

Festo Trinitatis.
Gelobet sey der Herr,

- ^a
3. Clarini
Tibaldi
Flauto Traversiere
2. Oboi
2. Violini
Viola
4. Voci cant.
Fondamento
Organo.

di J. S. Bach.

18. 2. 3. 2. 5.

Gelobet sey du Herr mein Gott, mein Licht, mein
 Leben — bey — mein Pfaffen du mich hat mein Leib u. Blut gege — ben
 mein Vater du mich schickst von Mutter Leibe aus der alle
 Angenblick viel Gutes an mich — gottsan.

Aria
 Adagio tacet

Solo 15. 15.

Gelo — — — — — bet sey du Herr
 mein Gott, mein Licht, mein Leben
 — — — — — bey, du Vater unsern Geist, du mich der Posa ge —
 ge — ben
 Gelobet sey du Herr mein Gott, mein Licht, mein
 Leben, gelo — — — — — bet sey du Herr,
 mein Gott, mein Licht, mein Leben, du Vater unsern Geist, du mich
 der Posa gege — ben
 so mich das Gutes
 schickst du mich zündt unsern Pfaffen du mich in aller Noth Rath,
 Licht u. Trost verschaffst.

Volte



4

du mir mein Gey erquickst mein Gey — erquickst, du mir gibst
 mein Tröst du mir in aller Noth Rath — Gieß d. Trost verfaßt
 du mir mein Gey erquickst du mir gibst neuen Kraft du mir in
 allem Noth Rath, Gieß d. Trost verfaßt
 — Rath, Trost — d. Gieß mir

v. 4. Alto solo tace

rfaßt.
 Gratul
 du mir das Heilig ist mit fromder Laude
 ein — geu und mit der fuge — Maas das Heilig
 Heilig ein — geu du frommlich lobt d. ruhet die ganze
 Heil/Laufzeit Jacobus, so du from in
 alle d. — wichtig. Fine

19. MS. Bach St 159. 22

1. 2. 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. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 83

Coro. 79. Mss. ms. Bach St 159

Senore.

Geo — Bot — ÷ frö der Gt.

Gott *mein Gott, u. Lief, mein Gott, mein Lief u.*

Sei mein Gott, mein Licht, mein Leben

mein Pflicht Ich nicht hat Ich nicht hat

— Lieb u. — Paul yogo — bei mein Vater

du mich schützt, mein Vater du mich schützt —

von Mutter Lai — Ge-ru von Mutter Lai-ba re vo

Mittelschöne von der ne. — — — — —

— der Augenblick der aller Augenblick

viel x. Gut an mir geschehen, viel Gut an mir an mir ge-

Esse mihi Jato me mihi gottam.

v. 2 Basso Solo tace //

1.3. Soprano Solo *tace* //

r. 4 *Alto Solo* *tace* ||

Volti



Cörole

5.

Ihr wir das Heilig ist mit fromden Liden

Hei - ge n. mit der engelsthaer das Heilig

Heilig Hei - ge Iher Jesu lobt n. rühmet die

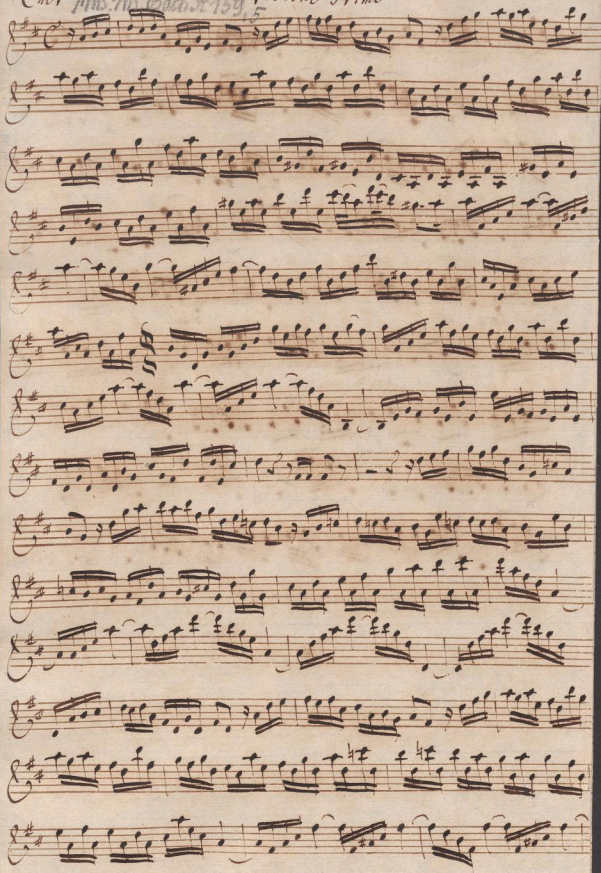
ganze Christenheit

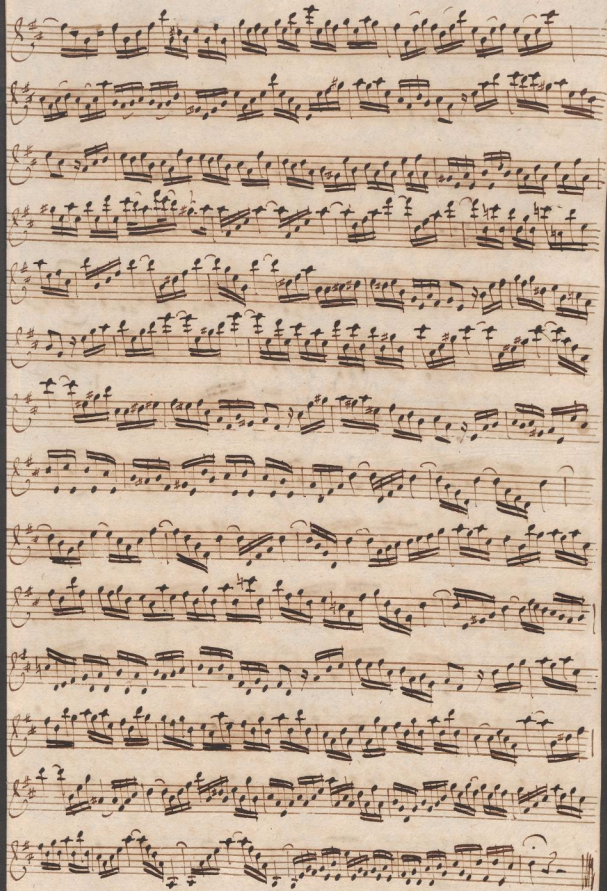
Gelobet sey der Herr

in alle Ewigkeit.

Fine

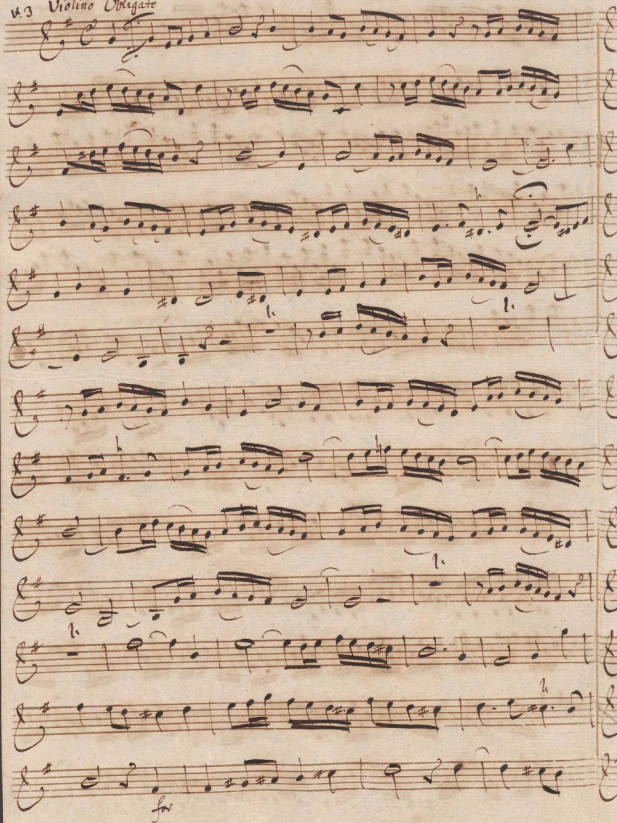
Chor Mrs. ms. Bach 4 159, 5 Violino Primo

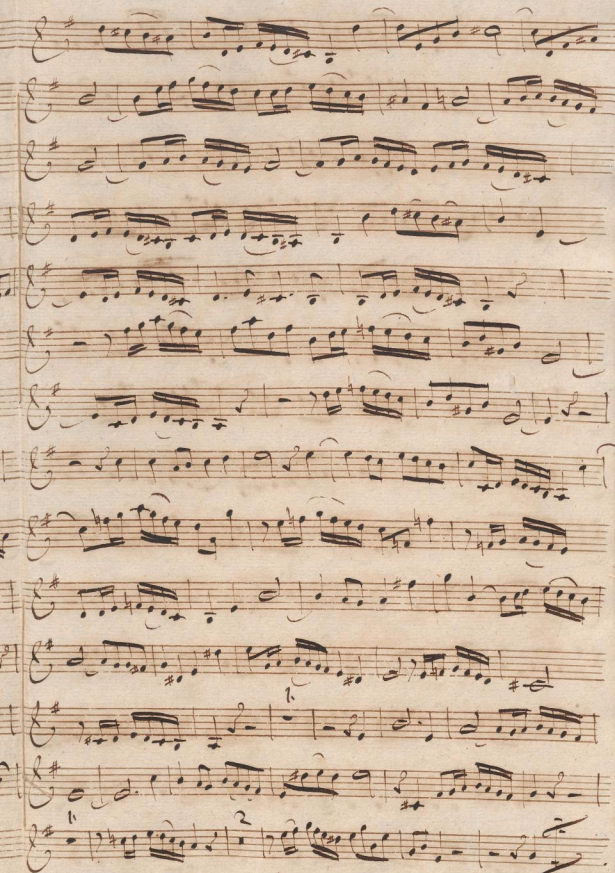




Aria tacet //

u.3 Violino Obligato





Dalapo
dal segno

Aria
uniformi

The musical score consists of 13 staves of music. The key signature is G major (one sharp) and the time signature is 6/8. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p* and *f*. The handwriting is in brown ink on aged paper.

A handwritten musical score on 16 staves, likely for a piano or similar instrument. The notation is in a single system, featuring a variety of note values, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The score is written in a cursive, handwritten style. The first staff begins with a treble clef and a key signature of one sharp. The notation includes many sixteenth and thirty-second notes, often beamed together in groups. There are several trills marked with a 't' and accents marked with a '^'. Dynamic markings include 'p' (piano) and 'for.' (forte). The score concludes with a double bar line and a final note. The word 'Vollt' is written in a cursive script at the bottom right of the page.

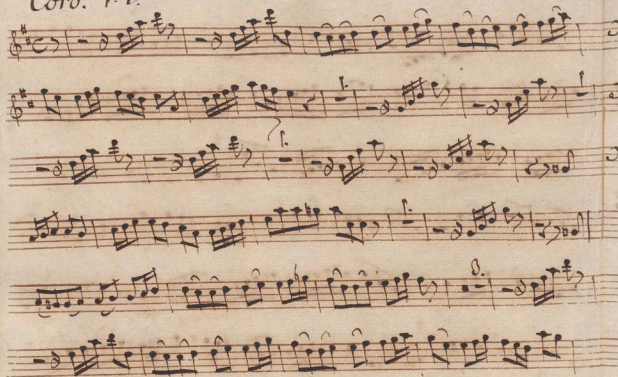
pia.

for.

for.

Vollt

Coro. V. 1.



fine.

V. 2.

gleich nach der ersten Pause

Aria.

Violoncello.

pia.

for.

pia.

pia.

for.

pia.

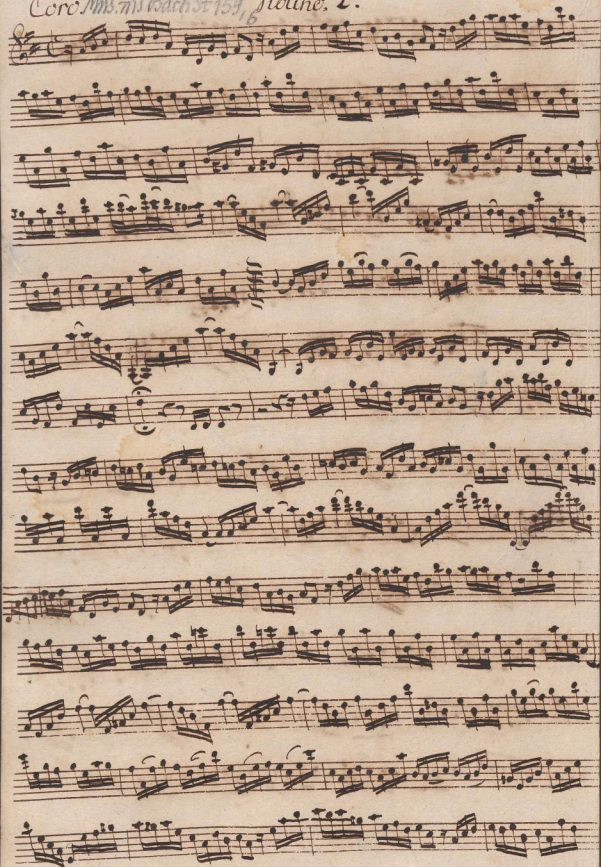
for.

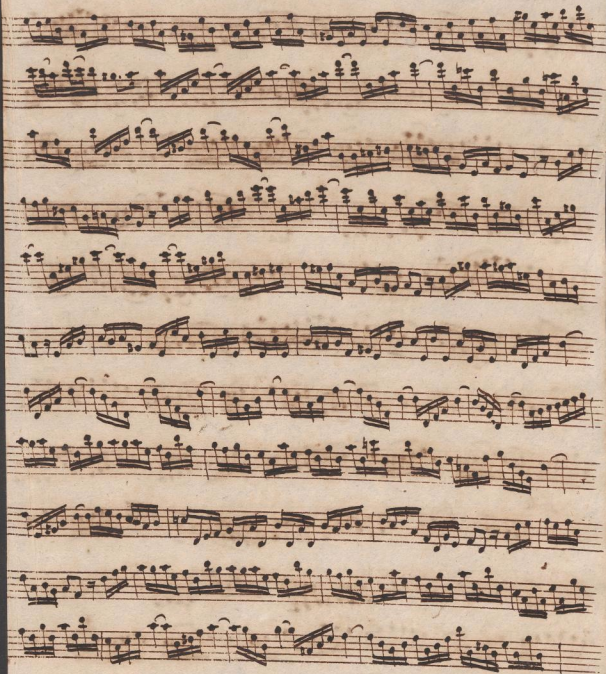
pia.

Da Capo.



Violino Primo.

Core Mrs. ms Bach St 159, *Violine. 2.*



del Segno 

Aria //

Aria //

Aria,

pia.

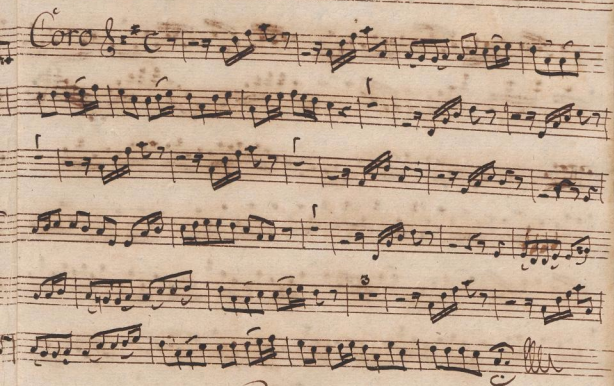
for.

pia.

forte

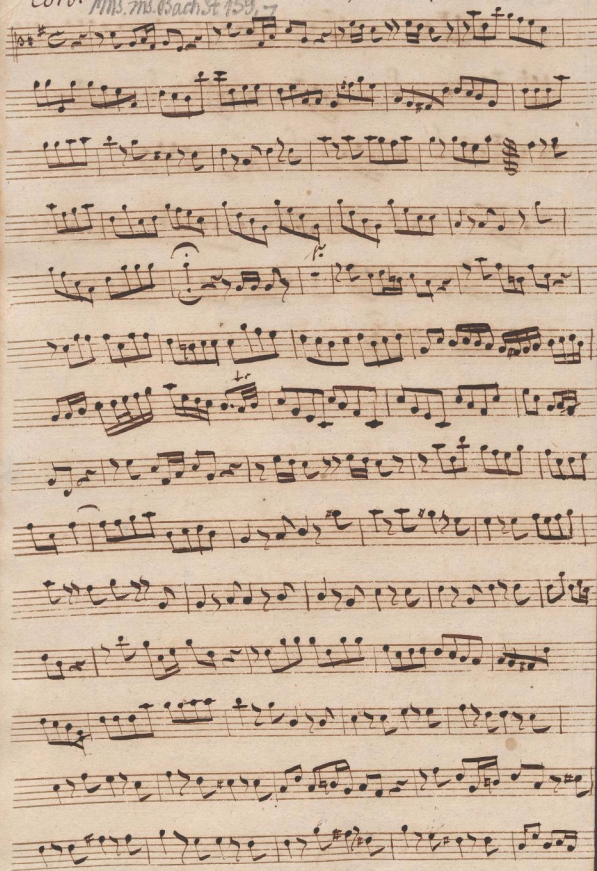
pia.

for.



Violino Secondo.





Handwritten musical notation on five staves. The notation includes various note values, rests, and bar lines, typical of 18th or 19th-century manuscript notation.

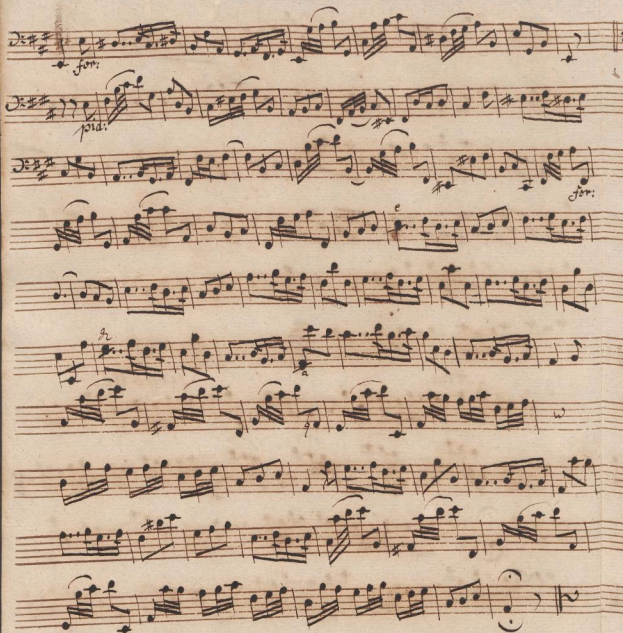
Handwritten musical notation on two staves. The first staff begins with a *Dal segno* marking and a treble clef. The second staff begins with a *Aria.* marking and a 2/8 time signature. The notation continues with various note values and rests.

Handwritten musical notation on two staves. The first staff begins with a *pia.* marking. The second staff begins with a *for.* marking. The notation includes various note values and rests.

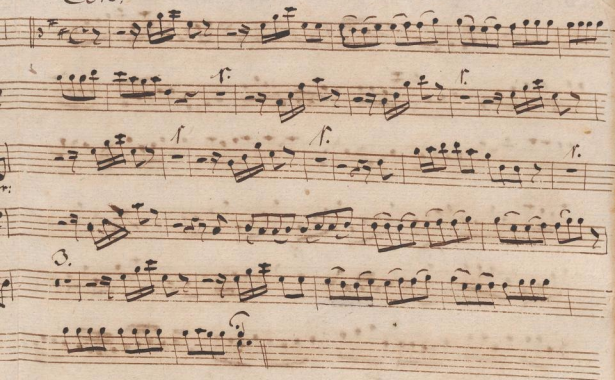
Handwritten musical notation on two staves. The first staff begins with a *pia.* marking. The notation includes various note values and rests.

Handwritten musical notation on two staves. The notation includes various note values and rests.

Handwritten musical notation on two staves. The first staff begins with a *Fatti* marking. The notation includes various note values and rests.



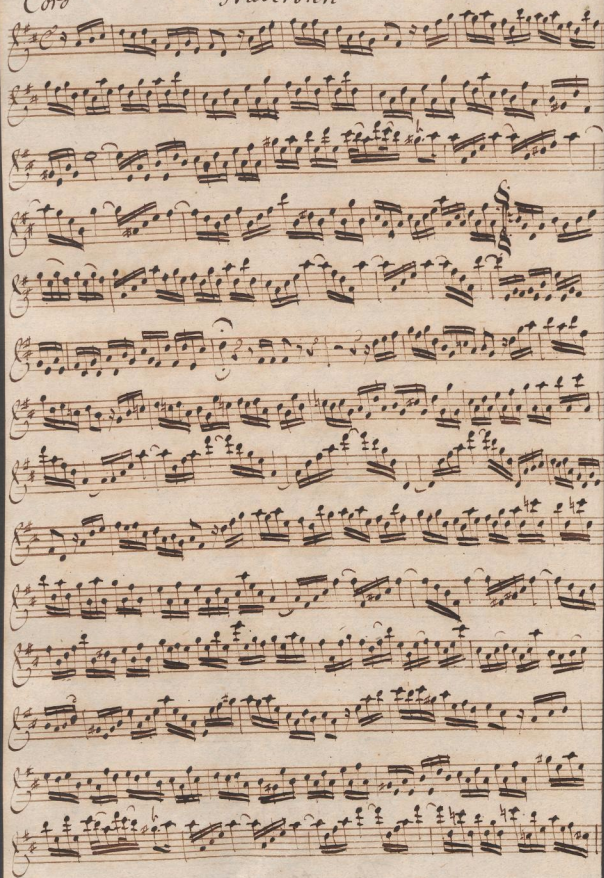
Coro.



Viola.

Coro

Traversiere



A handwritten musical score consisting of ten staves. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one sharp (F#). The notation is written in a cursive, historical style. The section concludes with a double bar line and the word "Segue" written in a decorative script.

Aria tacet ||

A handwritten musical score for an "Aria" section, consisting of four staves. The notation is more spacious than the previous section, with a mix of eighth, sixteenth, and quarter notes. The key signature remains one sharp (F#). The word "Aria" is written in a decorative script at the beginning of the first staff. The section ends with a double bar line and a final flourish.



dal segno.

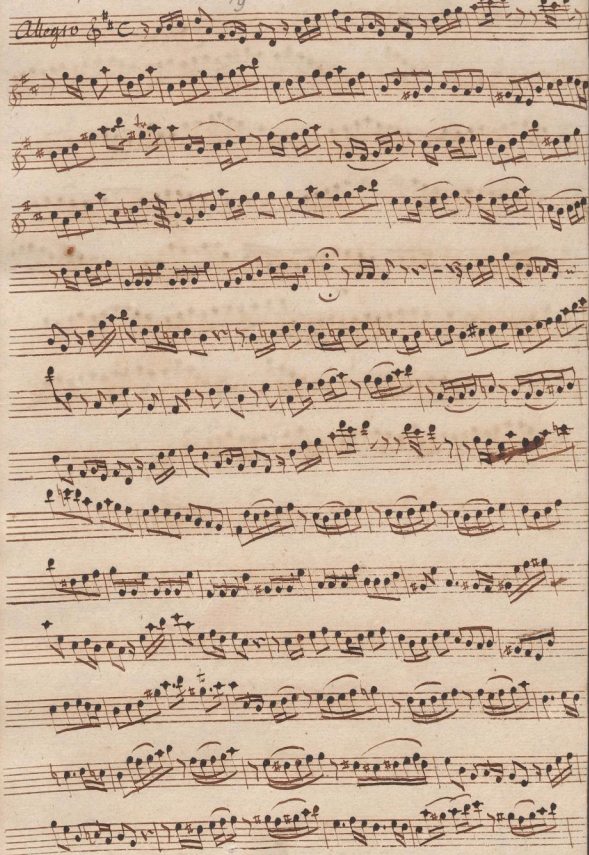
Mrs. M. Bach St 159, 8



Flauto Traverso.

Coro. Mrs. ms. Bach St 159, 9

Oboe Seconda Prima.



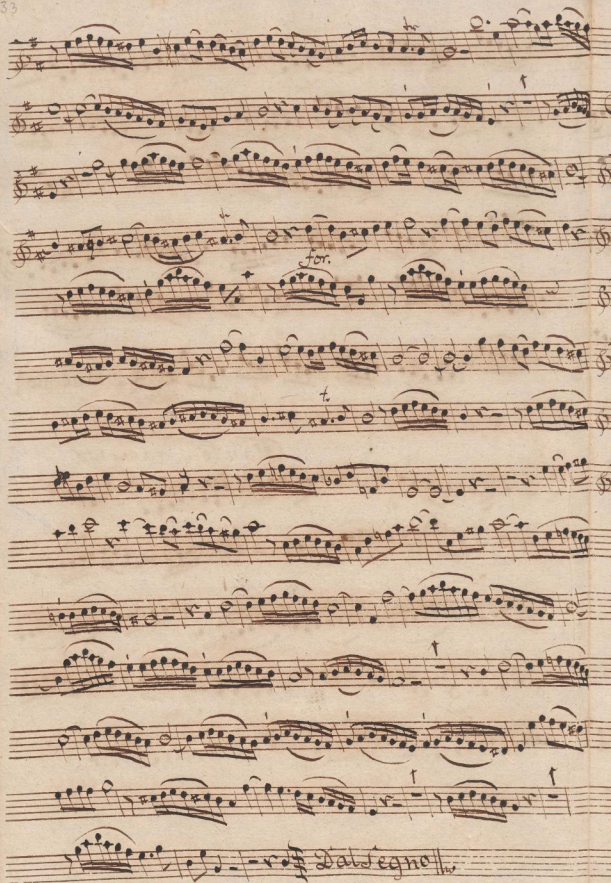


p. 2. tace. //

v. 3.

Flauto Traverso





1. 4. tacc.

Oboe



Fine.

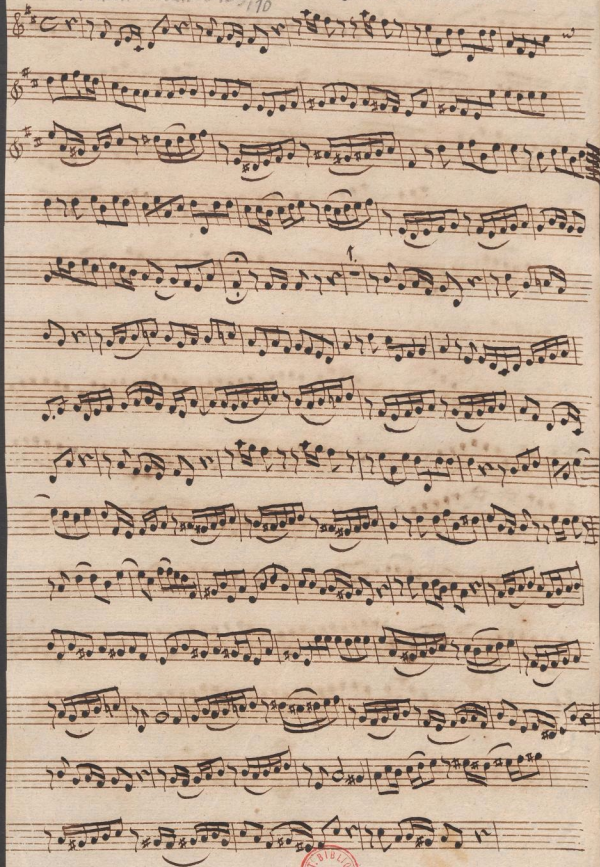


Oboe Prima et Flauto Trav.

Coro. Mrs. ms Bach St 159, 10

Oboe Seconda.

357





v. 2. Basso Solo v. 3. Soprano Solo v. 4. Alto Solo fare
Coro.



Fine

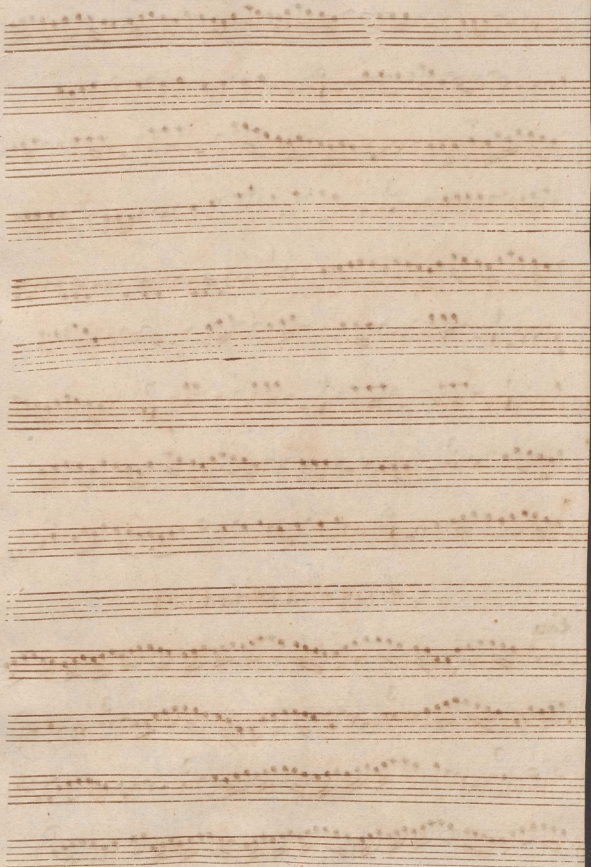
Handwritten musical score for Clarino Primo, measures 1-14. The score is written on ten staves in G major (one sharp) and 3/4 time. It features various rhythmic patterns including eighth and sixteenth notes, and rests. Measure numbers 1 through 7 are indicated above the staves.

Aria. || Aria. || Aria. tace.

Koro.

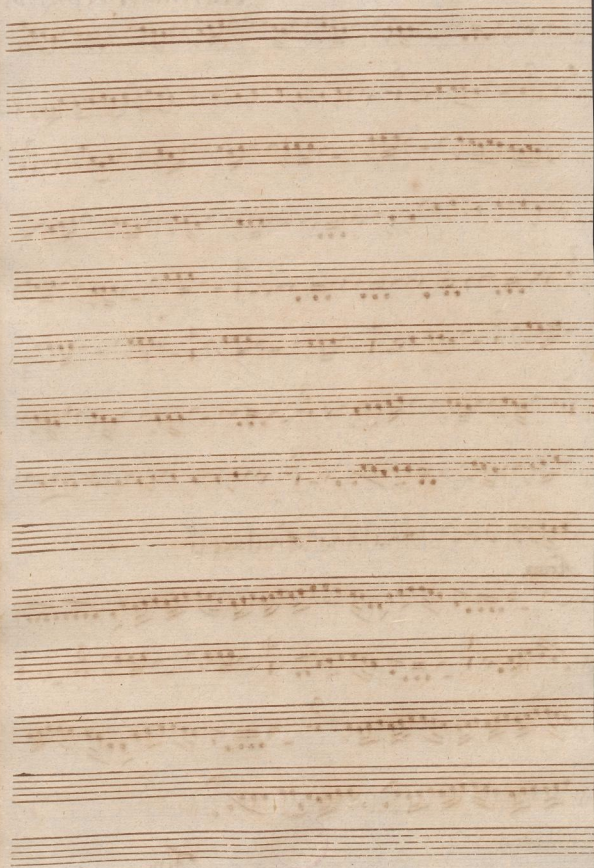
Handwritten musical score for Koro, measures 1-4. The score is written on four staves in G major (one sharp) and 3/4 time. It features various rhythmic patterns including eighth and sixteenth notes, and rests. Measure numbers 1 through 4 are indicated above the staves.







Fine



Coro. *Mss. ms. Bach 9-159, 13*

Clarino Terzo.

Handwritten musical score for Clarino Terzo, measures 1-10. The notation is in treble clef with a common time signature (C). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Rehearsal marks 1. through 5. are placed above the staves at measures 1, 3, 5, 7, and 9 respectively. The manuscript shows signs of age, with some ink bleed-through and slight fading.

Stria Stria anatace.

Coro

Handwritten musical score for Coro, measures 11-15. The notation is in treble clef with a common time signature (C). The music continues with similar rhythmic patterns to the previous section. Rehearsal marks 4. and 3. are placed above the staves at measures 11 and 13 respectively. The manuscript shows signs of age, with some ink bleed-through and slight fading.

Coro. Mrs. ms. Bach St 159, 14

43
Tibaldi.

1. 2.

5.

3.

10. 2.

19. 3.

1. 5.

Aria Aria Ariatate. ||

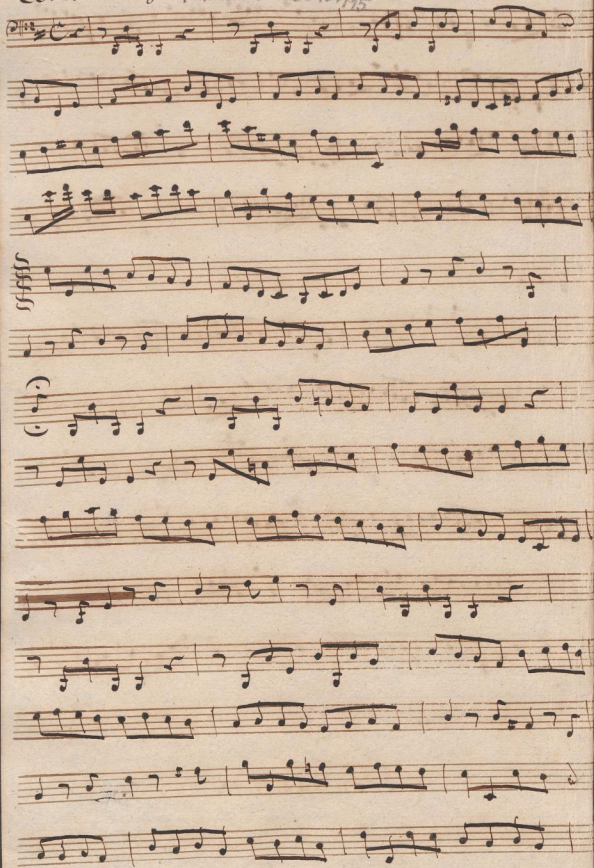
Coro.

4. 4.

4. 3.

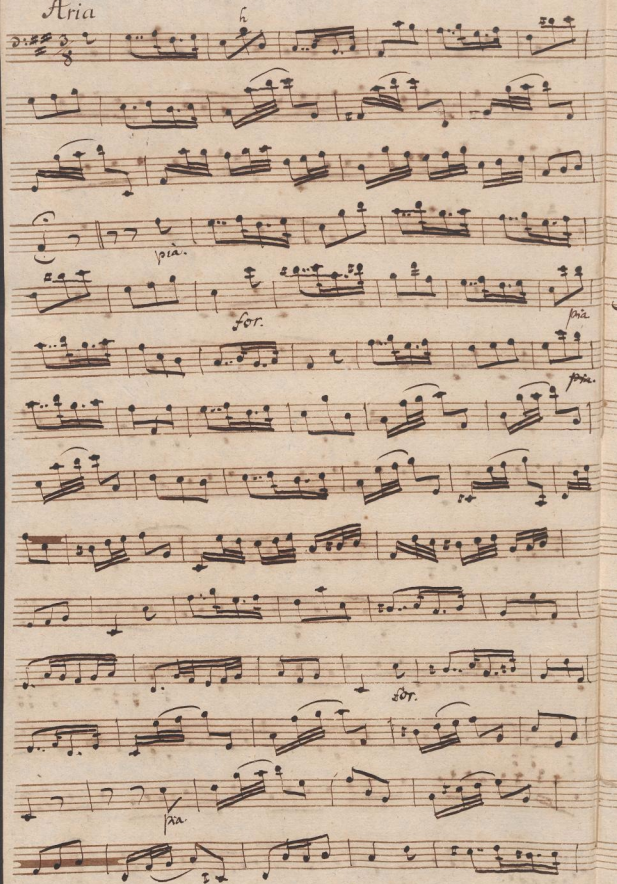


Coro. Allegro. *Mss. ms. Bach # 159, 15* Fondamento.



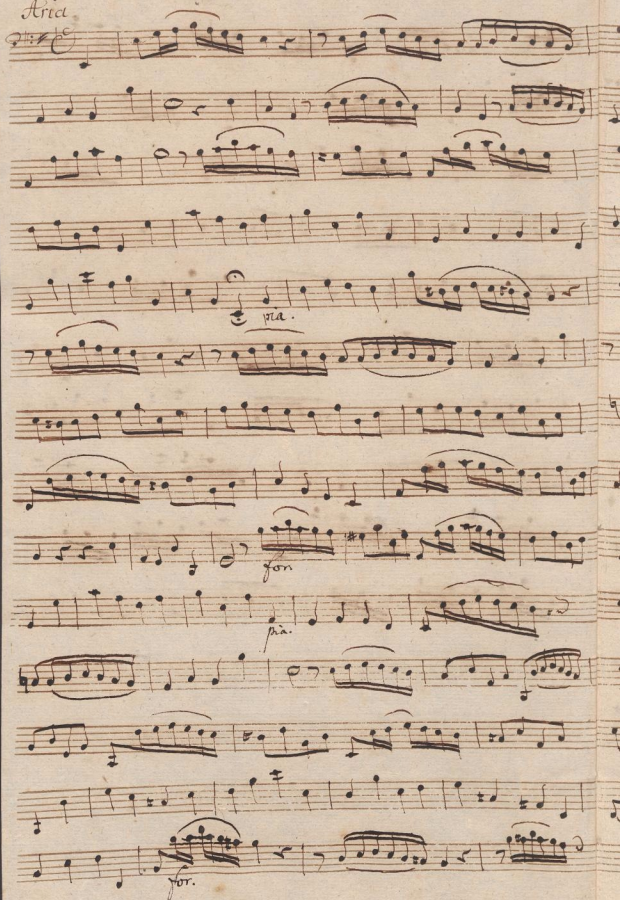
A handwritten musical score on 12 staves, likely from a 19th-century manuscript. The notation is in a single system, with each staff containing a line of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The ink is dark brown, and the paper shows signs of age, including some staining and discoloration. The music appears to be a single melodic line, possibly for a violin or flute. The staves are numbered 1 through 12, with the number 12 visible in the top right corner of the page.

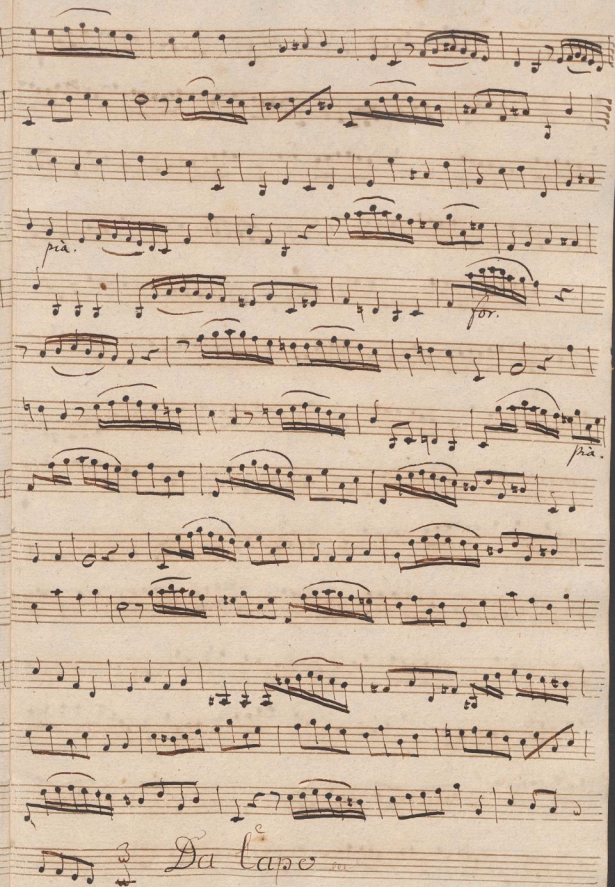
Aria



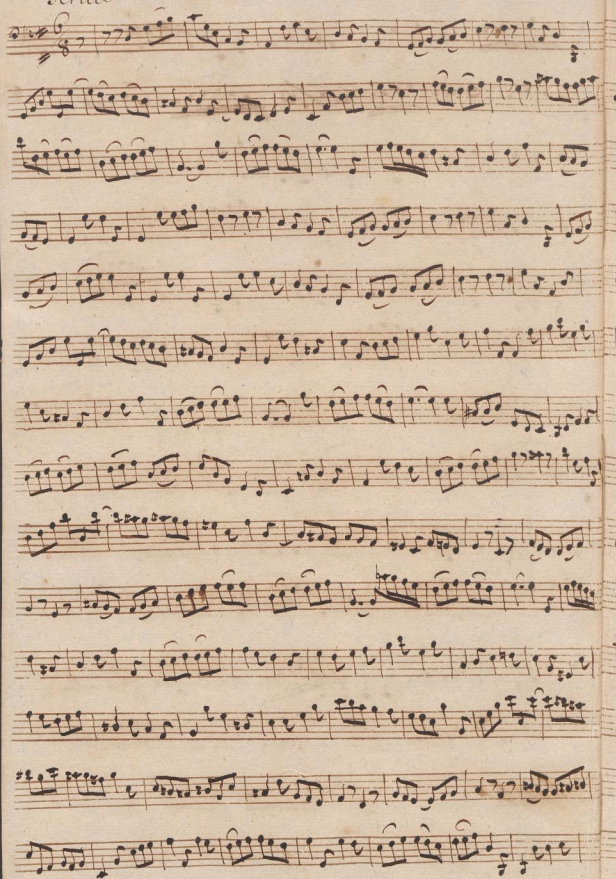


Aria





Arias





Fondamento.

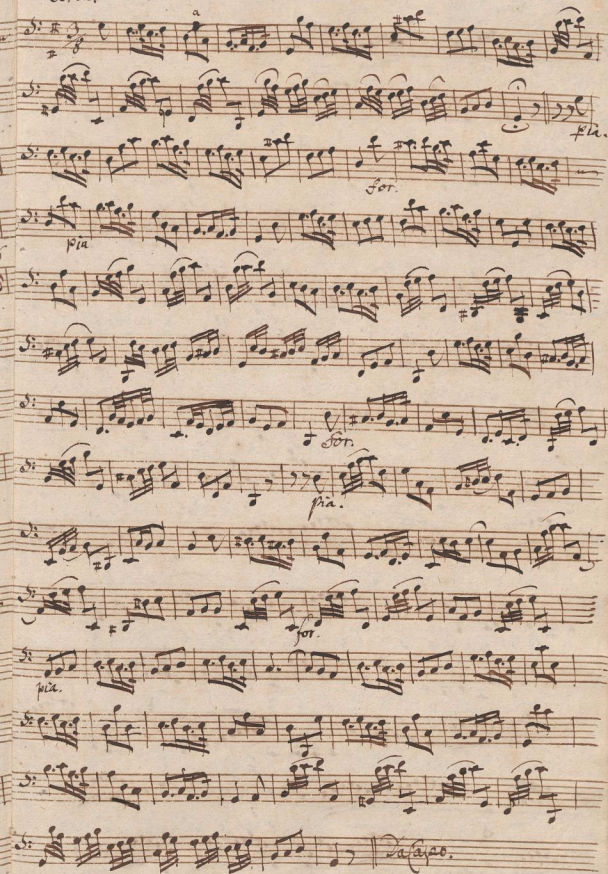
Mms. ms. Bach St 159, 16

53



Organo transposto.

This is a handwritten musical score for an organ, titled "Coro. v. l." and "Organo transposto." The score is written on 12 staves. The notation includes various musical symbols such as notes, rests, and accidentals. Below the staves, there is extensive figured bass notation, which consists of numbers and symbols (like #, b, and natural signs) indicating the fingerings and positions for the organ's stops. The music appears to be a chorale or a similar religious piece, given the title "Coro." (Chorus). The handwriting is in a cursive style typical of 18th or 19th-century manuscripts.





Handwritten musical score on four staves. The notation includes various musical symbols such as notes, rests, and accidentals. Annotations include the number '6' appearing multiple times, a key signature change to two sharps (F# and C#), and the word 'pia.' (piano) written above the third staff. The fourth staff concludes with the word 'Rit. po.' (Ritardando poco). The manuscript is written in dark ink on aged, slightly yellowed paper.

Handwritten musical score for a single voice (vno.) and four parts (4). The score consists of 14 staves of music, featuring various musical notations including notes, rests, and bar lines. The notation is in a historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat), and the time signature is 4/4. The music is written in a single system, with the staves connected by a brace on the left. The notation includes many accidentals (sharps and flats) and dynamic markings (e.g., 'f', 'p'). The score is written in a cursive hand, typical of the period.

Handwritten musical score on page 59, featuring ten staves of music. The notation includes various notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of 18th or 19th-century manuscript notation. The score includes several measures of music, with some measures containing multiple notes beamed together. The notation is written in brown ink on aged, slightly yellowed paper. The page number "59" is written in the top right corner. The music appears to be a single melodic line, possibly for a violin or flute. There are some markings that look like "43" and "44" which might be measure numbers or section markers. The score ends with a double bar line on the tenth staff.

Coro vers. 5.

