

~~Die Kunst der Kunst ist die Kunst~~
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Die Kunst der Kunst ist die Kunst
Abm 444/5

166

5

Partitur
25^{tes} Jahrgang 1733

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 lyrics such as "die Kunst ist groß" and "die Kunst ist klein". The lyrics are written in a cursive hand below the notes.

Handwritten musical score for the third system, including lyrics such as "so man die Kunst lobt" and "so man die Kunst nicht lobt". The lyrics are written in a cursive hand below the notes.

Handwritten musical score on a single page, featuring six staves. The notation includes various rhythmic values and clefs. The lyrics "müß man zücher" are written in cursive below the staves. The paper shows signs of age and wear.

Continuation of the handwritten musical score, consisting of six staves. The lyrics "müß man zücher" and "zücher zücher" are visible. The notation is dense with notes and rests.

Final section of the handwritten musical score on this page, consisting of six staves. The lyrics "müß man zücher" are present. The notation includes some dynamic markings and articulation symbols.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive script below the staves. The paper shows signs of age, including yellowing and some staining.

Lyrics visible in the score include:

- O Wunder volle That*
- Die Erde die das ist das from*
- die das ist das from*
- O Wunder volle*

Handwritten musical score on a single page, featuring multiple staves of music. The notation includes various rhythmic values and clefs. The lyrics, written in a cursive hand, are: *Wundervolle Welt. Liebliche Welt das die das ist das Herr*

Continuation of the handwritten musical score. The lyrics continue: *das die das ist das Herr*

Continuation of the handwritten musical score. The lyrics continue: *das die das ist das Herr*

Handwritten musical score for the first system, featuring five staves with various musical notations and a vocal line with lyrics.

Alle! gott sohn bleib bey. bleib bey. bleib bey. bleib bey. bleib bey.

Handwritten musical score for the second system, featuring five staves with various musical notations and a vocal line with lyrics.

Alle! gott sohn bleib bey. bleib bey. bleib bey. bleib bey. bleib bey.

Handwritten musical score for the third system, featuring five staves with various musical notations and a vocal line with lyrics.

Alle! gott sohn bleib bey. bleib bey. bleib bey. bleib bey. bleib bey.

Sei sanctus sanctus sanctus in excelsis missis / ad festum Michaelis
Sei sanctus sanctus sanctus in excelsis missis / ad festum Michaelis
Adagio.

ad sanctos / ad sanctos / ad sanctos
ad sanctos / ad sanctos / ad sanctos

Flauti. 1. et 2. unis. sempre piano. un solo.
Flauti. 1. et 2. unis. sempre piano. un solo.
Flauti. 1. et 2. unis. sempre piano. un solo.

Handwritten musical score on a single page, numbered 845. The page contains four systems of music, each consisting of four staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first system begins with a treble clef and a common time signature. The music is densely written with many notes and rests. There are some handwritten annotations in the lower staves of the first system, including the word "Licht" and some illegible text.

The second system of music, continuing from the first. It features similar notation and includes the word "Licht" written in the lower staff. The handwriting is consistent with the first system.

The third system of music. This system contains several instances of the word "Licht" written in the lower staff, along with other illegible handwritten notes. The musical notation continues with various rhythmic patterns.

The fourth system of music on the page. It concludes with the word "Licht" in the lower staff. The page shows signs of age, with some staining and wear at the bottom.

Handwritten musical score on a single page, featuring five systems of staves. The notation includes various note values, rests, and clefs. The lyrics are written in a cursive hand below the notes.

Second system of handwritten musical notation with lyrics. The lyrics include: "no lay der die", "no imme", and "nach der die".

Third system of handwritten musical notation with lyrics. The lyrics include: "am Bals", "der die", and "or der die".

Fourth system of handwritten musical notation with lyrics. The lyrics include: "Bals", "am Bals", "der die", and "Dap".

Fifth system of handwritten musical notation with lyrics. The lyrics include: "Laf die glauhe sich kommt", "Choral", "Cohi Deo", and "Gloria".

166.

11.

6

Die Kunst des Gesangs
führt zum Wissen

a

2 Flaut; Fr.

2 Violin

Viola

Contr.

Alto

Tenore

Basso

e

Continuo.

Dr. Joh. Mich.
1783.

Continuo.

Die Kunst der Kunst

Handwritten musical notation for the first system, consisting of five staves. The notation includes various notes, rests, and accidentals, with some numbers (5, 6) written above the notes. The first staff begins with a treble clef and a common time signature.

O Wunderwerk

Handwritten musical notation for the second system, consisting of eight staves. The notation includes various notes, rests, and accidentals, with some numbers (3, 4, 5) written above the notes. The first staff begins with a treble clef and a common time signature.

Recit: *3*

Opus

O Wunder der Natur

Recit:

Adagio

Larg.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in brown ink and consists of approximately 12 staves. The notation includes various note values, rests, and accidentals (sharps and naturals). There are several annotations in italics: "Recit:" at the beginning of the first staff, "Opus" above the second staff, "O Wunder der Natur" above the third staff, "Recit:" above the fifth staff, "Adagio" above the sixth staff, and "Larg." above the seventh staff. Some staves have small numbers written above them, such as "3", "4", "5", "6", "7", "8", "9", "10", "11", "12", "13", "14", "15", "16", "17", "18", "19", "20", "21", "22", "23", "24", "25", "26", "27", "28", "29", "30", "31", "32", "33", "34", "35", "36", "37", "38", "39", "40", "41", "42", "43", "44", "45", "46", "47", "48", "49", "50", "51", "52", "53", "54", "55", "56", "57", "58", "59", "60", "61", "62", "63", "64", "65", "66", "67", "68", "69", "70", "71", "72", "73", "74", "75", "76", "77", "78", "79", "80", "81", "82", "83", "84", "85", "86", "87", "88", "89", "90", "91", "92", "93", "94", "95", "96", "97", "98", "99", "100". The paper shows signs of age, including some staining and wear at the edges.

Handwritten musical score on five staves. The first four staves contain a complex melodic line with many accidentals and ornaments. The fifth staff begins with "Lecit:" and contains a simpler melodic line. The paper is aged and shows some staining.

Adagio ||

Choral
Adagio

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a time signature of 7/8. The music is written in a cursive style. The first staff begins with a tempo marking "Largo. pifficato" and a dynamic marking "p". The score concludes with the instruction "Hapo | Recitat | Moral Hapo" written across the final staff.

Violino 1.^{no}

Die Geburt des Herrn

The first system of handwritten musical notation for the violin part of 'Die Geburt des Herrn'. It consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a cursive hand with various note values and rests. The second staff contains the handwritten text 'Die Geburt des Herrn' written in a cursive hand.

O Wunders gültigstes Kind

The second system of handwritten musical notation for the violin part of 'O Wunders gültigstes Kind'. It consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a cursive hand with various note values and rests. The second staff contains the handwritten text 'O Wunders gültigstes Kind' written in a cursive hand.

Recitat. Chor.

O Wunders gültigstes Kind

The third system of handwritten musical notation for the violin part of 'O Wunders gültigstes Kind'. It consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a cursive hand with various note values and rests. The second staff contains the handwritten text 'Recitat. Chor.' and 'O Wunders gültigstes Kind' written in a cursive hand.

13

Larg. molto.

Capo || *ritard.* || *Choral* || *Capo* ||

12.

Luz. pff. iak.

Harpo | Rec. | Choral

Viola.

1.
Im Christenfest.

O Wunder hole.

Choral.
3. *Recit.* *tacet* *ff* *e*

O Wunder hole.

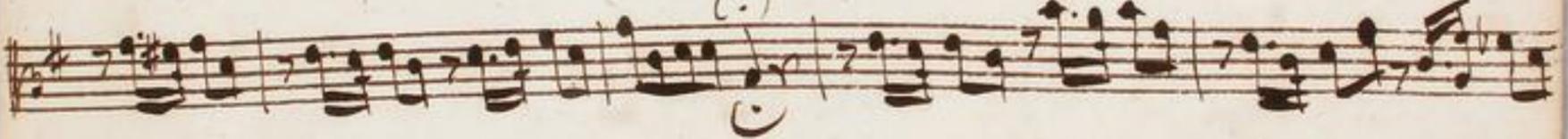
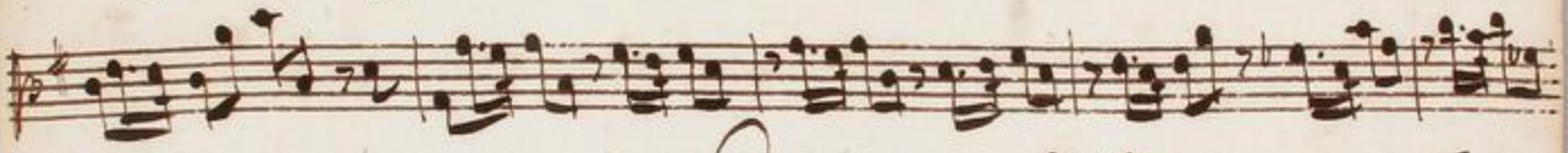
13



Larg. L'Allegro.



Capo 2^a



Fin

Rec. ad lib. Capo



Violone.

Die Fürstlich Lob Zimmern,

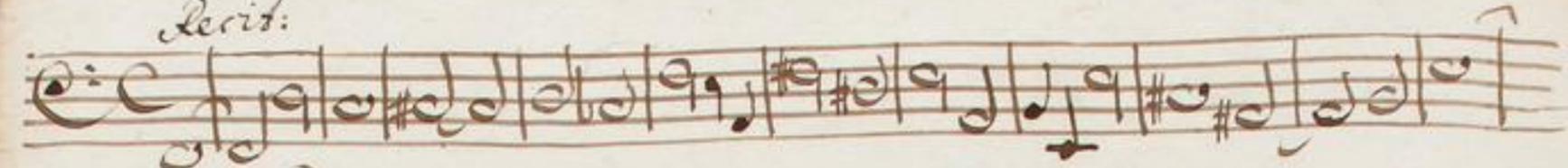
Der Fürstlichen Keller,

Da Capo.

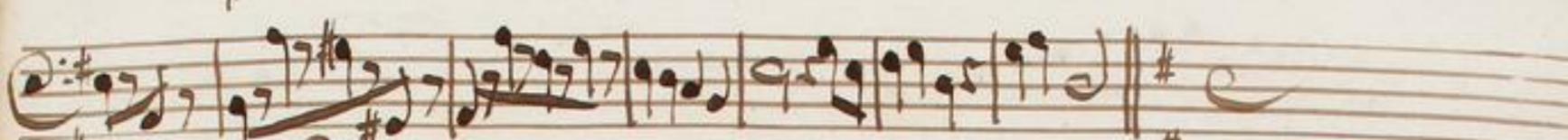
Recit.

Choral.

Recit:

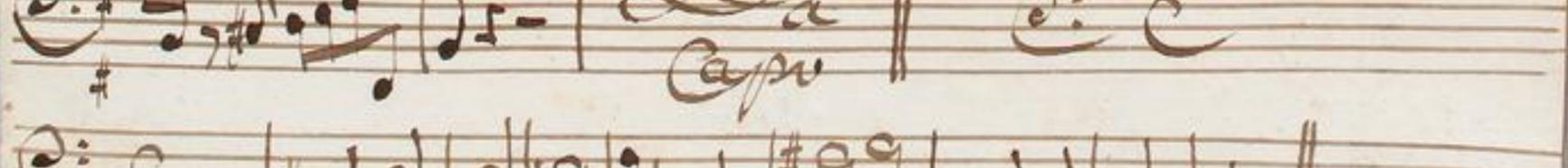
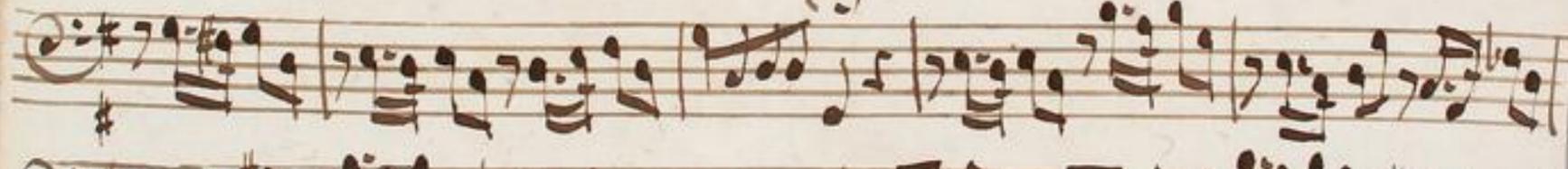
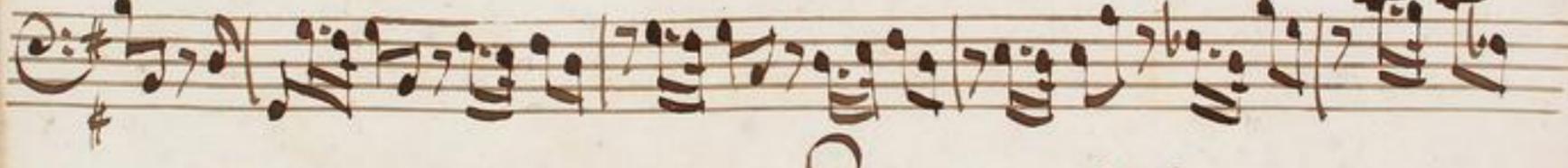
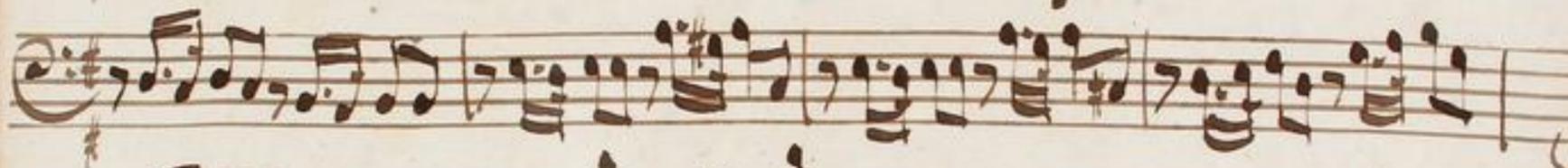
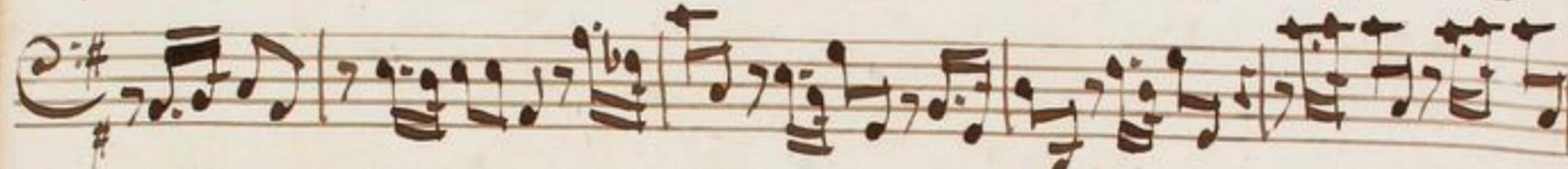
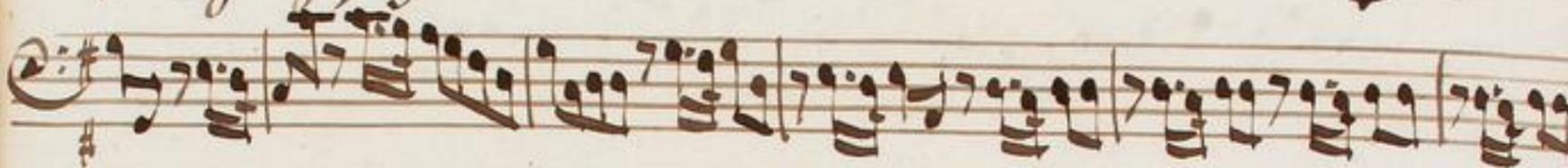
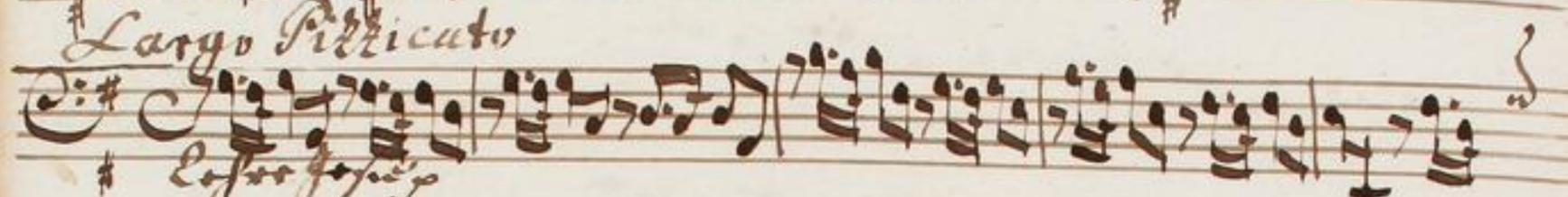


adagio

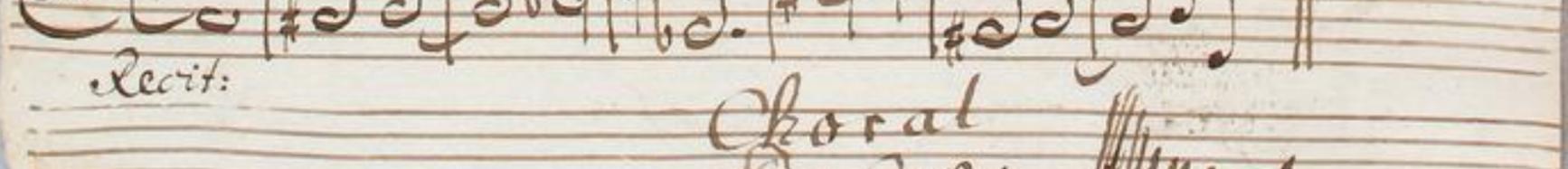


Largo Pitticato

Espressivo



Recit:



Choral Da Capo

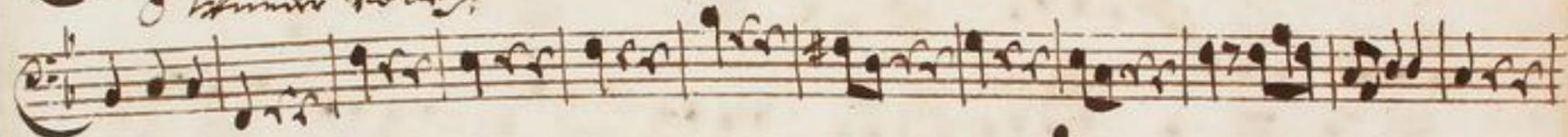
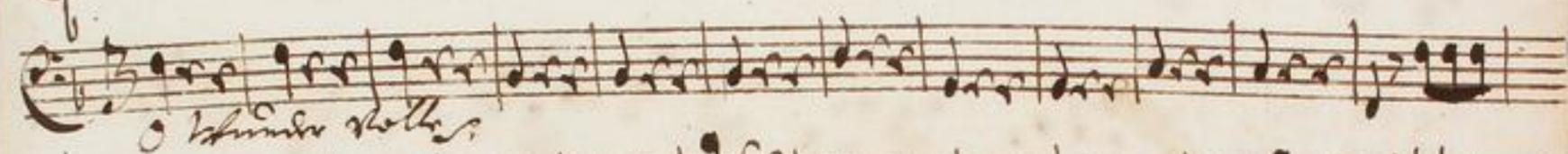


Violine.

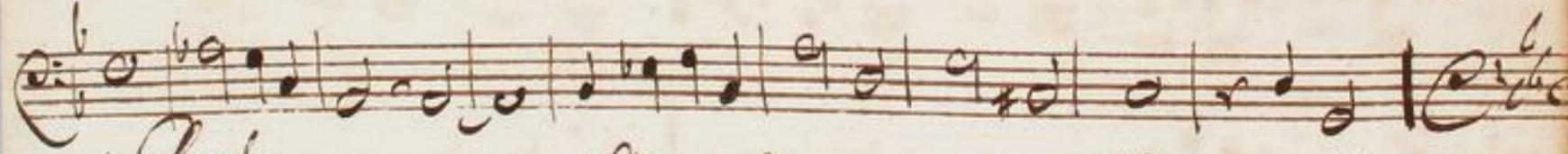
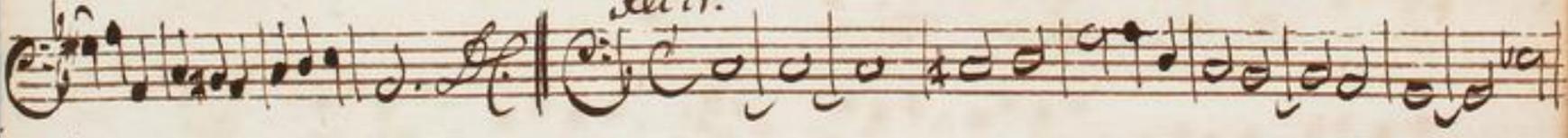
die Singt der Gey.



O Wunder tolle.



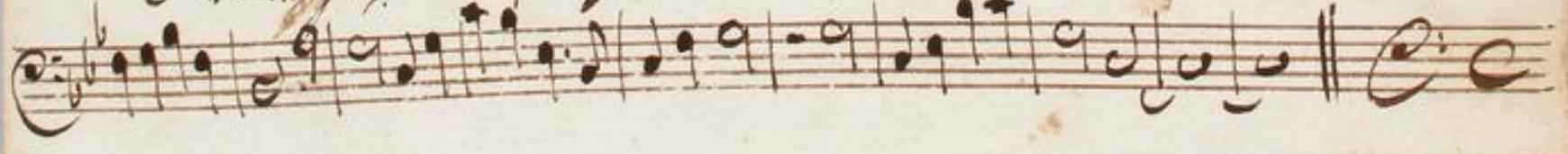
Recit:



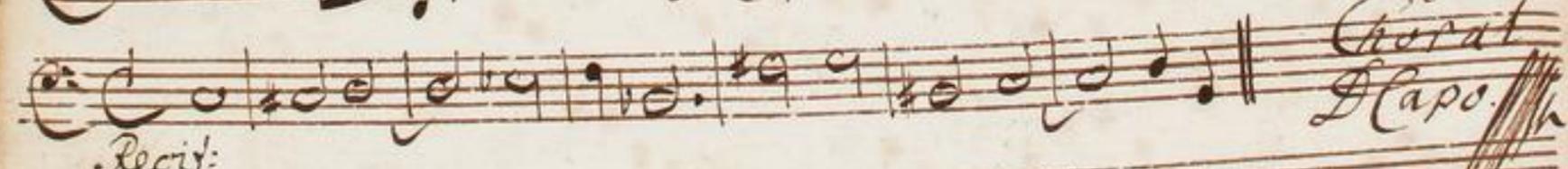
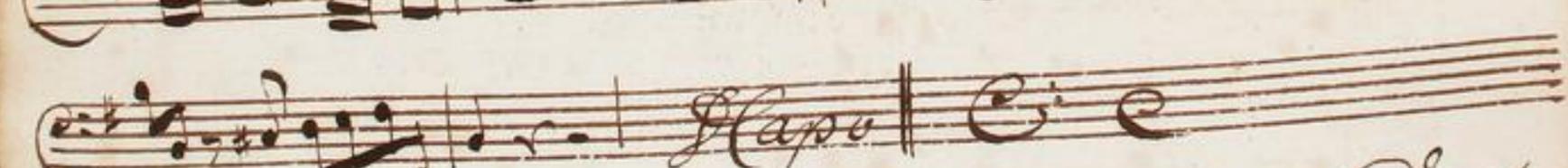
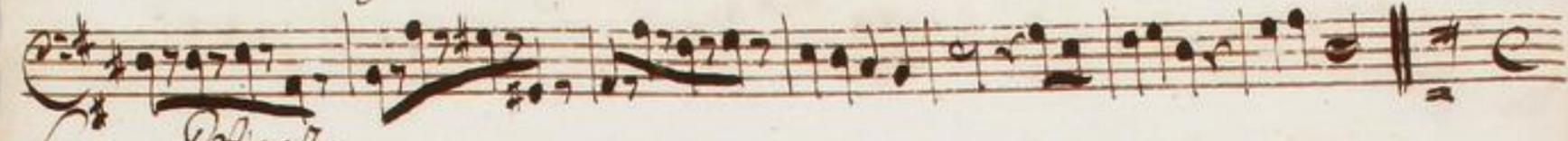
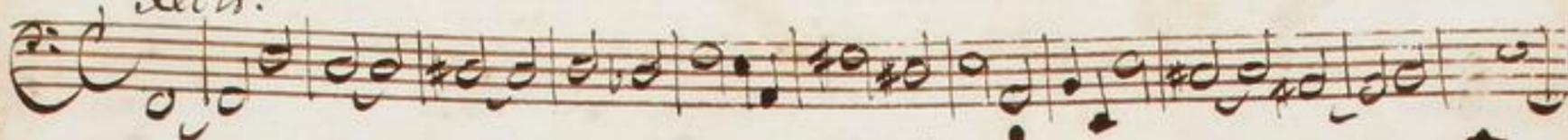
Orat.



O Wunder tolle.



Recit:



Recit:



Flauto. 1. ^{ma}

Spinnato molto

1

Rec. Chorale Recitat
tacet tacet tacet

Lehrer F. J. ...

A handwritten musical score consisting of seven staves. The notation is in a single system, likely for a single melodic line. The key signature is one sharp (F#), and the time signature is common time (C). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several accidentals (sharps and naturals) and some dynamic markings (such as '+' and 't'). The piece concludes with a double bar line and a decorative flourish.

Eight empty musical staves, each consisting of five lines, arranged vertically. They are completely blank, with no notation or markings.

Flauto 2. ²⁴

O. Spinario Nello

fott.

Reritat
Tacet

Chor Jesu

Handwritten musical score for a choir piece titled "Chor Jesu". The score is written on eight staves in G major (one sharp) and 3/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like *mf* and *f*. The piece concludes with a double bar line and a repeat sign.



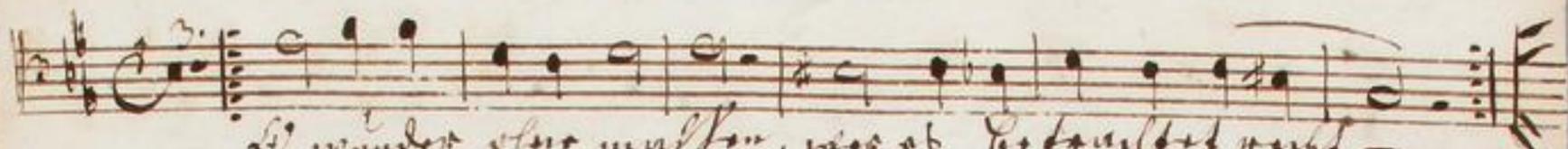
Accomp.

lern, was ~~die~~ ^{die} Leiden sey. Sie sind die klügsten, blind, ihr Urtheil ~~un~~ ^{un}schuldig
 beyen. Auf'ssicht mit gläubigem Gesichte: ah! Davids Bog: Hilf! —
 Laß mich se " Sei das mein sehn mögen.
 Ich = = mit Jesu! Je = = su! Sei = = ne Lichter,
 Sei = = ne Lichter und die Herrlichkeit die Herrlichkeit da bey, Ich =
 mit Jesu! Ich " mit Je-su! Sei = = ne Lichter, und die Herrlichkeit
 Herrlichkeit da bey, mit die Herrlichkeit die Herrlichkeit die Herr = Lichter
 4.
 da bey. Laß die Sei " nun laß die Sei my inner
 werden, daß das Sei = der daß das Sei = den Geist auf jedes Geistes
 Tuden, mit Jesu = mit Jesu = Gut = = mit Jesu
 Gut sey, mit Jesu mit Jesu = Gut sey.

Recitat || Chorale.
 tacet || Gut laß dem. Capo ||

Ich will dich, der dich so weit her bringst, die Lust der
 Welt verwerfen, das Ziel nicht leicht zu erreichen, sondern für
 meine Errettung Lust, sein Glaubensfest voran, Gott
 verwerfen dort zu finden.

3.
 Lass dein bitteres Leben, mich nicht zu fürchten
 mit allem Recht zu urteilen, die Schuld ist es
 für
 dich: Lass mich nicht aus dem Sinn mit Verlob
 dich zu sein - Ich dich zu lösen bin.



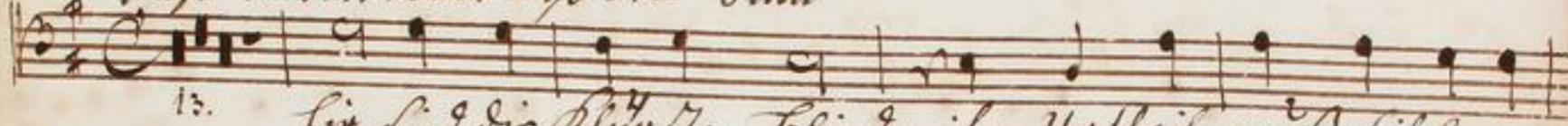
Ich wunder oft zu müssen, was ab bestanden magst -
 Ich hab dich mühen lassen, das Gott für seine Lust
 Gott laß den besten, besten, mich weihen für die
 mit allem recht zu mir - In dir stündlich Zeyten



Nur mich herlosenen Men = sehen gegeben in den Tod -
 1. Weichiel ab dich zu Lo = hat daß ich selb'st bin -



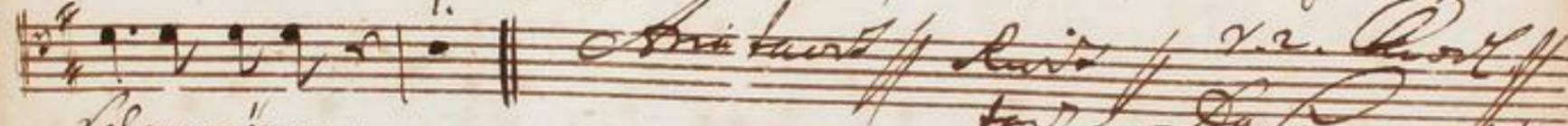
ab hat sich selbst der wahre Gott,
 daß mit mir leute auß dem Dinn



13. Sie sind die Klügsten blind, ihr Urtheil muß sich legen,
 Hochmuth:



ach! Davids Dofu'selst! - daß wir se = sen daß die



sehen mögen. *Antwort* *David* *v. a. David*
David *David*

1733.

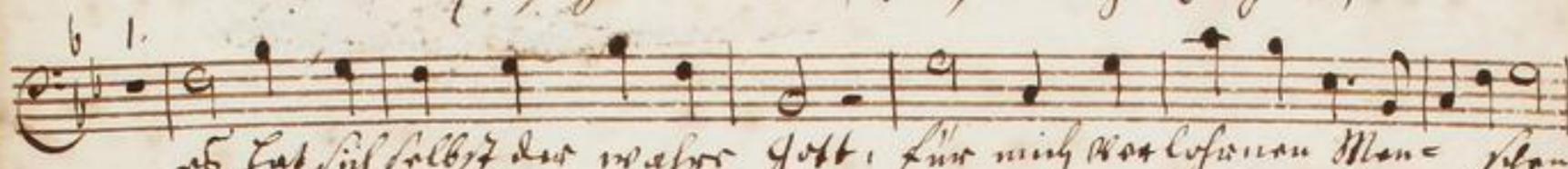
Basso.

Tutti

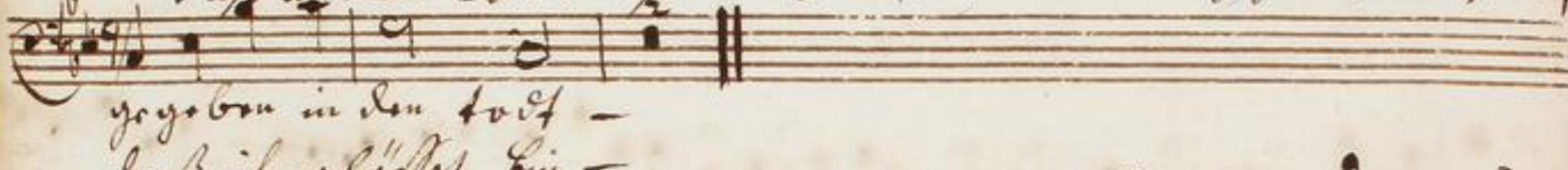
die Lucht des Traum ist Quast zur Weisheit, seit, die Lucht des
 Traum ist Quast zur Weisheit = seit, ist Lucht zur Weisheit = seit, zur Weisheit
 und oft man zu Traum könt, = so man zu Traum zu se, von könt,
 und so man zu Traum könt, zu Traum könt, müß man zu Trau
 sey = Trau, sey = Trau, sey = Trau, sey = Trau
 O wunder Kelle weiß = seit, Trau
 was kann den Kell des Traum = mit kann den Kell des Traum Trau
 Trau, O wunder Kelle wunder Kelle weiß = seit, Trau
 Trau was kann den Kell = Trau Trau Trau
 Quast und Todt = schländen, soll Quastw. = Todt = schländen,
 was lücht des walt, des Trau des Trau, soll sey! sey = in Blut = untergofen,
 des Trau des Trau, soll sey! sey = in Blut = untergofen.



Ich wunder' es so massen, was es betrauchtet macht -
 So hat sich macten lassen. die Gott für seine Luften -
 Gese, leyden bitten, ^{1. u. 2.} mich wehet für und für -
 mit allem frucht zu mei. den, die schuldige beyist, -



es hat sich selbst der wahre Gott, für mich was losen man -
 laß mich nie lerne auß dem Dinn, wie wird es die ge = hat,



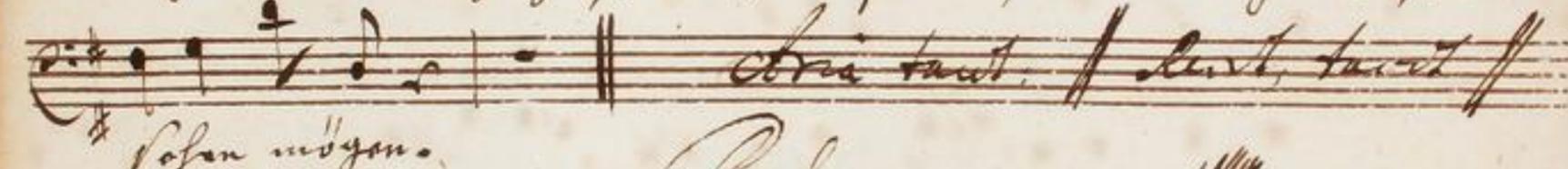
gegeben in den todt -
 daß ich erlöset bin -



15. Die sind die Rehy, so blind, ihre Urtheil muß sich layen,



16. Ich! David's Sohn! Jilff! - daß wie so r - son daß wir



sofen mögen.

Adieu,
 Herr laß die bitten.
 Da Cap.