

Hidden in Plain Sight:



Numerology, Theology, and Symbolic Architecture from Bach to Mendelssohn

Numerology - the branch of knowledge that deals with the mystical significance of numbers.

Gematria - an ancient system of assigning numerical values to letters, words, or phrases.

a	b	c	d	e	f	g	h	i	j	k	l	m
1	2	3	4	5	6	7	8	9	10	11	12	13
n	o	p	q	r	s	t	u	v	w	x	y	z
14	15	16	17	18	19	20	21	22	23	24	25	26

$$\mathbf{B\ (2) + A\ (1) + C\ (3) + H\ (8) = 14}$$

$$\mathbf{J.\ (10) + S.\ (19) + B\ (2) + A\ (1) + C\ (3) + H\ (8) = 41}$$

$$\mathbf{Johann + Sebastian + Bach = 158}$$

$$\mathbf{March\ 21,\ 1685 = 3/21/85 = 3+2+1+8 = 14}$$

21.3.8 (5)

$$\mathbf{B\ (2) + A\ (1) + C\ (3) + H\ (8) = 14}$$

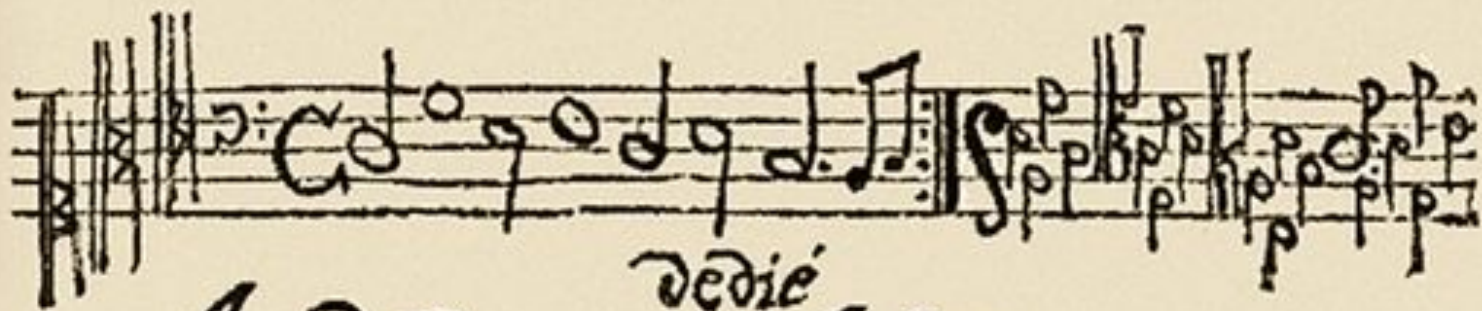


14th member to join Lorenz Miztler's
Correspondierende Societät der Musicalischen
Wissenschaftern (Corresponding Society of the
Musical Sciences).

14 Buttons on his coat.

14 Canons on the Goldberg Ground, BWV. 1087

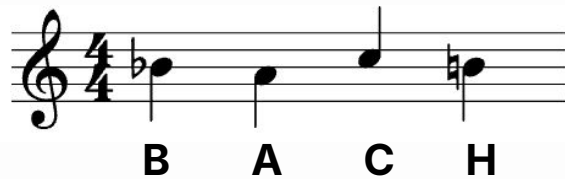
Canon a 4.



dedié
A Monsieur Houdemann
et
composé *par J. S. Bach.*



Bach.



Soft B Rotundum	Harsh B Quadratum
b	⏏

Acrostics

In music, an **acrostic** is a symbolic device where the sequence of musical pitches is arranged so that their letter names spell out a word, phrase, or name, essentially the musical equivalent of a written acrostic.

The pitches themselves form a thematic or motivic idea that functions both musically and as a symbolic “signature” or reference.

In music, acrostics may take the form of a collection of related pitches arranged to outline the shape of a cross, or a striking visual depiction of the cross achieved through the deliberate use, or omission, of certain instruments.

67. Recitativo

A tempo

Chorus I

Chorus II

Violino I

Violino II

Viola

Soprano Alto

Tenore Basso

Continuo Organo

Nun ist der Herr zur Ruh ge-bracht.

Tenore I

Die Müh ist aus, die uns-re Sün-den ihm ge-

Flauto traverso I

Flauto traverso II

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo Organo

Mein Je - su, gu - te Nacht!

Mein Je - su, mein Je - su, gu - te Nacht!

Mein Je - su, mein Je - su, gu - te Nacht!

Mein Je - su, mein Je - su, gu - te Nacht!

Mein Je - su, mein Je - su, gu - te Nacht!

I

Alto

macht.

O se - li - ge Ge-bei-ne, seht, wie ich euch mit Buß und Reu be-

II

Mein Je - su, mein Je - su, gu - te Nacht!

Mein Je - su, mein Je - su, gu - te Nacht!

Mein Je - su, mein Je - su, gu - te Nacht!

Mein Je - su, mein Je - su, gu - te Nacht!

Mein Je - su, mein Je - su, gu - te Nacht!

I

Soprano
wei-ne, daß euch mein Fall in sol-che Not ge-bracht!
Habt le-bens-lang vor eu-er

II

Mein Je - su, mein Je - su, gu - te Nacht!
Mein Je - su, mein Je - su, gu - te Nacht!
Mein Je - su, mein Je - su, gu - te Nacht!
Mein Je - su, mein Je - su, gu - te Nacht!

I

Lei-dentau-send Dank, daß ihr mein See-len-heil so wert ge-acht.

II

Mein Je - su, mein Je - su, gu - te Nacht!
Mein Je - su, mein Je - su, gu - te Nacht!
Mein Je - su, mein Je - su, gu - te Nacht!
Mein Je - su, mein Je - su, gu - te Nacht!



GEORGE FRIDERIC HANDEL
(1685-1759)

23

Alla breve, Moderato

Ob. *a 2*

Alla breve, Moderato
senza Rip.

Viol. I

Viol. II

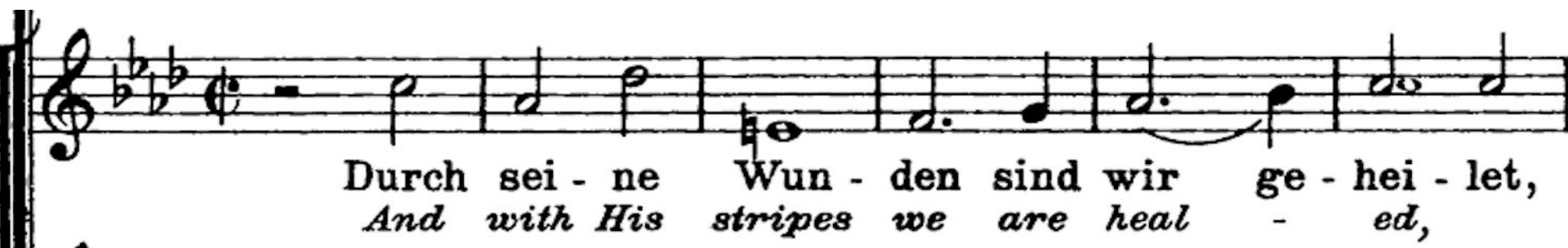
Durch sei - ne Wun - den sind wir ge - hei - let, durch sei - ne Wun - den sind wir ge - hei -
And with His stripes we are heal - ed, and with His stripes we are heal -

Coro

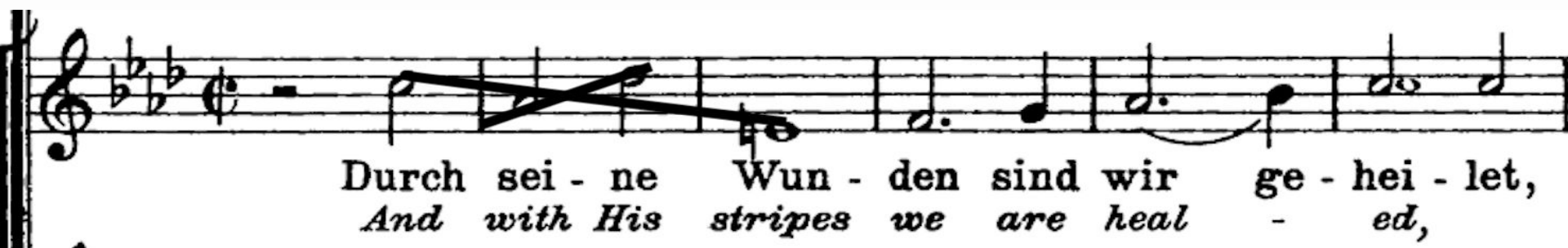
Durch sei - ne Wun - den sind wir ge - hei -
And with His stripes we are heal -

Organo

Basso cont.



Durch sei - ne Wun - den sind wir ge - hei - let,
And with His stripes we are heal - ed,



Durch sei - ne Wun - den sind wir ge - hei - let,
And with His stripes we are heal - ed,

FUGA XX.

a 3.



Oder:



Allegro.

f
Christe e - le - - - - -

f
Ky - ri - e e - le - - i - son, e - le - - - - -

Detailed description: This block contains the first system of a musical score. It consists of two staves. The upper staff is for a vocal part, starting with a forte (*f*) dynamic and a quarter rest, followed by a melodic line with eighth and sixteenth notes. The lower staff is for a piano accompaniment, also starting with a forte (*f*) dynamic, featuring a bass line with eighth and sixteenth notes and a treble line with chords and moving lines. The lyrics 'Christe e - le - - - - -' and 'Ky - ri - e e - le - - i - son, e - le - - - - -' are written below the respective staves.

Allegro.

f

Detailed description: This block contains the second system of the musical score. It continues the two-staff format. The vocal part (upper staff) continues its melodic line with eighth and sixteenth notes. The piano accompaniment (lower staff) continues with a complex texture of chords and moving lines in both the bass and treble clefs. The tempo marking 'Allegro.' is repeated at the beginning of this system.

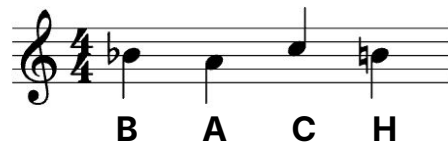
Seaga Rípa, H/

Allabreve Moderato

Handwritten musical score for "Seaga Rípa, H/". The score is written in Allabreve Moderato. The notation includes various musical symbols such as notes, rests, and bar lines. There are several red circles highlighting specific notes in the first, third, fourth, sixth, and seventh staves. The lyrics "and with His Stripes wee are" are written below the fourth staff. The bottom of the page features some handwritten notes and a signature.

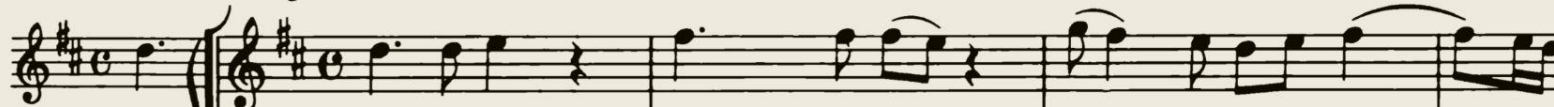
67 68 9 3

in Dublin Sec 4 of these bars in one



1. Kyrie eleison

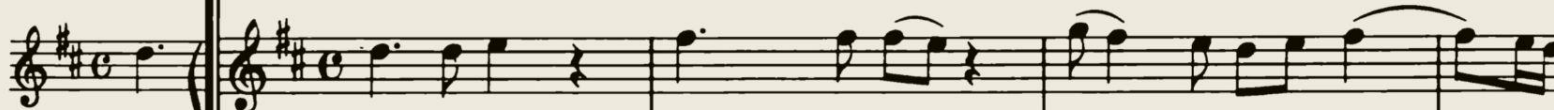
Flauto traverso I



Flauto traverso II



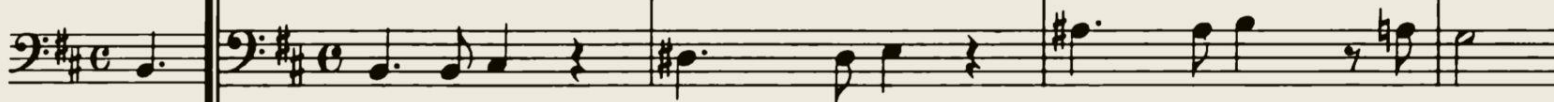
Oboe d'amore I



Oboe d'amore II



Fagotto



1. Kyrie eleison

Flauto traverso I

Flauto traverso II

Oboe d'amore I

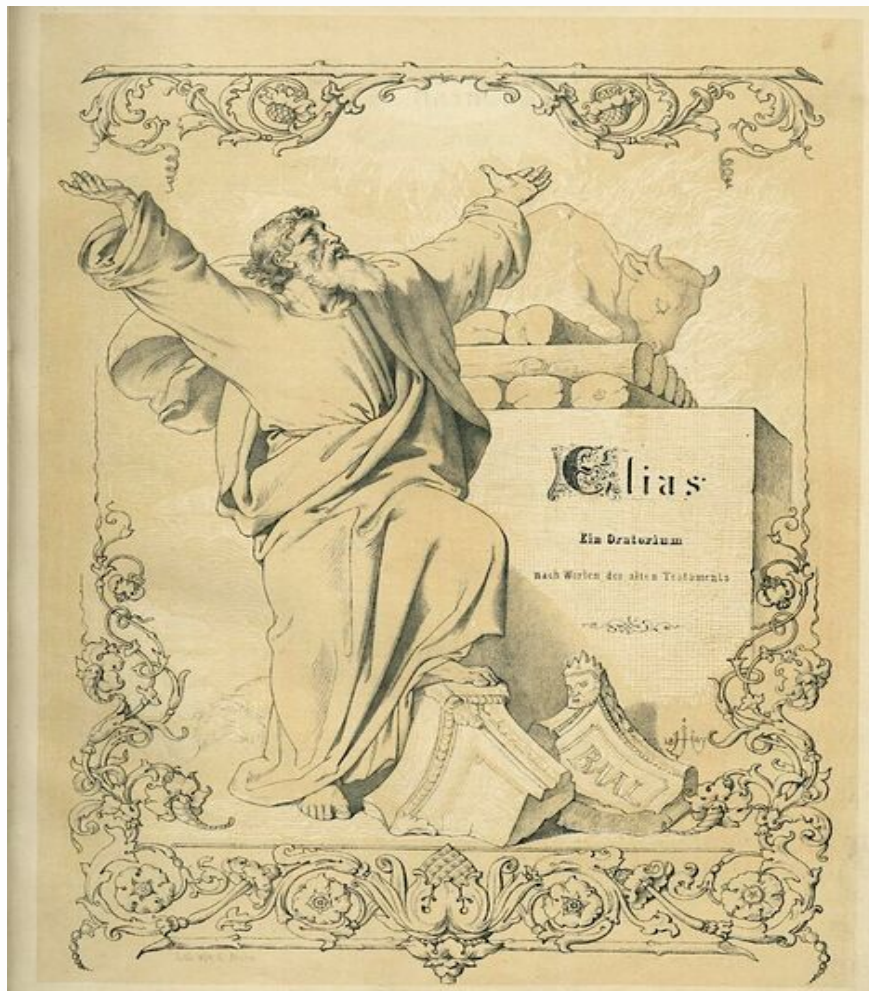
Oboe d'amore II

Fagotto

The image shows a musical score for the first movement, "1. Kyrie eleison". The score is written for five instruments: Flauto traverso I, Flauto traverso II, Oboe d'amore I, Oboe d'amore II, and Fagotto. The key signature is G major (one sharp) and the time signature is common time (C). The Flauto traverso II and Oboe d'amore II parts are circled in red. Handwritten red notes B, A, C, and H are written below the first four notes of the Flauto traverso II part. A blue line is drawn through the second measure of the Oboe d'amore II part.



FELIX MENDELSSOHN
(1809-1847)



Music at St. Martin's Presents:

ELIJAH, Part I

Sunday, October 26th at 6:00 pm

In the Church

The St. Martin's Parish Choir will join with members of the Houston Symphony and the Gloria Dei Organ to perform this monumental work in concert.

Elijah
Basso solo

Grave $\text{♩} = 60$

p

As God the Lord of Is - ra - el

Pianoforte

p

tutti

4

E. liv - eth, be - fore_ whom I stand: There shall not be dew nor rain these years, there shall not be

sf. *p*

Cl., Fg.

f *p*

Timp. *pp*

8

E. dew nor rain but ac - cord - ing to my word.

+Otoni

ff *pp*

Timp.

Ouverture

Moderato ♩ = 92

The image shows a musical score for an "Ouverture" in a moderate tempo (♩ = 92). The score is written for four parts: Violoncello (Vc.), Contrabasso (Cb.), Cor Anglais (Cor.), and Clarinet (Cl.). The key signature is one flat (B-flat) and the time signature is common time (C). The Vc. and Cb. parts are in the bass clef, while the Cor. and Cl. parts are in the treble clef. The Vc. part is marked *pp* (pianissimo). The Cor. part has a brace indicating it is part of a woodwind section. The Cl. part is partially visible at the bottom right. Red circles highlight specific notes in the Vc. and Cb. parts, likely indicating a correction or a specific performance instruction. The notes circled are G#4 in the Vc. part and G#3 in the Cb. part, both occurring in the second measure of the first system.

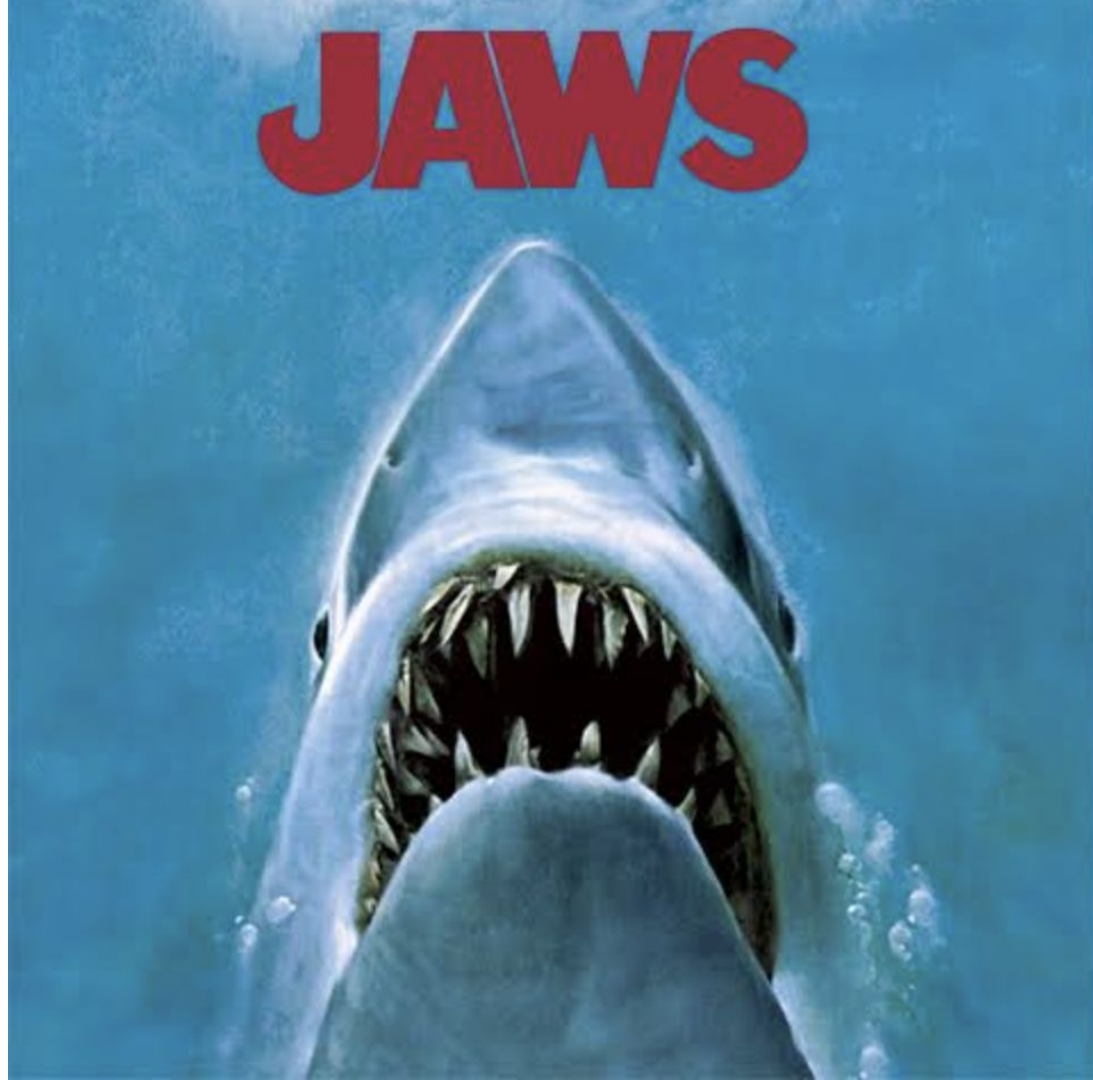
Vc.
pp

Cor.

Cb.

Cl.

JAWS



4

E.

liv - eth, be - fore_ whom I stand: There shall not be dew nor rain these years, there shall not be

Cl., Fg.

f *p*

Timp. *pp*

8

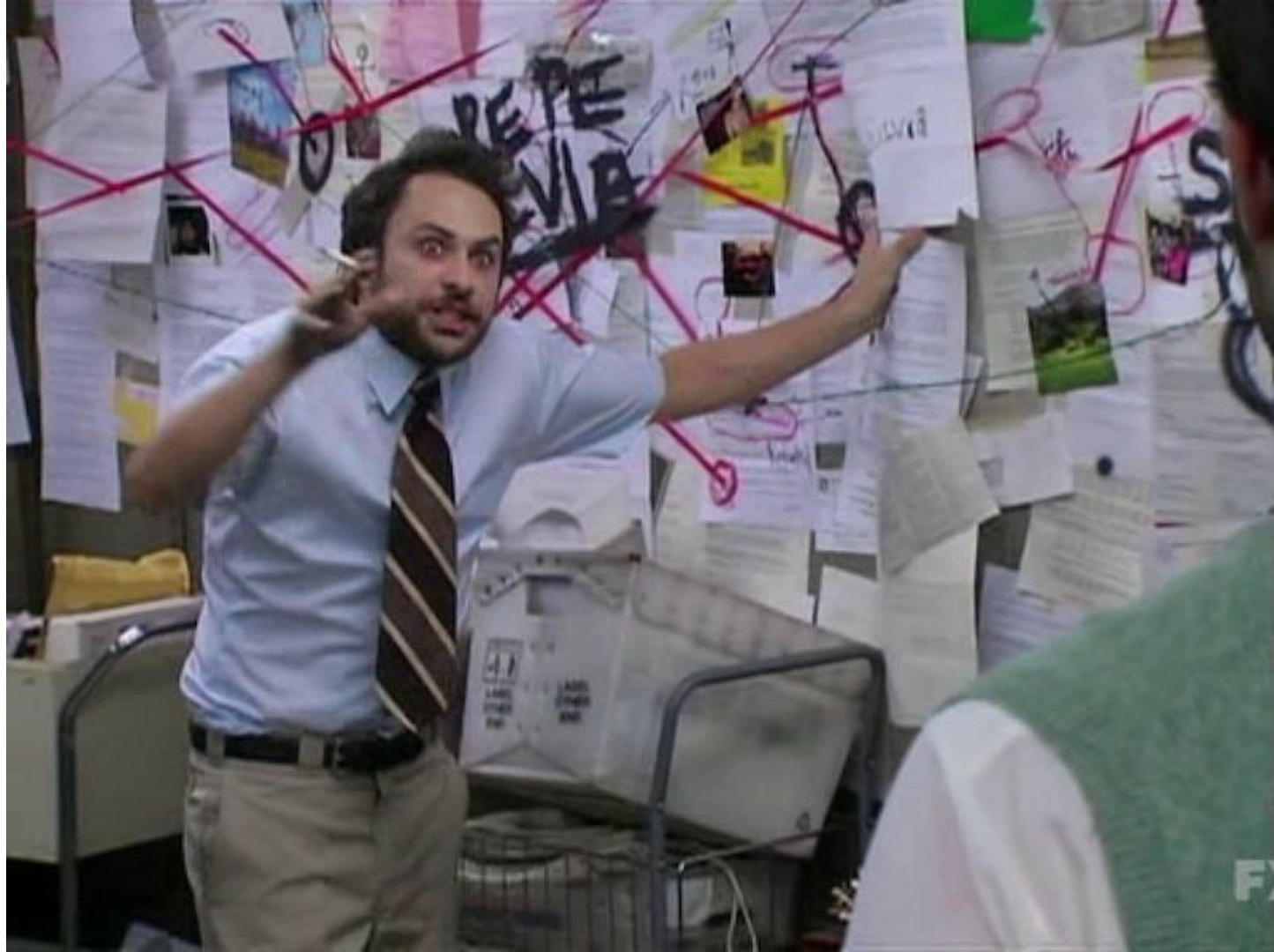
E.

dew nor rain but ac - cord - ing to my word.

+Otoni

ff *pp*

Timp.



Evangelist: And the disciples did what Jesus had ordered them, and they prepared the Passover lamb. And in the evening he sat at table with the twelve, and as ate, he said:

26

p

Jesus: Truly I say to you: one among you will betray me.

8 Zwöl-fen. Und da sie a-ßen, sprach er:

Jesus

Wahr-lich, ich sa-ge euch: Ei-ner un-ter euch wird mich ver-ra-ten.

p

9^e. Chorus
33 allegro

I am the one, I should pay for this,

With hands and feet

49

10. Choral ^{*)}

Soprano I, II
Oboe I, II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo
Organo

Ich bins, ich soll - te bü - ßen, an Hän - den und an

Bound in hell.

The scourges and the bonds

Fü - ßen ge - bun - den in der Höll. Die Gei - ßeln und die Ban - - den und

And what you endured -

My soul has deserved that.

was du aus - ge - stan - - den, das hat ver - die - net mei - ne Seel.



BCAH
BAHC



...ples did what Jesus had ordered them, and they prepared
...n the evening he sat at table with the twelve, and as ate, he

p

Jesus: Truly I say to you: one among you will betray me.

p

Jesus

B

A H C

Vahr-lich, ich sa - ge euch: Ei-ner un-ter euch wird mich ver - ra - ten.

6b 7b 6 5b 7b 6 5 4 3 4b b

p

I am the one, I should pay for this,

10. Choral ^{*)}

I+II

Soprano
Oboe I,II
Violino I

Alto
Violino II

Tenore
Viola

Basso

Continuo
Organo

Ich bins, ich soll - te bü

Ich bins, ich soll - te bü

Ich bins, ich soll - te bü

Ich bins, ich soll - te bü

6 5

$A(1) D(4) = 14$

Evangelist: Then Judas, who
betrayed him, answered and said:

Evangelist: He said to
him:

51

12

Judas: Is it I, Rabbi?

Jesus: You

Da ant-wor-te-te Ju-das, der ihn ver-riet, und sprach: Judas Er sprach zu ihm: Jesus are saying it.
Bin ichs, Rabbi? Du sa-gests.

13 14 15 16 17

18

Evangelist: As they were eating, Jesus took the bread gave thanks and broke it
and gave it to his disciples and said:

Evangelista

Da sie a-ber a-ßen, nahm Je-sus das Brot, dan-ke-te und brachs und gabs den jün-gern und sprach:

18 19 20 21 22

20

Jesus: Take, eat, this is my body.

Evangelist: And he took the cup and gave thanks,
gave it to them and said:

Evangelista

Und er nahm den Kelch und dan-ke-te, gab ih-nen den und sprach:

Neh-met, es - set, das ist mein Leib.

23 24 25 26 27 28 29 30 31 32 33 34

Evangelist: Then Judas, who
betrayed him, answered and said:

Evangelist: He said to
him:

12

Judas: Is it I, Rabbi?

Jesus: You

are saying it.

Da ant-wor-te-te Ju-das, der ihn ver-riet, und sprach: Er sprach zu ihm: Jesus Bin ichs, Rabbi? Du sa-gests.

13 14 15 16 17

18

Evangelist: As they were eating, Jesus took the bread gave thanks and broke it
and gave it to his disciples and said:

Da sie a-ber a-ßen, nahm Je-sus das Brot, dan-ke-te und brachs und gabs den Jün-gern und sprach:

19 20 21 22

Psalm 23:5

Thou preparest a table for me in the
presence of mine enemies;

until the ninth hour. And at the ninth hour Jesus cried aloud and said:

That is: my God, my God, why have you forsaken me?

He is calling on Elias!

Act II

Scene 1

6th Chorus He is calling on Elias!

I

Oboe I

Oboe II

Violino I

Violino II

Viola

Soprano

Alto

Tenore

Basso

Continuo
Organo

But some, who were standing there, when they heard this said:

Ev.

a - ber, die da stun-den, da sie das hõ-re-ten, spra-chen sie:

Der ru - fet dem E - li-as!

Chorus

Der ru - fet dem E - li-as!

Der ru - fet dem E - li-as!

Der ru - fet dem E - li-as!

8 6 2 7 4 9 6 6

19 20 21 22

Psalm 22:1

My God, my God, why have you forsaken me?

254

But Jesus again gave a loud cry and left this life.

I 25

Je - sus schrie - e a - ber - mal laut, und ver - schied.

When I one day must depart from here then do not depart from me,

62. Choral⁶³ When I must suffer death then step forward next to me!

Soprano
Flauto
traverso I, II
Oboe I, II
Violino I
Alto
Violino II
Tenore
Viola
Basso
Continuo I, II
Organo I, II

I+II (3)

Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,
wenn ich den Tod soll lei - den, so tritt du denn her - für!

When most full of fear I am in my heart,

9

Wenn mir am al - ler - bäng - - sten wird um das Her - ze sein, so

Then snatch me from my fears by the strength of your agony and pain!

13

reiß mich aus den Äng - sten kraft dei - ner Angst und Pein!

your agony and pain!

The image shows a musical score for a vocal piece, likely a song or aria, with German lyrics. The score is written on five staves. The lyrics are: "ner Angst und Pein!" (pain and agony). The first staff has the lyrics "ner Angst und Pein!". The second staff has "ner Angst und Pein!". The third staff has "ner Angst und Pein!". The fourth staff has "ner Angst und Pein!". The fifth staff has "ner Angst und Pein!". The score is in G major (one sharp) and 4/4 time. The key signature is one sharp (F#). The tempo is marked "Allegretto". The score is written in a standard musical notation style. There are handwritten red annotations on the score. A red circle is drawn around the note "und" on the second staff. A red circle is drawn around the note "Pein" on the third staff. A red circle is drawn around the note "Pein" on the fourth staff. A red circle is drawn around the note "Pein" on the fifth staff. A red line connects the note "und" on the second staff to the note "Pein" on the third staff. A red line connects the note "Pein" on the third staff to the note "Pein" on the fourth staff. A red line connects the note "Pein" on the fourth staff to the note "Pein" on the fifth staff. The notes are circled in red and labeled with letters: "B" for the note on the second staff, "A" for the note on the third staff, "C" for the note on the fourth staff, and "H" for the note on the fifth staff.

ner Angst und Pein!

ner Angst und Pein!

ner Angst und Pein!

ner Angst und Pein!

ner Angst und Pein!

6 8 7 6 5

I have been crucified with Christ. It is no longer I who live, but Christ who lives in me. And the life I now live in the flesh I live by faith in the Son of God, who loved me and gave himself for me.

-Galatians 2:20

254

But Jesus again gave a loud cry and left this life.

I 25

Je - sus schrie - e a - ber - mal laut, und ver - schied.

When I one day must depart from here then do not depart from me,

62. Choral⁶³ When I must suffer death then step forward next to me!

Soprano
Flauto
traverso I, II
Oboe I, II
Violino I
Alto
Violino II
Tenore
Viola
Basso
Continuo I, II
Organo I, II

I+II (3)

Wenn ich ein - mal soll schei - den, so schei - de nicht von mir,
wenn ich den Tod soll lei - den, so tritt du denn her - für!

When most full of fear I am in my heart,

9

Wenn mir am al - ler - bäng - - sten wird um das Her - ze sein, so

Then snatch me from my fears by the strength of your agony and pain!

13

reiß mich aus den Äng - sten kraft dei - ner Angst und Pein!

Elijah: Call him louder, for he is a god! He talketh, or he is pursuing, or he is in a journey; or, peradventure, he sleepeth; so awaken him: call him louder.

Priests of Baal: Hear our cry, O Baal! Now arise! Wherefore slumber?

Elijah: Call him louder! He heareth not. With knives and lancets cut yourselves after your manner; leap upon the altar ye have made: call him and prophesy! Not a voice will answer you; none will listen, none heed you.

Priests of Baal: Baal Hear and answer, Baal! Mark how the scorner derideth us! Hear and answer!

Thou fill-est heav'n with glo - - ry. A - - - men, A - - men,
Thou fill-est heav'n with thy glo - - ry. A - - - men, A-men,
Thou fill-est heav'n with thy glo - - ry. A - - -
Thou fill-est heav'n with thy glo - ry. A - - men, A - - men, A - -

A - - - men, — A-men, A - - - - men, A-men, A - - men!
A - - men, A - - - - men, A - - - - men!
- - - men, A - - - - men, A-men, A - men!
- - men, A - - men, A - - men, A - men!