

Fer. 3. Part

F. A. G. M. Mars. 1728.



Mus 436/17

Der Heilige Gottes, welcher selber ist denn alle Vernunft

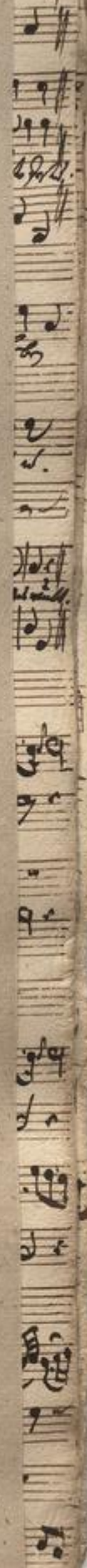
ibi.

17

f. (13). U.

Partitur

20^{te} Besetzung. 1728.



[Faint, illegible handwritten text on aged paper]

[Handwritten musical notation on a staff, partially visible on the right edge of the page]

Ter. 3. Dank

F. A. F. M. Mars 1728.

Handwritten musical notation for the first system, including vocal line and instruments (flute, violin, viola, cello/bass).

die Erde Gottes willigen Opfer ist die alle Vermählung, was wir nun Gottes. dem in Gutes ist.

Handwritten musical notation for the second system, including vocal line and instruments.

Auf's Gutes hat er. auf's Gutes erhebt sich die Erde. dem ist der Welt ein. ein. ein. ein.

so man'st Zeynisch abzu geben. damit wir nicht im Zeynisch seyn. Also ist der. der. der. der.

Was ist das es. Gottes Willen beybringen. der. der. der. der. der. der. der. der.

Handwritten musical notation for the third system, including vocal line and instruments.

Handwritten musical notation for the fourth system, including vocal line and instruments.

so man'st Gutes ist. Gutes ist. Gutes ist. Gutes ist.

Handwritten musical notation for the fifth system, including vocal line and instruments.

zum Gutes ist. zum Gutes ist.

Handwritten musical score on a single page, featuring three systems of staves. The top system includes a vocal line with lyrics: "niemand hat Gottes Ruhm gepreist". The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The paper shows signs of age and wear.

Second system of handwritten musical notation, continuing the piece. It features three staves with various musical notations and some handwritten annotations.

Third system of handwritten musical notation, including a vocal line with lyrics: "Herrn Jesu". The notation is dense with notes and rests.

Fourth system of handwritten musical notation, featuring a vocal line with lyrics: "Herrn Jesu". The notation includes various musical symbols and clefs.

Fifth system of handwritten musical notation, including a vocal line with lyrics: "Herrn Jesu". The notation is complex, with many notes and rests.

Handwritten musical score on a single system. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics include "mein Grotz Cap des Jans Plathol. walt".

Handwritten musical score on a single system. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics include "auf -" and "auf -".

Handwritten musical score on a single system. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics include "auf -" and "auf -".

Handwritten musical score on a single system. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics include "auf -" and "auf -".

Handwritten musical score on a single system. It features a vocal line with lyrics and two piano accompaniment staves. The lyrics include "auf -" and "auf -".

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, clefs, and dynamic markings. The text "Lohi Deu Gloria." is written in large, decorative script at the bottom right of the page.

ibj.

17.



Seinde Gottes erbeyden
Lüben ist -

a

2

Violin

Viola

Auto

Alto

Tenore

Bass

e

Continuo.

Ger. B. Bach
1726.

Andante

Das Kind Gottes

Andante

pp. fort.

allegro

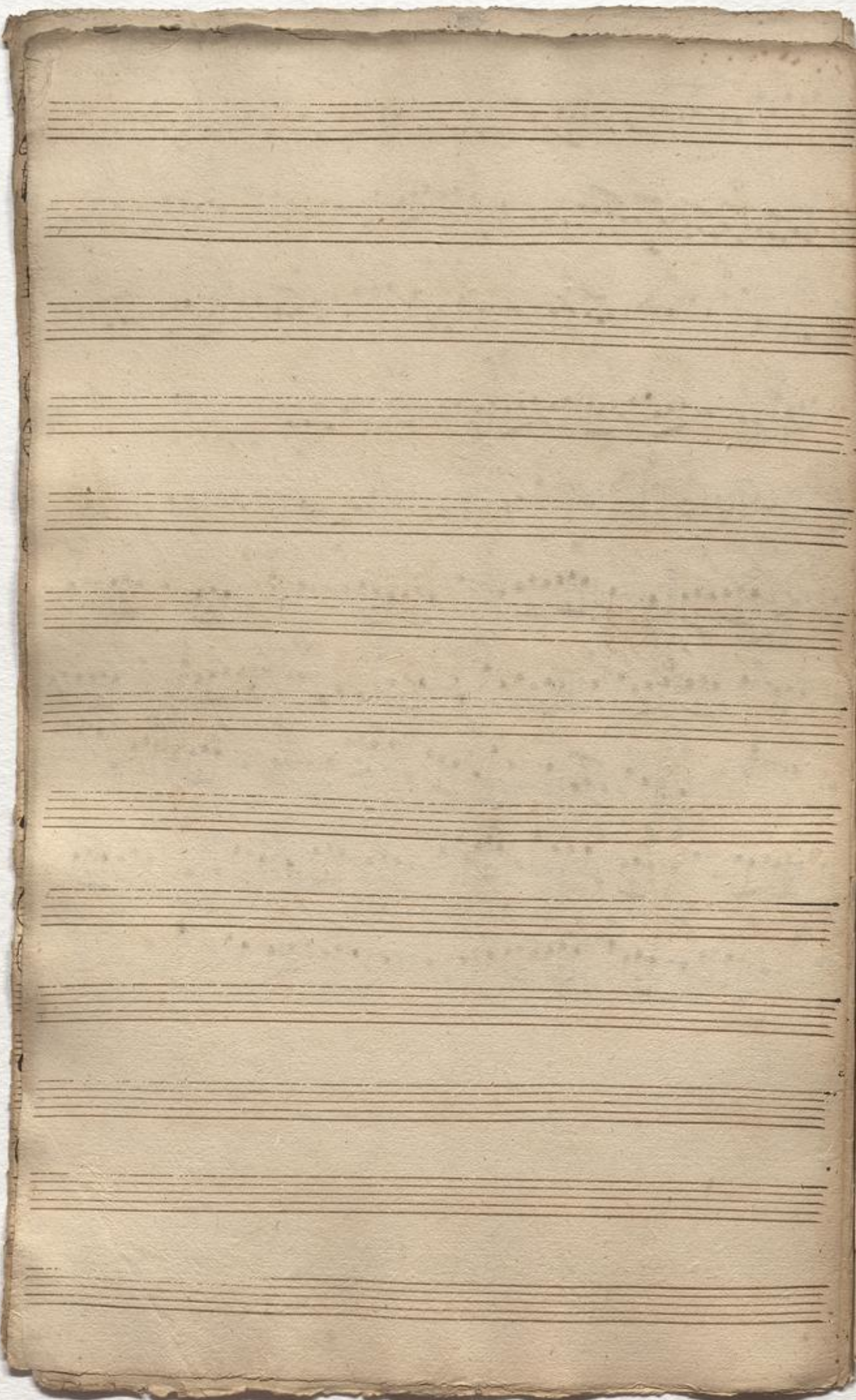
Maestoso

Maestoso

Maestoso

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. At the top, the word "Andante" is written in a cursive hand. Below the first few staves, the title "Das Kind Gottes" is written. The notation includes various musical symbols such as clefs, notes, rests, and accidentals. There are several dynamic markings, including "pp. fort." and "allegro". The paper shows signs of age, with some staining and wear at the edges. The right side of the page is partially obscured by the adjacent page.

Handwritten musical score on aged paper, featuring ten staves of music. The notation includes various notes, rests, and clefs. The score is divided into sections by the words *Capo*, *Andal*, and *Amer*. The page number *56* is written in the top right corner. The manuscript shows signs of age, including yellowing and some staining.



Choral-

Andante

Violino. 2.

Recitativo // *facet.*

forte, hij unis.

pp. f.

pp.

pp.

pp.

all.

pp. forte.

pp. *Stapell* *Recital facet.*

Stille Gorg.

pp.

pp.

pp.

pp.

Stapell

Choral.

Recitativo // fact // Amen -

Viola

in Brind. G. 1774 p.
 Recitat. // *tacet* // $\text{B}^b \text{ } \frac{3}{8}$

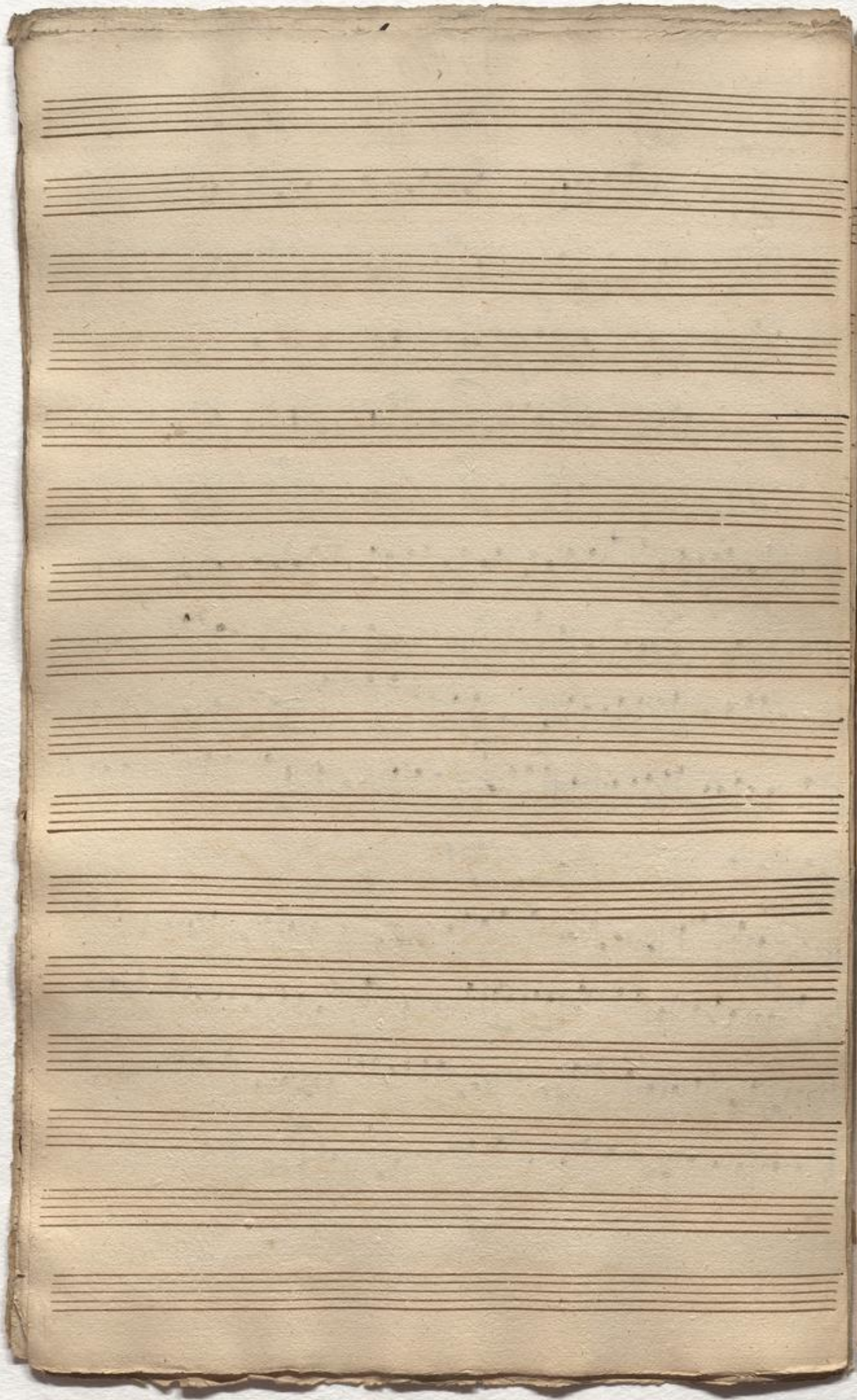
And. p.
pp. f.
pp
f.

Da Capo // Recitat. // *tacet* // $\text{B}^b \text{ } \frac{6}{8}$

Alleg. G. 1774 p.
pp.
pp.
pp.

Capo // Recitat. // *tacet* // $\frac{12}{8}$

Andal.
Amen.



Violone.

9

The image shows a page of handwritten musical notation for a Violone. The score consists of 15 staves of music. The notation includes various note values, rests, and accidentals. Key annotations and performance instructions include:

- der Kinder Gottes* (written below the first staff)
- Forlay* (written below the third staff)
- pp.* and *f.* (dynamic markings on the fourth staff)
- mp. fmo.* (dynamic marking on the sixth staff)
- adv.* (tempo marking on the eighth staff)
- allegro.* (tempo marking on the eighth staff)
- Capo* (written at the end of the eighth staff)
- Lary* (written above the tenth staff)
- Stain Gottes* (written below the tenth staff)
- Capo* (written at the end of the fifteenth staff)



Handwritten musical notation on aged paper, featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes a melody line and a bass line with chords, ending with a double bar line and a fermata. Below the notation are several empty staves.



Canto.

A man ab geschickel was zu Jesu fliehet
Wie Gott seinen Kindern pflegt das Lamm zu mirren
wird ab rufft zu fassen und das Gluck zu stecken
bis zu End all dem süß wend
das zu erst gütliche Leiden und gabe an die freunden

Alto.

Der feinde Gottes welcher Jesus ist dem alle Vermin abwaschen wird
Recitativ Aria Recitativ

haben und Timen in Christo Jesu
tacet tacet tacet

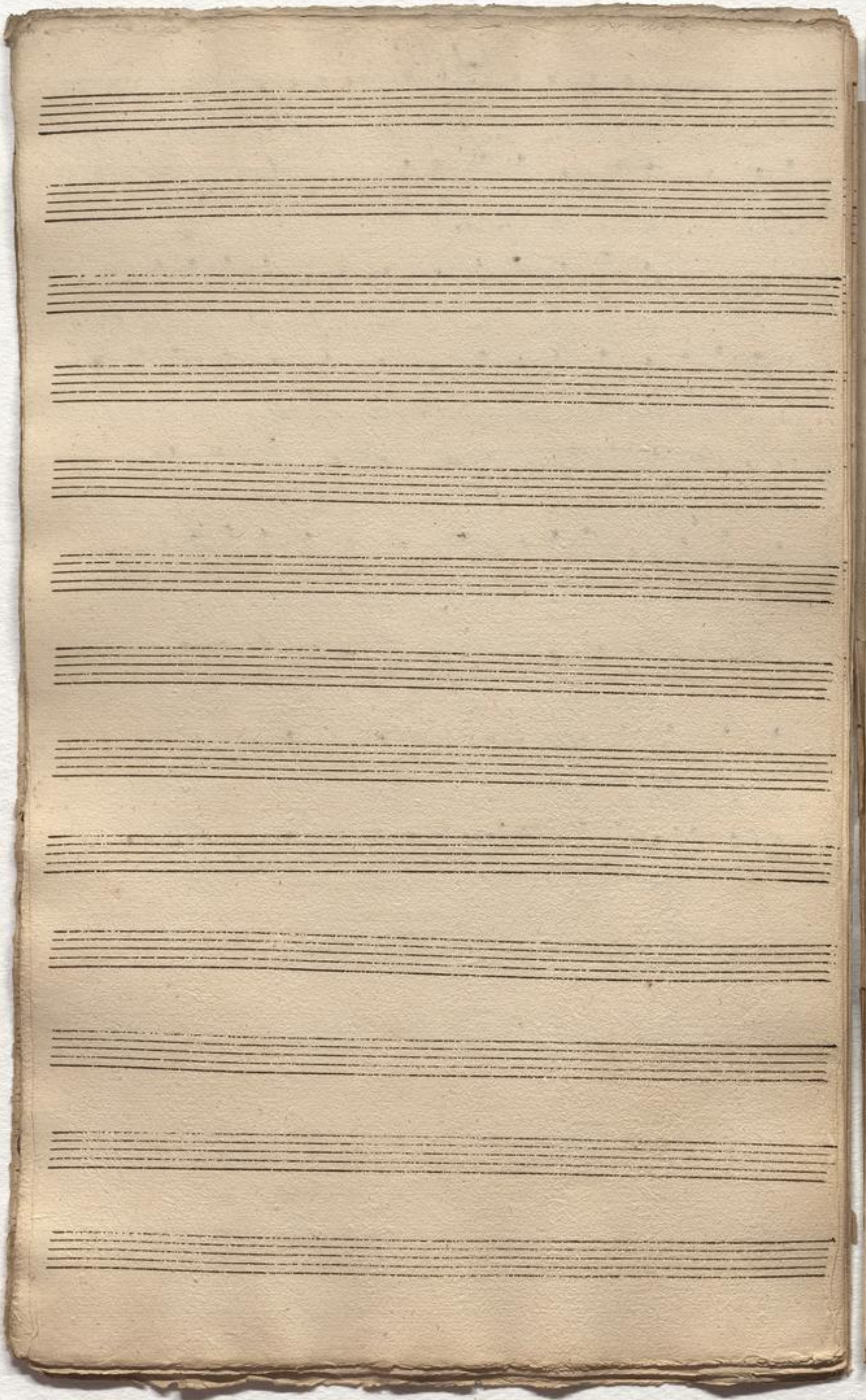
Aria
tacet
Dein Wort was sich erst in dem Wasser
seinem Willen ist der wir d'gerais and Aug und Hoff zum Verden

kommen. Ob ich noch etwas trauere will dein Blut macht das Gewißheit
und Ernt hat last die ich beschweret wird die zu leicht auf abgenommen.

Amen ob geoffenbet
Wie Gott seinen Arm den
max zu Jesu fließet
zfließt das Crucifix zu mindern

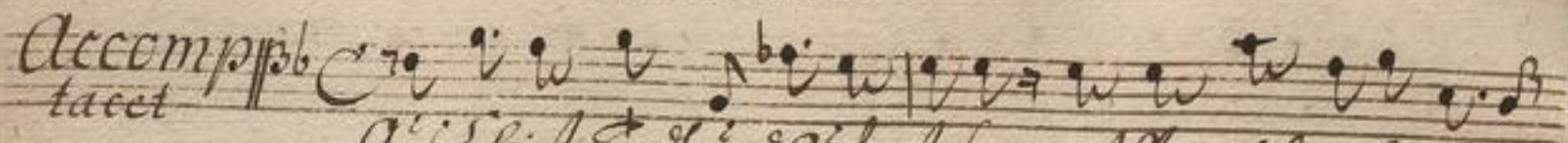
und das Gluck zu starr
bis zu Ende als dem Jesus

Das zu erst guten bey den
und gese an die feinden

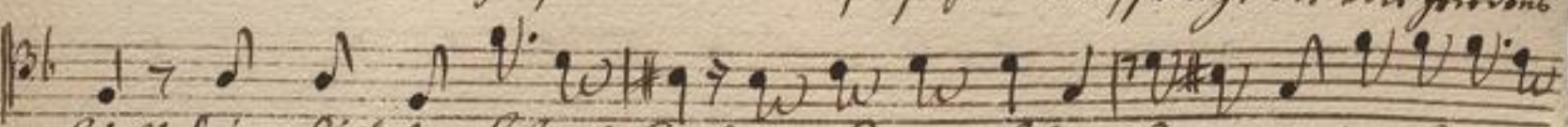


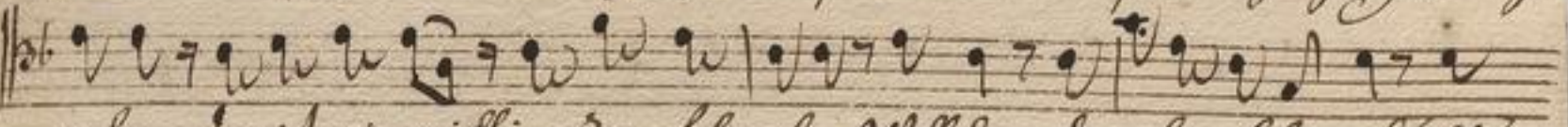
Al
ta
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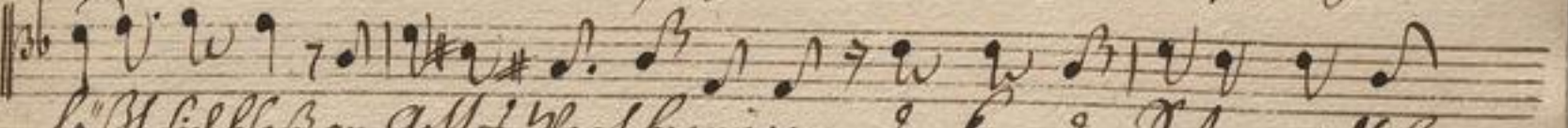
Tenore

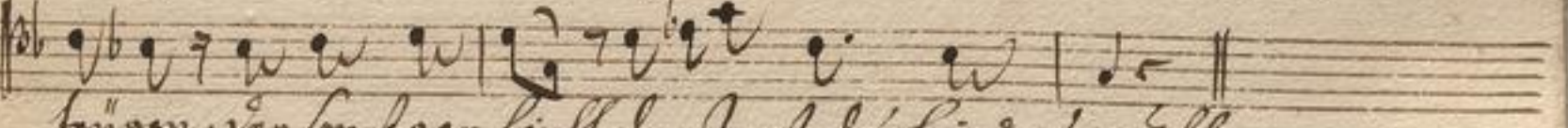
Accomp. *tacet* 


Ans Christi Co. 4 und Anfaßten entspringt die alle freudlich

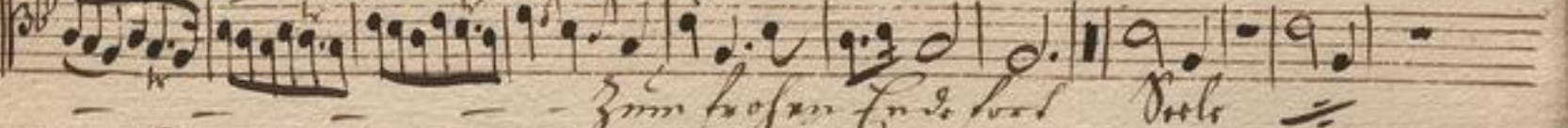

süßst dem süßst der leben & freyt von seinem leben so mancher züngelt ab zu


gaben Damit wir nicht im Zweifel geseh. Wohl dem der ofne sehn glaubt und


läßt sich bloß an Gottes Wort begnügen, von dem der Vater nicht be-

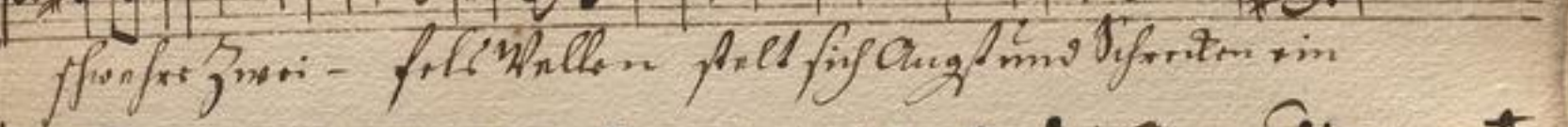

hängen, der sonst gar leicht von Trost der freudentraubt.

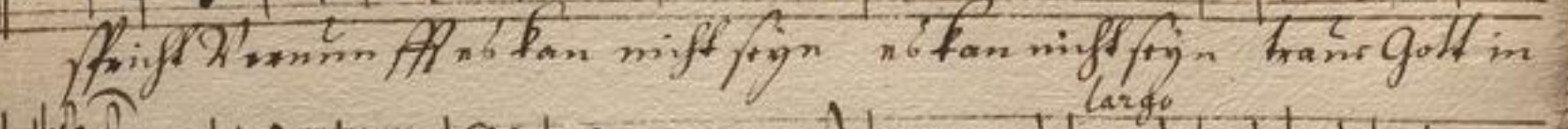

Doch = sey mir kein d. stille stille Gottes Wille gest -

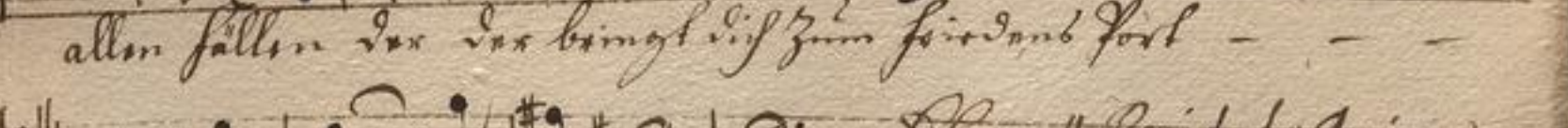

- zum freyen Ende fort Doch =

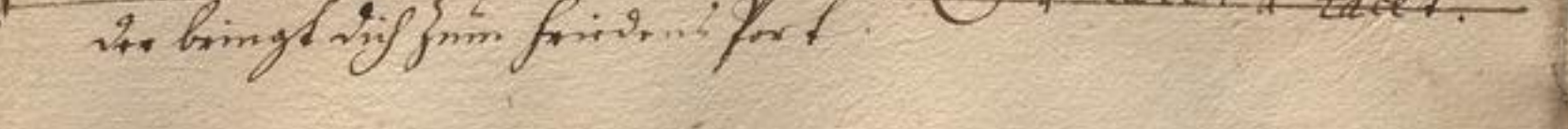

sey mir kein und stille stille Gottes Wille gest


- zum freyen Ende fort Manen


ffoche Zwei - soll Wallen stalt sich Augst und Discretion ein


spricht Warum Ab kan nicht seyn ab kan nicht seyn trane Gott in


allen fallen der der bringt dich zum freudentrost


der bringt dich zum freudentrost

Capo Recitativo *tacet* *tacet*

Amen no geschiedt nun zu Jesu fliehet
Wie Gott seinen Kindern pflegt das Lächeln zuwenden
nir ab recht erfassen bis zu Ende dann sein
und das Glück zu fassen
das zuerst gelobte Lächeln nun gesen an die freunden

A man ab geschicket war zu Jesu flücht
 Mit Gott seinen Kindern pflegt das Exil zu mindern
 wird ab weißt erfassen und das Glück zu fassen
 bis zu Land all dann sich wend
 das zu erst gelobte Land zu
 mit gehen an die Fremden