

Verk. Annunciat: 2 1734.

G. N. F. M. Martz. 1744.

Cornu.

Num 457

In G. N. F. M. Martz. 1744.

167.

~~167~~

8

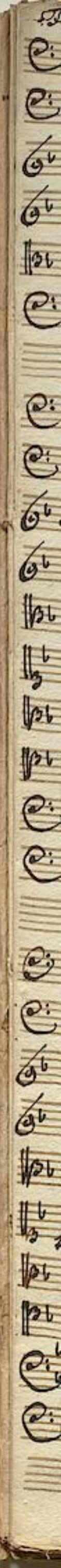
Partitur

M. Martz 1734 - 26tes Besetzung.

Faint handwritten text at the top of the page, possibly a title or header.

1771

Faint handwritten text in the lower middle section of the page, possibly a signature or date.



Corn.

Vivace.

über das Geheimnis des Himmels ist nicht dem
 ist nicht dem die H. Schrift ist

die H. Schrift ist
 die H. Schrift ist
 die H. Schrift ist
 die H. Schrift ist

Handwritten musical score on a page with ten staves. The notation includes various notes, rests, and clefs. There are several instances of the text 'al. Vorsing Zünd' written across the staves in a cursive hand.

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Musical score system 1. Includes a *Molto* marking. The system contains six staves of handwritten musical notation.

Andante.

Musical score system 2. Contains six staves of handwritten musical notation.

Musical score system 3. Contains six staves of handwritten musical notation. Includes the lyrics: *gott - nicht Mensch im Dunge*

Musical score system 4. Contains six staves of handwritten musical notation. Includes the lyrics: *nicht König ja ja ja mein glau*

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: *glaub' an
mein glaub' nicht an*

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: *gott
nicht Mensch
ein Dämon*

Handwritten musical score for the third system, featuring vocal lines and piano accompaniment. The lyrics are: *Ich
bin
ein König
in der Welt
ja ja ja ja*

Handwritten musical score for the fourth system, featuring vocal lines and piano accompaniment. The lyrics are: *glaub'
an
mein glaub'*

Handwritten musical score on aged paper, featuring multiple staves with notes, rests, and clefs. The notation includes various rhythmic values and dynamic markings such as *piano* and *forte*. The score is organized into systems, with some systems containing multiple staves. The handwriting is in a historical style, and the paper shows signs of age and wear.

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 vocal lines with lyrics: *Quel est le fruit de son quel* and *le fruit de son quel*. The score continues with instrumental parts.

Handwritten musical score for the third system, featuring a vocal line with lyrics: *Je vous salue Marie* and *Je vous salue Marie*. The score includes multiple staves of accompaniment.

Handwritten musical score for the fourth system, featuring a vocal line with lyrics: *Je vous salue Marie* and *Je vous salue Marie*. The score includes multiple staves of accompaniment.

Lasset das Licht der Frommheit leuchten in eurer Seele. Das ist in Gottes Namen. Schreiben in einem einfachen
 Glücke der Welt also geschicklich gut. Sie wird besser als ein Gold im Christenstande.

Corn.
 Gottlob

Lasset
 Einfach
 Corn.
 einf.

Handwritten musical score for the first system, featuring multiple staves with notes and rests. The notation includes various clefs and dynamic markings such as *p*, *pp*, and *f*.

Handwritten musical score for the second system, including vocal lines with German lyrics. The lyrics are: *trüßl dieß dreyer theil der zu uns*. The score includes notes, rests, and dynamic markings.

Handwritten musical score for the third system, including vocal lines with German lyrics. The lyrics are: *solich ein dreyer theil der zu uns*. The score includes notes, rests, and dynamic markings.

Handwritten musical score for the first system, featuring multiple staves with notes and lyrics. The lyrics include:

Nachdem
 du
 Nachdem
 du
 Nachdem
 du
 Nachdem
 du
 Nachdem
 du

Es
 ist
 ein
 gantz
 ungemain

Handwritten musical score for the second system, featuring multiple staves with notes and lyrics. The lyrics include:

in der
 Welt
 in der
 Welt
 in der
 Welt
 in der
 Welt

Christ
 Preis
 Christ
 Preis
 Christ
 Preis

Handwritten musical score for the third system, featuring multiple staves with notes and lyrics. The lyrics include:

Wahrheit
 und
 Gerechtigkeit
 und
 Gerechtigkeit
 und
 Gerechtigkeit
 und
 Gerechtigkeit

in
 der
 Welt
 in
 der
 Welt
 in
 der
 Welt

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values, clefs, and accidentals. The lyrics "Dem heyligsten König dem heyligsten Könige" are written in a cursive hand across the middle staves.

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values, clefs, and accidentals. The lyrics "Herrn mächtigsten Fürsten der Welt" are written in a cursive hand across the middle staves.

Handwritten musical score for the first system, featuring multiple staves with notes and rests.

Handwritten musical score for the second system, including a vocal line with lyrics: *und luf im Holzorgel sein ständ* and *wie ich dich im Holzorgel ständ*.

Soli Deo Gloria



167.

14

Orchester *Geheimnis des Herrn*
in 2. Acte

a

2 Corn:

2 Flauto Fr.

2 Violin

Viola

Canto

Alto

Tenore

Basso

e

Continuo.

Fest. Annunci: Mar:

1799.

a

1799.



Vivace

Continuo

Das Gefammel der

Recit:

Gott unser Herrgott



This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). There are several annotations above the staves, including numbers (1, 2, 3, 4, 5) and symbols (♯) that likely indicate specific musical techniques or performance instructions. The handwriting is in dark ink, and the paper shows signs of age, including some staining and wear at the edges. The music appears to be a single melodic line, possibly for a vocal or instrumental part.

Recit:

Gott ist wahr in Einfalt

The image shows a page from a handwritten musical manuscript on aged, yellowed paper. The top half of the page contains six staves of music. 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 note values, rests, and accidentals. Above the first staff, there are handwritten numbers: 6 5, 4 3, and 6 5. The second staff starts with a bass clef and a key signature of one sharp. Above it are numbers: 6, #, 6, #, #, > 6, 6 5, 6 #. The third staff is marked 'Choral' and has a 4/4 time signature. Above it are numbers: 6 4, 6 4, 6 5, 3, 5 3. Below the third staff, the text 'vom trüglichen König' is written in cursive. The fourth, fifth, and sixth staves continue the musical notation with various note values and accidentals. Above the fourth staff are numbers: 6 5, 4 3. Above the fifth staff are numbers: 6 5, 6 4, 6 5, 3. Above the sixth staff are numbers: 6 5, 6 4, # 2 #, 6 4, 5 4. The bottom half of the page consists of ten empty musical staves. On the right edge of the page, the beginning of the next page is visible, showing musical notation on a staff.

Vivace.

Violino. 1.

Das g'stimmt

1. *f.*

Andante

Gott wird Mensch s.

1. *f.*

pianiss.

1. *pp.* *f.* *pp.* *f.*

Capo Recital

Gott der Herr in fünfmal

Handwritten musical score for 'Gott der Herr in fünfmal'. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a single melodic line with various dynamics such as *f*, *pp*, and *f*. The notation includes eighth and sixteenth notes, rests, and accidentals. The piece concludes with a double bar line and a repeat sign.

Choral.

Capo Recital $\frac{2}{4}$

Wie tröstlich der Wein

Handwritten musical score for 'Wie tröstlich der Wein'. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single melodic line with various dynamics such as *f*, *pp*, and *f*. The notation includes eighth and sixteenth notes, rests, and accidentals. The piece concludes with a double bar line and a repeat sign.

Vivace.

Violino. I.

Carl Friedrich Zelter

Andante

Gottfried Heinrich Zelter

pianisf.

Capo || *Recitativo* || 6/4

Gott der Vater im Himmel

Handwritten musical score for 'Gott der Vater im Himmel'. The score consists of ten staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'p'. The piece concludes with a double bar line and repeat signs.

Choral.

Capo Recital

Vom höchsten König

Handwritten musical score for 'Vom höchsten König'. The score consists of five staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The music is written in a cursive hand and includes various musical notations such as notes, rests, and dynamic markings like 'pp' and 'p'. The piece concludes with a double bar line and repeat signs.

Force

Violino 2.

Handwritten musical notation on a single staff, 3/4 time signature. Includes the instruction *sub go. sinuato*.

Handwritten musical notation on a single staff. Includes dynamic markings *p.* and *f.*

Handwritten musical notation on a single staff. Includes first ending bracket *1.*

Handwritten musical notation on a single staff. Includes the instruction *Recitat* and a key signature change to two flats.

Handwritten musical notation on a single staff. Includes the instruction *Andante.* and a 4/4 time signature.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff. Includes dynamic marking *pp.*

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff.

Handwritten musical notation on a single staff. Includes dynamic marking *pp.*

Handwritten musical notation on a single staff. Includes dynamic marking *pp.*

Handwritten musical notation on a single staff. Includes dynamic markings *pp.* and *f.*. Ends with the instruction *Capo Recitat* and a key signature change to two flats.

f p pp f p f p pp f p f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp f p pp

Gottlieb Weidner

Choral.

Der tröstliche

Capo Recital

Vivace.

Viola

Handwritten musical notation on a five-line staff. The music begins with a treble clef and a 3/4 time signature. The notes are mostly eighth and sixteenth notes. There are some accidentals (sharps and naturals) and dynamic markings like *tr* and *t*.

sub g. f. univ. b.

Second staff of handwritten musical notation, continuing the piece. It features similar rhythmic patterns and includes dynamic markings such as *p* and *f*.

Third staff of handwritten musical notation, showing a continuation of the melodic line with various note values and rests.

Fourth staff of handwritten musical notation, including some slurs and dynamic markings.

Fifth staff of handwritten musical notation, starting with a double bar line and the word *Recital* written above the staff. The time signature changes to 6/4. The notes are mostly quarter notes.

Gott erlöset Menschheit.

Sixth staff of handwritten musical notation, continuing the recital section.

Seventh staff of handwritten musical notation, featuring first and second endings marked with *1.* and *2.*

Eighth staff of handwritten musical notation, including a *pp* dynamic marking.

Ninth staff of handwritten musical notation, with various accidentals and dynamic markings.

Tenth staff of handwritten musical notation, including *pp* markings.

Eleventh staff of handwritten musical notation, featuring first and second endings.

Twelfth staff of handwritten musical notation, ending with a double bar line and the word *Capo* written below the staff.

Recital tacet

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes treble clefs, a 4/4 time signature, and various dynamic markings such as *pp*, *f*, *ppp*, and *ppp*. The first staff is annotated with the text "Gott erhebet". The seventh staff is marked "Choral" and begins with a "Recitativo" section, indicated by a double bar line and a 2/4 time signature. The eighth staff is annotated with "Wo die Tröstlichkeit". The music is written in a historical style with some accidentals and slurs. The bottom half of the page contains several empty staves.

Vivace

Violone

Sal g'hamunij

l.

Adagio

Andante

Waltz and mazy.

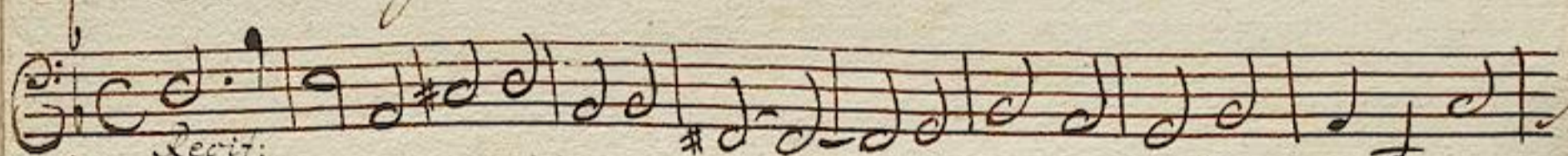
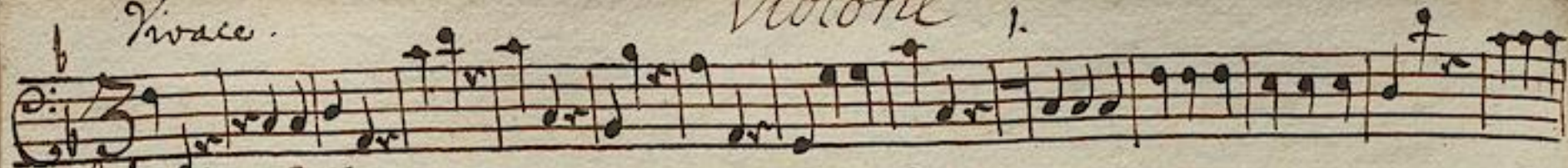
Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and clefs. Key annotations include:

- pp* (pianissimo) at the top right.
- Decit:* (Dicit) above a staff.
- Capo* (Cappo) above a staff.
- Gottlob* (Gottlob) written below a staff.
- Da Capo* (Da Capo) at the end of a section.
- Choral* (Choral) above a staff.
- Domine Iustificatus* (Domine Iustificatus) written below a staff.

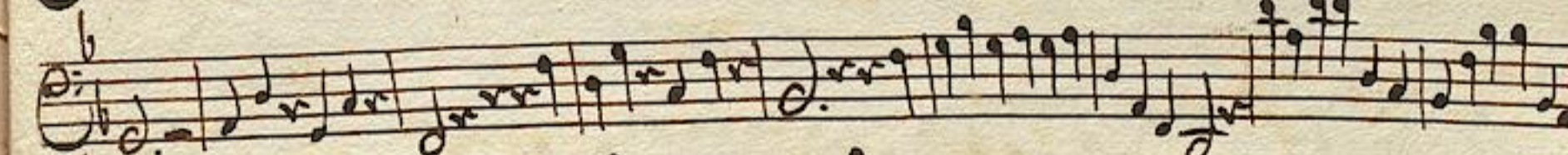
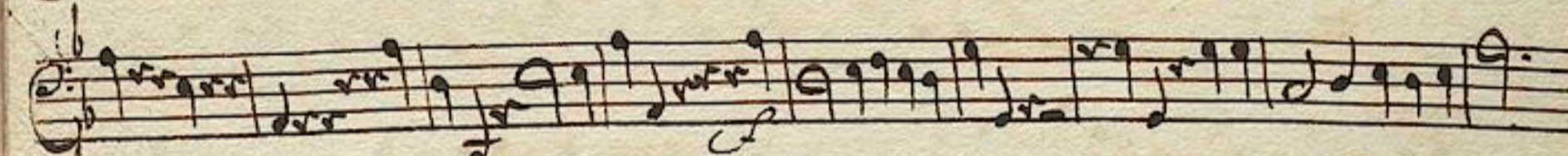
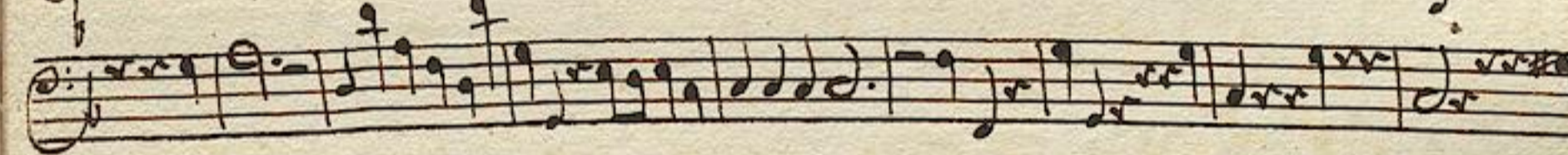
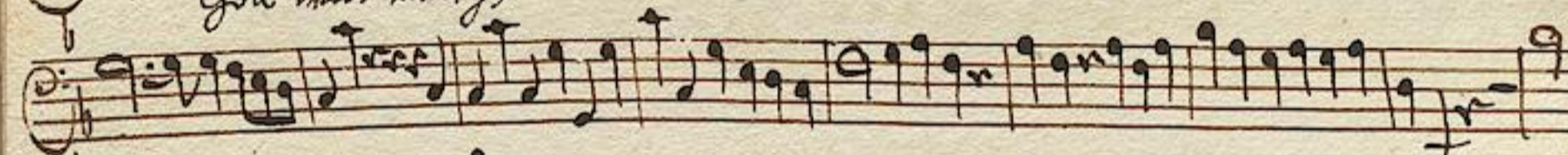
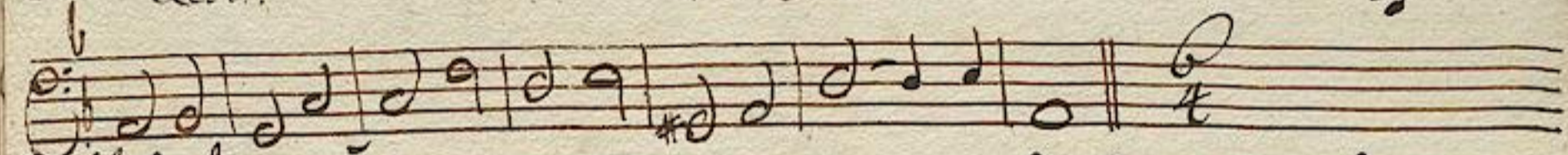
The score concludes with several empty staves at the bottom of the page.

Vivace.

Violine 1.



Adagio.



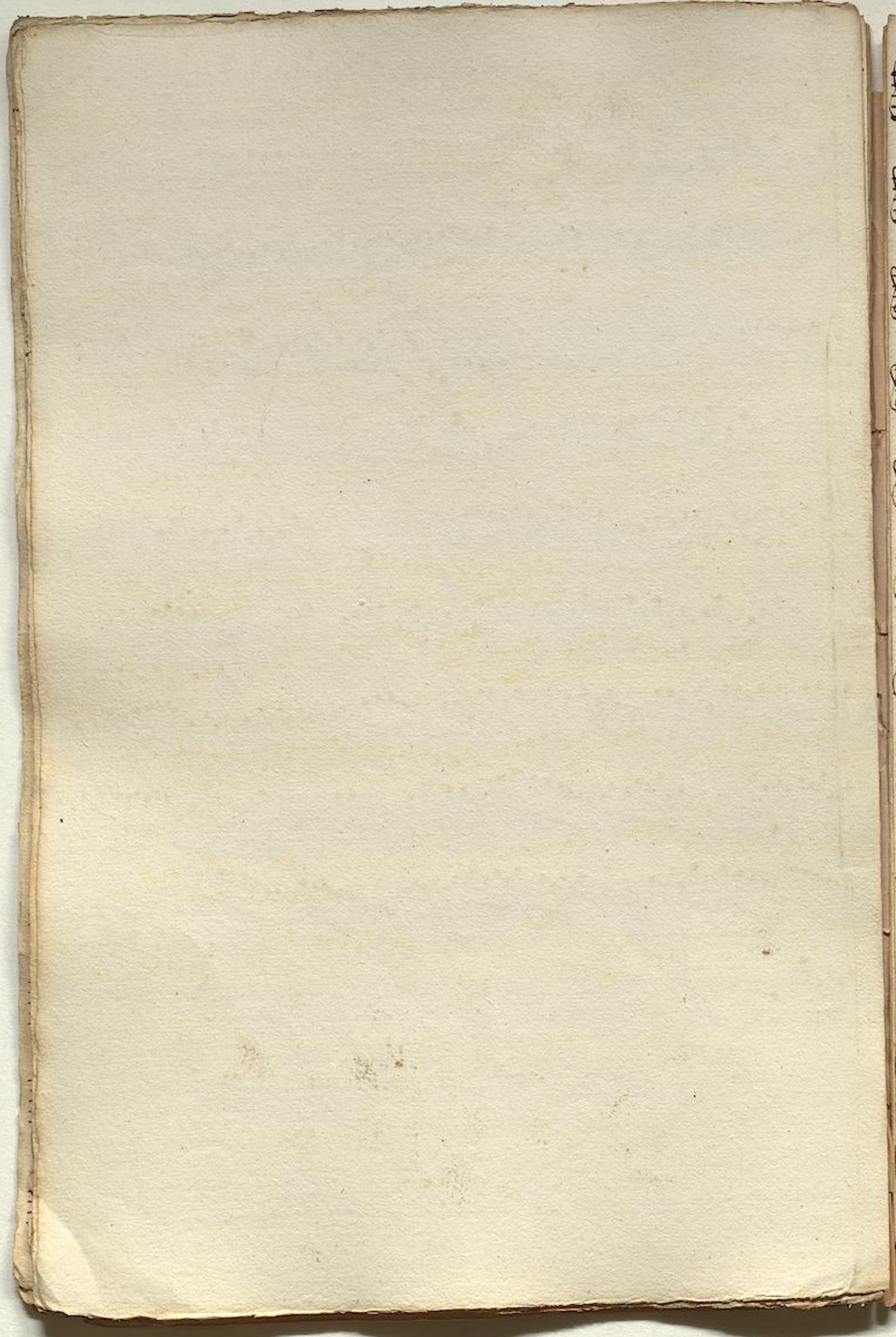
Flauto. I.

In Gott selbst Mangel.

The musical score for Flute I consists of 11 staves of handwritten notation. The music is written in a single system, with each staff containing a line of music. The notation includes various note values, rests, and dynamic markings such as 'ff' and 'p'. The paper is aged and shows some wear and tear.

2.
Harp





Handwritten text in a medieval script, likely Gothic, visible along the right edge of the page.

Flauto. 2.

Gott nicht Mensch

The image shows a page of handwritten musical notation for a flute part, labeled 'Flauto. 2.'. The music is written on ten staves. The first staff begins with the lyrics 'Gott nicht Mensch' written below the notes. The notation includes various rhythmic values, accidentals, and performance markings such as 'l.', 'tr', and 'hr'. The paper is aged and shows some wear at the edges.



F.

Corno 1.

Vivace.

Das geformte Abz.

Recit Aria Rec.

An Gottes Abz.

Recital
Anm. Trillflug



F.

Corno 2.

Vivace.

1. *deus genitum* *deus*

4. *deus*

Recitativo *Aria* *Recitativo*

deus genitum *deus*

deus

Choral

Recitativo *deum genitum*

deum genitum

deum genitum



Canto

Tutti. Das Gesimmbild das hören ist unter denen, ist unter denen, die Ihr fürsch-
ten, die Ihr fürsch- ten, und können Gunt — — — — — las- set für las- set für für wis-
sen, und können Gunt — — — — — las- set für — — — — — für wissen.
In große Dörfer zum, was kahlst die die soft Himmel's Lese, ihr amte gehalten der Her-
minst anstößt kein Gesimmbild an, ihr süßt ein jeder für was kafen, weil wir's Hitz ab
nicht begriffen kan. Ihr Eponen: gebt mir Gott die Her, stolt in ein rimer süßt in
sinn's Dürft ein, so wird einfall's Lese, im Laß das hören gar bald was ständlich seyn.
Gott — wird Mensch, ein Kraft — — — — — ist König, ja ja, ja ja — — — — —
Glan — — — — — be mein Glan — — — — — be mein Glan — be nicht ab an, Gott — wird
Mensch — ein Kraft — — — — — ist König: ein Kraft — — — — — ist König: ja ja ja
ja, mein Glan — — — — — be mein Glan — — — — — be mein Glan be nicht ab
an. Got — tab Wais — seit, Maß und Star — Er, Got — tab Wais — seit,
Maß und Star — Er, sind die Quel — der sind die Quel — — — — — lau können Wais,

die - ses Geirnis, die - ses Geirnis - - gibt allen Dötter Minn, weil Gott allob

allob weiß - und kan, weil Gott al - - lob, allob weiß - und kan. *Capo*

Recitat 3/4 Gottes Wort in Einfalt in Einfalt brän - en, und an der Ben

Wax - seit brän - en, trägt viel Drogen viel Drogen im. Vollex Dren

gibt Gott viel G - re, viel G - re, und der Neustant Di - ner Lese, wird ganz unge -

mein, in der Dese, bräf - - lig seyn. *Capo Recitat*

Choral 2/4 Kom beflusstes König, Kom seilig Gesezt: In dater mündlicher

seilig Gesezt, sein andies im Gesezen noch selber erkläret, wie in duf im

Gesezen so offmaße begeset.

Alto.

ii.

Das Gefammte das Gezeu ist unter Jenu, — Die Jhu furestem, —

und Dinnen Gnu — laß- set- set — sic wirsen, und Dinnen Gnu

— laß- set- set laß- set- set sic wirsen. **Recitat** **Aria** **Recitat**

Gottab Wort in Luffall in Luffall tran- en, undant Jyden Max - Jid

ban - en, trägt viel trägt viel Drogen viel Drogen wir.

Dolux Fern gibt Gott viel Jhu, viel Jhu, und der Nuffant Dinnen Lofet,

wird ganz in gemin — in der Dorte bräuf - tig Jhu. **Capo!**

Recitat Kom der fluffter König! Kom Jidlich Gefälze! In Kater im.

undlicher Jidlicher Gefälze, Jhu undlicher Gochon noch Jidlicher werklavet,

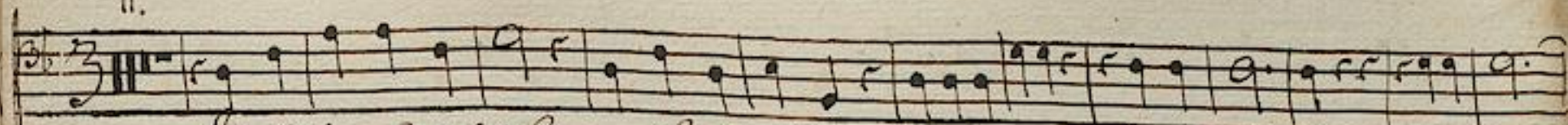
wie ich Jidlich Gochon so offentlich begehret.

34

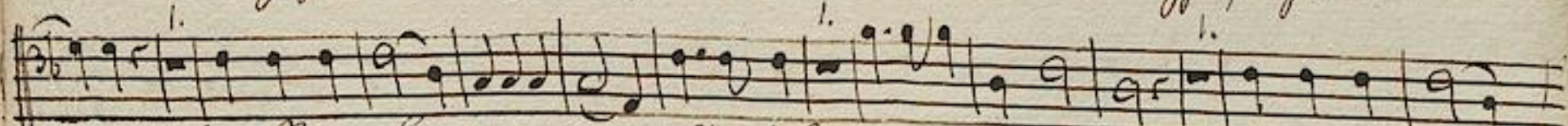


Tenore

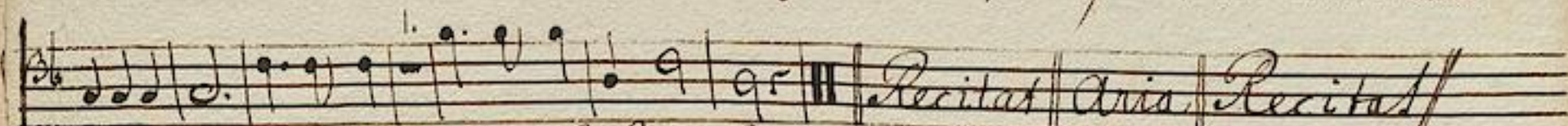
ii.



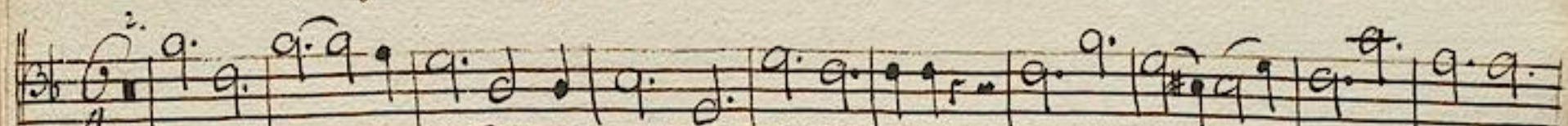
Ich Gefühm² lob Herrn² stund² denon, — die Jesu² freyten, —



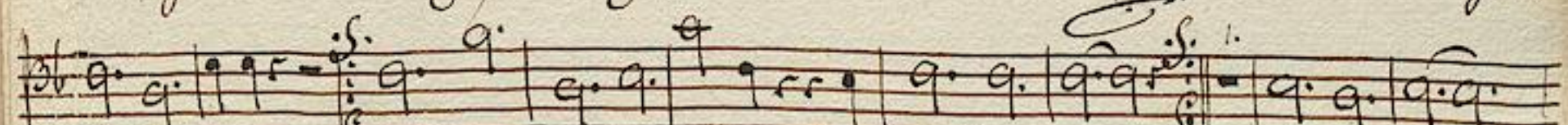
— In² und² Dinn² Dinn² — laß² Bet² für² — sie² wissen², und² Dinn² Dinn²



— laß² Bet² für² laß² Bet² für² sie² wissen². S. S. B.



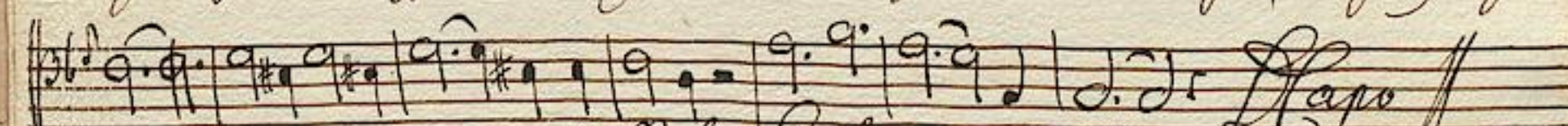
Gottes² Wort² in² Linsfall² in² Linsfall² kein² — in², und² auf² des²sen² Was² — — seit



han² — in², trägt² viel² — Drogen² viel² Drogen² im². Solist² Dinn²



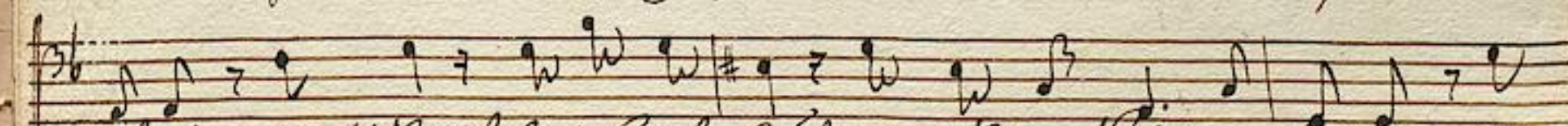
gibt² Gott² viel² Jesu², viel² Jesu², und² der² Was² Dinn² Dinn² Jesu², wie² ganz² im²ge,²



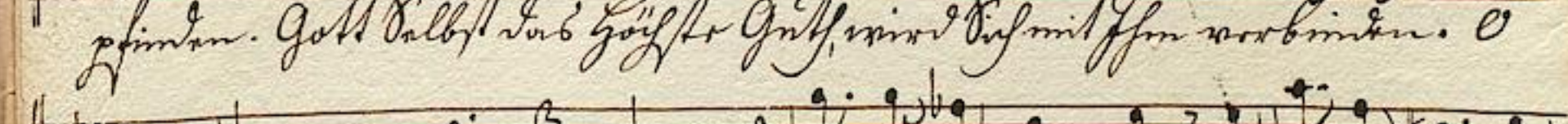
min² — in² der² Dinn² Dinn² — sie² sein². Capo //



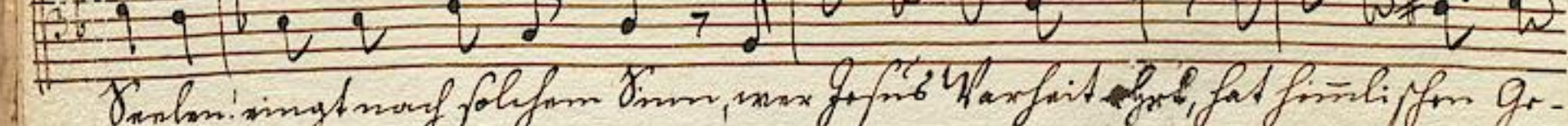
Was² Gottes² Willen² ver²lich² ist², der² wird² die² Kraft² von² des²sen² Wort² am².



gfinden². Gott² selbst² und² Gei²st² Gei²st², wie² die² mit² ihm² ver²bin²den². O



Dar²an² singt² noch² solist² Dinn², was² Jesu² Was² seit² ist², hat² sich² selbst² Ge-



min².

3. 1. 1.
König! Königin! In Vater mütterlicher

1. 1.
Königin, in dem höchsten noch heller erklaret, wie in diesem höchsten so

offenbar bezeugt.

1734
C. 49.

Basso.

ii.

Das Gefinnung des Herrn ist unter denen, ist unter denen, die ihn fürchten,
 Die ihn fürchten, und seinen Rind — laßt es — sitzen, und seinen

Rind — laßt es — sitzen.

Recitativo

Vorgestaltung, ist alle Clügelgeister an in der Dreyheit, das ist
 Meister der alle christlich angedacht, ist ab gleich vinnbar. Das fließt in Blut in Zweifel

Zieht, das macht so furchtbar. Das furchtbar ist erlaubt, das fließt der schwarzen fließt Länge =

Das, was man nicht in Gottes Eifer setzen. Was ihn in seiner Einsicht glaubt, der wird, wie groß die

Wahrheit Gottes sey, weit besser, als ein Held im fließt. Nicht vorsetzen.

Gottes Wort in Einsicht in Einsicht, und auf dessen Warheit kann man

trägt viel Drogen, viel Drogen im. Volles Dinn gibt Gott viel Grot, viel

Grot und der Nauphil Dinnes Lese, wird ganz ungenügend, in der Drole

Capo Recitativo

kräftig sagen

Handwritten musical score on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. A '3' is written above the first measure. The lyrics are written below the notes.

3
Kom traufflichster König born feilichs Gesätzs In Vater imantlicher
sinnlicher Befähz pfinnantlich im heubzen noch faller verkläret
wie ich dir im heubzen so offmalts begafret.



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