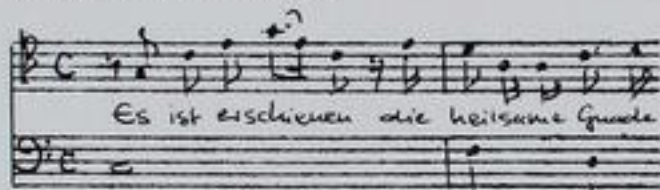


Es ist erschienen die heilsame Gnade/Gottes allen Mensche
 a/2 Violin/Viol/Canto/Alto/Tenore/Basso/e/Continuo/in fes
 Annunc./Mar.1719.



Autograph März 1719. 34,5 x 21 cm.

partitur: 6 Bl. Alte Zählung: 3 Bogen.

9 St.: C, A, T, B, vl 1, 2, vla, vlne, bc

1, 1, 1, 2, 2, 2, 1, 2, 2 Bl.

Alte Sign.: 152/9. Text: Johann Conrad Lichtenberg, 1711

Auf der 1. Seite der Part.: Auerbach [Bergstraße] (Komposition- bzw. Aufführungsort?)

Xerokopie d. gedr. Textes: 2003 A 0518 S. 43 ff

Es ist unsersinnu die frilseru Gewerdt Gottedt allmu
Mus 427 / 9

152.

Foll. (6) 21.

Partitur
1719.

Großherzogliche
Dessische
Hofbibliothek

1719



Handwritten musical score on the left page, featuring vocal lines with German lyrics. The lyrics include: "Hörst du die Stimme Gottes", "Ist die Stimme Gottes", "Ist die Stimme Gottes", "Ist die Stimme Gottes". The notation includes treble clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings like "allegro" and "Moderato".

Handwritten musical score on the left page, featuring vocal lines with German lyrics. The lyrics include: "O Herr", "Ist die Stimme Gottes", "Ist die Stimme Gottes", "Ist die Stimme Gottes". The notation includes treble clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings like "allegro" and "Moderato".

Handwritten musical score on the left page, featuring instrumental parts. The notation includes treble clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings like "allegro" and "Moderato".

Handwritten musical score on the right page, featuring vocal lines with German lyrics. The lyrics include: "Ist die Stimme Gottes", "Ist die Stimme Gottes", "Ist die Stimme Gottes". The notation includes treble clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings like "allegro" and "Moderato".

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and dynamic markings such as *Alto*, *Andante*, *rit.*, *sub*, and *rit.*. There are also some numerical annotations like '1/2' and '1/3'. The music is written in a historical style, likely from the 18th or 19th century.

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various note values, rests, and bar lines. There are several annotations in German, such as "maestri mit Hornen" and "maestri mit Trommen".

Continuation of the handwritten musical score. The notation is dense with notes and rests. A large "Laut" (Loud) dynamic marking is visible above the staves.

Continuation of the handwritten musical score. The notation includes various note values and rests. A large "Laut" (Loud) dynamic marking is visible above the staves.

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Continuation of the handwritten musical score. The notation includes various note values and rests. A large "Laut" (Loud) dynamic marking is visible above the staves.

Handwritten musical score on three staves. The top two staves contain a vocal line with lyrics: *Ich bin ein arme Sünderin*. The bottom staff contains a piano accompaniment. The tempo marking *Alte* is written below the piano part.

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Handwritten musical score on three staves. The top two staves contain a vocal line with lyrics: *Ich bin ein arme Sünderin*. The bottom staff contains a piano accompaniment. The tempo marking *Alte* is written below the piano part.

Handwritten musical score on two staves. The top staff contains a vocal line with lyrics: *Mein Gott, erbarme dich über mich*. The bottom staff contains a piano accompaniment.

*Holt mit Gott uns
Hilf*

Hilf

Hilf



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

Handwritten musical score for the second system, including lyrics: *Herrn Meist der Heilig*

Handwritten musical score for the third system, including lyrics: *Ich mag von Kindern aller Kinder... der Gott, der mich das Leben...*

Handwritten musical score on a single page, featuring multiple staves with musical notation and German lyrics. The lyrics are written in a cursive script and include phrases such as "Auf diese nicht irrtaleit ...", "Vest zu dem d. ...", "Woh ist der ...", "Gott ...", "Gott ...", "resurrectus ...". The score is organized into systems, each consisting of a vocal line (likely soprano or alto) and a basso continuo line. The musical notation includes various note values, rests, and clefs, characteristic of 17th or 18th-century manuscript notation. The paper shows signs of age, with some staining and wear at the edges.

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

Handwritten musical notation on a five-line staff. The notation includes various note values, rests, and bar lines. There are some annotations in the left margin, including the word "Allegro".

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Handwritten musical score on aged paper, featuring five staves. The notation includes various rhythmic values and clefs. The bottom staff contains the following lyrics: *... in die Luft vom Juchel Gottes alle Men- schen alle Men- schen*

Handwritten marginalia on the right edge of the page.

in fe

Oh Sea Symphonie

Handwritten musical score with multiple staves. The notation includes notes, rests, and clefs. There are some annotations in German, such as "Hör dich an" and "Lied", written in the margins of the staves.

Handwritten musical score, first system. It consists of five staves. The top staff is a vocal line with lyrics: "Gott, der Sohn - der dich der dich ist". The second and third staves are instrumental parts. The fourth and fifth staves are also instrumental parts.

Handwritten musical score, second system. It consists of five staves. The top staff is a vocal line with lyrics: "dulde zu begehren, dann dulde, dann dulde, dann". The second and third staves are instrumental parts. The fourth and fifth staves are also instrumental parts.

Handwritten musical score, third system. It consists of five staves. The top staff is a vocal line with lyrics: "geben, alle, die dich bring, der, alle, die dich bring, der". The second and third staves are instrumental parts. The fourth and fifth staves are also instrumental parts.

Handwritten musical score, fourth system. It consists of five staves. The top staff is a vocal line with lyrics: "die dich auf, die dich auf, die dich auf, die dich auf". The second and third staves are instrumental parts. The fourth and fifth staves are also instrumental parts.

152

fol. (14.) 22

9.

Es ist erschienen die seligste Jungfer
Gottes alleu Hengstou.

a

r Violin

Viol

Conto

Alto

Tenore

Basso

in fest: Annunc:
char: My.

e

Patino

Violino 1.

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 rhythmic values such as eighth and sixteenth notes, along with rests and dynamic markings.

Allegro vivace

Handwritten musical notation on a single staff, continuing the piece with similar rhythmic patterns and dynamic markings.

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of one sharp. The notation includes a dynamic marking of *ff* and a tempo marking of *Allegro*.

Allegro

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a dynamic marking of *ff* and a tempo marking of *Allegro*.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a dynamic marking of *ff* and a tempo marking of *Allegro*.

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Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a dynamic marking of *ff* and a tempo marking of *Allegro*.

Largo

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a dynamic marking of *ff* and a tempo marking of *Largo*.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a dynamic marking of *ff* and a tempo marking of *Largo*.

Handwritten musical notation on a single staff, featuring a treble clef and a key signature of one sharp. The notation includes a dynamic marking of *ff* and a tempo marking of *Largo*.

Da Capo *Recitato*
tacet

4
Ich lob und Gott mir p.

Recitativo
tacet
affettuoso.
Was Gottes Lutz

C

Choral
C

Handwritten musical score for a choral piece. It consists of ten staves of music. The first staff has a treble clef and a key signature of one sharp (F#). The second staff is a vocal line with the text "Recitativ" and "Choral" written above it. The remaining staves are instrumental accompaniment. The music is written in a cursive, historical style.

Handwritten musical score for a single melodic line. It consists of two staves. The first staff has a treble clef and a common time signature (C). The second staff has a bass clef. The music is written in a cursive, historical style.

Violino 2

F# is no string

rit. string and p.

Recitativo
tacet

rit. string and p.

a

fort.

Cant.

alleg.

alleg.

alleg.

alleg.

alleg.

alleg.

Recitativo
tacet

Choral.

4/4 *Zeit mit Gott p.*

Recit *affettuoso.*
tacet *Was Gottes Straf.*

Capo $\frac{6}{8}$ \sharp

Recitativo $\frac{8}{8}$ \sharp
facet $\frac{9}{8}$ \sharp
Org. lob. S. Fr. p.

Co. $\frac{9}{8}$ \sharp
Liederbuch.

Viola

Handwritten musical score for Viola, consisting of 11 staves. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

- Staff 1: *ff* *rit.* *sfz* *mp*
- Staff 2: *Recitativo* *lacet*
- Staff 3: *Whispering* *mf*
- Staff 4: *Largo*
- Staff 5: *allegro*
- Staff 6: *Recitativo* *lacet*

volbi

Chorus.

Soll uns Gott

Recit. tacet

Aria Recit. at 12
tacet tacet

8
Tr. lob. n. G.

Liedesfranz.

Violone

Alto Anfang p.

Violin Anfang mit p.

Largo

allegro

Gold und Gott.

affett:
Was Gott hat.

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. A large 'G' is written in the second staff. A handwritten note 'Gey lob d. G. r.' is written in the third staff. The piece concludes with a double bar line and a decorative flourish.

A single staff of handwritten musical notation, starting with a clef and a key signature of one sharp. The notes are mostly quarter and eighth notes. A handwritten note 'Gey lob d. G. r.' is written below the staff.

Continuo.

Andantino

Molto più mosso

Largo

allarg.

Handwritten musical score on a single page, featuring ten staves of music. The notation includes various note values, rests, and accidentals (sharps and naturals). The score is divided into two sections by a double bar line. The first section is labeled "Chor" and "Gloria in Gott" and contains the first seven staves. The second section is labeled "Arie" and "Arie in Gott" and contains the remaining three staves. The music is written in a style characteristic of 18th or 19th-century manuscript notation.

Continuation of the handwritten musical score on the adjacent page, showing the right-hand page of a two-page spread. It features several staves of music, continuing the notation from the previous page.

Fragment of musical notation from the previous page, showing several staves of handwritten music.

Main body of handwritten musical notation on the right page, consisting of approximately 12 staves. The notation includes various note values, rests, and accidentals. Some staves have small numbers above them, possibly indicating fingerings or measure counts. The music appears to be in a single system.

Final section of handwritten musical notation at the bottom of the page, consisting of two staves. The notation includes notes, rests, and accidentals. There are some handwritten annotations below the staves, including the word "Klein" and some numbers.

Canto.

Es ist erschienen die heilsame Gnade Got = lob allen
 Man = pfen ab ist erschienen die heilsame Gnade Got lob allen mensh

ab ist erschienen die heilsame Gnade Got = lob allen Man =

Recit. 3/4
 Ich bin in mir
 Das große Seyl der Welt Saxon im fr

gel = rde fält maßt mit Herwundernd lajen =

maßt mit Herwundernd la = jfen maßt mit Her

wundernd la =

ifen Der Abgymd unermessener Gnaden zieht Gott

zieht Gott in unsern speyren stam wenn solte diß nicht

fron = dig wenn solte diß nicht fron = dig wenn solte diß nicht

maßen wenn solte diß nicht fron " " = dig wenn solte

1. *Diß nicht from* *Diß nicht fromdij maßen* *H:*
Recitall
 2. *Volck mit Gott in einm Sinn* *der uns*
gibt was er liebt über alle maßen *Gott gibt uns from*
hinz zu was = von seiner Dofn ant dem from seiner
maß zu G = von *Recitall* *Aria* *Recit*
 3. *Diß lobt mich Er dem höchsten Gut* *dem hatten aller*
dem Gott der alle Wunder gut *dem Gott der mein G*
güte *mit seinem rufen trost er still dem Gott der*
milte
 4. *allen Jamer still* *gibt uns dem Gott die Gne.*

Alto.

Es ist erschienen die heilsame Gnade Got - tes

allen menschen es ist erschienen die heilsame gna - de Gottes allen

menschen es ist erschienen die heilsame gnade Gottes allen men -

schen die heil - same Gnade Gottes allen Menschen. es ist er

schienen die heilsame gnade Gottes allen Menschen allen Men - schen.

Wir freu - en uns das grosse heyl der Welt

davon ein Engel rede hält macht uns verwundernd

la - chen macht uns verwundernd

la - chen macht uns verwundernd la -

chen macht uns verwundernd la -

chen und durch dis wunder volle

band ersetzt er ^{unsere} Seelen schaden

wen sollte dis nicht freu - wen dig

fren = dig machen wen sollte dis nicht fren =
 = dig wen sollte dis nicht fren = dig nicht freudig

Recitativo
 tacet
 machen

4 Sollt uns Gott nun können hassen der uns
 gibt was er liebt uber alle masesen Gott gibt unserm
 leid zu weh ren seinen sohn aus dem thron

Recitativo
 Aria
 Recitativo
 seiner Macht zu eh ren

8 Sey lob und ehr dem höchsten gott dem Vater aller
 dem Gott der alle Wunder thut dem Gott der meinge

gute mit einem reichen trost erfüllt dem Gott der
 allen Jamer stillt gebt unserm Gott die Ehre

Tenore

3/4 *Christ erkennen die seltsame Gnade Gottes = hab allen*

Men schen allen menschen allen menschen allen men-

= schen allen Menschen allen Menschen *Recitativo Aria*
tacet // tacet //

Mein Geist erkennet nicht bey solchem Aberglauben so sehr Wunder

Da von jedwender ein Engel Gottes spricht der Sohn des Gottes von

ewigheit gezeugt von dem Vater allezeit der Heiligt sein unser

Wesen ein **4** *Soll uns Gott nun können lassen*

was er gibt, was er liebet über alle Menschen Gott gibt

uns sein Heil zu waschen seinen Sohn aus dem Hohn

seiner Majestät zu Ehren *Recitativo Aria*
tacet // tacet //

Auf Wasser ja ich nehme gläubig an, was du zu meinem Heil ge-

han. Mein Geist d. socht sich erkennet, weil Jesus mich so frohlich liebet

daß du zu mir ins Reich gekommen, daß du was mich in die Freyheit ge-

setzt zu mir ins Reich gekommen, daß du was mich in die Freyheit ge-

angigt mich bebricht als Feindt weg genommen. der großen
 liebe Jesu Christi mach mich zum lob Gottes müder Königreich
 nimm mich lachen so weiß Gott laß sich mein Leutchen froh ge fallen.
 Ich lob mich der dem heiligen Geist dem Vater aller
 dem Gott der al. der höchste Herr, dem Gott der höchste
 gütig
 mit seinem reinen heiligen Will. dem
 Gott der allen Jammer stillt gebührendem Gott der Herr ist

Es ist ein Wunder die heilige Gnade Gottes allen Men. die
 alle Men.

Basso.

Es ist erschienen die heilsame Gnade Got-

= lobt allen Menschen ob ist erschienen die heilsame Gnade Got =

= lobt allen Men - schen allen Menschen ob ist erschienen die

heilsame Gnade Gottes allen Men - schen allen Men = schen

Oftem = von Volles Tag das schoner Trost und Lebens lust das

Gott nach seinem Willen das in fern laugst vor Strafen ist bewahrt

senke angebrochen o Tag = o Tag der sintet glücken niest in

allen Zeiten das was unter dem flucht schmachten Tag kom zu in

hoffen Mühsamkeiten und über Gottes Gnade erkennen o

frei = von Volles Tag **Aria Recit**
tacet tacet

4 Volltumb Gott nun können so frei Der uns gibt was er

liebt über alle Massen Gott gibt uns den heil zu

wel = von seinem Tode aus dem Hron sinte Mauch zu offen.

Das mag ein Wunder alles Wunder sagen. Ein Gott sey nicht
vom fließ zu kommen im wasser mensch kein gleich kein Mensch
seiner Vater nennen d. gleichwohl ist mir einer d. nicht zwey Mein Geist
bedeut freudig der fromste soll der Dünkel beifreit bey dem im armen
Kind muß hie reysen den der finel nicht misslich sein! Auf sich der
der weisheit in armen Assumt zu den, auf frage nicht mir alle möglich
wo Gottes Maß mit der Zeit front dann der Klügste nicht zu
Varr d. forschend werden. Was Gottes Maß mit der
fließen das nimt mein Geist das nimt mein Geist gelass
- son an das das nimt mein Geist gelassen an das nimt mein
Geist = mein Geist gelass = son an was Gottes Maß Gottes Maß
d. Maß bey fließen das nimt mein Geist das nimt mein
Geist = gelass

son
an
marg
lo
ben
nimt
all
min
son
g

Ich weiß
 kein Mensch
 der mein Geist
 in einem
 Auf sich
 lobt möglich
 Ich zieh
 Maß zu
 Ich
 im
 hat Gottes
 in

Ich weiß nicht mein Geist zu gelob
 an so kan ich Gott bey Glaubens Proben in allen
 wegen in in freudig loben freudig
 ben die sonst Verwirrte nicht verstehen die sonst Ver
 wirrte nicht verstehen
 Dich lob mich der dem höchsten Gott dem Vater
 dem Gott der all erhöhter Gut dem Gott der
 aller Güte mit seinem reinen Trost erfüllt
 dem Gott der allen Jammer stillt gebührend
 dem Gott der

loz
Recitativo
tacet

Empty musical staves with some faint handwritten notes at the bottom of the page.

