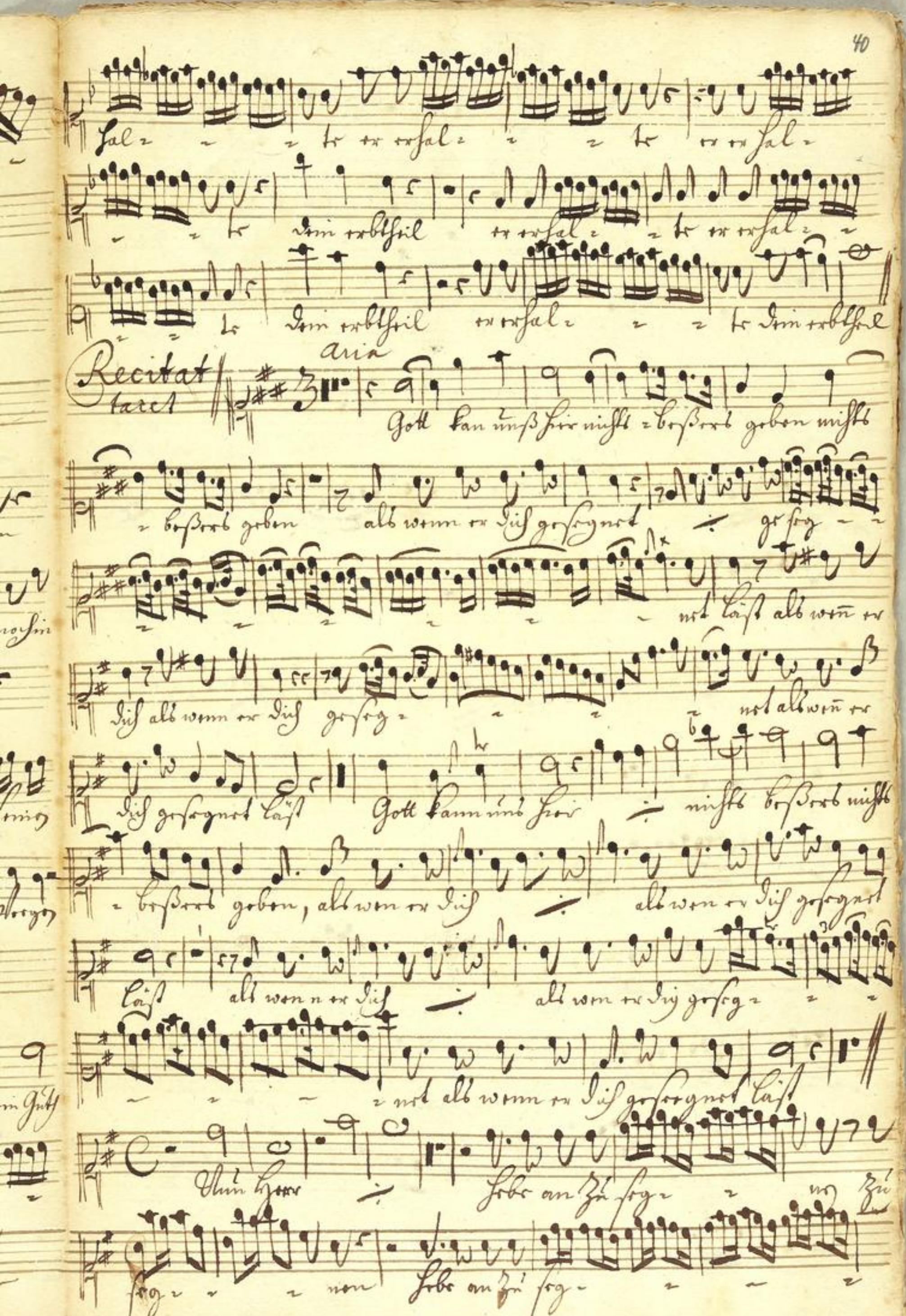
aufm Den seien ein Proloben In jeder Zeit auf güt'n Wege

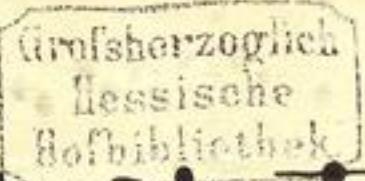
Der Herr In H. für den Gott ~ In H. für den Gott

mit dem Gott ~ in rosal ~ in rosal ~

to rosal ~ to rosal ~ to ~ to ~

Recitatif  
tacet





akkord.

4

||: c | k | k | k | 4 4 11 | k | k |

Gott für dir gnädig

||: k | k | k | k | k | k | 4 4 11 |

ur dich für Leyde dir fari anblitz

||: 4 4 11 | 4 4 11 | k | k | 4 4 11 |

hünftig dela sojus auf Gott

||: k | k | 4 4 11 | k | k | 4 4 11 | 4 4 11 |

unson Gott unson Gott a

||: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 |

me ame

||: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 |

me a a

||: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 |

me a a

||: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 |

me a a

||: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 |

me a a

||: 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2 |

me a a

men.

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Canto 3.

42

The image shows a page from a handwritten musical manuscript. The title "Canto 3." is at the top left, and the number "42" is at the top right. The music is written on ten staves using a system of vertical strokes and horizontal dashes to represent pitch and rhythm. Below each staff, there is a line of German lyrics. The lyrics are as follows:

- Stave 1: lobt ist iß ist ih hören lobst du hören
- Stave 2: mächtig Gott ist er Jesu Christ mein Gott
- Stave 3: heilig ist mit uns Gott und der heilige Geist
- Stave 4: Jesu Christ mein Gott und der heilige Geist
- Stave 5: der heilige Geist singt allein
- Stave 6: w. singt Daam
- Stave 7: S. singt Daam - my
- Stave 8: reihlich + reihlich
- Stave 9: S. singt Daam - my + reihlich w. singt Daam und S. singt
- Stave 10: Daam und S. singt Daam + reihlich + reihlich

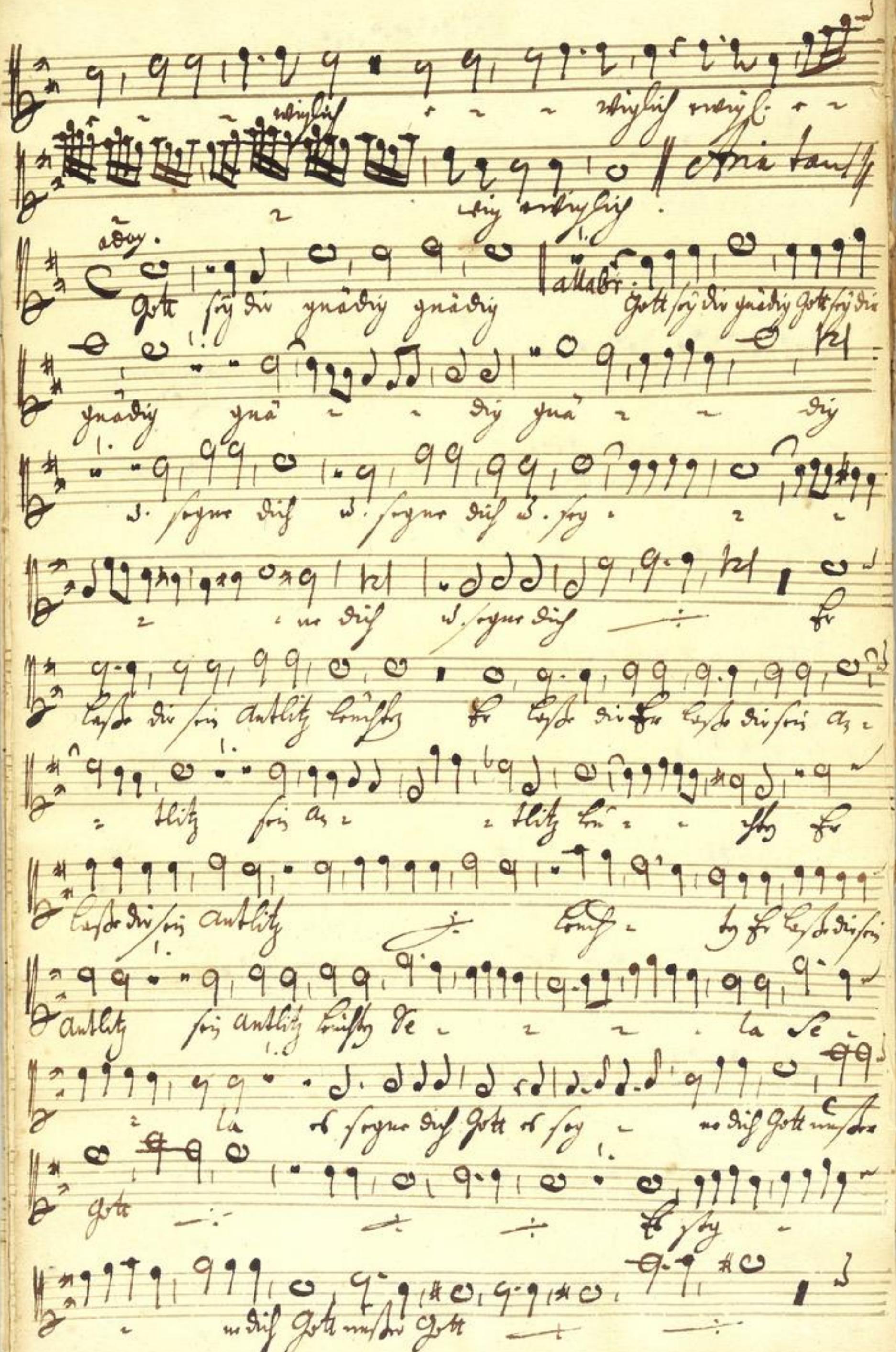
At the bottom right, there is a small rectangular stamp:

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Wir rufen Gott Gott sei gerufen von gesalbten  
 Seine noch Seine noch in Himmel floe der Seine  
 woß in Himmel floe stieß fist fist  
 fist fist gesegnet bleibn und seien unsr seien unsr den sterne  
 und seien unsr den sterne in Himmel In jenseit und gütet  
Wogen fist || Recitat fast  
 von Herrn bis zum Gott von Herrn bis zum Gott  
 und dem Gott mit Sal. mit Sal.  
 zu mit Sal. mit Sal. zu mit Sal.  
 Sal zu mit Sal. zu mit Sal. zu mit Sal.

1. *Im Löffel* *zu sal -* *zu -* *zu sal*  
 2. *Im Löffel* *zu sal zu sal zu sal* *Recit.*  
 3. *Im Löffel* *zu sal zu sal zu sal* *Recit.*  
*Aria facet* *Thun höre* *Lebe an zu seg -*  
 1. *Lebe an zu seg -*  
 2. *Lebe an zu seg -* *vor das fand* *Thun gehet* *Lebe*  
 3. *Lebe an zu seg -* *vor das fand* *Thun gehet* *Lebe*  
*Aria facet* *Lebe an zu seg -*  
 1. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 2. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 3. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 4. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 5. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 6. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 7. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 8. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 9. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 10. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 11. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 12. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 13. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 14. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 15. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 16. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 17. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 18. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 19. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*  
 20. *Lebe an zu seg -* *Hör dir das Leb zwiglich seg* *Hör dir*



A handwritten musical score for three voices (SATB) on five staves. The music consists of various rhythmic patterns and rests. The lyrics are written below the notes in German. The score includes the following lyrics:

44

Widig Gott auf syg - widig  
got & syg myn Gott  
mei a - mei  
a - mei a - mei a -  
mei a - mei a - mei a -  
mei a - mei a - mei a -

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## Alto

45

The image shows a page from a handwritten musical manuscript. The music is written for the Alto voice, indicated by the word "Alto" at the top. The key signature is one sharp, and the time signature is common time. The score consists of ten staves of music, each with a different rhythmic pattern. Below the music, there is German text lyrics corresponding to the notes. The lyrics are as follows:
   
 Lobet lobet lobet ∵ ∵ ∵ ihr Völker lobet ihr  
 Völker unsern Gott unsern Gott lasset seinen Ruhm weiter  
 schal = = = len lasset seinen Ruhm weiter  
 schal = = = len lasset seinen  
 Ruhm weiter schal = = =  
 - len lasset euren ruhm weiterschal = = = len  
 weit erschallen lasset seinen ruhm weiter schal = =  
 - len feinen ruhm weit ∵ ∵ erschall = = = len er  
 schallen der wohle thut ∵ ∵ ∵ seinem gefall  
 - ten seinen gefallten - ten der wohle  
 thut seinem Gefallten und seinem Saamen ∵ ∵  
 und seinem Saam - men e = wiglich e  
 wiglich e = wi

glich e - wig ewiglich und seinem Sa - te  
 men e - wiglich und seinem Saamen ewiglich e - halt  
 wiglich und seinem Saam - men e - wi - halt  
 glich e - wiglich und seinem Saam - men Recita  
 tace  
 ewiglich 19 Wir rühmen Gott Gott und  
 grüßen spreßen den gesalbten heute noch in vollem flore  
 der heute noch in vollem flore steht der  
 heute noch in vollem flore steht steht steht gesegnet bleiben  
 und seinen ruhm seinen ruhm den Sternen emverleiben  
 der jeder Zeit auf guten Weegen geht  
 Recitat Recit  
 Der Herr seij dein Guth der  
 Herr seij dein Guth und dein theil erhal

te ererhal te ererhal te ererhal te ererhal te  
 halte ererhal te ererhal te ererhal te ererhal te  
 halte ererhal te ererhal te ererhal te ererhal te  
 halte ererhal te ererhal te ererhal te ererhal te  
 Recitat Aria // *Nun Herr hebe an zu seg-*  
 -  
 der -  
 en -  
 iben -  
 der -  
 al -  
*Aria faret*

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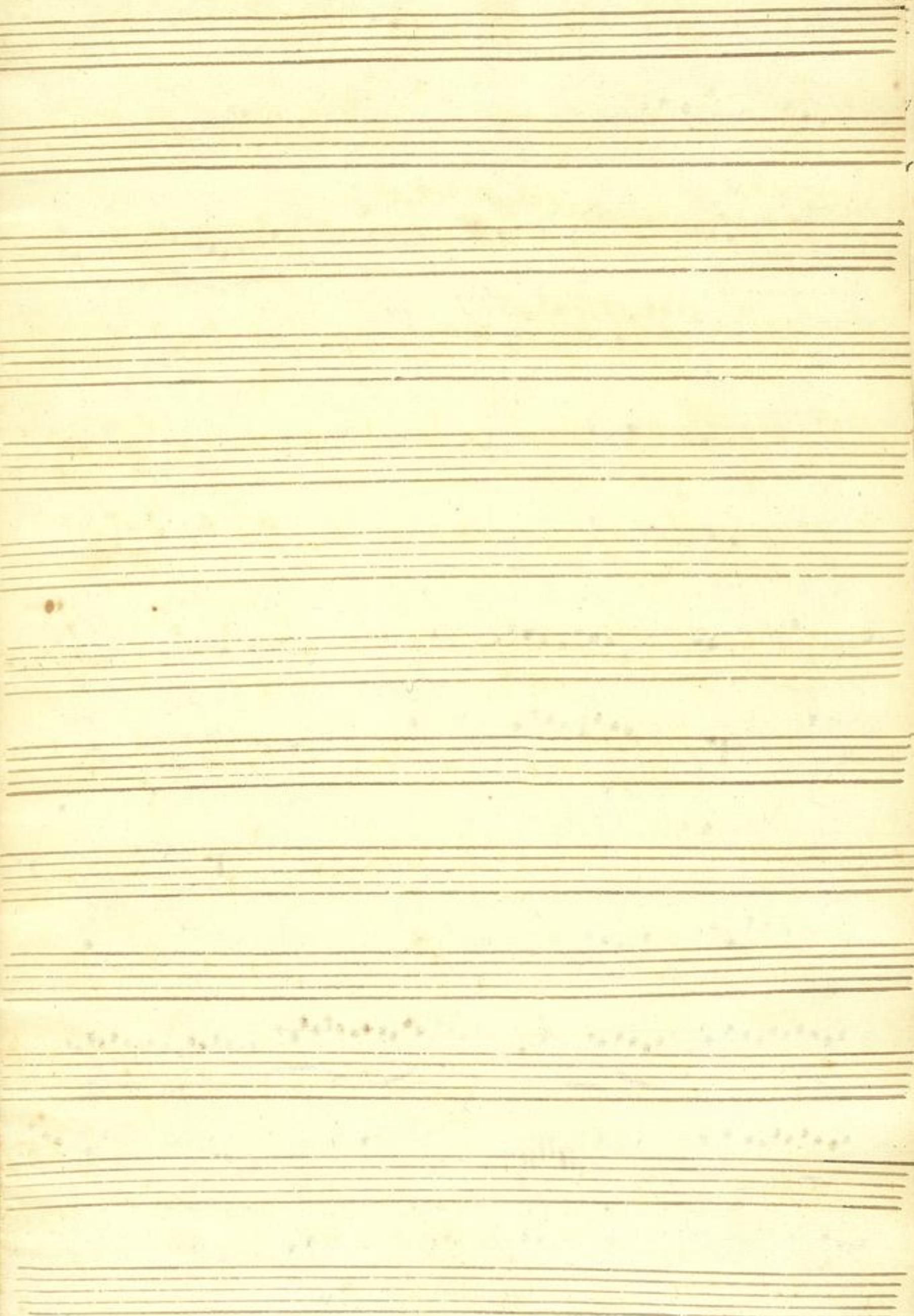
A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is written in common time with a key signature of one sharp. The vocal parts are in soprano, alto, and tenor C-clefs. The basso continuo part is in bass F-clef. The score consists of eight staves of music, each with a different rhythmic pattern. The lyrics are written below the staves, with some notes having specific vocalizations like "wiglich". The score ends with an "Aria" section.

**Was du Herr segnest das ist gesegnet**  
**segnet das ist gesegnet das ist gesegnet**  
**e = wiglich e = wiglich e = wigl.**  
**was du Herr segnest das ist gesegnet**  
**das ist gesegnet das ist gesegnet was du Herr segnest**  
**das ist gesegnet das ist gesegnet Was du Herr segnest das ist ge**  
**segnet das ist gesegnet was du Herr segnest**  
**wiglich = wiglich**  
**Aria**  
**faces**  
**Gott Gott sey dir gnädig Gott sey dir gnädig**  
**gnädig gnädig und segne**  
**dich und segne dich segne dich segne**  
**- ne und segne dich und er lasse dir fern**

antliz leuchten sein antliz leuch- ten leuch-  
 ten sein an - - liz leuch-  
 ten er lasse dir sein an - - liz leuchten  
 sein antliz leuch- ten er lasse dir sein antliz sein antliz  
 leuchten se - - la se - - la es segne dich  
 Gott es seg- - ne dich Gott unser Gott unser Gott.  
 es seg- - ne dich Gott unser Gott  
 es seg- - ne uns Gott es seg- - nedich unser  
 Gott es - - a - - men amen amen  
 a - - men a - - men  
 a - - men a - - men  
 men Amen a - - men a - -  
 men Amen a - - men

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## Tenore

Erbott lobet lobet = ist Nöthiger Lobbede

Nöthiger im Bann Gott im Bann Gott Laßt seinen eisn wider

Rufn wider oßal. = hon wider oßfallen wider oßal

hon wider oßfallen wider wider ist oßal

hon wider oßfallen Laßt seinen eisn wider oßal

hon wider oßfallen Laßt seinen

Rufn wider oßal = hon wider oßfallen zu woseßt

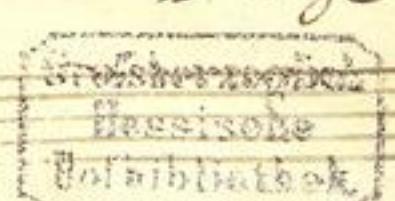
mose Eßt seinem goßalb

zu wose Eßt seinem goßalb

zu seinem daamen seinen daa = mose zwiglif

zu seinem daa = mose zwiglif

wigl.





wi  
re  
ing

dim wobl folle now falle w falle ÷ now falle now falle

dim wobl folle now falle dim wobl folle Recital Aria  
now falle dim wobl folle facet facet

dim hoor → Lobe an Zn' fogz. non

Lobe an Zn' fogz. non Zn' fogz. non Lobe an Zn' fogz. non

Iab Lanß Imit Punkt Iab Lanß Imit Punkt

Iab. swiglis fogz. Non Iir

Non Iir Non Iir Iab. Non Iir Iab. swiglis

Aria laetet  
+ wiglis fogz. Non Iir

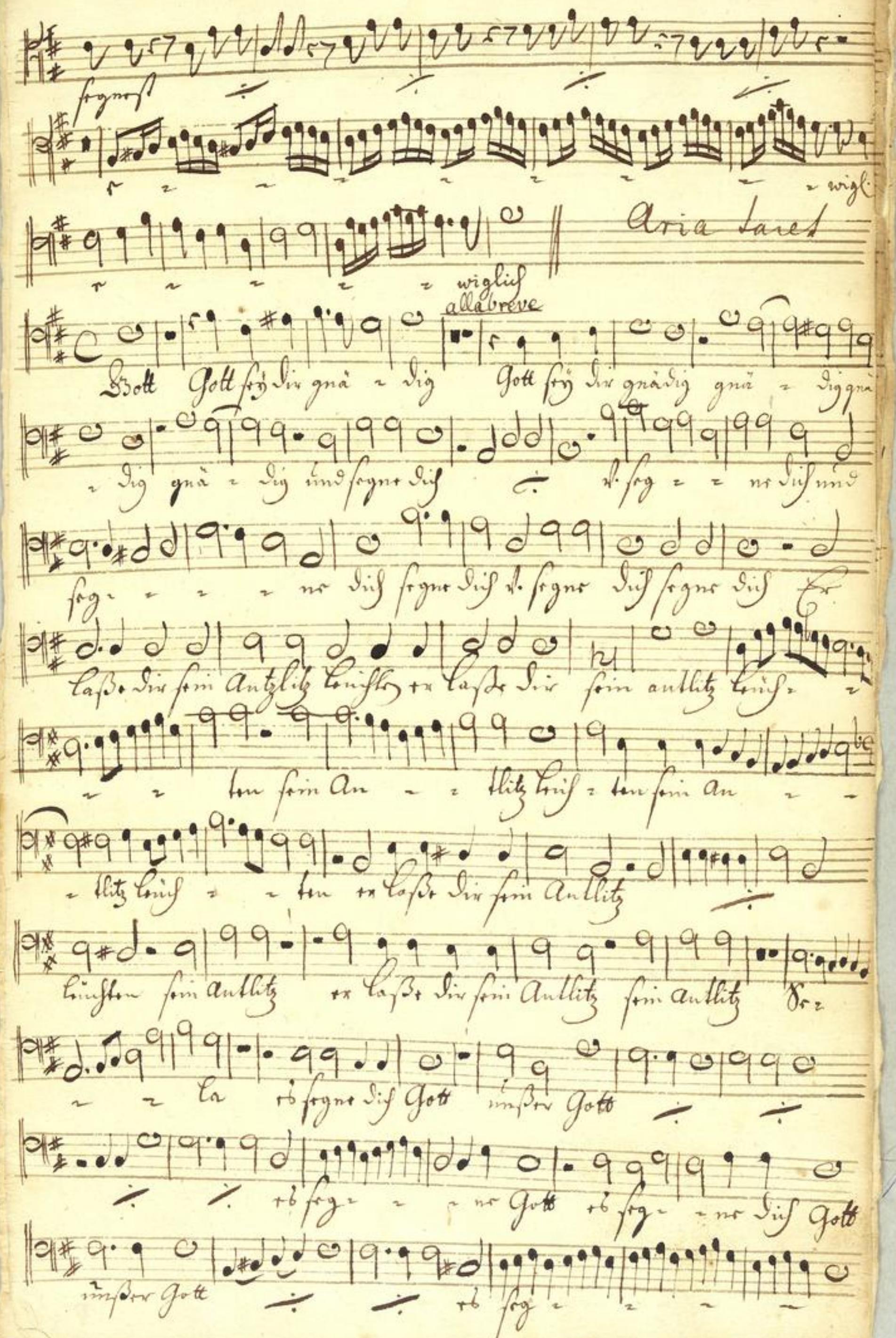
Wab. In Hoor fogz. not ÷ not debis go

fogz. not - - wigl.

wigl. + - wigl. not wab. In Hoor

fognost debis go fogz. not Iab. is go fogz. -

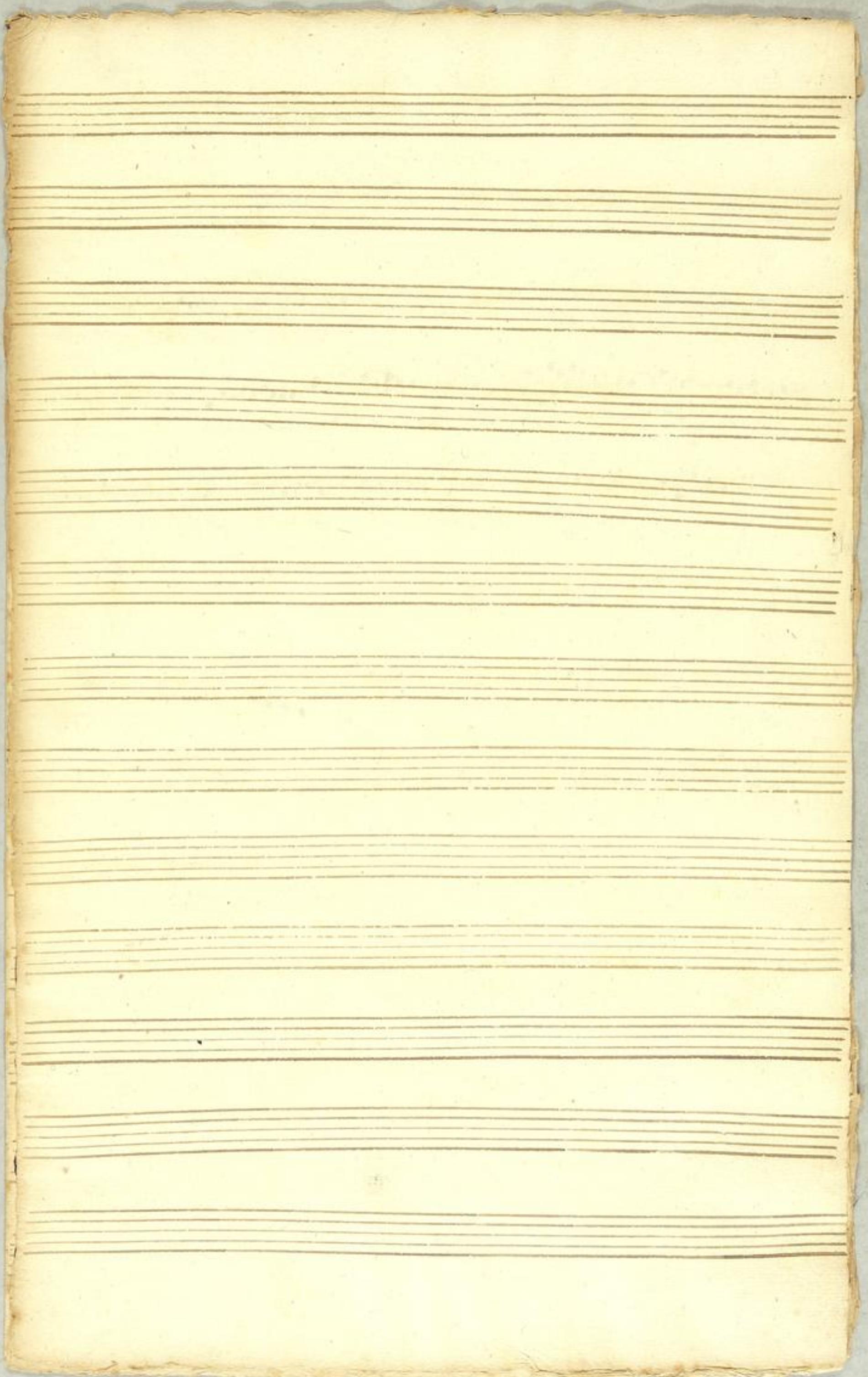
not go fogz. - not wab. In Hoor



Immer Gott ist segn, ist immer Gott  
 amen amen  
 men  
 a-

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## Basso.

Lobet lobet *Lobet lobet Wölker* in my gott  
 Unser gott *Lobet seinen Answiel v. sal*  
*an* *Lobet seinen an ihm weilt v. sal.*  
*an will* *v. sal* *an*  
*fallen Lobet seinen an ihm weilt v. sal* *an will*  
*An will* *v. sal* *welt v. fallen* *der wose ih's* *wose*  
*ih's* *der wose ih's wose ih's seinen grallt* *der wose*  
*ih's seinen grallt* *in seinem saen d. seinen saen*  
*sa. mit wigliß* *in seinem sae* *mit* *wigliß*  
*wigliß* *= wigliß* *= wigliß* *d. seinen*  
*gliß* *= = = = wigliß* *d. seinen*  
*sa. = mon* *= wigliß seinen saa* *= mon* *= wigliß d. seinen*  
*\* saa* *= mon wigliß d. seinen saa* *mon* *wigliß*

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19

Ach ruf' zu Gott Gott und preisen ihn gesalbten  
 Sohn noch in Vollm flore der Frühe  
 Und in Vollm flore stift  
 Sich  
 Sich zu gesegnet blieben und seinen Künftigen wissm ihm stehn  
 Und seinen Künftigen ihm stehn in Wohlleben der jenseitige Zeit aufzugehn  
 Wogen des jenseitigen und gütlichen geist  
 Recital.  
 Sam Angstfust kommt mir als eines Engels Antlitz für uß sich  
 Uitzt mit einem Angstfuss Wollen blassen, vor seinen pfleges trecken, brechen,  
 Wer gewundne bar besetzt und den Vor hundem Land erzogen horchsig  
 Und mit himmel bringen. Ich ist ein reicher frühesten Geist, herauß so  
 Dantbar gegen Gott verlobt und gegen suster weiget. und aber  
 Werden wir das die in's ewige Lust ist. Nur am oß her  
 Bringen auf for mit gnädig an wir wollen also singen.





allabreve

Gott sei dir gnädig, Gott sei dir gnadig gnädig;  
 ne sagst du mir fragst du;  
 laßt dir sein Antlitz leuchten sein Antlitz leuchtet;  
 laßt dir sein Antlitz leuchten sein Antlitz leuchtet;  
 du ne laßt dir sein Antlitz leuchten;  
 laßt dir sein Antlitz leuchten;  
 sagst du mir Gott ist mein Gott;  
 ne sagst du mir Gott ist mein Gott;  
 ich segne dir mein Gott;  
 ich segne dir mein Gott;  
 men a men a men a men a.

C: #: G D | C G G | G, G G | H H H | H H H | H H H | H men

