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Kuhnau, Johann.

Corale „Was Gott wüt, das ist nothwendig“.

Stimmen geschr. v. J. G. Schuler

(s. Anst. Leipzig, II. Teil S. 67)



101 A

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

Handwritten musical notation on aged paper. The notation consists of several staves with notes and rests. The paper is heavily stained and discolored, particularly on the right side where there is a large tear. The handwriting is in dark ink and appears to be a musical score. The notes are mostly quarter and eighth notes, with some rests. The staves are hand-drawn and not perfectly straight.

(1927 I € 10)

Corale.

Soprano solo.

Di Kuhnau.

Adagio.  $\frac{3}{4}$  C  $\text{H} \text{H} \text{H} \text{H}$  31. Allegro moderato.

solo.

*tutti*  $\text{H} \text{H} \text{H} \text{H}$  3.

Wach Gott, du bist wach - .. ge- than, ist wach gethan,

$\text{H} \text{H} \text{H} \text{H}$  3.

Wach Gott, du bist wach gethan, ob bleibt gerast sein Wille,

$\text{H} \text{H} \text{H} \text{H}$  3.

wie er künigt seine Darsen an, will ich ihm halten stille.

$\text{H} \text{H} \text{H} \text{H}$  3.

Er ist mein Gott, der in der Noth mich wach weist zu erful-

$\text{H} \text{H} \text{H} \text{H}$  4.

ten, denn laß ich ihm mich wachen.

Andante.  $\frac{3}{4}$  C  $\text{H} \text{H} \text{H} \text{H}$  26. Andante con moto.  $\frac{3}{4}$  C  $\text{H} \text{H} \text{H} \text{H}$  21.

Andante, quasi allegretto. Solo.

solo.

$\text{H} \text{H} \text{H} \text{H}$   $\text{H} \text{H} \text{H} \text{H}$

Wach

$\text{H} \text{H} \text{H} \text{H}$   $\text{H} \text{H} \text{H} \text{H}$

$\text{H} \text{H} \text{H} \text{H}$   $\text{H} \text{H} \text{H} \text{H}$

Gott, du bist wach gethan, ist wach ge- than, ist wach gethan, Wach Gott, du bist

$\text{H} \text{H} \text{H} \text{H}$   $\text{H} \text{H} \text{H} \text{H}$

$\text{H} \text{H} \text{H} \text{H}$   $\text{H} \text{H} \text{H} \text{H}$

du bist wach gethan, ist wach gethan.

$\text{H} \text{H} \text{H} \text{H}$   $\text{H} \text{H} \text{H} \text{H}$



Mus. 2133-E-1

1

Es ist mein Lust und Le... - bei, es ist mein

Lust und Le... bei, mein Lust und Le... - - - bei, mein Lust und

Le... - - bei, Der mir nicht

Götes gönnen kann, der mir nicht Götes gönnen kann,

ich will mich ihm sagen - - bei, ich will mich ihm sagen - - - bei, in

freud und Leid, in freud und Leid, in freud - - und Leid, in freud - - - und

Leid, ob kömst die Zeit, ob kömst die Zeit, die

öfentlich verzei... wach wie brü... .. luf wie brülich

er ob mich... .. wach wie brülich er ob mich

.. wach.

*Andante.* *solo.*  
Was Gott thut, das ist wohl gefan, ist wohl ... ge...

han, mich in den Kelch gleich gefurten, der bitter ist mich in dem Wafu, luf

in mich das nicht ver... .. wach, weil das zuletzt in

wach erjötzt, weil das zuletzt in wach erjötzt mit mich dem Trost in

yor... - - - zom,      In weisem alle Diferen...

zom,      In weisem alle, alle Diferenzen.

**Allegro moderato.**
  
 solo.

Sub ist wost - - - yor... them, ist wost yor... tutti

Sub ist wost yor... den bey will us verbliben.

may mis mich die wüste Busen Wohl Tod und fland treiben,

so wird Gott mich ganz wütend in seinen Armen sel... den,

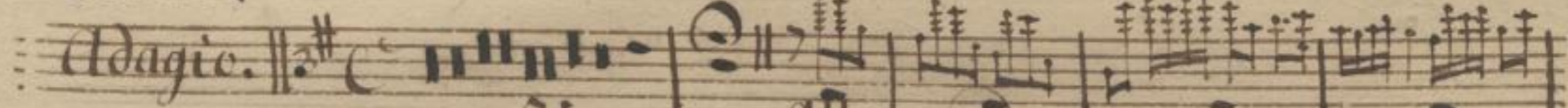
laß ich ihn mir waltan. 4-

2133  
4

Corale.

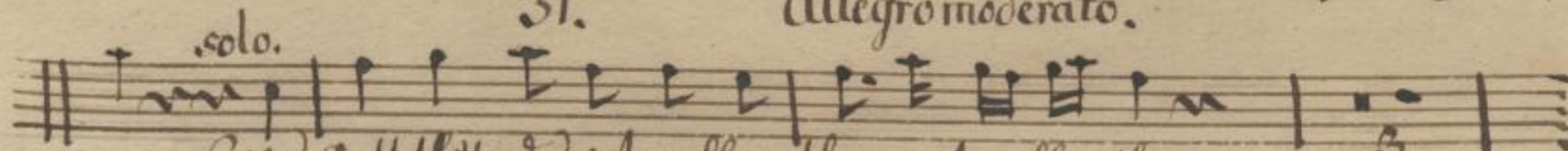
Alto solo.

di Kuhnau.

Adagio. 

31.

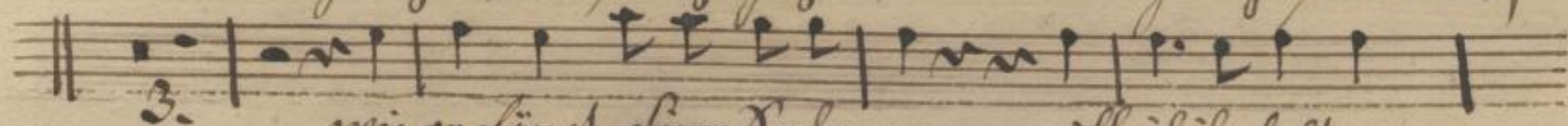
Allegro moderato.

solo. 

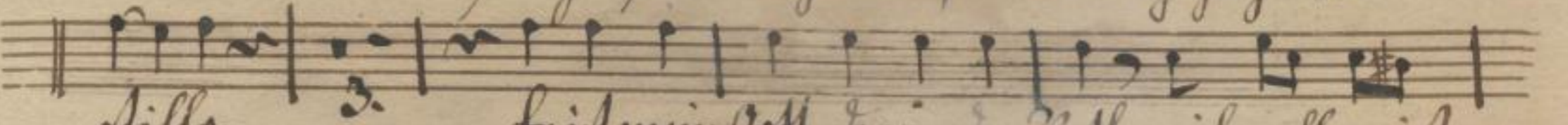
Wach Gott! Du bist wach! gethan, ist wach! gethan,

tutti 

Wach Gott! Du bist wach! gethan, es bleibt gerast sein Wille,

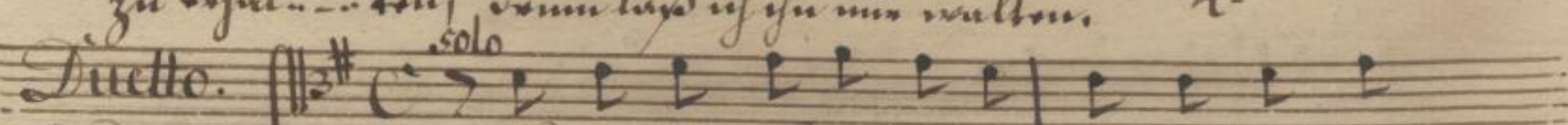
3. 

wie er hängt sein Darsen an, will ich ihn halten

Stillo. 

Er ist mein Gott, der in der Noth mich wach! wird

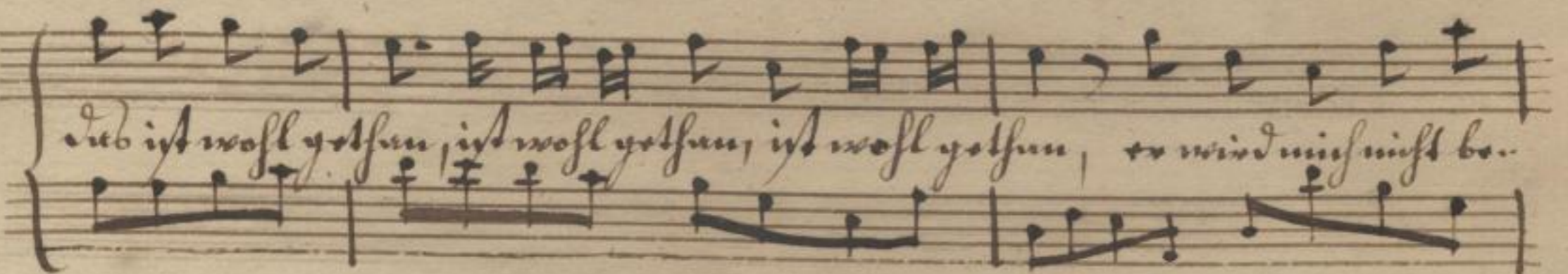
zu erful... den, denn laß ich ihn mich wach! 4.

Duetto. 

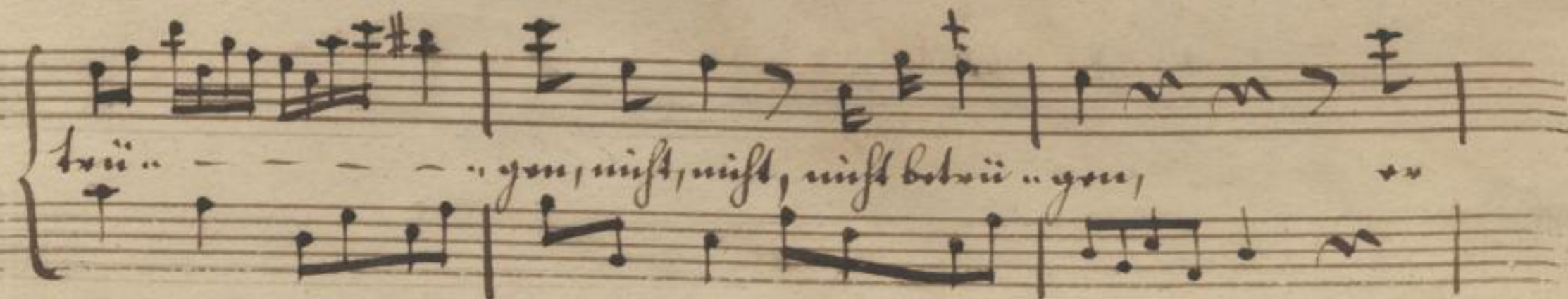
Andante.

Wach Gott! Du bist wach! gethan, wach Gott! Du bist,

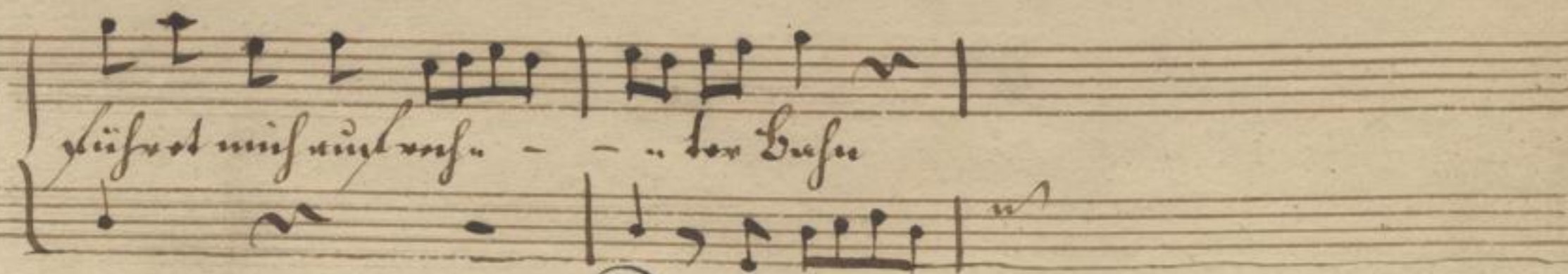




Du bist wach! gethan, ist wach! gethan, ist wach! gethan, er wird mich nicht be-



trü... .. you, nicht, nicht, nicht betrü... .. you,



glücksel mich nicht ras... .. der Duse

Mus. 2133-E-1



So lieblich mich begüü... — — — — — you an seiner Güte, an seiner

Güte, und seib, — — — — — und seib Geduld, er wind mein Unglück wunden, er

wind mein Unglück wunden, ob steht in seinen Händen, ob steht

— — — — — ob steht in seinen Händen, in seinen Hän...

den, in seinen Händen, ob steht — — — — —

— — — — — ob steht in seinen Händen, in seinen Hän... den, in seinen Händen.

Andante con moto. 21. Andante quasi allegretto. 68.

Andante. 16.



Allegro  
moderato.

solo.

tutti.

Was Gott thut, du bist  
 wost gethan, ist wost gethan. 3. Was Gott thut, du bist wost ge...  
 Ihu du bist will ist verblei... ben: 3. Es mag mich  
 mich die rechte Gese... Rott, Tod und fluch treiben, 3. so  
 wird Gott mich ganz vaterlich in seinen Armen sal... ten, denn  
 laß ich ihu mich walten. 4.

*Handwritten title or text at the top of the page.*

The page contains approximately 18 horizontal staves of musical notation. Each staff consists of five lines. The notation is handwritten in dark ink and includes various note heads, stems, and beams. Some staves have clefs at the beginning, though they are difficult to identify clearly. The paper is aged and shows some staining and foxing. There are some faint handwritten markings between the staves, possibly indicating measures or other musical instructions.

*Handwritten number '2733' at the bottom center of the page.*

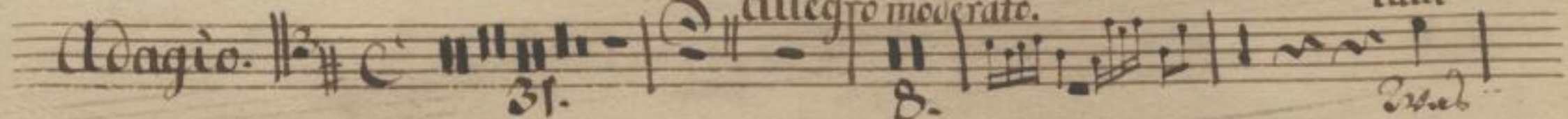
Corale.

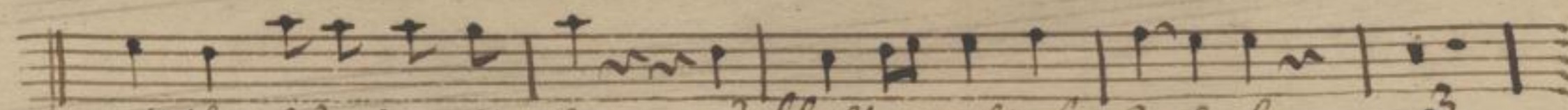
Tenore solo.

di Kuhnau.

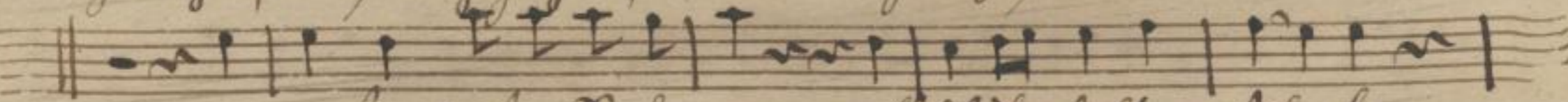
tutti

Allegro moderato.

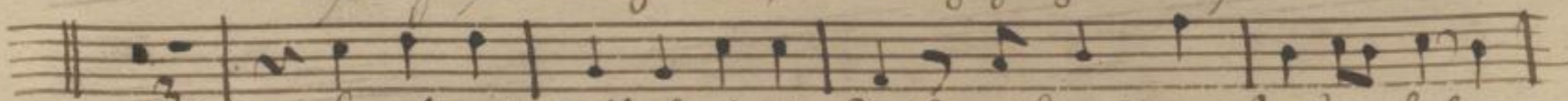
Adagio. 



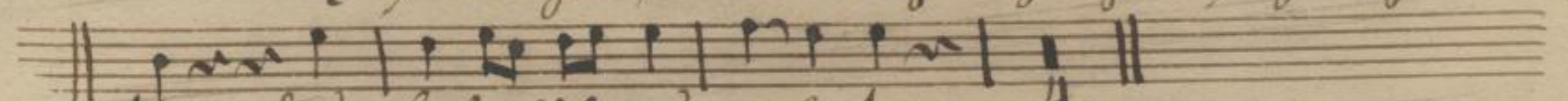
Gott ist, der ist wohlgethan, ob bleibt gerast zum Weil. lo, 3.



wie er hängt zum Darsen an, will ich ihn halten still. lo.

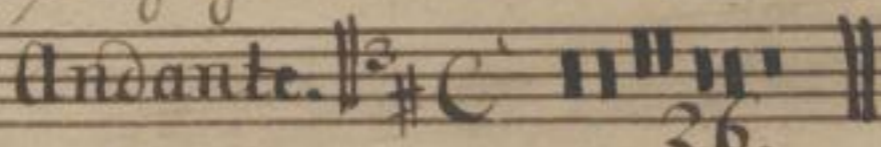


Er ist mein Gott, der in der Noth mich wohl weiß zu erhel. -

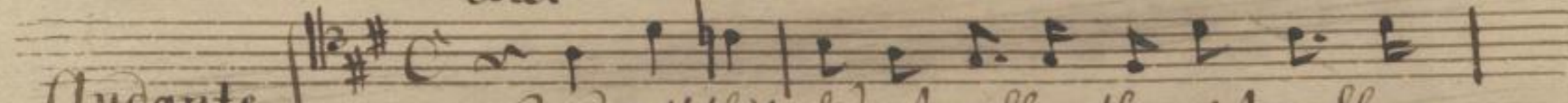


ten, Denn laß ich ihn mir wal. Am. 4.



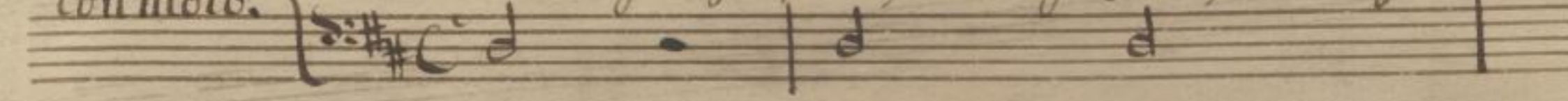
Andante. 

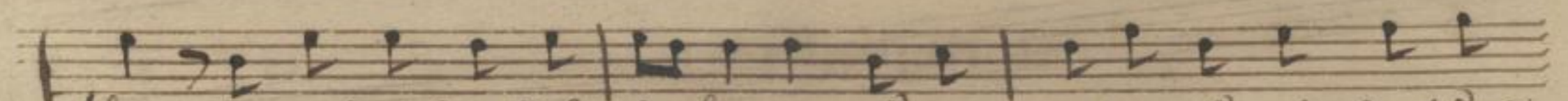
Solo.

Andante 

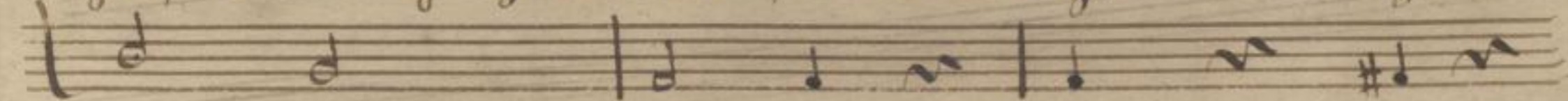
con moto.

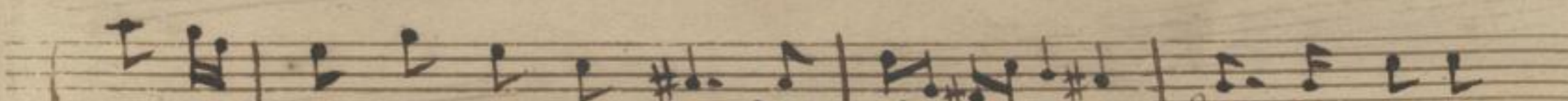
Was Gott ist, der ist wohl gethan, ist wohl ge..



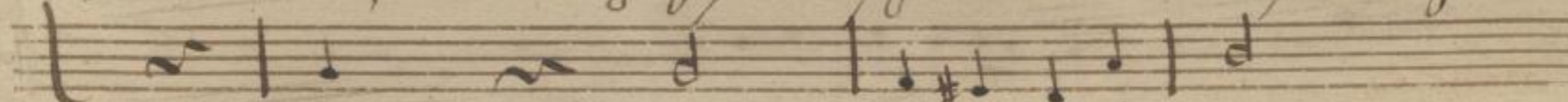


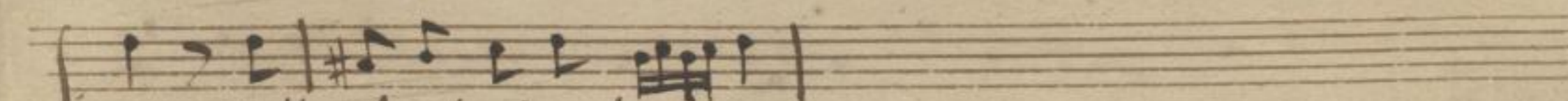
han, er wird mich wohl be. Danken, er all mein Arzt, er all mein Arzt und



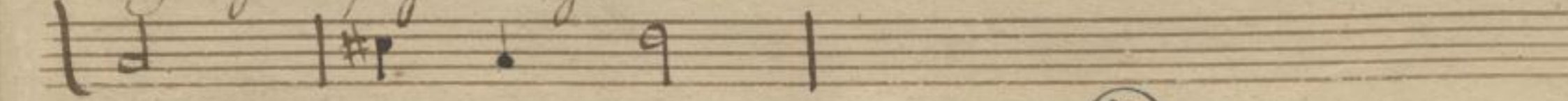


Wundermann, wird mir nicht Gylt ein. "Ihm" - - "Ihm" für Arzt.





mejn. Gott ist getreu, getreu - -





Drum will ich mich ihm bei - en, Drum will ich mich ihm

bei - en, und seiner Gnade trauen, und seiner, seiner Gnade

trauen, - - - - - en, seiner Gnade - - - - - trauen, - - - - -

en, seiner Gnade - - - - - de trauen, - - - - - en.

*Andante quasi allegretto.*

*Andante.*

*Allegro moderato.*

*tutti*

Ich, Du... bei will ich verblei... bei. 3. So mich nicht mehr die

müße Befu... Notz, Tod und Leid trau... bei, 3. So wird Gott

mich ganz väterlich in seinen Armen ful... bei, Drum laß ich

ich mich wech... bei. 4.

Corale.

Basso solo.

Di Kuhnau,

Adagio. *Allegro moderato* *tutti*

31. 8. *Wald*

Gott ist, der ist wohl gott, er bleibt gerüst zum Wil... te,  
 wie er dünkt seine Dursen an, will in ihn fallen Stil... te.  
 3. Er ist mein Gott, der in der Noth mich wohl weiß zu er...  
 ten, Erinn laß in ihn mich wol... ten. 4.

Duetto. *solo.*

Andante. *(Wald gott ist)* *Wald gott ist, der ist wohl gott, und gott ist,*

der ist wohl gott, ist wohl gott, er wird mich nicht betrü... ..

you, nicht, nicht betrü... you. Er küßt mich auch wider, was... ..

Gesey, so laß in mich brynn... .. you an seiner



Mus 2133-E-1

Guld, an seinen Guld, und sub, und sub Gerdie,

wird mein Unglück werden, er wird mein Unglück werden, ob steht in seinen

Günden, ob steht - - - - - ob steht in seinen Günden, in

seinen Günden, in seinen Günden, ob steht, - - - - -

- - - ob steht in seinen Günden, in seinen Günden, in seinen Günden.

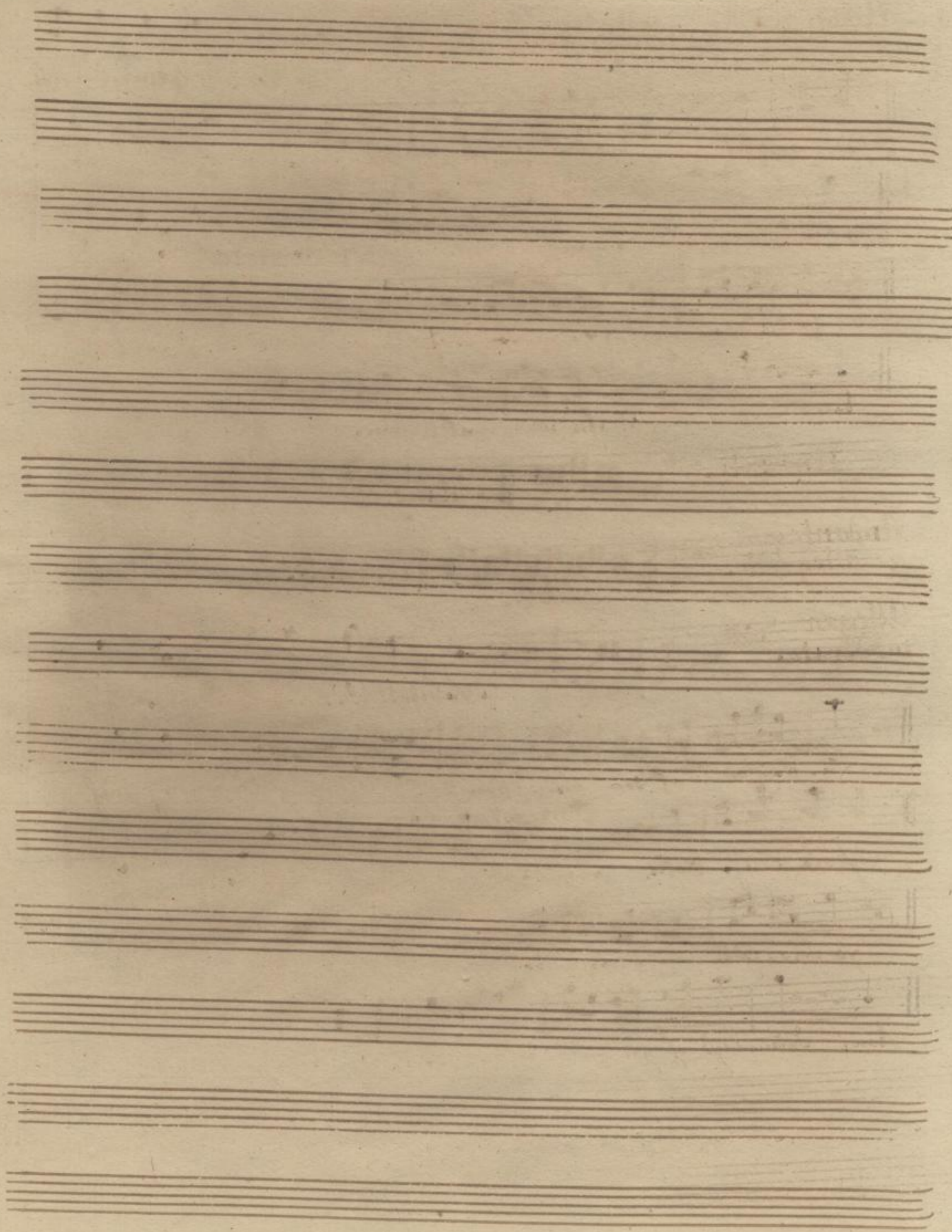
Andante con moto. 21. Andante quasi allegretto. 68.

Andante. 16. ||

Allegro moderato. 8. tutti

Was Gott thut, Das ist wohl gethan, Da... bey will ich sein... blei... ben.

Ich bring mich nicht die muß, laß dich Wohl, Tod und Leid  
 bei... bei, so wird Gott mich ganz vater... laß in seinen  
 Armen ruh... bei, Dein laß ich ihn nicht wul... bei... 4.





Corale.

Soprano rip:

1.

Di Kuhnau.

Allegro moderato.

Adagio.  $\text{C} \#$   $\text{C}$   $\text{3f.}$   $\text{9.}$  Was Gott thut, das ist  
 wohl geschehen, es bleibt geruchst sein Wille, wie er hängt  
 seinem Dasein an, will ich ihn halten stille. Er ist mein  
 Gott, der in der Noth mich wohl wird zu erlösen. Denn laß ich  
 ich mich wälzen.  $\text{4.}$

Andante.  $\text{C} \#$   $\text{C}$   $\text{26.}$  Andante con moto.  $\text{C} \#$   $\text{C}$   $\text{21.}$

Andante quasi allegretto.  $\text{C} \#$   $\text{C}$   $\text{68.}$  Andante.  $\text{C} \#$   $\text{C}$   $\text{16.}$

Allegro moderato.  $\text{C} \#$   $\text{C}$   $\text{9.}$  Was Gott thut, das ist wohl ge-  
 schehen, da bei will ich verbleiben. Ich mag mich nicht die  
 rechte Seite Noth, Tod und Hohn treiben, so wird Gott  
 mich ganz widerlich in seinem Arme halten. Denn laß ich ich mich  
 wälzen.  $\text{4.}$

Mus 2133 - E-1



10

8 1/2

Corale.

Soprano rip:

2.

di Kuhnau.

Allegro moderato

Adagio.  $\text{C} \#$   $\text{C}$  31.  $\text{C}$  9. Was Gott thut,  
 Das ist wohl gethan, es bleibt gerast sein Will, wie  
 er hängt seine Darsen an, will ich ihn halten still.  
 Er ist mein Gott, der in der Noth mich wohl weiß zu erful. ten, drum  
 laß ich ihn mir wullen. 4.

Andante.  $\text{C} \#$   $\text{C}$  26. Andante con moto.  $\text{C} \#$   $\text{C}$  21.  
 Andante quasi allegretto.  $\text{C} \#$   $\text{C}$  68. Andante.  $\text{C} \#$   $\text{C}$  16.

Allegro moderato.  $\text{C} \#$   $\text{C}$  9. Was Gott thut, Das ist wohl gethan, da-  
 bei will ich verbleiben. Er mag mich auch die weisse  
 Busen Noth, Tod und Leid treiben, so wird Gott mich ganz  
 wider. lich in seinen Armen ful. ten, drum laß ich ihn mir  
 wullen. 4.

Mus 2133-E-1



Handwritten musical score on aged paper, featuring 14 staves. The notation is sparse, consisting of several notes and rests, with some faint markings and bleed-through from the reverse side. The paper shows signs of age, including discoloration and some staining.

82 732  
217

Corale.

Soprano rip:

3.

di Kuhnau.

Allegro moderato.

Adagio.

31. Was Gott thut,

Du bist wohl gethan, Es bleibt yerust sein Wille, 3. wir

er hängt sein Duseu an, will us ihn sulden stille. 3.

Er ist mein Gott, der in der Noth, mich wohl weiß zu erhel...ten, denn

laß us ihn mir wulden. 4.

Andante.

26.

Andante

con moto.

21.

Andante quasi allegretto.

68.

16.

Allegro moderato.

9. Was Gott thut, du bist wohl ge...

han, der bey will us verbleiben. 3. Es mag mich

nicht die reuße Duseu Noth, Tod und stand weiben, 3. so

wird Gott mich ganz widerlich in seinen Arman sul...ten, denn

laß us ihn mir wulden. 4.

Mus. 2133-E-1



Violin

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 15 staves of music. The notation is written in dark ink and includes various note values, stems, and rests. The paper shows signs of age, including foxing and some staining. The handwriting is somewhat faded and difficult to read in places. The word 'Violin' is written in the top right corner. The overall appearance is that of an old, possibly 18th or 19th-century manuscript.

1738  
13

Corale.

Alto rip:

1.

di Kuhnau.

Allegro moderato.

Adagio.

31. 9. 3. 3.

Wach Gott, du bist  
 wohlgethan, es bleibt  
 geyrecht sein Willen,  
 wir  
 er hängt sein Dasein an,  
 will uns sein halten  
 still. lo.  
 Er ist mein Gott, der in  
 der Noth mich wohl  
 wird zu erhel- - len,  
 denn  
 laß ich ihn nicht  
 walten. 4.

Andante.

Andante  
con moto

26.

21.

Andante quasi  
allegretto.

Andante.

68.

16.

Allegro  
moderate.

9. 3. 3. 4.

Wach Gott, du bist  
 wohlgethan, du  
 bist willig verbleiben:  
 Er mag mich auf die  
 weise  
 diese Noth, Tod und  
 Leid treiben, so wird  
 Gott mich ganz  
 widerthun in seinen  
 Armen sel. - ten,  
 denn laß ich ihn nicht  
 walten. 4.

Mus. 2133-E-1



unvollst. 75

Compo

The image shows a page of handwritten musical notation on aged, yellowed paper. There are 15 horizontal staves. The notation is sparse, with several lines containing notes and rests. The notes are small, dark dots, and some have stems. The paper has a mottled appearance with some foxing and staining, particularly towards the bottom. The handwriting is in dark ink and appears to be from the 18th or 19th century.

2732  
 87 1



Corale.

Alto rip:

2.

Di Kuhnau.

Allegro moderato.

Wagte, 35. 9. Was Gott thut, das ist wohl ge-

than, es bleibt gerecht sein wil- le, 3. wie es hängt

seiner Darsan an, will ich ihn halten sel- le. 3. so ist mein

Gott, der in der Noth mich wohl weiß zu rat- ten, dem laß ich

ihn mich verl- ten. 4.

Andante, 26. Andante con moto, 21.

Andante quasi allegretto, 68. Andante, 16.

Allegro moderato, 9. Was Gott thut, das ist wohl gethan, da-

bey will ich verblai- ben, 3. so mag mich auch die rechte Gese-

llts, Tod und Leid wei- ben, 3. so wird Gott mich ganz

weiter- luf in seiner Armon sel- ten, dem laß ich ihn mich

verl- ten. 4.

Mus. 2133-E-1



A page of handwritten musical notation on aged, yellowed paper. The page contains 18 horizontal staves, each consisting of five lines. The notation is written in dark ink and includes various note heads, stems, and beams. The handwriting is somewhat faded and the paper shows signs of age, including some foxing and staining. The notation appears to be a single melodic line, possibly for a voice or a single instrument. There are some faint markings and possibly a key signature or time signature at the beginning, but they are difficult to discern due to the fading and the angle of the page.

2033  
19



This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains 18 horizontal staves, each with five lines. The notation is written in dark ink and includes various musical symbols such as notes, stems, and rests. The handwriting is somewhat faded and the paper shows signs of age, including some staining and discoloration. The overall appearance is that of an old, handwritten manuscript.

Tenere rip:

2.

di Kuhnau.

Corale.

Adagio.  $\text{C}$   $\text{3f.}$   $\text{9.}$  *Was Gott thut,*  
*das ist wohl gethan* *es bleibt gerast sein wil. lo*  $\text{3.}$  *wie*  
*er hängt seine Diefen an,* *will in ihu salten thil. lo.*  
*Er ist mein Gott, der in der Noth uns wohl weiß zu rufel. - ton,*  
*dem laß in ihu uns weel. - ton.*  $\text{4.}$

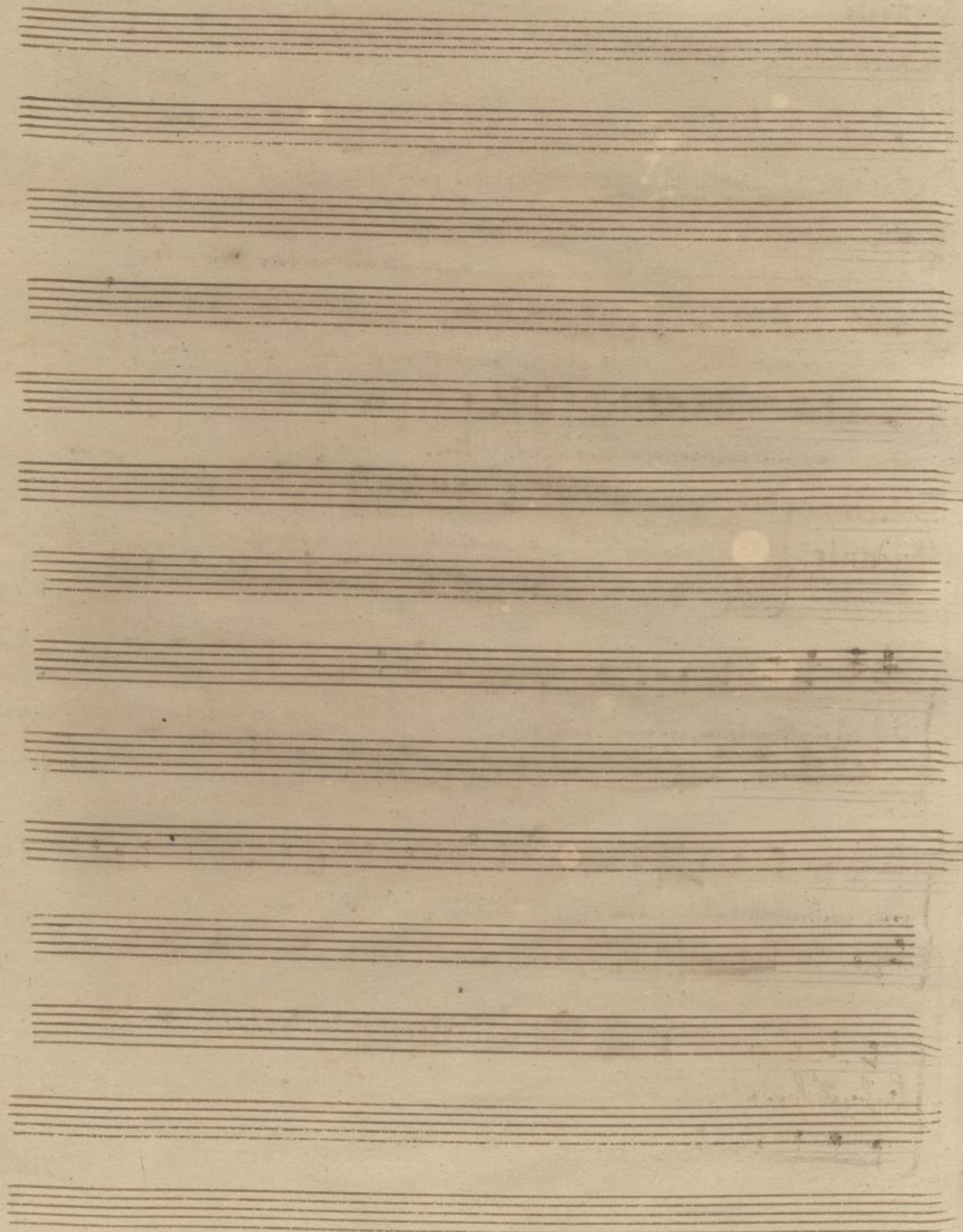
Andante.  $\text{C}$   $\text{26.}$   $\text{Andante}$   $\text{C}$   $\text{21.}$  *con moto.*

Andante quasi allegretto.  $\text{C}$   $\text{68.}$   $\text{Andante.}$   $\text{C}$   $\text{16.}$

Allegro moderato.  $\text{C}$   $\text{9.}$  *Was Gott thut, das ist wohl gethan da..*  
*bei will in webli. - ton. lo* *Es mag uns die weise*  
*Dasu Noth, Tod und floud bei. - ton, lo* *er wird Gott uns ganz*  
*weiter. - luf in seinen Armen sal. - ton, dem laß in ihu uns*  
*weel. - ton.*  $\text{4.}$



Mus 2133-E-1



Corale.

Basso ripx.

1.

Di Kuhnau.

Allegro moderato.

Adagio.

31. 9. Was Gott thut, das ist  
 wohl gethan, es bleibt gerast sein Wohl... lo, wie  
 er süngt seine Tugenden, will ich ihn halten still... lo.  
 Er ist mein Gott, der in der Noth mich wohl weiß zu er... sel...  
 ten, denn laß ich ihn mir mal... ton. 4.

Andante.

Andante con moto.

26.

21.

Andante quasi allegretto.

Andante.

68.

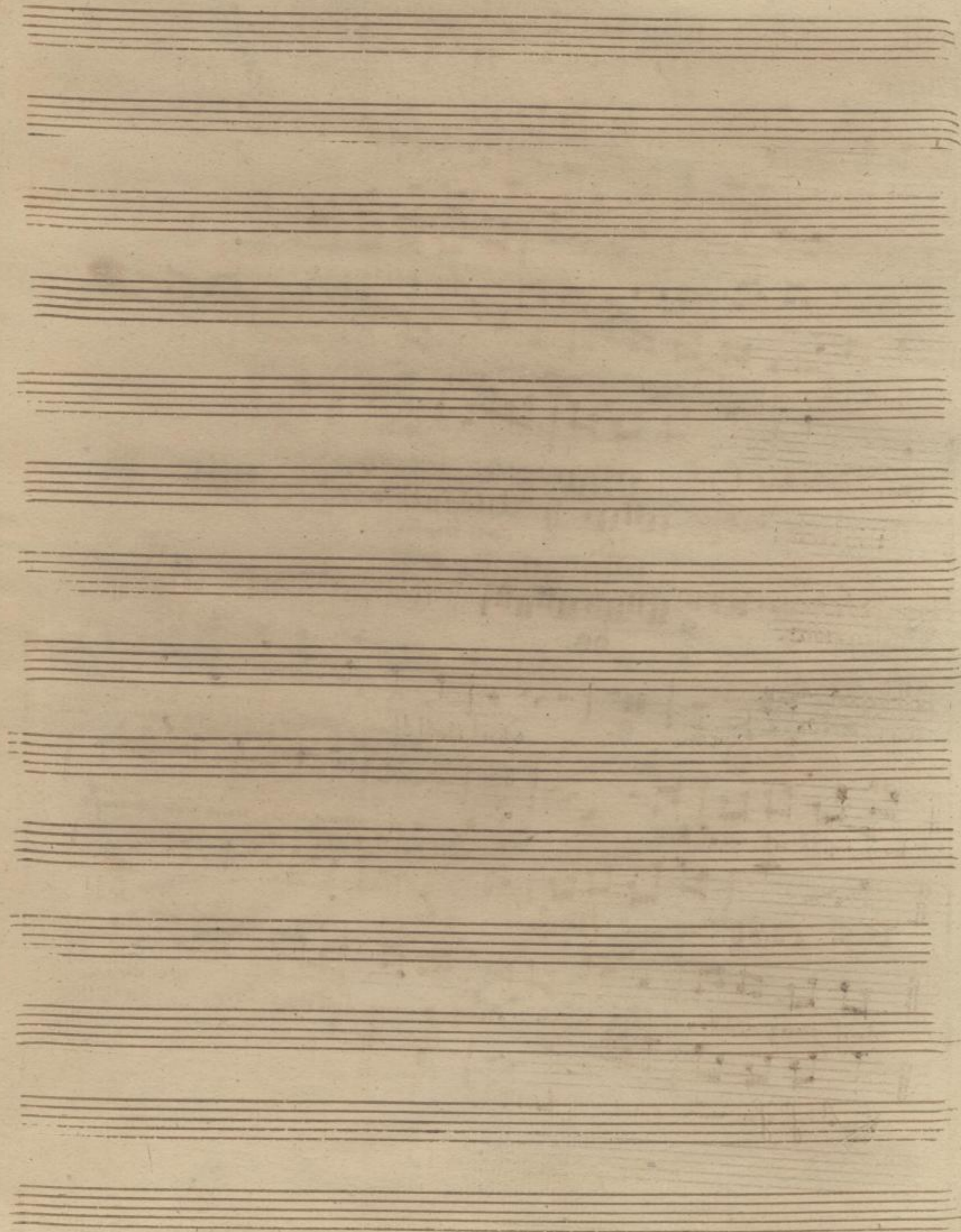
16.

Allegro moderato.

9. Was Gott thut, das ist wohlge... than,  
 In... bey will ich vor... bli... ben: Es mag mich  
 nicht die rauhe Luft, Noth, Tod und Fluch... ton...  
 so wird Gott mich ganz weter... luf in seinen Armen sel...  
 ten, denn laß ich ihn mir mal... ton. 4.

Mus. 2133-E-1







Corale.

Basso rip:

2.

di Kuhnau.

Allegro moderato.

Adagio.

3f. 9. 3. 3. 4.

Was Gott thut, das ist wohl gethan, es bleibt gerast sein Willen, wie er fängt seine Thaten an, will ich ihn halten stillen. Er ist mein Gott, der in der Noth mich wohl weiß zu thun, laß ich ihn nur weihen. 4.

Andante.

Andante con moto.

68. 16.

Allegro moderato.

9. 3. 3. 4.

Was Gott thut, das ist wohl gethan, wie er will ich verbleiben. Er mag mich wohl die Noth thun, so wird Gott mich ganz wider mich in seinen Armen halten. laß ich ihn nur weihen.

Mus 2133-E-1



The image shows a single page of aged, yellowed musical manuscript paper. It features 15 horizontal staves, each consisting of five lines. The paper is heavily stained and discolored, particularly towards the bottom. There are very faint, illegible handwritten markings and notes scattered across the staves, but no clear musical notation is visible. The overall appearance is that of an old, unused page from a music manuscript book.

Corale.

Violino I.

I.

di Kuhnau.

Adagio.  $\text{G}^\# \text{C}$  *fr.* *p.*

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

*Allegro moderato.*

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Andante con moto.  $\text{G}^\# \text{C}$  *fr.* *p.*

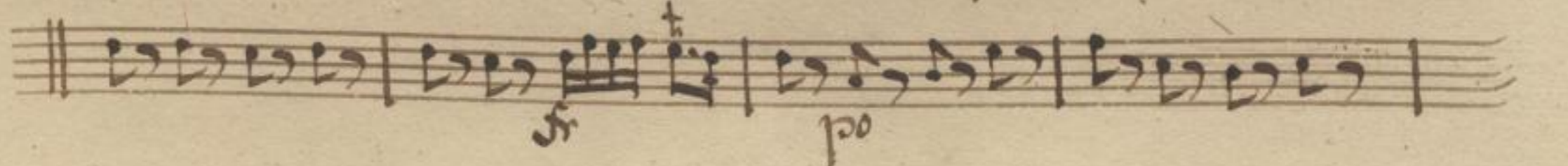
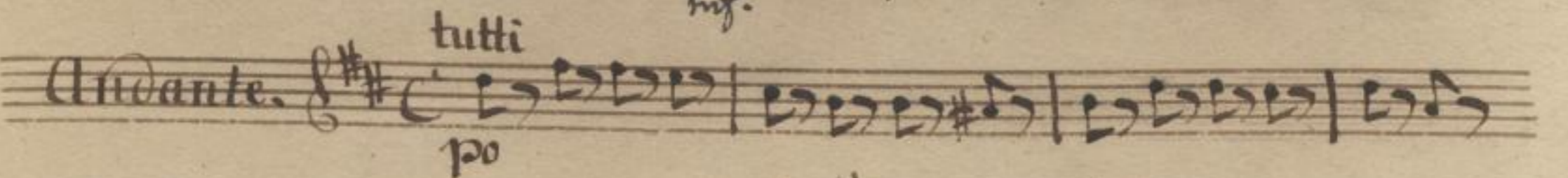
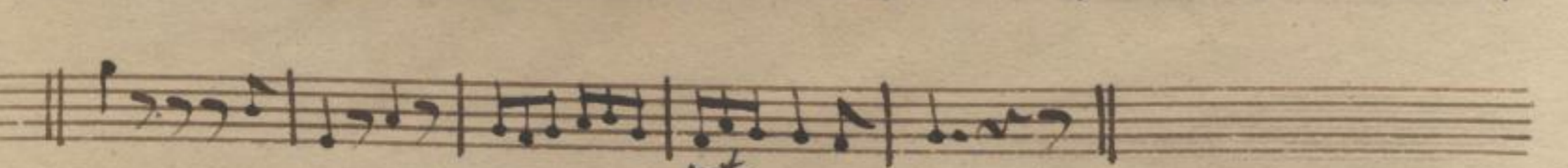
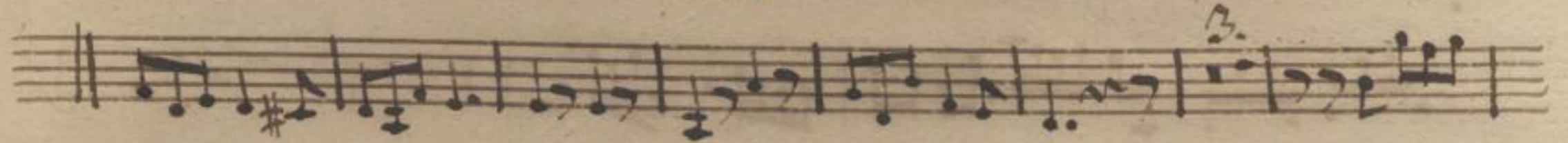
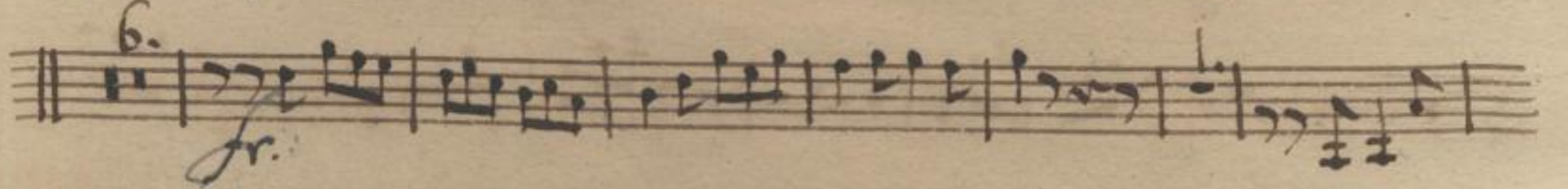
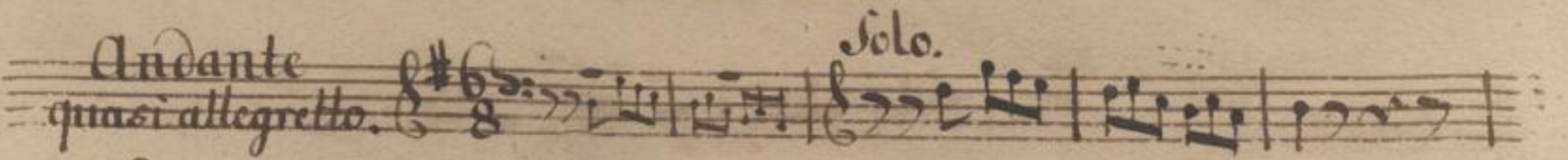
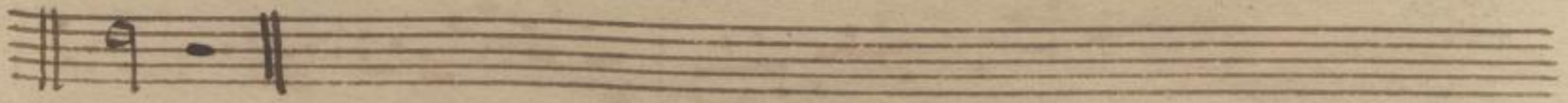
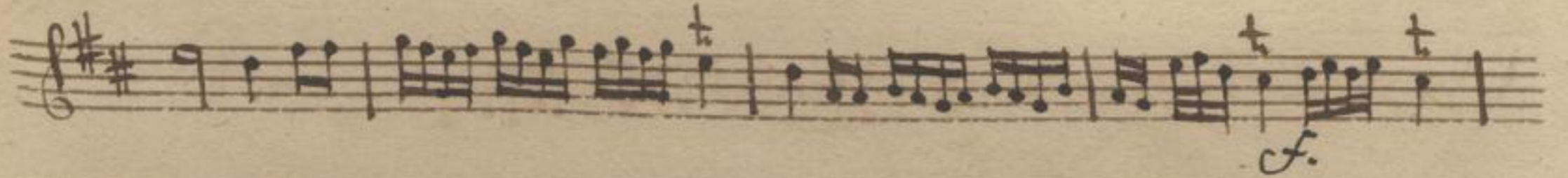
Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Musical staff with notes and dynamics.

Mus. 2133-E-1





Handwritten musical score on page 11. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked "Allegro moderato". The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of two sharps. The second staff includes the tempo marking "Allegro moderato" and a common time signature. The music features various note values, rests, and dynamic markings such as "fr." and "(B.)".

Handwritten text at the top left of the page.

Handwritten text at the top right of the page.

The page contains 14 horizontal musical staves. Each staff is a five-line system. Faint, handwritten musical notation is visible across the page, including notes, stems, and possibly clefs or bar lines, though the ink is very light and difficult to read. The paper is aged and yellowed.

Handwritten numbers at the bottom center of the page, possibly '3133' and '3134'.

Corale.

Violino I.

11  
2.

Di Kuhnau

Adagio.

Handwritten musical notation for the first section, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Adagio." The notation includes various notes, rests, and dynamic markings such as *fr.*, *p*, and *f*.

Allegro moderato.

Handwritten musical notation for the second section, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Allegro moderato." The notation includes various notes, rests, and dynamic markings such as *f* and *p*. A measure number "13" is written above the first measure of this section.

26.  
Andante

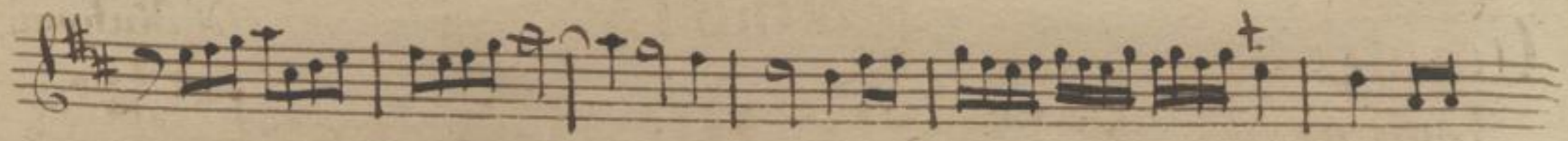
Andante  
con moto.

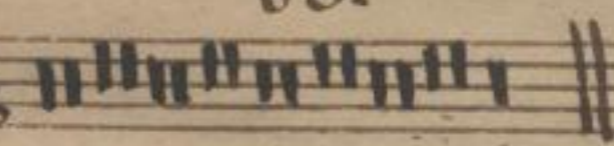
Handwritten musical notation for the third section, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Andante con moto." The notation includes various notes, rests, and dynamic markings such as *fr.*, *p*, and *f*.

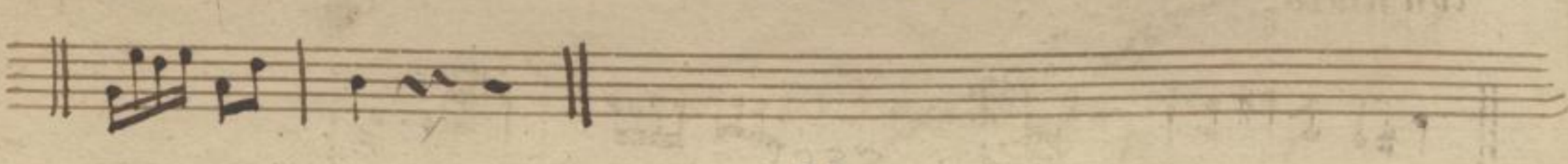
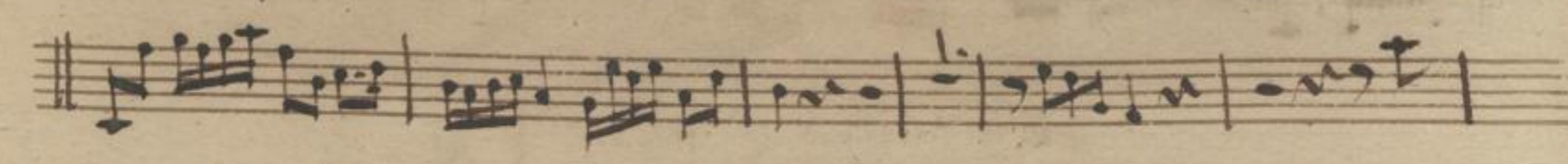
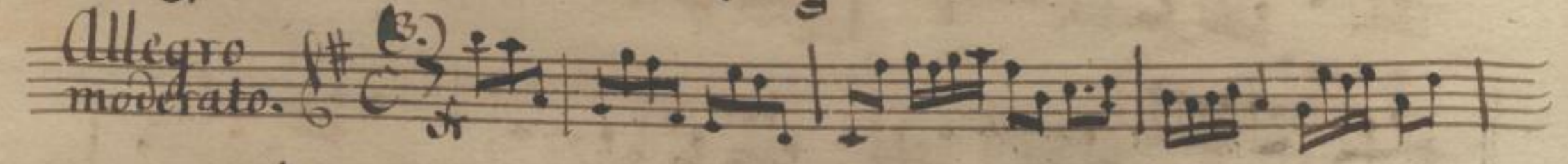
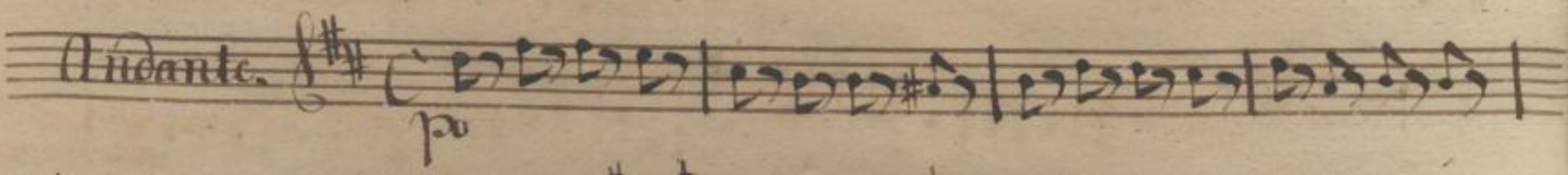
Mus. 2133-E-1



25



Andante *quasi allegretto.*  $\text{F}\sharp 6/8$  68. 





Andante 1  
Violino I.

4.  
3.

2. V. I  
di Kuhnau.

Corale.

Adagio.

Handwritten musical notation for the first system of the Corale. It consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio'. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte).

Handwritten musical notation for the second system. It continues from the first system. A dynamic marking 'f' is present at the beginning. The tempo changes to 'Allegro moderato' in the middle of the system, indicated by a double bar line and the new tempo marking.

Handwritten musical notation for the third system, continuing the 'Allegro moderato' section.

Handwritten musical notation for the fourth system.

Handwritten musical notation for the fifth system.

Handwritten musical notation for the sixth system.

Handwritten musical notation for the seventh system.

Handwritten musical notation for the eighth system, ending with a double bar line.

26.  
Andante

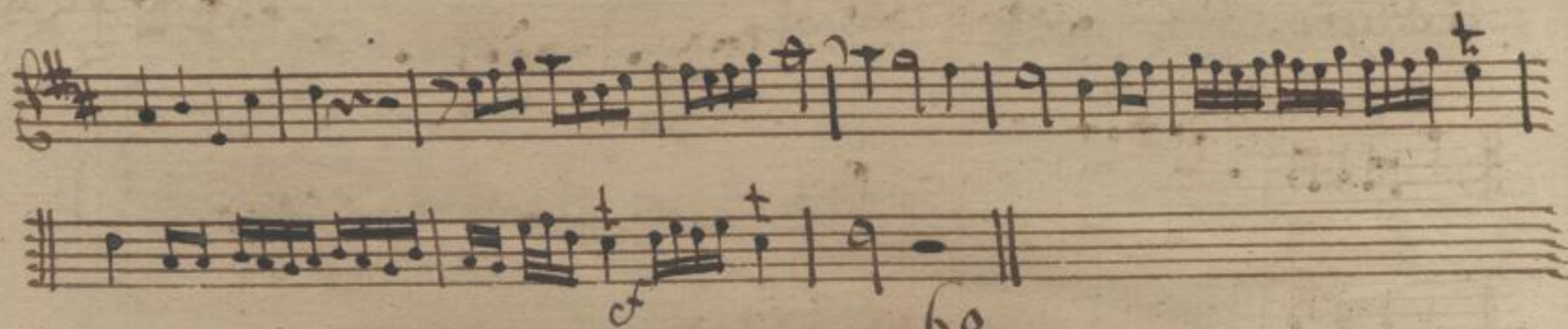
Handwritten musical notation for the first system of the second section. It starts with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Andante con moto'. The notation includes various note values and dynamic markings like 'p'.

Handwritten musical notation for the second system of the second section.

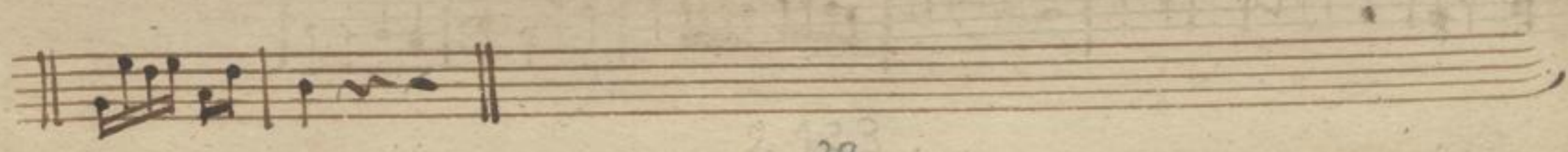
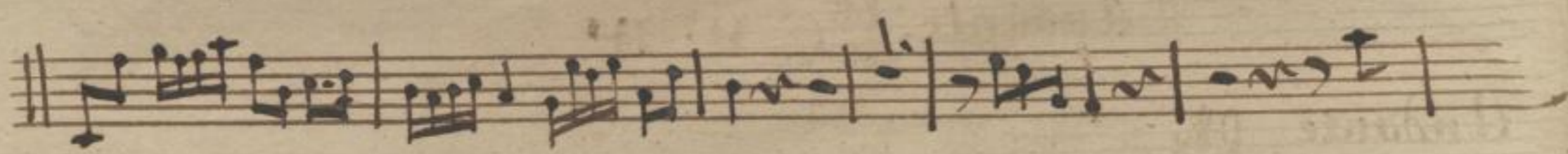
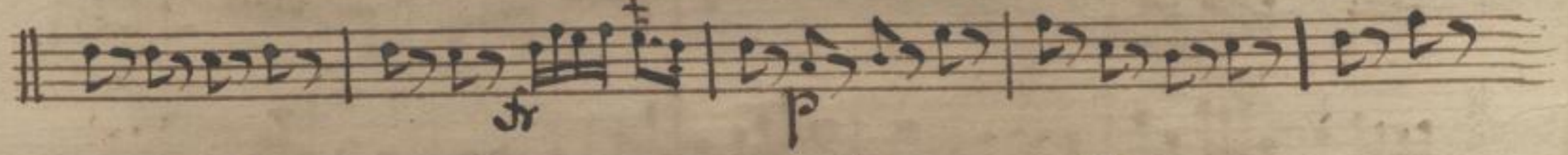
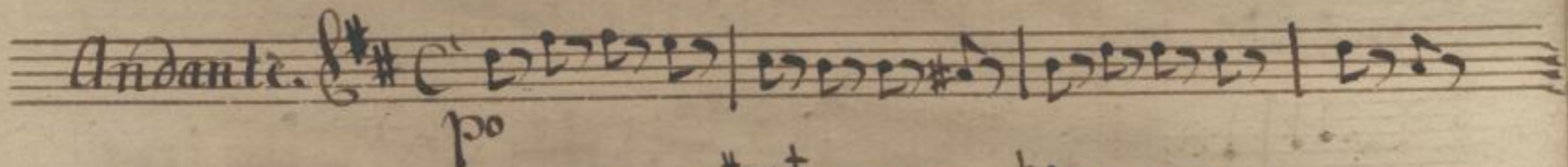
Mus. 2133-E-1



27



*Andante*  
*quasi allegretto.*  $\text{68.}$



Corale.

Violino I.

4.

di Kuhnau.

Adagio.

Allegro moderato.

26.

Andante.

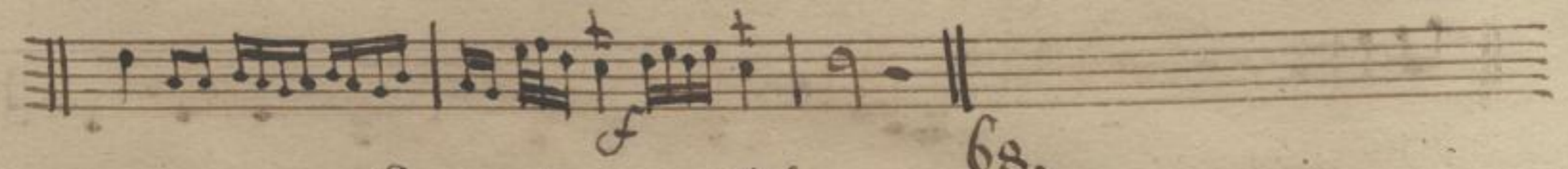
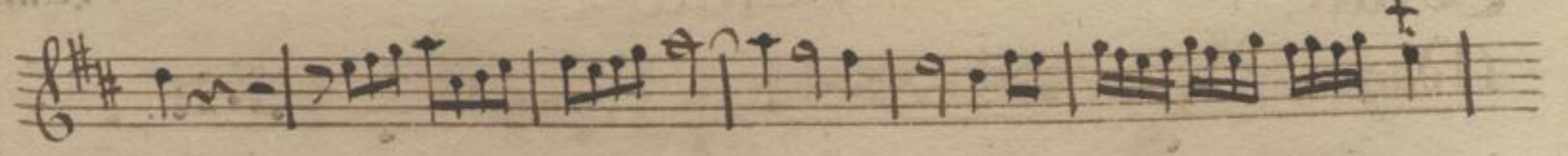
Andante con moto.

Mus 2133-E-1



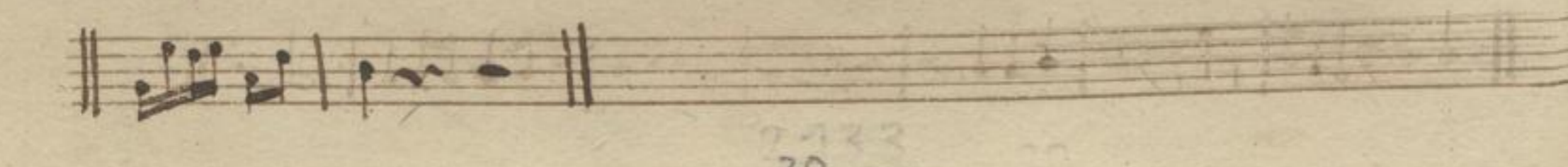
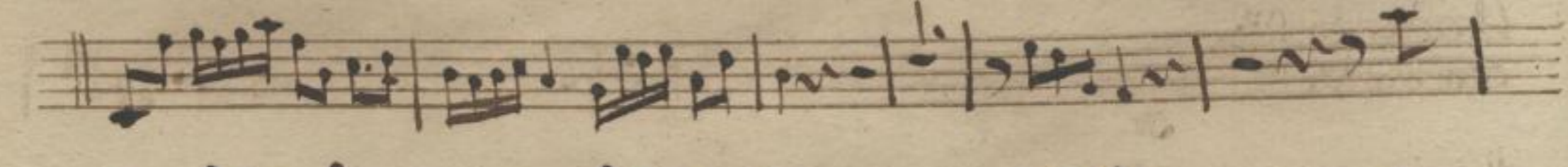
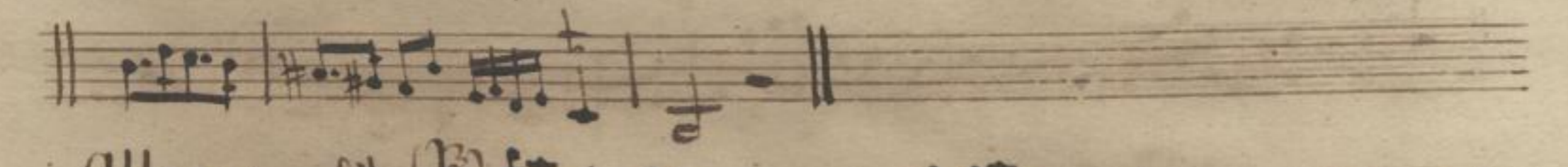
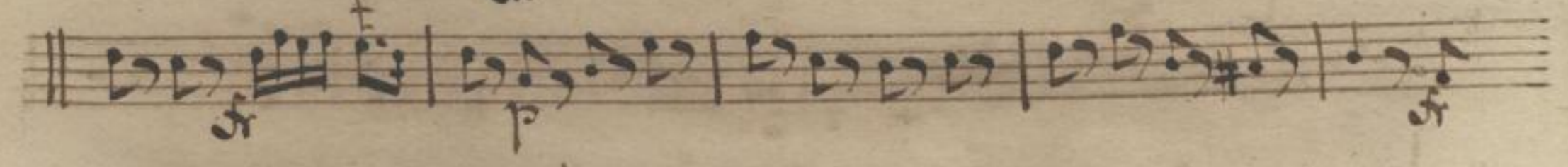
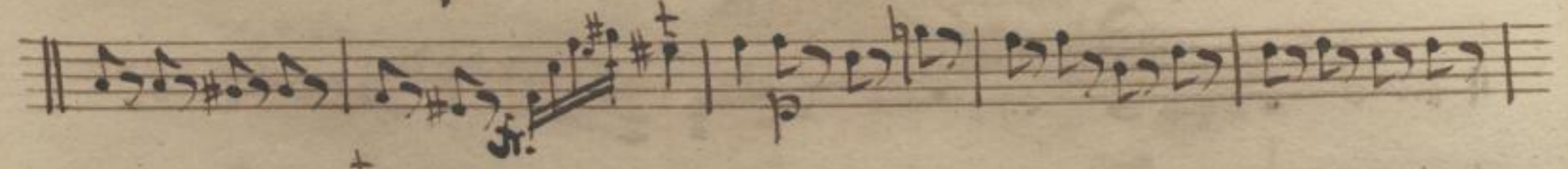
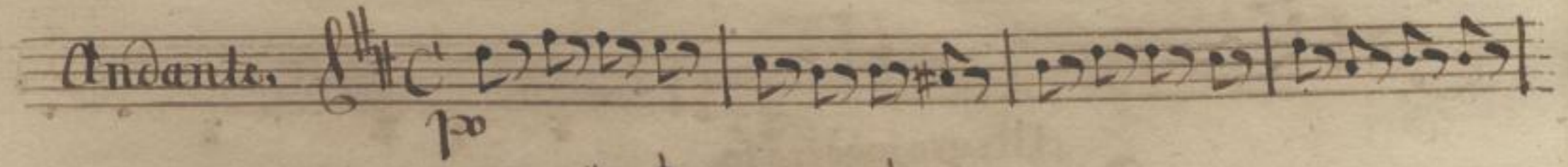
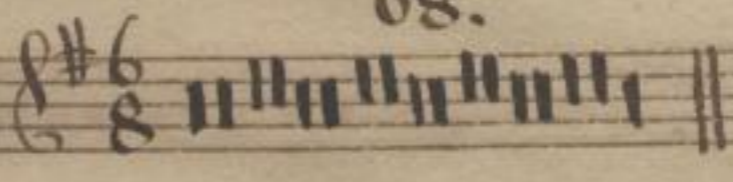
29

Andante



Andante  
quasi allegretto.

68.



30

Corale.

Violino 2.

di Kuhnau

Adagio.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Allegro moderato

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

26. Andante

Andante con moto.

Handwritten musical notation on a single staff, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Handwritten musical notation on a single staff, continuing the piece with various note values and rests.

Mus. 2133-E-1



31

Andante  
quasi allegretto.

68.

Handwritten musical notation on a single staff, including a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The notation consists of a series of vertical lines representing notes, followed by a double bar line.

Handwritten musical notation on five staves. The first staff begins with the tempo marking "Andante" and a treble clef. The music is written in a single melodic line with various note values and rests. Dynamic markings such as "p" (piano) and "f" (forte) are present. The notation includes slurs and phrasing marks.

Handwritten musical notation on five staves. The first staff begins with the tempo marking "Allegro moderato" and a treble clef. The music is written in a single melodic line with various note values and rests. Dynamic markings such as "f" (forte) and "(B.)" are present. The notation includes slurs and phrasing marks.

Four empty musical staves, indicating the end of the written music on this page.

Corale.

Violino 2.

2.

di Kuhnau.

Adagio. *fr.* *p.*

*f* *p.* *p.*

Allegro moderato.

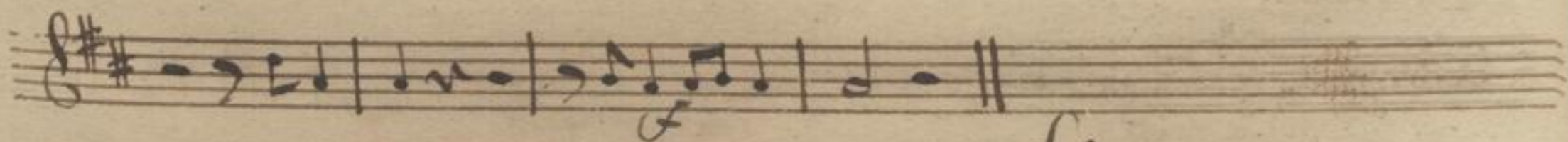
36.

Andante. *fr.* *p.*

Andante con moto. *fr.* *p.*

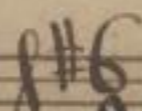
Mus. 2133-E-1



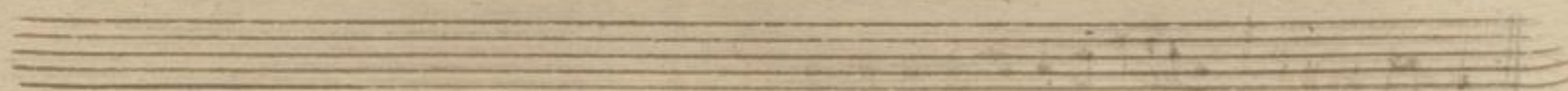
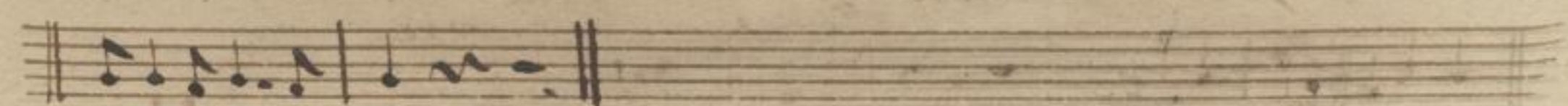
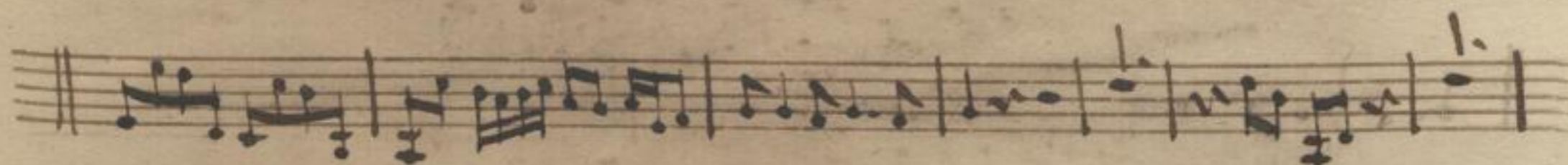
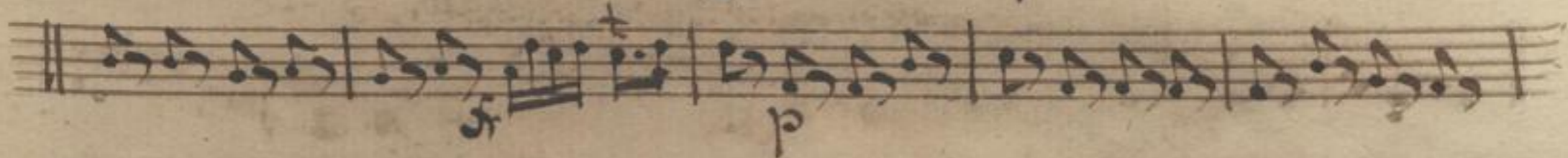
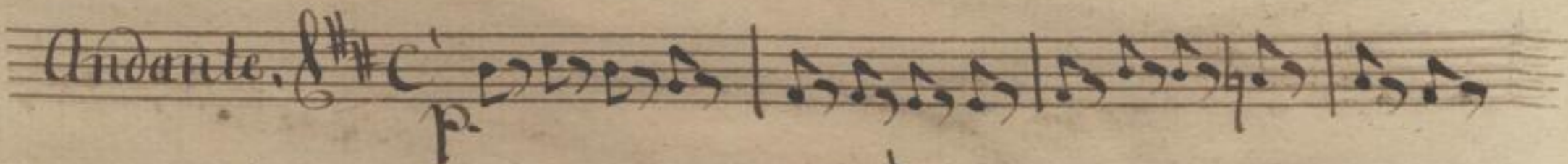


Andante

quasi allegretto.



68.



2133  
34



Corale.

Violino 2.

3.

di Kuhnau.

Adagio.  $\text{G}^\# \text{C}$   $f$   $p$

$f$   $p$

$f$   $p$

$f$   $p$

$f$   $p$  Allegro moderato. (13)

$f$   $p$

$f$   $p$

$f$   $p$

$f$   $p$

$f$   $p$

26. Andante.  $\text{G}^\# \text{C}$   $f$   $p$

Andante con moto.  $\text{G}^\# \text{C}$   $f$   $p$

$f$   $p$

$f$   $p$

Mus 2133-E-1

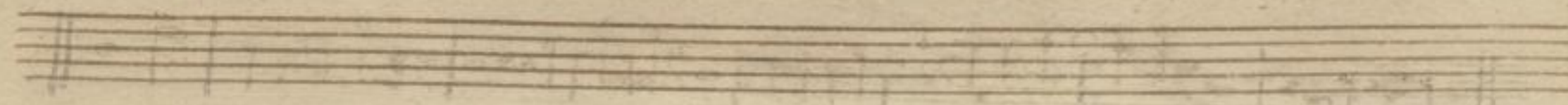
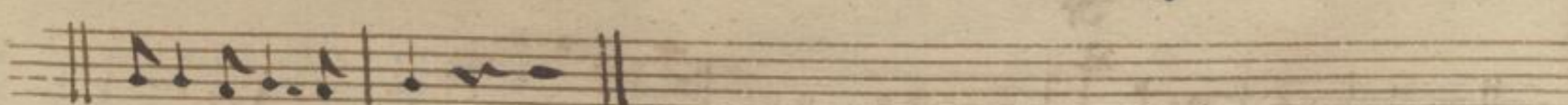
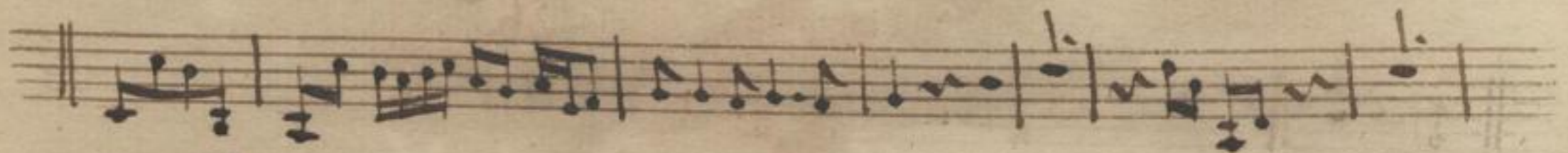
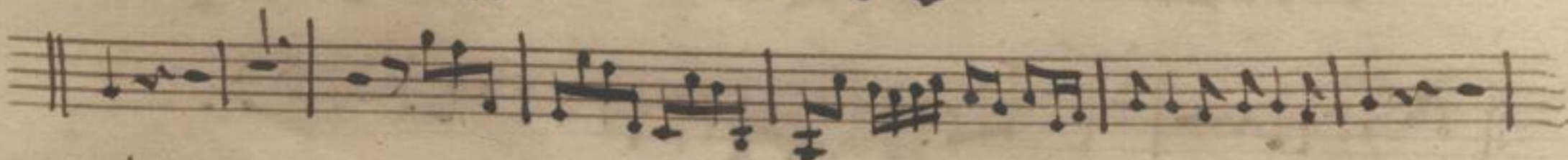
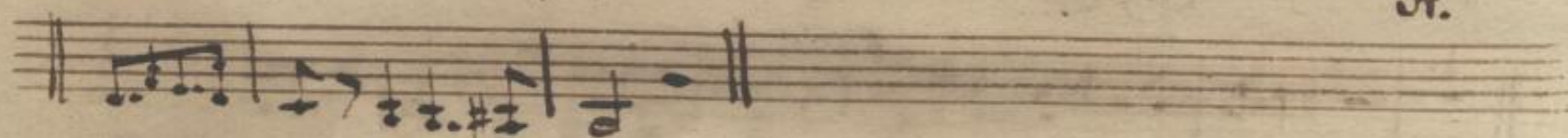
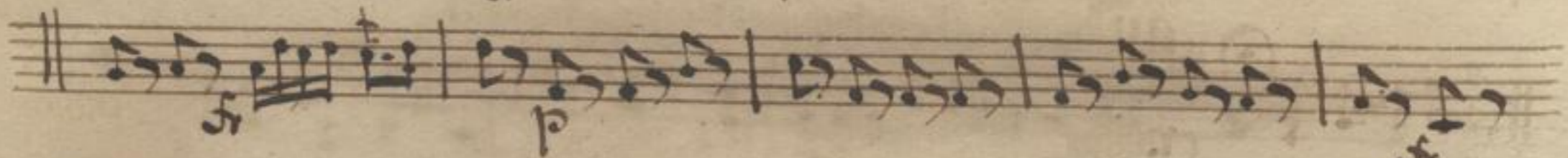
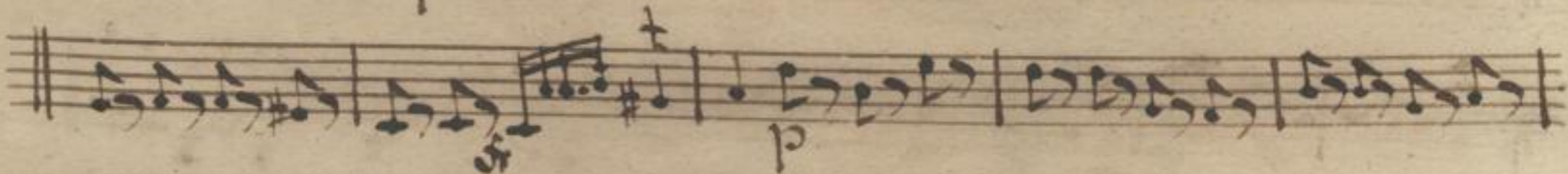
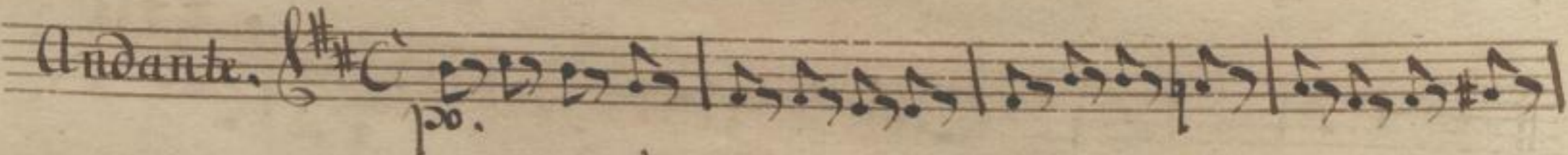




*Andante*

*quasi allegretto.*

68.



2733  
36  
877

Corale.

Viola.

1.

Di Kuhnau.

Adagio.  $\text{C} \#$

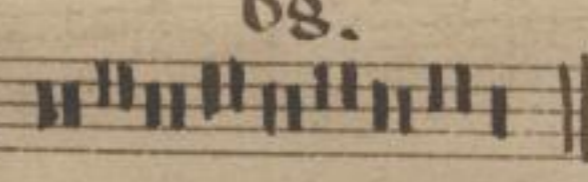
Allegro moderato.

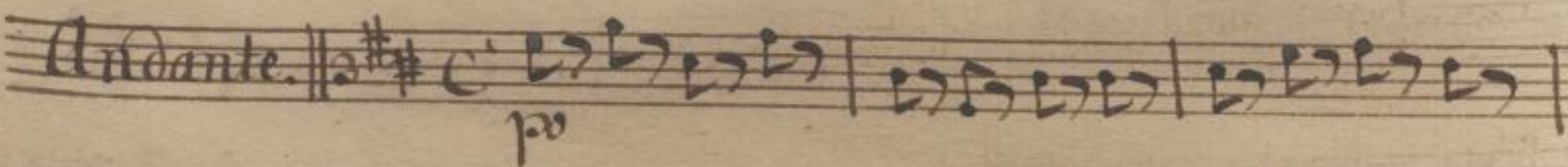
26.  $\text{C} \#$

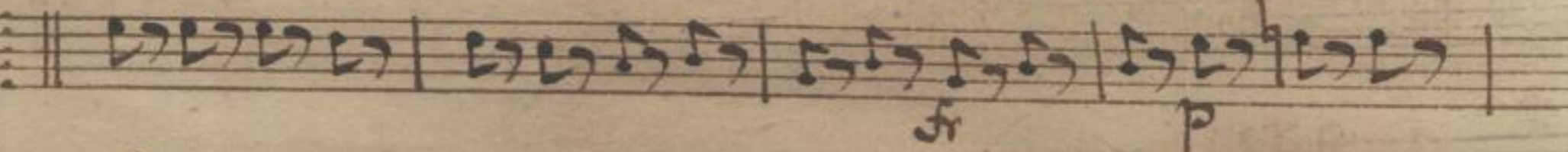
Andante  $\text{C} \#$

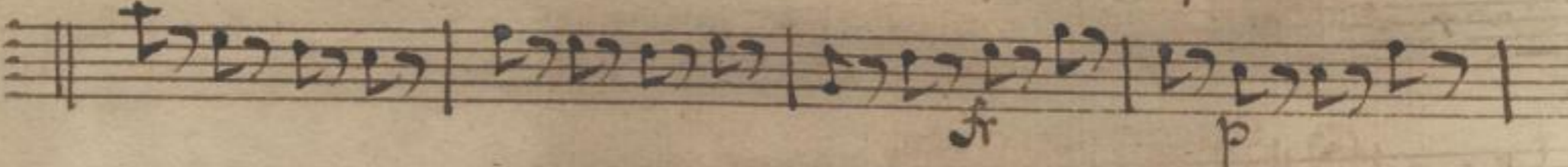
Andante con moto.  $\text{C} \#$

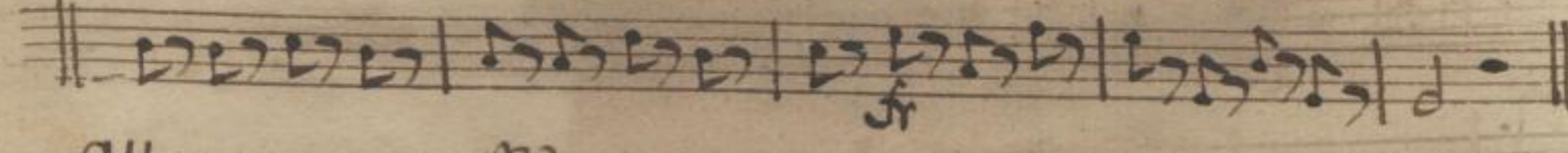


*Andante*  
*quasi allegretto.* ||  $\text{2}^{\#}$   $\frac{6}{8}$  || 

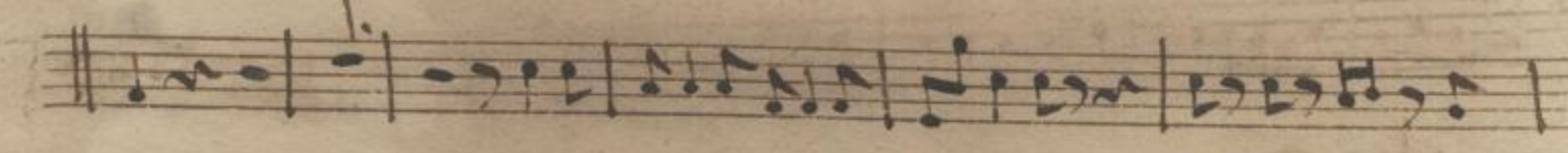
*Andante.* ||  $\text{2}^{\#}$   $\frac{6}{8}$  || 

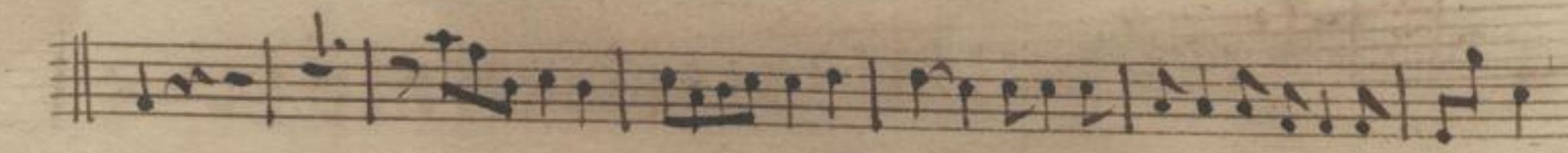


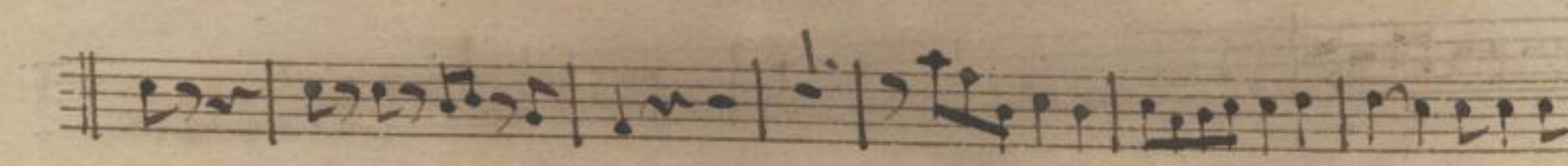


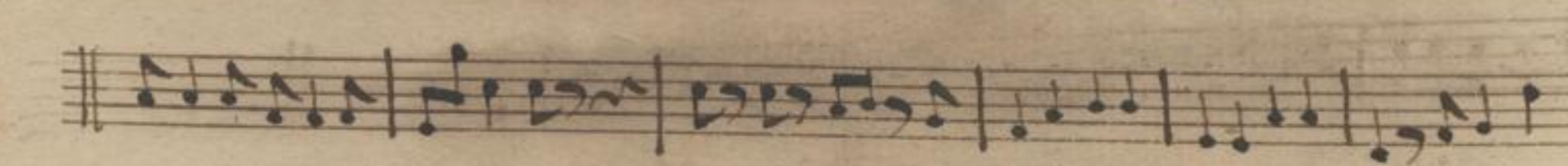


*Allegro*  
*moderate.* ||  $\text{2}^{\#}$   $\frac{6}{8}$  || 

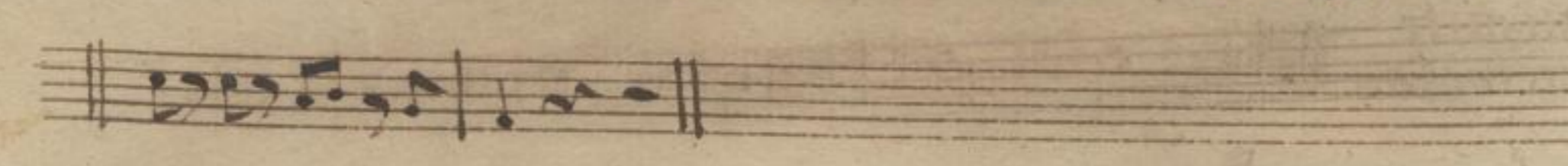


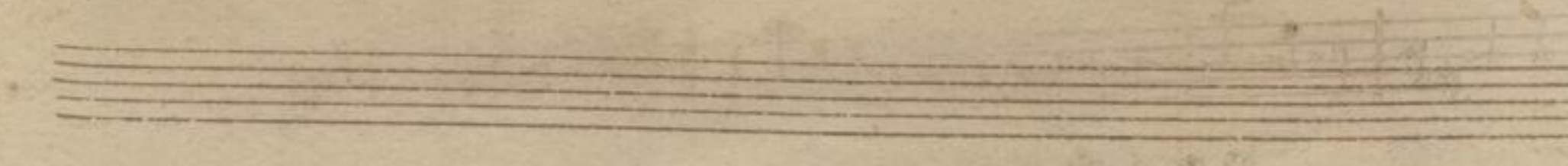


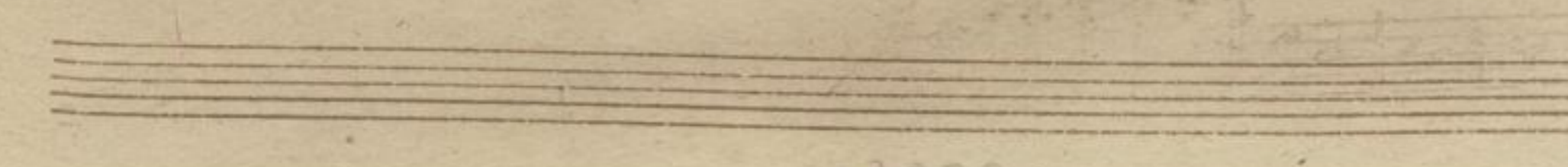












Corale.

Viola.

2.

di Kuhnau.

*Adagio.*

*Allegro moderato.*

(13.)

26.

*Andante*

*Andante con moto.*

Mus. 2133-E-1



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The notation includes several measures of music, ending with a double bar line. A handwritten number '68.' is written below the staff.

Andante  
quasi allegretto.  $\text{2}\sharp\text{8}$

Andante.  $\text{2}\sharp\text{C}$   
Handwritten musical notation on three staves. The first staff begins with the tempo marking 'Andante.' and the time signature  $\text{2}\sharp\text{C}$ . The notation includes various note values and rests, with dynamic markings such as *f* and *p* appearing below the notes.

Allegro moderato.  $\text{2}\sharp\text{C}$  (13)  
Handwritten musical notation on seven staves. The first staff begins with the tempo marking 'Allegro moderato.' and the time signature  $\text{2}\sharp\text{C}$ . A circled number '(13)' is written above the first measure. The notation continues with several measures of music across the remaining staves.

Corale.

Basfo.

1.

di Kuhnau.

Adagio.

Allegro moderato.

Andante.

Mus. 2133-E-1

41



*Andante con moto.*

*Andante quasi allegretto.*

*solo.*



Andante

Allegro moderato

This image shows a page of handwritten musical notation on aged, yellowed paper. The page contains 15 horizontal staves, each consisting of five lines. The notation is written in dark ink and includes various musical symbols such as notes, stems, and beams. The paper shows signs of age, including foxing and some staining, particularly on the right side. The handwriting is somewhat faded and the ink is not very dark, making some details difficult to discern. The overall appearance is that of an old, possibly 18th or 19th-century manuscript.

283  
612

Corale.

Basſo.

2.

di Kuhnau.

Adagio. *f.* *p.* *f.*

*p.*

*f.* *p.* *f.*

*p.*

Allegro moderato. *f.* *p.*

*f.*

26. Andante. *f.* *p.*

Andante con moto. *f.* *p.*

*f.* *p.*

Mus. 2133-E-1

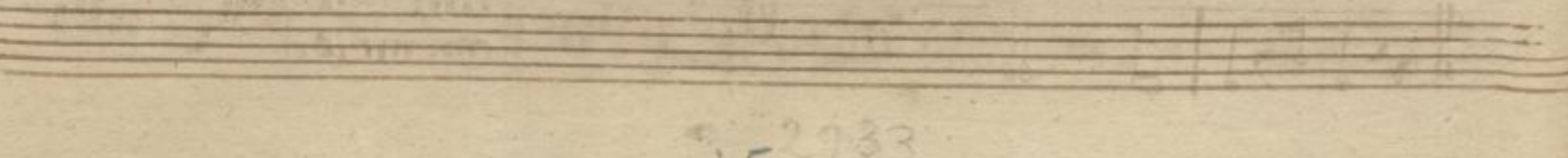
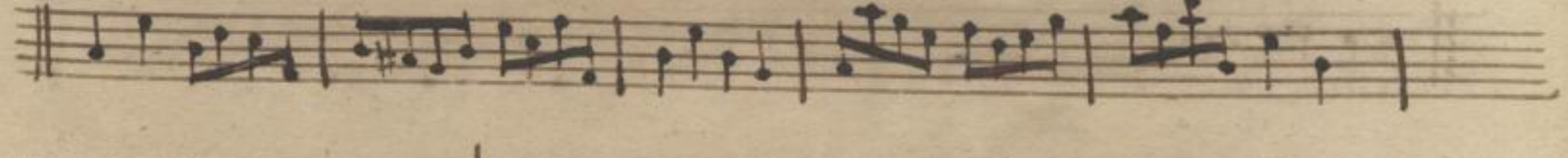
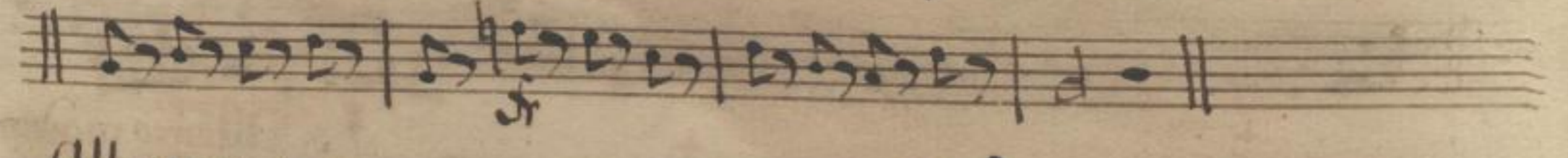
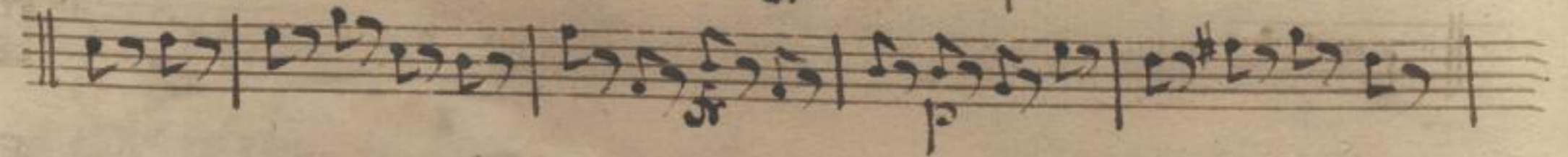
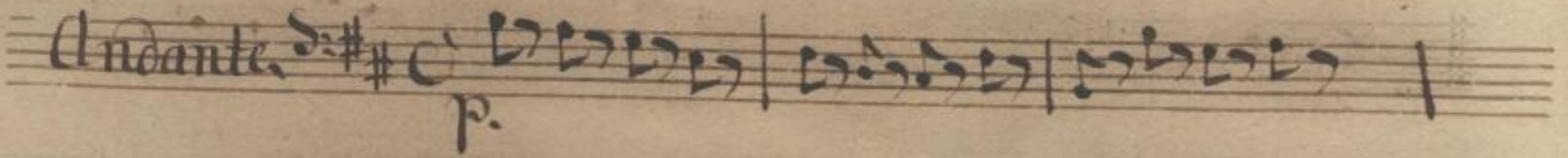
44





Andante  
quasi allegretto.

68.



45 2733  
817

Corale.

Organo.

Nicolai.

di Kuhnau.

Adagio.

bassa

Allegro moderato.

alta

8 t. 5.

bassa

alta

alta

alta

alta

Mus. 2133-E-1



26. Andante  $\text{D}\sharp$   $\text{C}$   $\text{||} \text{||} \text{||} \text{||}$  || 21. Andante  $\text{D}\sharp$   $\text{C}$   $\text{||} \text{||} \text{||} \text{||}$  ||  
*con moto.*

68. Andante  $\text{D}\sharp$   $\text{G}$   $\text{||} \text{||} \text{||} \text{||} \text{||} \text{||} \text{||} \text{||}$  || 16. Andante  $\text{D}\sharp$   $\text{C}$   $\text{||} \text{||} \text{||}$  ||  
*quasi allegretto.*

Allegro moderato  $\text{D}\sharp$   $\text{C}$   $\text{||} \text{||} \text{||} \text{||} \text{||} \text{||} \text{||} \text{||}$  ||  
*bassa*  $\text{||} \text{||} \text{||} \text{||} \text{||} \text{||} \text{||} \text{||}$  *alta*  $\text{||} \text{||} \text{||} \text{||} \text{||} \text{||} \text{||} \text{||}$  ||

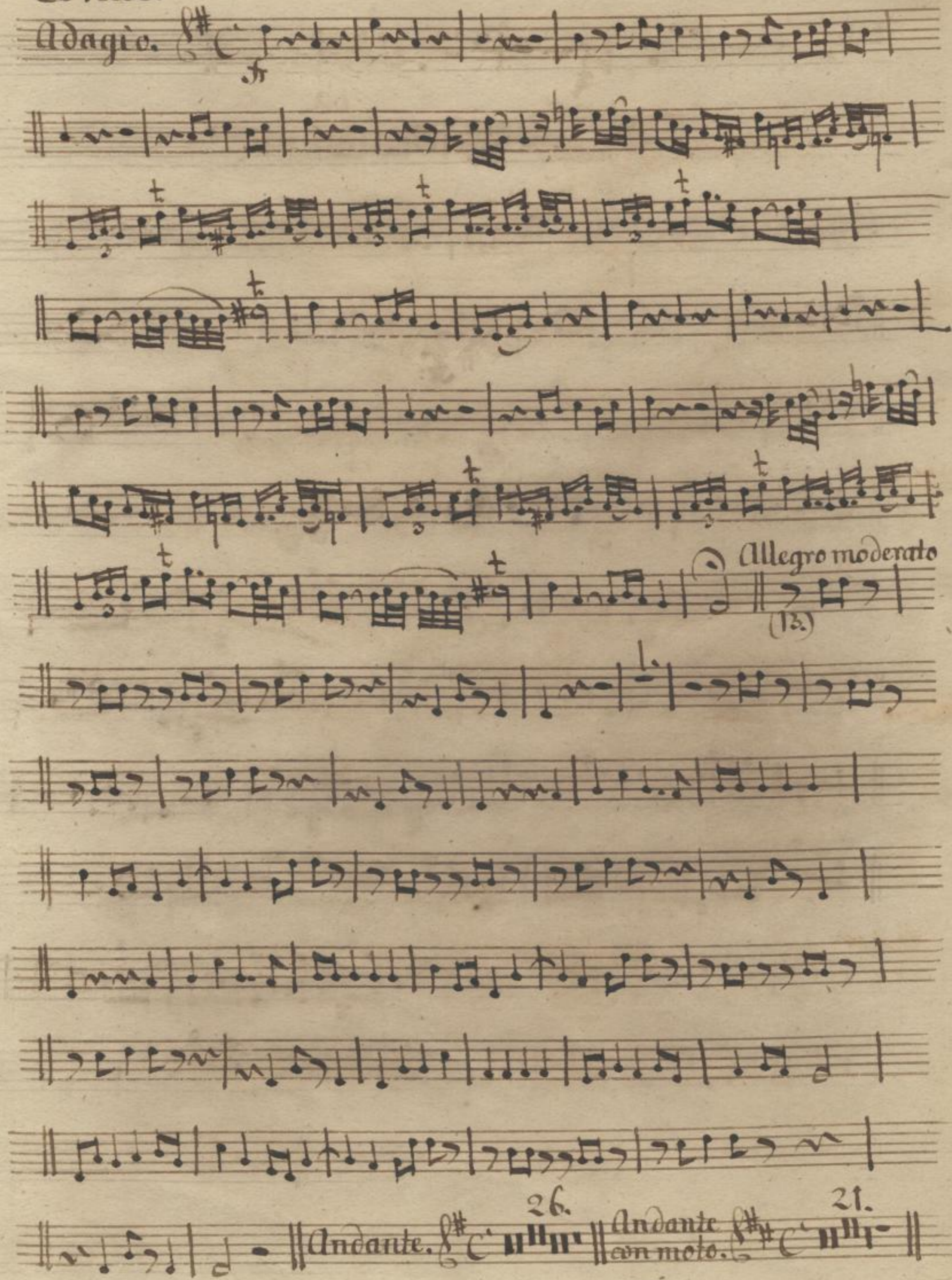
Handwritten musical notation with various notes, rests, and dynamic markings. The notation includes treble clefs, a key signature of one sharp (F#), and common time signatures. The piece is divided into sections with dynamic markings such as *bassa* and *alta*. The notation is dense and includes many accidentals and slurs.

Nel mese di Gennaio 1814  
 Giov. Gottfr. Schicht

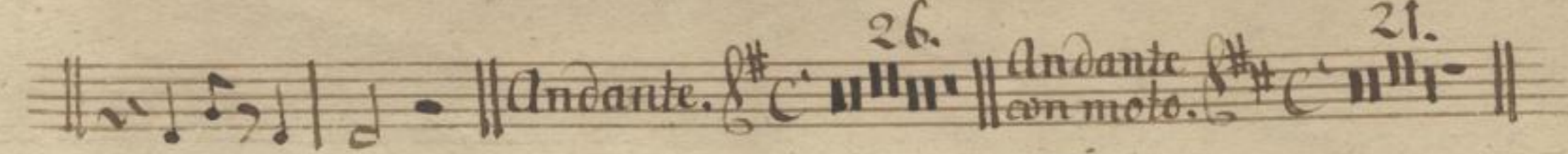
Corale.

Oboe.

di Kuhnau.

Adagio. 

Allegro moderato (13.)

26. Andante  21. Andante con moto.

Mus. 2133 - E-1

48



Andante *quasi allegretto.* Solo.

6.

Handwritten musical score for the first system, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and articulation marks.

Andante.

100.

Handwritten musical score for the second system, consisting of five staves of music. The notation includes various rhythmic values, accidentals, and articulation marks.



Allegro  
moderato.

$\frac{3}{4}$

Handwritten musical notation on a page with 12 staves. The first seven staves contain musical notation, including a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation consists of various note values, rests, and bar lines. The eighth staff contains a double bar line and a few notes, while the remaining staves are empty.

A page of handwritten musical notation on aged, yellowed paper. The page contains 15 horizontal staves, each consisting of five lines. The notation is written in dark ink and includes various note heads, stems, and beams. The paper shows signs of age, including foxing and some staining. The handwriting is somewhat faded and the ink is dark brown or black. The overall appearance is that of an old, well-used manuscript.

2933

Corale.

Fagotti.

di Kuhnau.

Adagio. *S. # C* *fr.* *p.*

*p.*

*p.* *f.*

*p.* *f.*

Allegro moderato. *p.*

*f.*

26. Andante. *S. # C*

Andante con moto. *S. # C* *fr.* *p.*

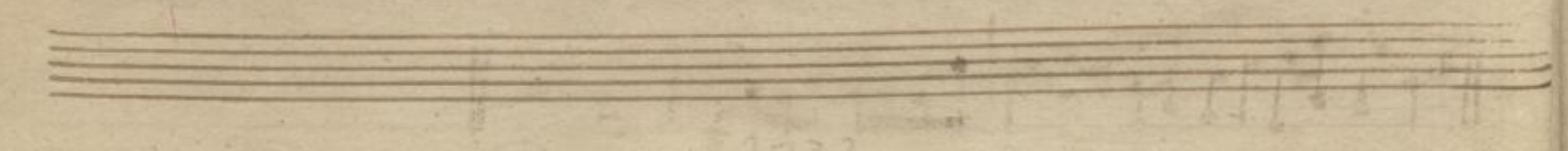
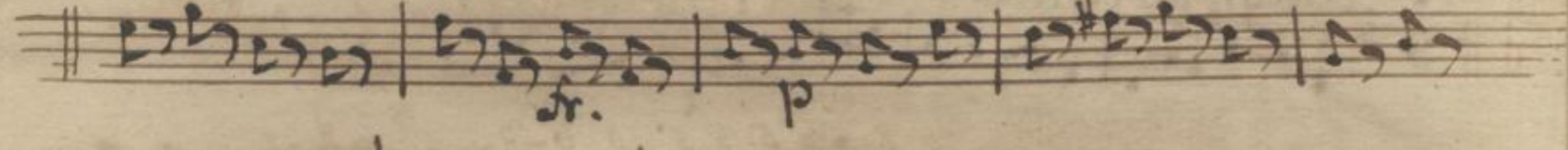
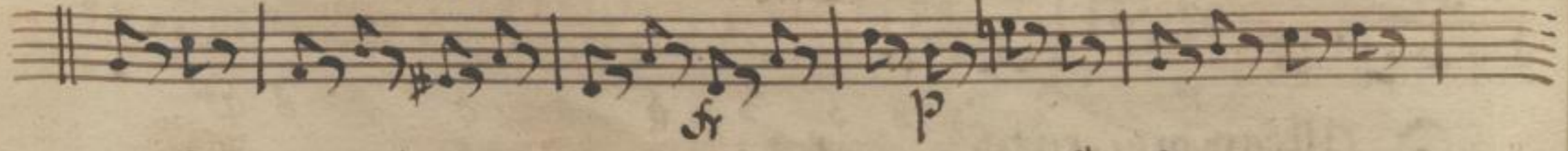
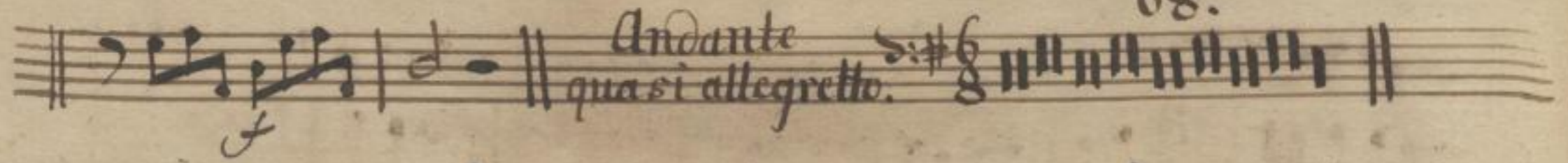
*f.* *p.*

Mus. 2133-E-1





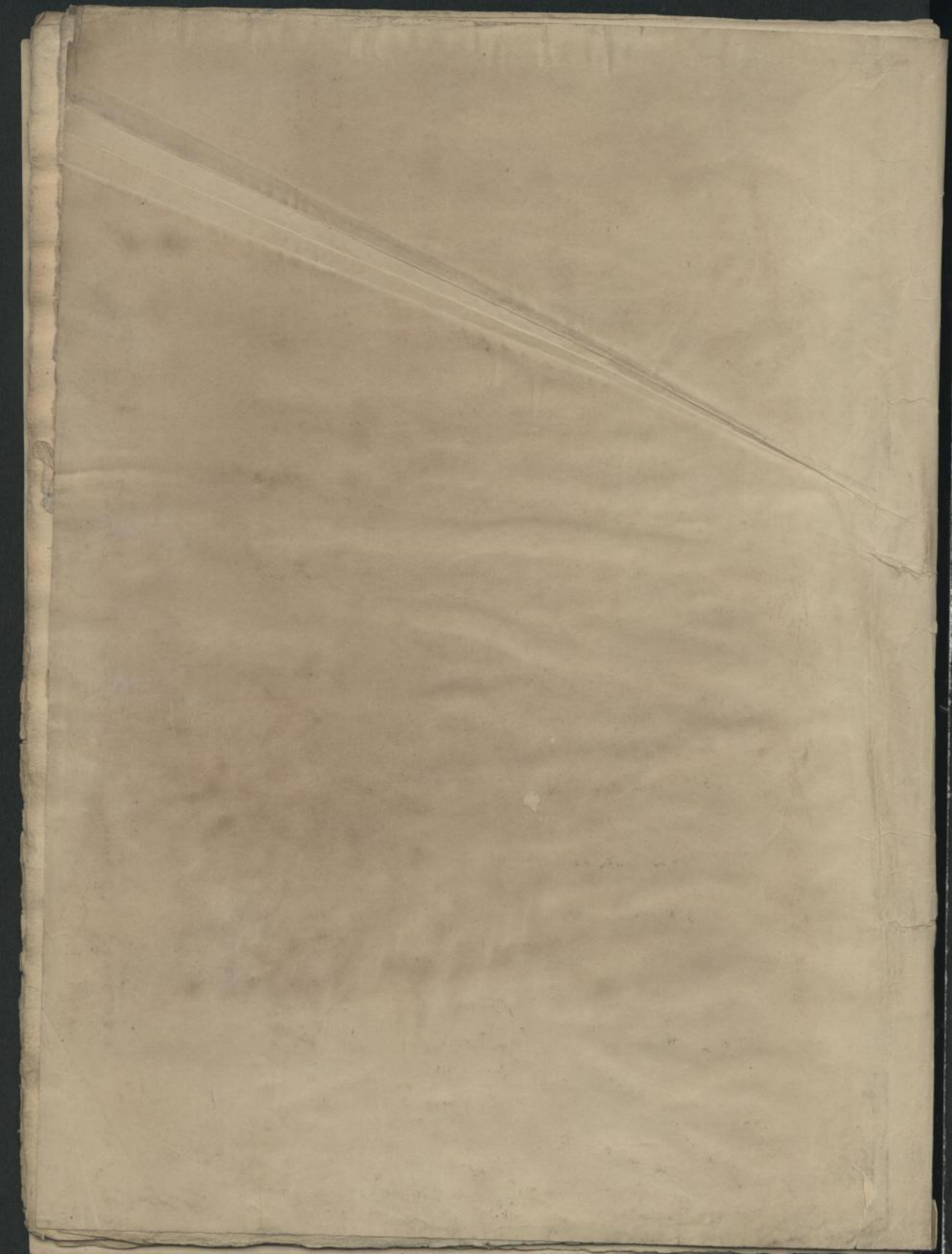
68.



52

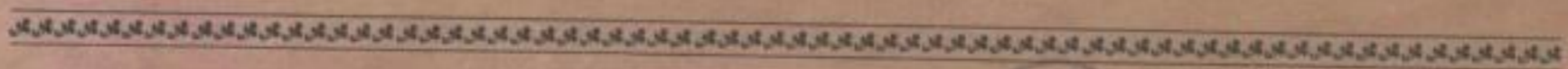
*[Faint handwritten musical notation on aged paper]*

Art. 126<sup>e</sup> Miss.  $\frac{2133}{811}$





Autographen-Sammlung des  
Musikhistorischen Museums  
von Wilhelm Heyer in Köln



Kuhnau, Johann.



geb. 6. April 1660 zu Geising in Sachsen  
gest. 5. Juni 1722 zu Leipzig

Signatur:







