

~~1. Hoffmanns auf dem Gott in der Höhe~~
~~2. Lied, in 7. Taktel ist baldig~~
3. Aufsicht über Gnomme in dem Dreyer

Mus 444/
7

169.

~~73~~

~~7~~

~~//~~

Partitur
M. Märtz 1706 28. Anfang.

L. Letare.

G. A. S. M. Mart. 1736. 6

Handwritten musical notation for the first system. It features a vocal line with a treble clef and a 3/4 time signature, followed by four instrumental parts. The notation is dense with notes and rests.

*Geistlich in den
Geistlich in den
Geistlich in den
Geistlich in den*

Handwritten musical notation for the second system. Similar to the first system, it includes a vocal line and four instrumental parts. There are some annotations written below the instrumental parts.

Handwritten musical notation for the third system. It continues with the vocal line and instrumental parts, showing the continuation of the piece.

Handwritten musical score on a single page, featuring five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, historical style. The lyrics "für mich selbst" are written below the vocal line in several places. The right edge of the page shows the beginning of the next page, with the word "Aria" and a 9/8 time signature.

Handwritten musical score on a single page, featuring five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, historical style. The lyrics "für mich selbst" are written below the vocal line in several places. The right edge of the page shows the beginning of the next page, with the word "viva" and a 9/8 time signature.

Handwritten musical score on a single page, featuring five systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The music is written in a cursive, historical style. The lyrics "für mich selbst" are written below the vocal line in several places. The right edge of the page shows the beginning of the next page, with a 9/8 time signature.

Gott macht es oftmals Wunderbar, und wenig macht er sich, wo nicht zu sehen was, in sich sein Überfließ sein Ziel. In
 dem Himmel, so sich uns Gottes Allmacht zeigt, in nicht wenig sein Lob, und wenig wird ein großer
 Schrift. So wird es Gott in allem Dingen, nicht Wunderbar, das allzeit wohl zu machen.

Aria

vivace.

And. ma. fast

And. molto

And. molto

And. molto

And. molto

And. molto

Handwritten musical score, first system. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a second instrument, possibly a violin or flute. The bottom staff is a basso continuo line. The lyrics are: "Ich hab' dich auf dem Berg von - mers - der".

Handwritten musical score, second system. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a second instrument. The bottom staff is a basso continuo line. The lyrics are: "altes Berges altes Berges altes Berges".

Handwritten musical score, third system. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a second instrument. The bottom staff is a basso continuo line. The lyrics are: "auf dem Berg auf dem Berg auf dem Berg".

Handwritten musical score, fourth system. It consists of five staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are for a second instrument. The bottom staff is a basso continuo line. The lyrics are: "Das Gebirge ist das Gebirge ist".

Musical notation system with three staves (treble, alto, bass clefs). The lyrics are written below the staves.

Wahl. Wahl. *Wahl. Wahl.*

Grundt off de die jacht Gult. Le Grundt off
Grundt off de die jacht Gult. Le Grundt off

Musical notation system with three staves. The lyrics are written below the staves.

de die jacht Gult. In - der flucht von der blinde horat. In der flucht
de die jacht Gult. In der flucht. In der blinde horat. In der flucht

Musical notation system with three staves. The lyrics are written below the staves.

der - rat man. Ein seltsamkeit tolle welt. Le Grundt off de die jacht Gult -
der - rat man. Ein seltsamkeit tolle welt. Le Grundt off de die jacht Gult -

Musical notation system with three staves. The lyrics are written below the staves.

in der flucht. In der flucht. In der flucht. In der flucht.
in der flucht. In der flucht. In der flucht. In der flucht.

Musical notation system with three staves. The lyrics are written below the staves.

was sich zu jacht Gult. Was sich zu jacht Gult. Was sich zu jacht Gult. Was sich zu jacht Gult.
was sich zu jacht Gult. Was sich zu jacht Gult. Was sich zu jacht Gult. Was sich zu jacht Gult.

Und so hat lang und weit die Kunde zu uns fallen. Dem Herz, so lieblich ist in sel- ten Augen stellen.

Handwritten musical notation for the first system, including a vocal line and piano accompaniment. Dynamic markings include *pp.* and *fort.*

vivace.

Handwritten musical notation for the second system, featuring a dense piano accompaniment with many sixteenth notes.

Handwritten musical notation for the third system, including a vocal line with lyrics and piano accompaniment. Dynamic markings include *pp.* and *fort.*

Handwritten musical notation for the fourth system, featuring a dense piano accompaniment with many sixteenth notes.

Handwritten musical notation for the fifth system, including a vocal line with lyrics and piano accompaniment. Dynamic markings include *pp.* and *fort.*

Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp.*, *mf.*, and *ff.*. The lyrics are written in German and include:

- Hand mir Eh' schaff*
- is Brinn' Hand*
- Hand mir Eh' schaff*
- Hand is Brinn'*

The manuscript shows signs of age, including some staining and wear at the edges.

Handwritten musical notation, first system. Includes lyrics: "aus Göttern nicht mir Kraus" and "Herr der Himmeln Götter".

Handwritten musical notation, second system. Includes lyrics: "auf demselben Stand der" and "auf demselben Stand der".

Handwritten musical notation, third system. Includes lyrics: "Ich bin ein Kind in Gottes Hand" and "Ich bin ein Kind in Gottes Hand".

Handwritten musical notation, fourth system. Includes lyrics: "Ich bin ein Kind in Gottes Hand" and "Ich bin ein Kind in Gottes Hand".

Handwritten musical notation, fifth system. Includes lyrics: "Ich bin ein Kind in Gottes Hand" and "Ich bin ein Kind in Gottes Hand".

Choral.

Handwritten musical score on a single page, page 5 of 8. The score is written in brown ink on aged, yellowed paper. It consists of six staves. The first three staves are for a vocal line, and the last three are for a piano accompaniment. The music is in a common time signature (C) and features various note values, rests, and dynamic markings such as 'p.' and 'pp.'. There are several measures of rests in the vocal line, with handwritten lyrics written above them. The lyrics are in German and include phrases like 'In dem ich mich befinde', 'in absonderlich Fluge', and 'In dem ich mich befinde'. The score ends with a double bar line and a fermata over the final note.

Continuation of the handwritten musical score. It consists of six staves. The first three staves are for a vocal line, and the last three are for a piano accompaniment. The music continues with various note values and rests. There are several measures of rests in the vocal line, with handwritten lyrics written above them. The lyrics include 'In dem ich mich befinde', 'In dem ich mich befinde', and 'In dem ich mich befinde'. The score ends with a double bar line and a fermata over the final note.

Continuation of the handwritten musical score. It consists of six staves. The first three staves are for a vocal line, and the last three are for a piano accompaniment. The music continues with various note values and rests. There are several measures of rests in the vocal line, with handwritten lyrics written above them. The lyrics include 'In dem ich mich befinde', 'In dem ich mich befinde', and 'In dem ich mich befinde'. The score ends with a double bar line and a fermata over the final note.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various rhythmic values and clefs. Some lyrics are visible, such as "deus in excelsis deus" and "deus in excelsis deus".

Handwritten musical score for the second system, continuing the composition. It includes staves with notes, rests, and some lyrics like "deus in excelsis deus". The notation is dense and characteristic of 18th-century manuscript notation.

Qui Deus Gloria.



ibg.
13.

Geist der Person
der Hand.

a
2 Violin

Fiola

Conto

Alto

Tenore

Bass

In. Letze.
1736.

e
Cantino.

Continuo.

Allegro & vivo.

Decit.

Vivace.

Handwritten musical score for Continuo, featuring multiple systems of staves with notes, rests, and various performance markings such as *Allegro & vivo*, *Decit.*, and *Vivace*. The score includes numerous accidentals (sharps and naturals) and dynamic markings.

Handwritten musical score on the right page, including markings such as *Legiti*, *Quaer*, and *Andal.*

Handwritten musical score on aged paper, featuring multiple staves of music. The score includes various musical notations such as notes, rests, and clefs. Key markings include "Capell", "Legit:", "Allegro", "Andante", "Forte", "Piano", and "Cresc.". The manuscript is densely written with musical symbols and includes some numerical annotations (e.g., 3, 5, 6, 7, 4, 3, 2, 1) and dynamic markings like "pp.", "p.", "f.", "mf.", "ff.". The paper shows signs of age, including yellowing and some staining.

Violino. 1.

Allegro in Gm. 1.

Recitativo

Piaa.

pp.

f.

tr.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *pp.*, *mp.*, and *fort.*. The score is densely written with complex rhythmic patterns and includes some performance instructions like *tr.* (trills) and *Recitativo* (recitative). A handwritten note in the third staff reads "Vivace. Minus de l'organo". The page shows signs of age, including some staining and wear at the edges.

Partial view of the adjacent page of the musical manuscript, showing the continuation of the musical notation on the right edge.

Handwritten musical score on the right page of an open manuscript. The score consists of several systems of staves. The top system begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and dynamic markings such as *tr*, *pp.*, and *ff.*. A section is marked *Recitati.* with a double bar line. The notation is dense and characteristic of 18th-century manuscript notation.

The lower portion of the right page shows several empty musical staves, indicating that the music for these parts has not been written on this page. The left page of the manuscript is partially visible, showing the continuation of the musical score from the previous page.

Violino Primo.

Si scrissi dem giorno.

Virace

Recitativo

pp.

for.

Handwritten musical score on a single page, featuring approximately 18 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings such as *pp*, *mp*, *mf*, *f*, and *forte*. A large, decorative flourish or signature is visible in the upper right quadrant of the page. The manuscript is written in dark ink on aged, slightly yellowed paper.

Continuation of the handwritten musical score on the adjacent page, showing the right-hand side of the manuscript. The notation continues across several staves, with some text like "Coral" and "Beylage" visible at the top right.

Capo Recitativo

Handwritten musical score for 'Capo Recitativo'. The score is written on a system of five staves. The top staff contains the title and a treble clef with a common time signature. The second staff is marked 'Coral' and 'Basso continuo'. The music consists of a vocal line and a basso continuo line. The notation includes various note values, rests, and dynamic markings such as 'p.' (piano) and 'f.' (forte). The piece concludes with a double bar line and a repeat sign.

A series of ten empty musical staves, each consisting of five horizontal lines. The staves are arranged vertically and are currently blank, with no musical notation present.

Violino 2.

12

Andante

Andante

Andante

Andante

Andante

Recit

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

Andante

volti

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *fort.*, *pp.*, and *mp.*. A prominent section is titled "Capo Recital" in large, cursive handwriting. The manuscript shows signs of age, with some ink bleed-through and wear at the edges.

Partial view of the adjacent page, showing the continuation of the musical score with similar notation and dynamic markings.

Handwritten musical score on page 13, featuring several staves of music. The notation includes treble clefs, various note values, and dynamic markings such as *mp.* (mezzo-piano) and *fort.* (forte). A prominent section is titled "Harpoll Recitat." in large, cursive handwriting. The music appears to be a vocal or instrumental recitative piece.

A series of ten empty musical staves on the right side of the page, providing space for further notation or performance.

Viola

14



Handwritten musical score for Viola, consisting of 15 staves. The first staff begins with the tempo marking "Allegro". The second staff contains the word "Vivace". The score includes various musical notations such as notes, rests, slurs, and articulation marks. Dynamics markings such as "pp.", "p.", and "f." are present. The piece concludes with a "Capo/Reitakt" marking on the 15th staff. The manuscript is written in brown ink on aged, yellowish paper.



vivace.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and dynamic markings such as *pp*, *mp*, *mf*, and *ff*. The score is written in a historical style, possibly from the 18th or 19th century. The music is organized into systems, with some staves containing multiple lines of notes. A section of the score is marked with a double bar line and the word "Recit". The paper shows signs of age, including discoloration and some wear at the edges.

Violone

Allegro

Recit.

Vivace

f

p

tr

f

mp

f

Recit.

Vivace

f

mp

f

Fino

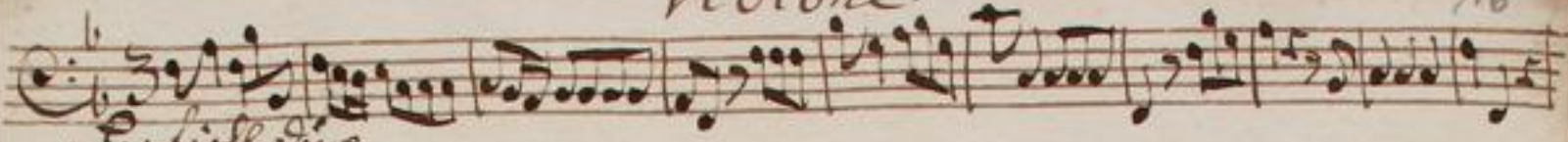
Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and dynamic markings such as *fort.* and *pp.*. There are also first and second endings indicated by the numbers 1. and 2. above the staff.

Recit.

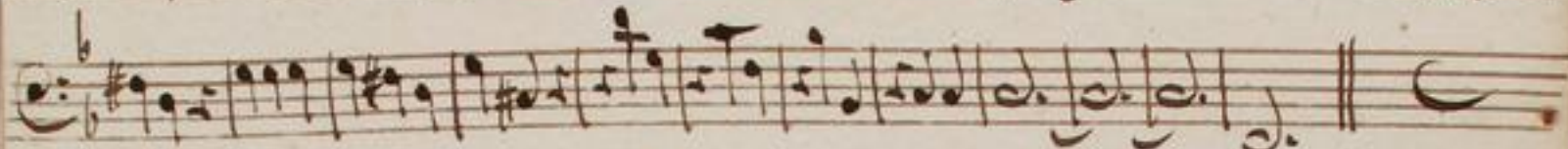
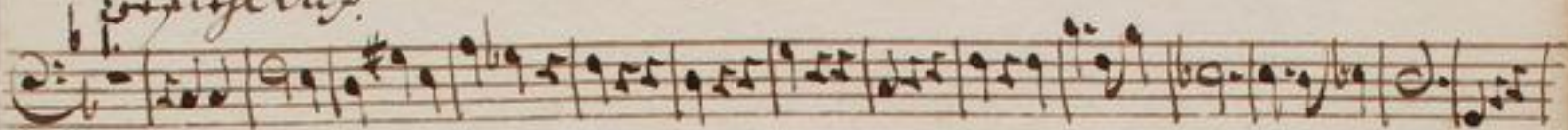
Handwritten musical notation on a five-line staff, likely representing a recitative section. It features a series of notes with stems, typical of recitative notation. Dynamic markings like *pp.* and *fort.* are present. The notation concludes with a double bar line and a decorative flourish.

Four empty musical staves, each consisting of five horizontal lines, located at the bottom of the page.

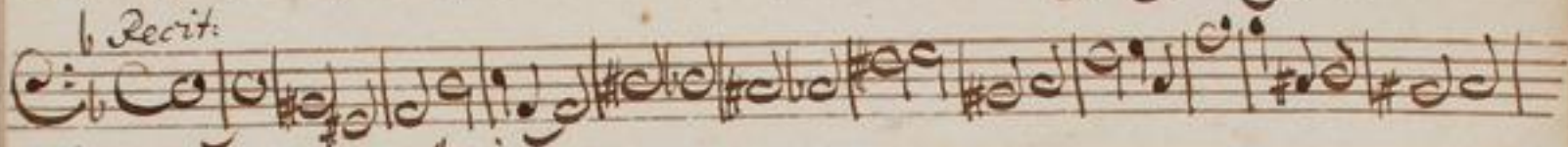
Violine.



Spitzflügel



Recit.

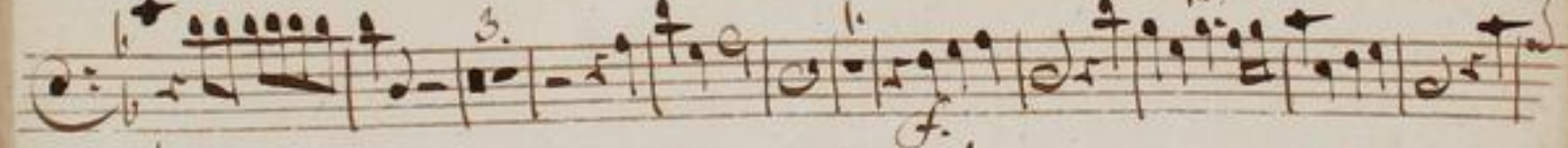
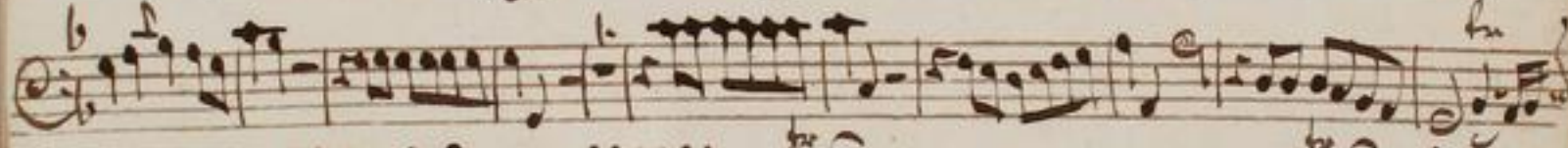


Aria. 12.



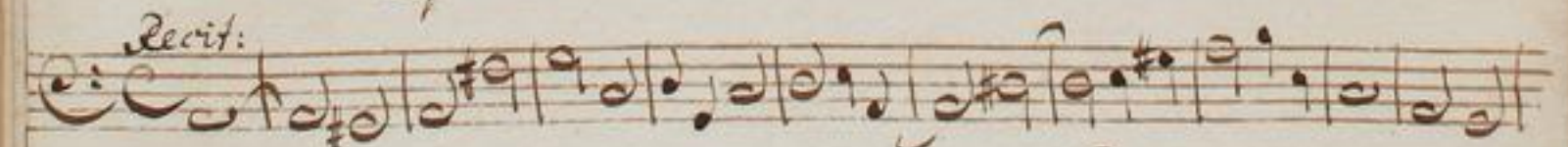
Spitzflügel

pp.



Da Capo

Recit.



Vivace

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Recit:

Choral

Explicite

6.

Es saß der Herr im Herrn im Herrn in der Höhe, der Herr in der Höhe,

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der Herr in der Höhe, der Herr in der Höhe, der Herr in der Höhe, der Herr in der Höhe,

der Herr in der Höhe, der Herr in der Höhe, der Herr in der Höhe, der Herr in der Höhe,

in Dimer in Dimer Land. Dein Joch wird mir *paus*
 von Nafingel Gaben, *paus* — — — — — *paus* — — — — —
 Gaben, Kaufschwab, schwab, vor - be - fal - ten
 - ja ja ja, allot Holit und Land, friffriß - ja, friffriß -
 ja ja ja, allot Holit und Land, friffriß ja allot al - lob
 Holit u. Land. *Recitativo* //
 1. 2. 3. 2. 2.
 Beschiff in dem Wege, mit was dein Joch bebräutet
 Ist allerbesten Pflanz, Ist der den Joch bebräutet.
 Der Wolken lufft und ~~Land~~ *Winden*, gibt Wege lufft und Lufft,
 Der wird dem Wege finden, da dein Joch gefen kan.

pfenitoff da die größte fülle, wo - der kleinste wo der kleinste
 vorat wo der kleinste vor - wass war, dem lebendigen vollen
 wil - le, pfenitoff da die größte fülle - le, wo der kleinste vorat
 wo der klein - ste vor - wass war. *Harps*
Recit Aria Recit

1. 2. 3. 2. 2.
 besiehl in deine woge und mach dein heil zu bracht,
 der aller kleinste pflege, der der den heil bracht,
 der walden lufft und ~~land~~ ^{klümmen} gibt woge lang und fast, der wird auf
 woge finden, da dein fuß gefen kan.

1736.

Tenore

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Recitat *fto*
Duetto. Jesu liegt anssimendogen,
 from - men fromen der - len, allen der - gen
 - - linder Jesu liegt anssimendogen frommen der - len
 allen Dergen -
 - - luf der. Dein Erbarmungsvoller Will - le,
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Recitat // *Aria* // *Recit*

1. 2. 3. 2. 2.

Der Pfiff in dem Wege mit dem Fußgeher brühet
 der aller kürzesten Fluge, daß der den Fiedel leucht.

Der Wolken Luft ^{Wünschen} gibt Wege Lauff und Lafr,

Der Wind auf Wege finden, da dem Fußgeher lau.

1736



Basso.

6. *1.*
Gefiehl dem Herrn dem Herrn deine Wege, deine We- - ge,

und Loffe an die Loffe an die Loffe, du wirst wohl ma -

- - - - - du, du wirst wohl ma - - - - - du, du wirst wohl ma - - - - - du

Recitativo
du wirst = = du wirst wohl - - - - - machen.

du gestirbste Sorgen für uns bin bei meinem Jesus mir ergeben; du sorgst vor

uns und machst es gut, seld ist mein Sech im Himmel, wie man für

zuviel der Zeit, was ist das unser Sorgen an, auf nicht, man machet uns seine

Plagen, ist bin ein Kind im Gottes Lande, was ist bedarf, wird mir Gott

nicht vor sagen.

1.
Gefiehl in deine Wege über die in deine Wege
der aller künster, Pflege der aller künster, Pflege
und was dem
deh der den

folgt kränkt, und was dein Sech kränkt
himel kränkt der der den himel kränkt
der Wolken lufft und
bedürfen,

= - - - - - gibl Wege lauff und lauff, = - - - - - der wird auf

Wage die ge finden, der = - - - - - da dein fuße -

- - - - - du kan, da dein = - - - - -