

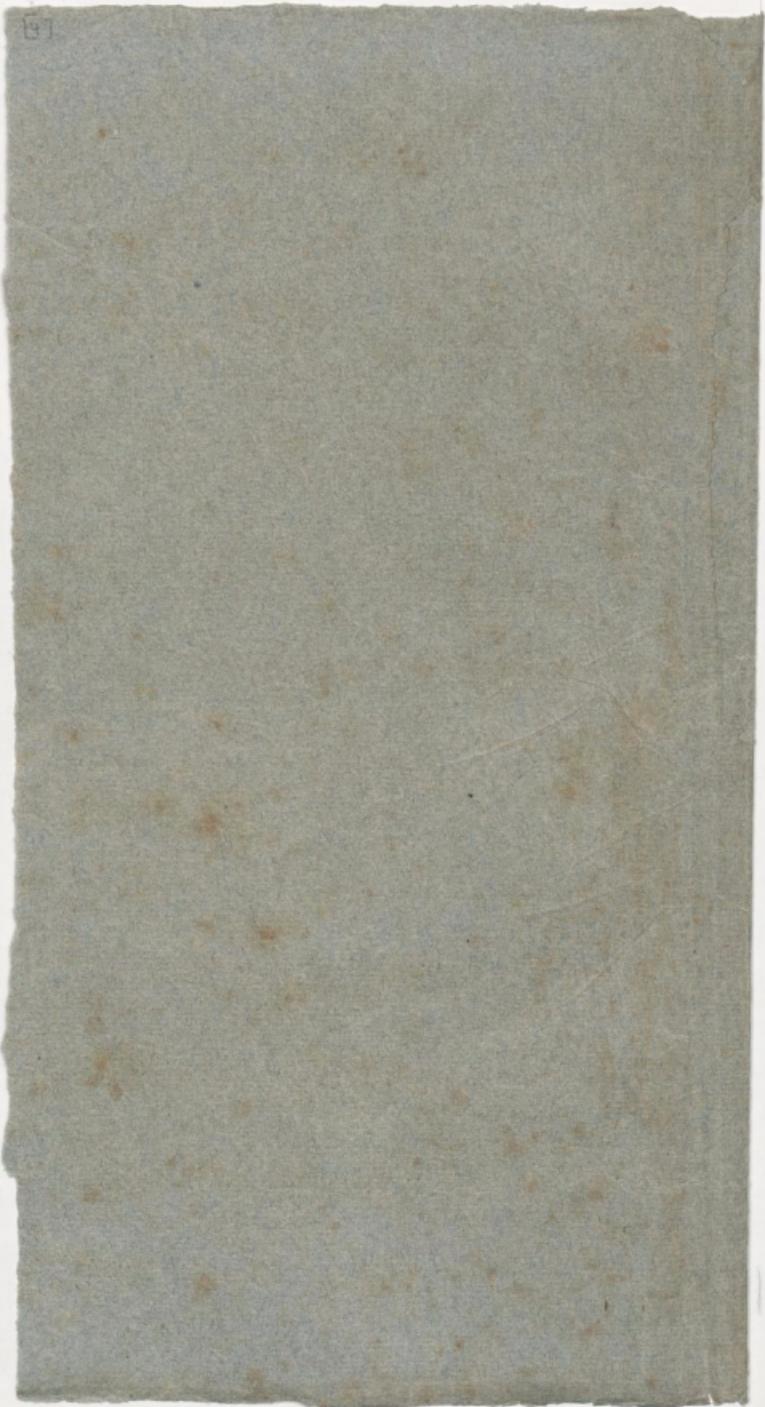
51

Domin. Ero nici
Dwafur Gott Ia David Taf

4 Koci.
2 Hautb.
2 Viol.
Viola

e
Cont.
di
J. S. Bach.

[2]

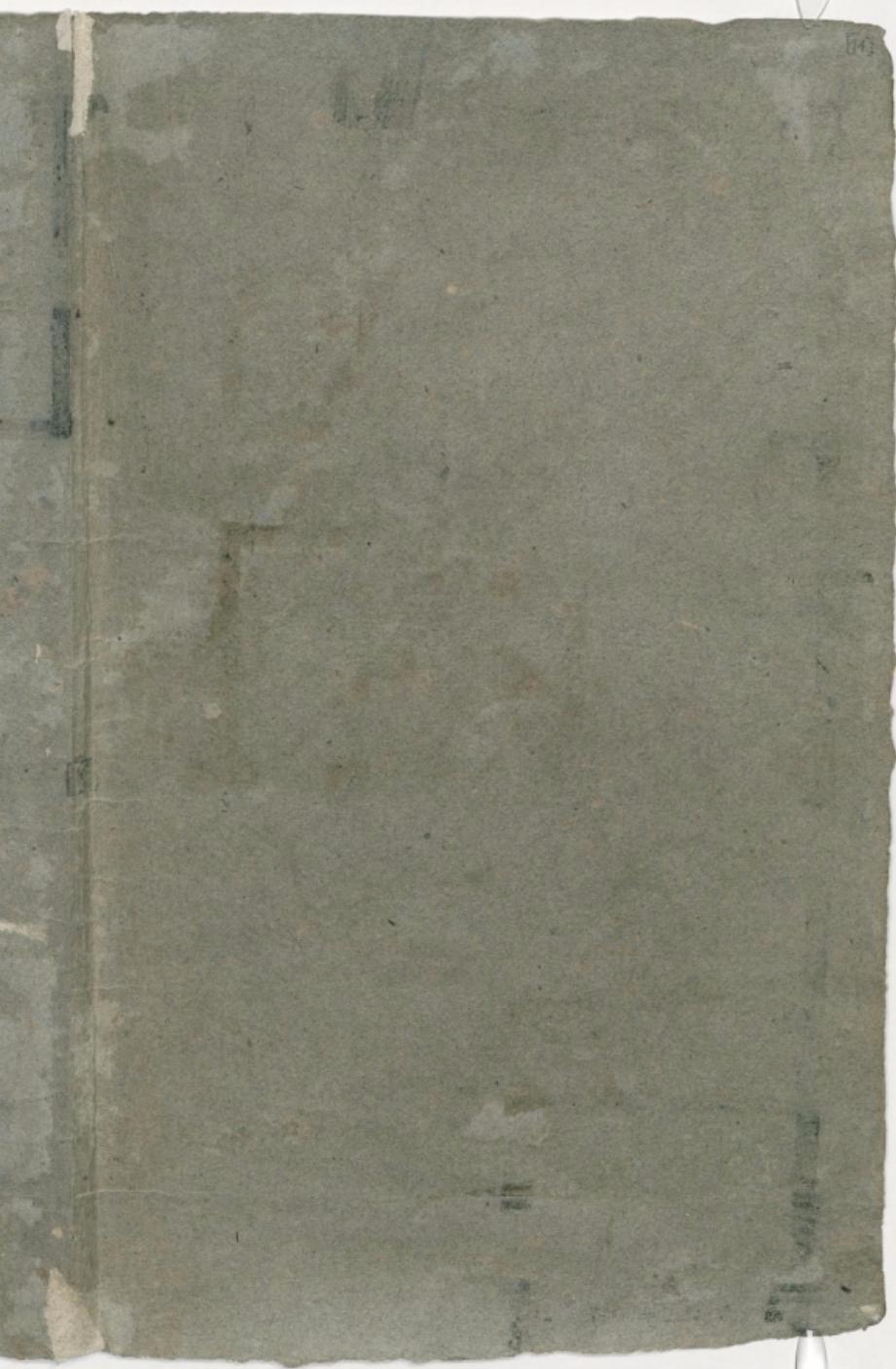


16.
No. 40.

Esto niki:
da wagow gess und Davidt Dogu.
di

J. S. Bach





[52]

11-26)

[33]

Soprano.

+

Es ist vor Gott und da vor Röhn,
 Es ist vor Gott und
 Davids Röhn vor es non - Sigrid in der Entfremdung von mein
 Hochzeit und meine Ehefrau im Händel an - gesprochen,
 Händel an - gesprochen, wahrn ist mani wahrn eis mein wahrn eis
 min, und das ist eine Wahrheit, die so sehr leicht abge -
 wandt mir gleichfalls Gott - Ernst gesprochen, Gott - Ernst Gott - Ernst
 Gott - Ernst - mir gleichfalls Gott - Ernst mir gleichfalls Gott - Ernst
 gesprochen, es ist was - er Gott und David Röhn vor es non
 Sigrid in der Entfremdung von mein Hochzeit und meine Ehefrau
 mein Händel an - gesprochen im Händel an - gesprochen wahrn - Sigrig

Reit. fach
barin ein mein.
at - er liegen Warten han
ist als müßig Gott hin. Es allmässig Gott auf Sie, al - lo
Augen Warten hic. Es allmässig Gott. Es allmässig Gott auf Sie
aller liegen Warten hic. Es allmässig Gott hic. Walburg
- ge Gott auf Sie, al - lo. 23 - gen Warten han
Es allmässig Gott auf Sie, al - lo Augen Warten hic, Es
allmäss - ge Gott allmässig Gott auf Sie, al - lo
Augen Warten hic. Es all - müßig Gott hic. Es allmässig Gott auf
Sie, al - lo Augen Warten hic. Es allmässig Gott hic
Georg Segel, sub
Es allmässig Gott auf Sie, signo

Alto.

[5]

8
Hab - vor Gott und Davids Röhn - der Läuter Gottkun
David's Röhn der du von Freigheit in der Lütfur - ringsson mein Heilige,
Lüt und meine Erbfeind im Landes an - gesetzten versteckt zu - gos
sich verbarm - - sich verbarm auf mein, und lasst den
Von Seiner Hand, die soviel böse abgetan und gleichfalls gege
- und Ewig gegeben. Ich und du - sollt es
- ringlos ist und ewig - mi gleichfalls ist. Und ewig gegeben
Hab - vor Gott und Davids Röhn der du von Freigheit in
der Lütfur - ringsson mein Heilige und meine Erbfeind hier - in
an - gesetzten versteckt zu - gos ich mein verbarm sei

Handwritten musical score for organ, featuring two staves of music with corresponding German lyrics. The lyrics describe a journey through various 'Warten' (stations) and mention 'allmässig' (gradually) and 'Gott' (God). The score includes a 'Chorale Segnatur' section at the end.

Handwritten musical score for organ, featuring two staves of music with corresponding German lyrics. The lyrics describe a journey through various 'Warten' (stations) and mention 'allmässig' (gradually) and 'Gott' (God). The score includes a 'Chorale Segnatur' section at the end.

3

[47]

Tenore,

151

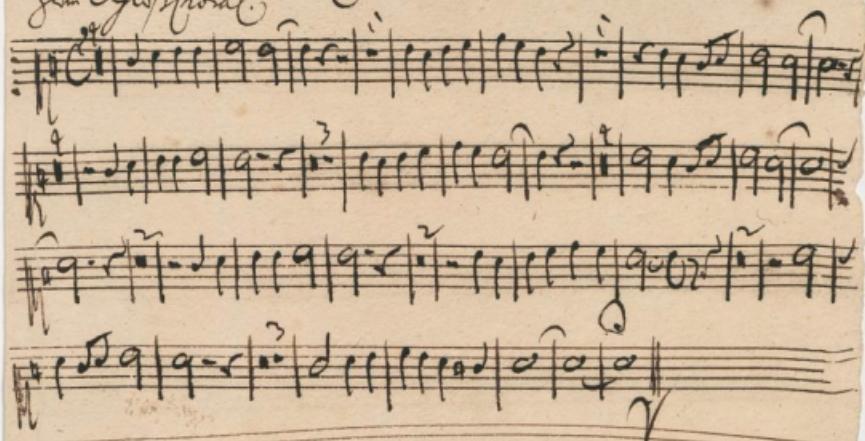
Aria Duetto | *mein* *Kreis*

Auf' geht mit mir der, auf gesammt der,
der, als der Menschen hör' ich ja verstehen, wie Menschen und nicht
in Geschenken zu schätzen. Dann ist es obengestellt ein wahrer Altmann
es ist, ich sage dir auf diesen Tag, der Altmann mich hat Wollen sagen,
aus in der Stille jetzt an. Ich ge - sei mit mir da - sin
du nicht ohne einen Taggen. Elter künigen war -
tan hör' ich allmässiger Gott, Gott, ich allmässiger Gott ich ist,
aller Taggen Vater von Wallmässiger Gott ist. Ich allmässiger Gott ist
ist, und die untern Sonderheit - und die untern Sonderheit - ein
untern Sonderheit - zum diensten Sonderheit, aller au - gen

A handwritten musical score on five staves. The top two staves are for Soprano and Alto voices, with lyrics in German. The bottom staff is for Bass voice. A separate staff for piano or violin is provided at the bottom, with the instruction "Chorale sequitur". The manuscript is written in brown ink on aged paper.

[21]

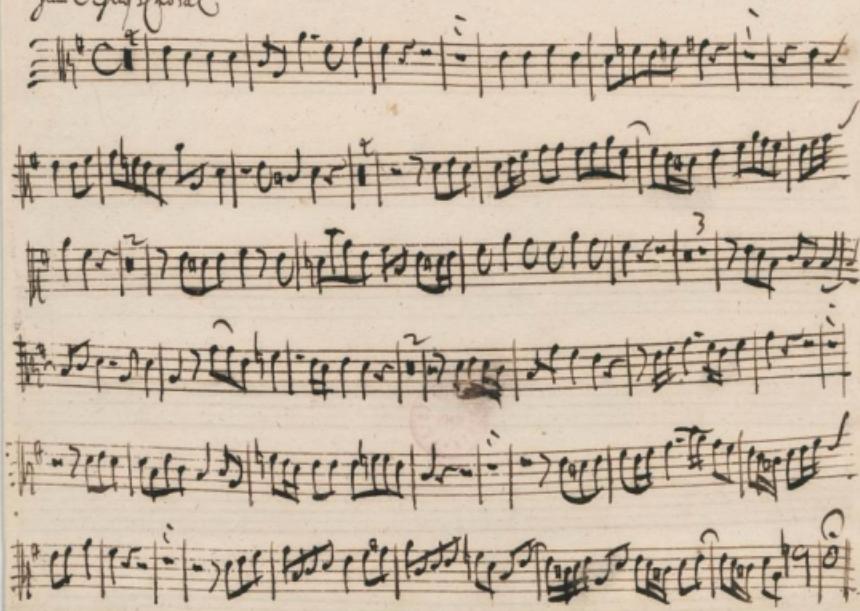
St. Johanna. Cornetto



[22]

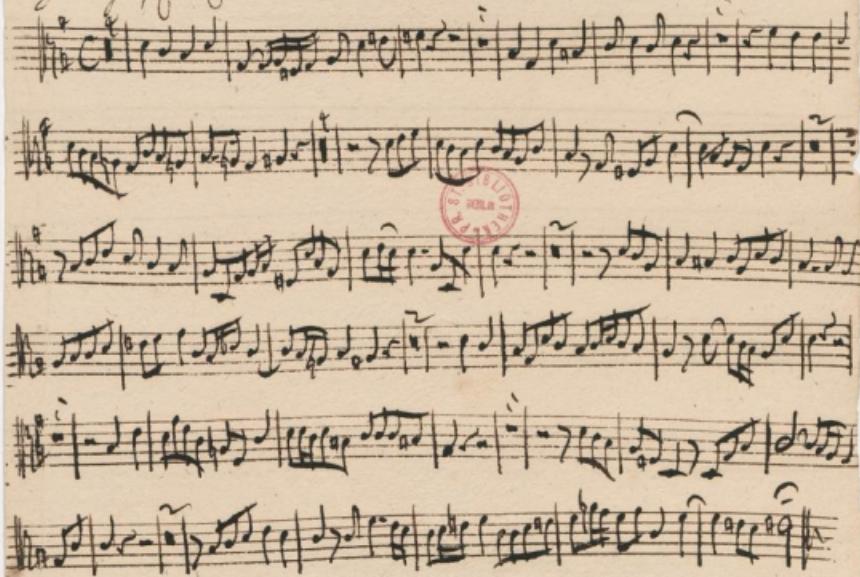


Sinfonial Trombone 2.



[24]



*Zum Hoffball**Trombone*

[26]



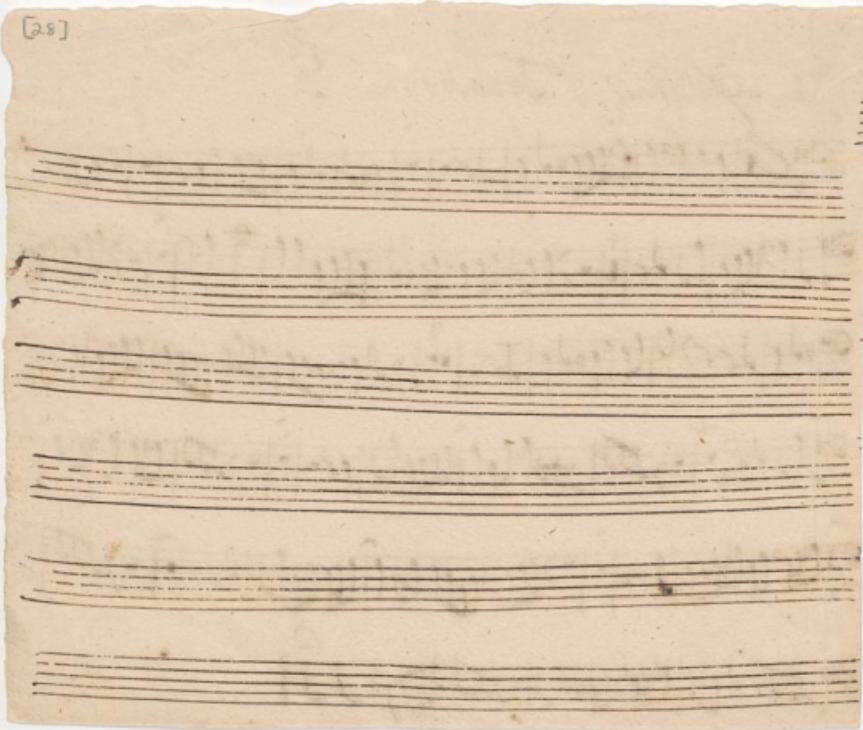
Sainte Messe

8.

Trombone 3

The musical score consists of six staves of handwritten musical notation for Trombone 3. The key signature is G major, indicated by a single sharp sign. The time signature is common time (indicated by 'C'). The music is divided into measures by vertical bar lines. The notation includes various note heads, stems, and beams. A red circular stamp is visible in the center of the page, containing text that is partially legible. The paper has a yellowish tint and shows signs of age and wear.

[28]



Coral zum Sonnabend geling.

[23]

Geist des Lamm getötet, der ist frisch die Kinder Welt, verbarum dicitur
Geist des Lamm getötet, der ist frisch die Kinder Welt,
verbarum dicitur
Geist des Lamm getötet, der ist frisch die Kinder Welt,
verbarum dicitur
Geist des Lamm getötet, gib und dien' Christus,

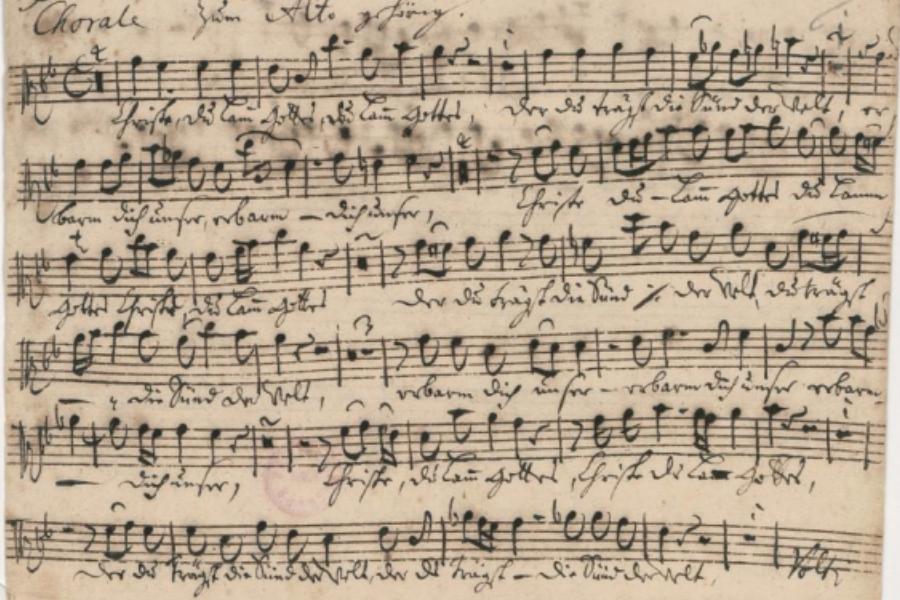


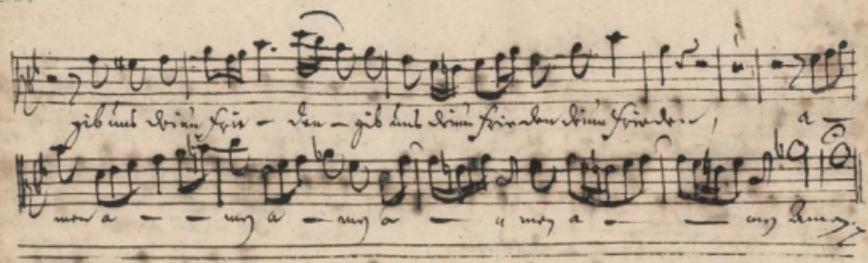
[30]

Chorale ¹⁰ von Alto zu singen.

10

[34]





13. Chorale zum Tenore gesäng.

Gesche, als Lam' geht - — hi, wird' rings die Dinge der Welt,
rebarm' auf unsrer weinen Seele sind wir.
Gesche, als Lam' geht - — hi, sprich' vor Lam' geblieb, wird' rings die Dinge der Welt,
die du bringst - die Dinge der Welt, rebarm' auf unsrer weinen Seele sind wir.
Gesche, als Lam' geht - — hi, als Lam' geblieb, — hi,

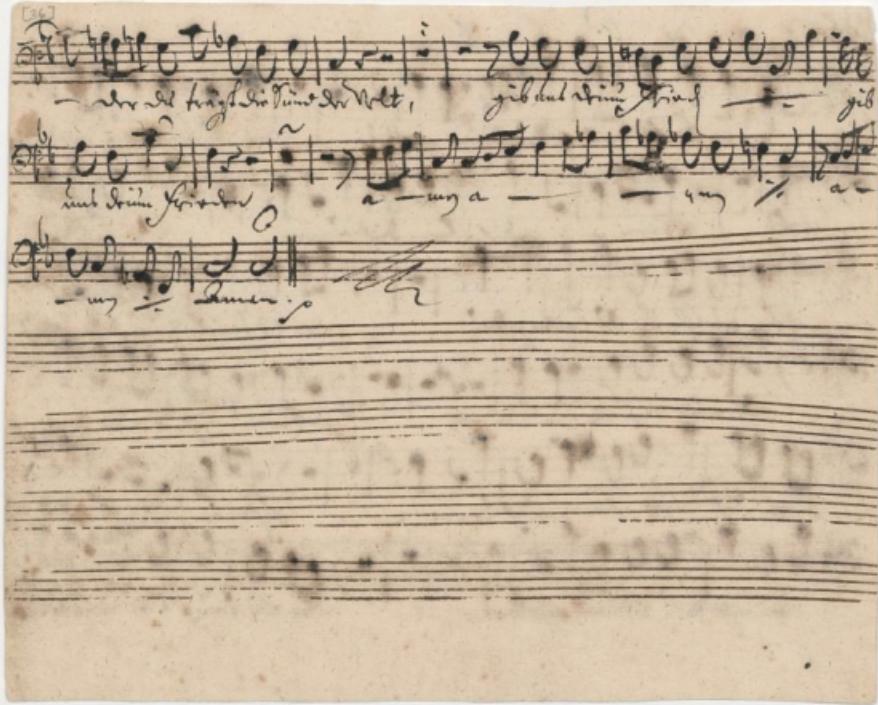
[34]

[36]

Chorale zum Bruch gebrügig 12

The image shows a handwritten musical score for a chorale. The title 'Chorale zum Bruch gebrügig 12' is at the top left, with a page number '[36]' in the top right corner. The score consists of twelve measures of music, each with a key signature of one sharp (F#) and a common time signature. The music is written on four staves, likely for four voices. The lyrics are written below the notes in German. The lyrics are:

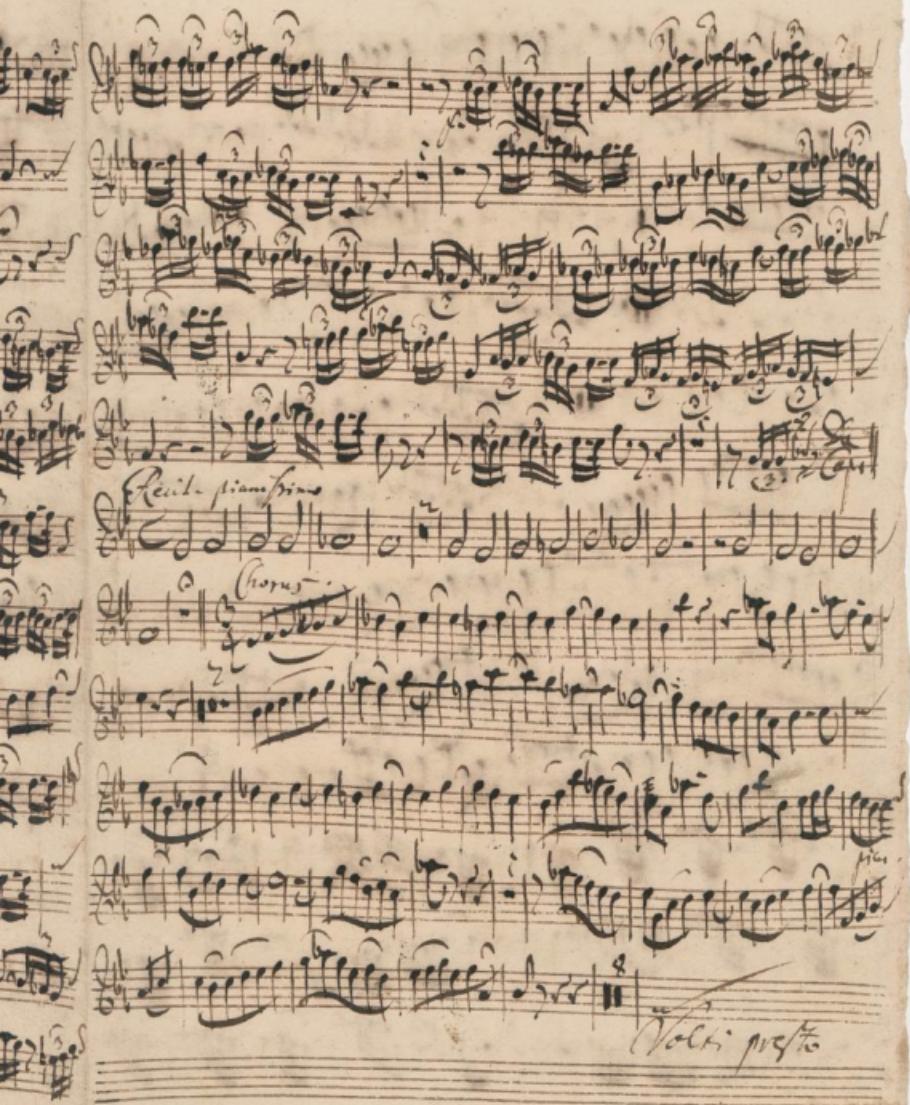
Er hilft der Lam' jetzt, der Lam' gottlob, der Er trug die Sünden
Welt: - obarm' dir obarm' dir unver, Er hilf der Lam'
Ach du hilf der Lam' gottlob, der Er trug die Sünden Welt,
Welt: - obarm' dir unver
Ach du hilf der Lam' gottlob, der Er trug die Sünden Welt,
Welt: - obarm' dir unver
Lest dir unsrer obarm' dir unver, Er hilf der Lam'
Ach du hilf der Lam' gottlob, der Er trug die Sünden Welt,

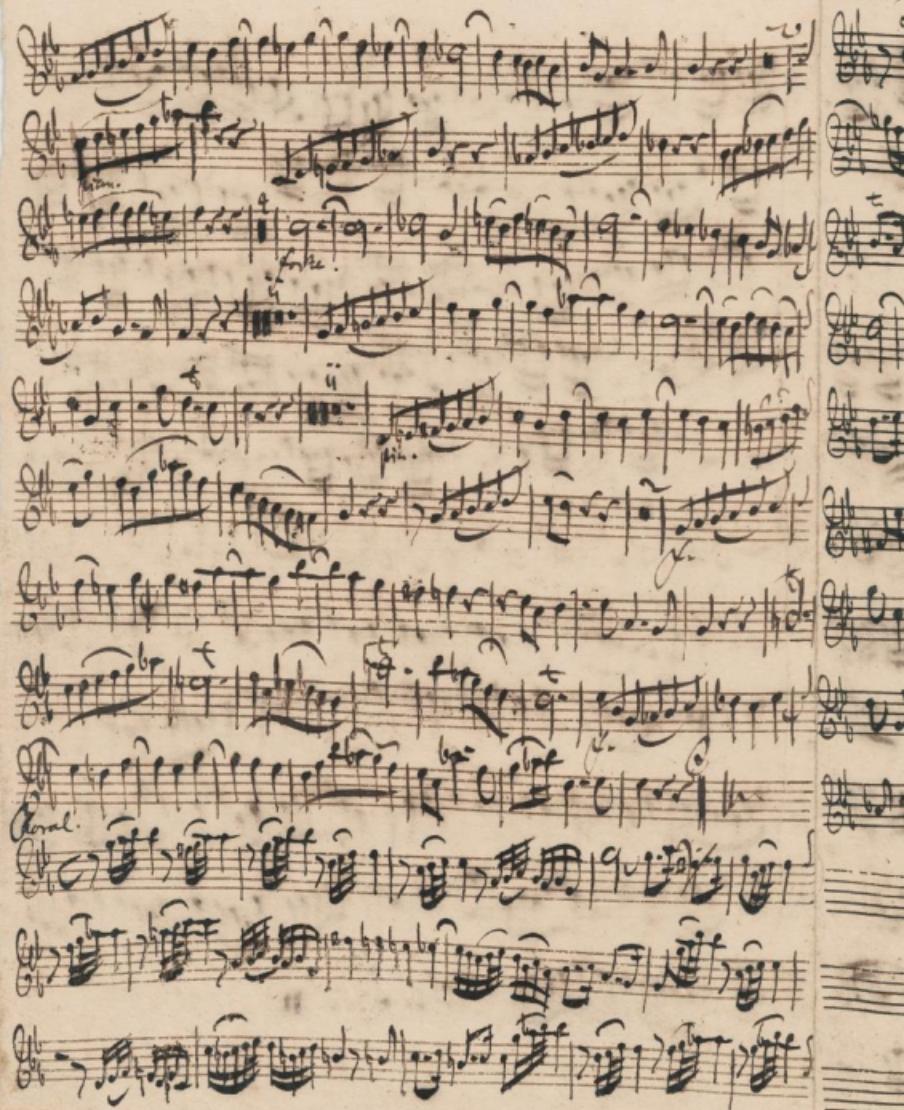


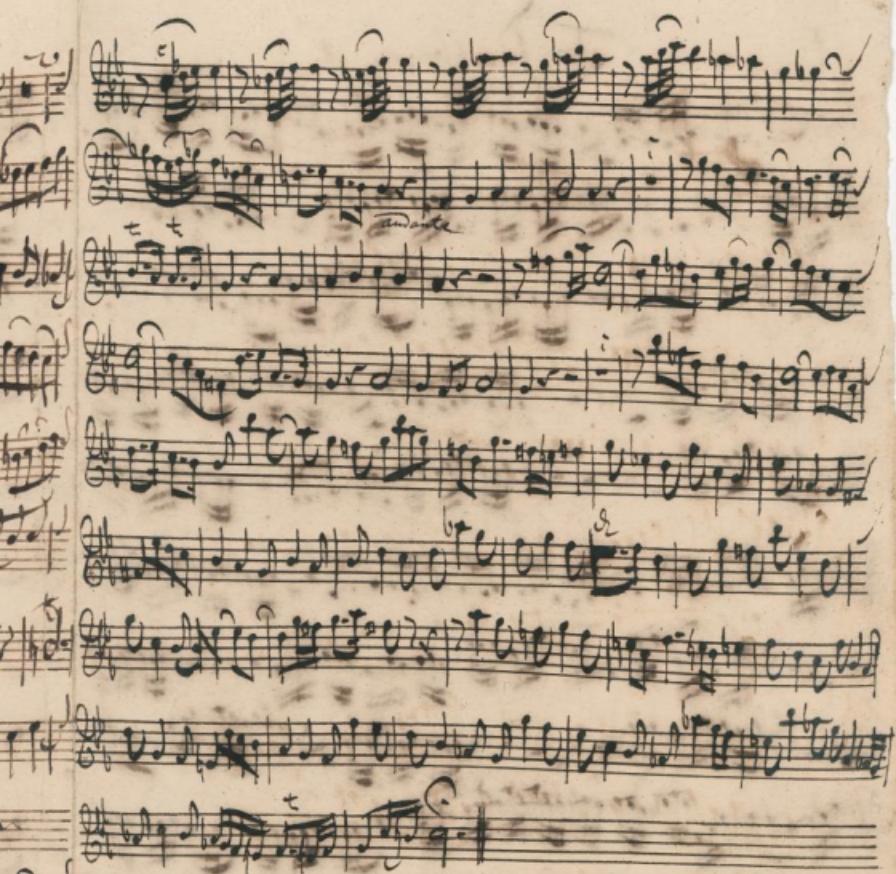
Aria. *Fautbois à* *re*

molt adagio

Rein





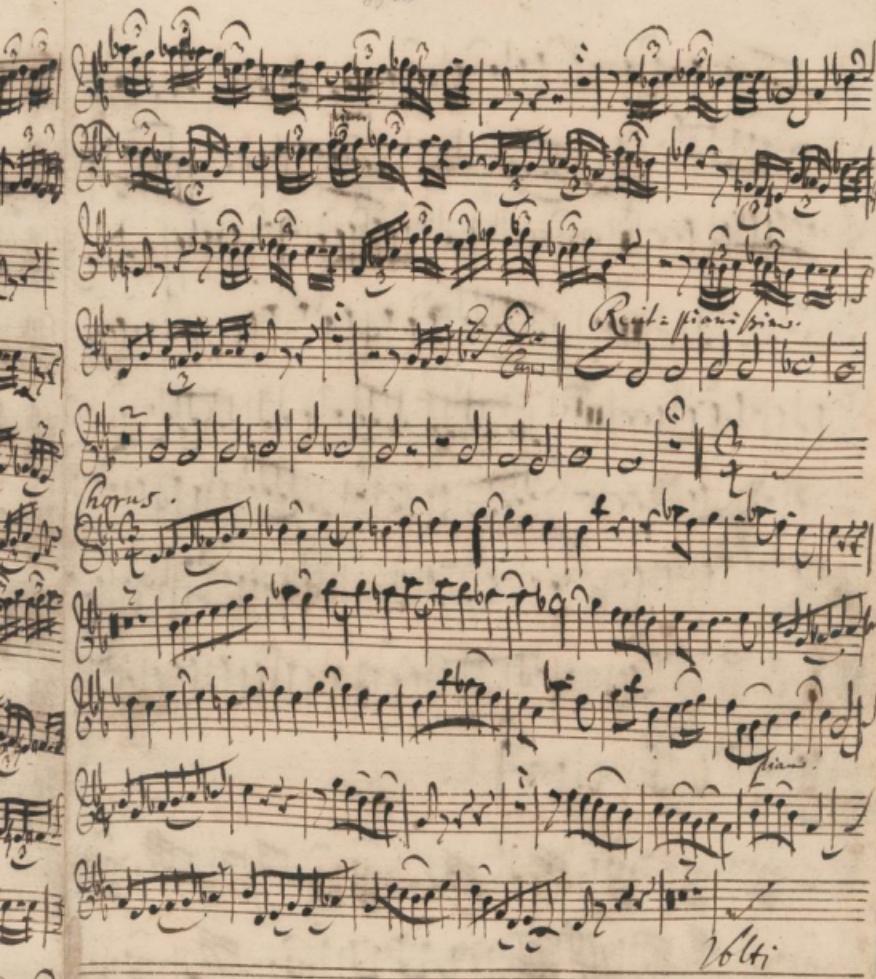


And. *F* *Lautbois* *E* *do*

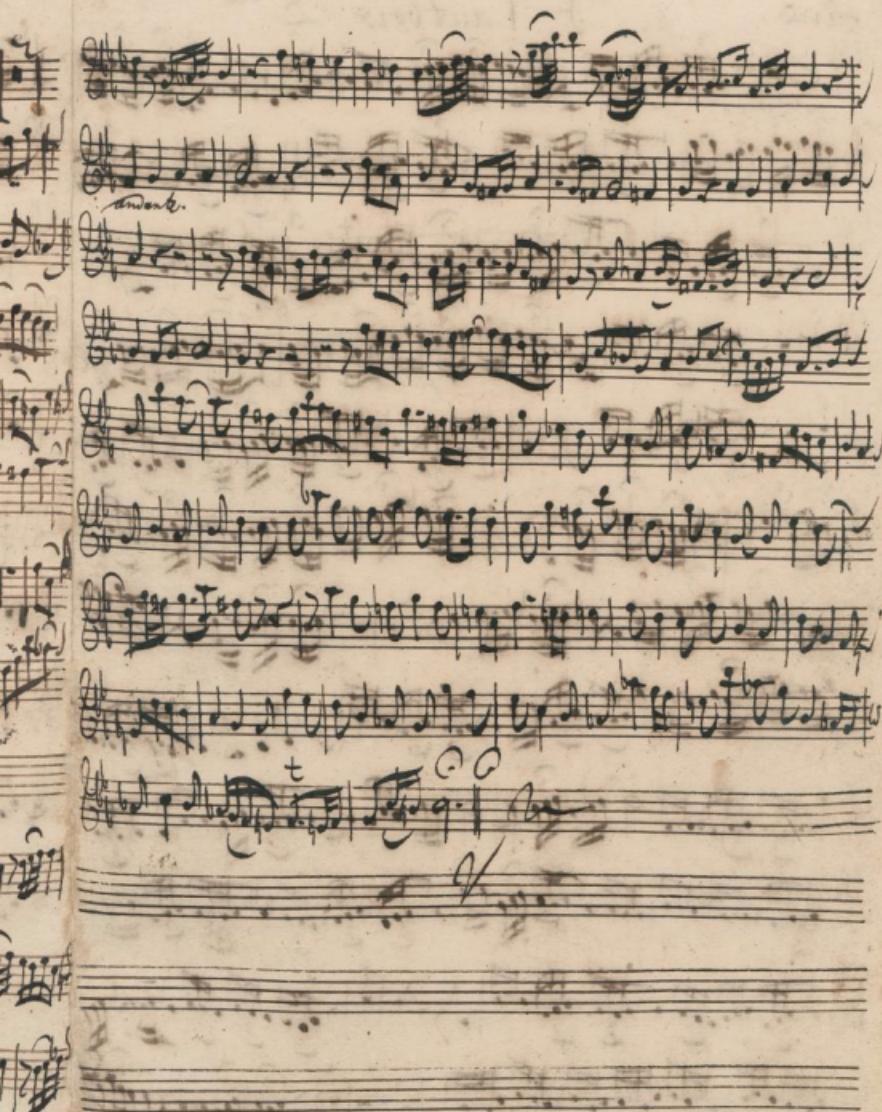
molto adagio

Violin
Cello
Double Bass
Flute
Oboe
Clarinet
Bassoon
Horn
Trumpet
Trombone

Fass. I. II.



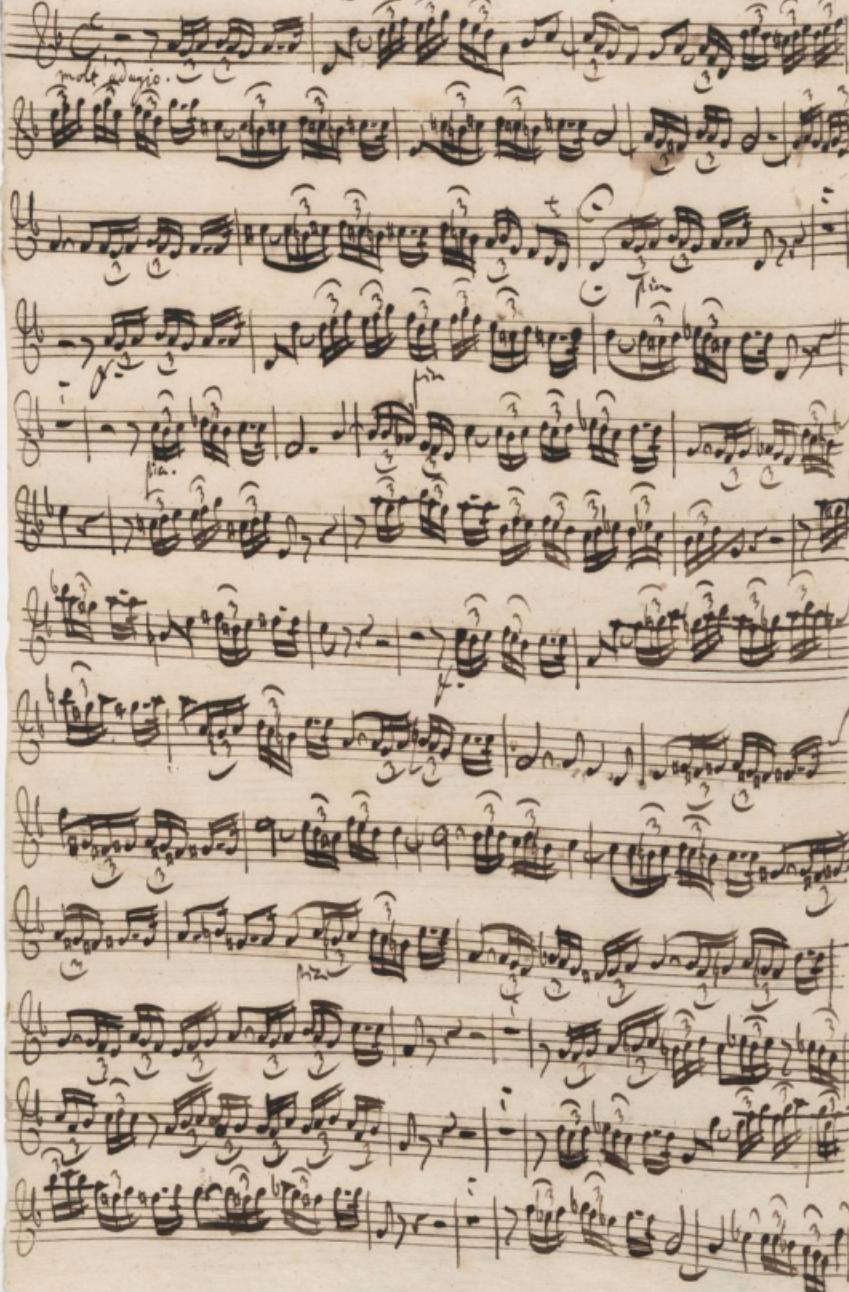


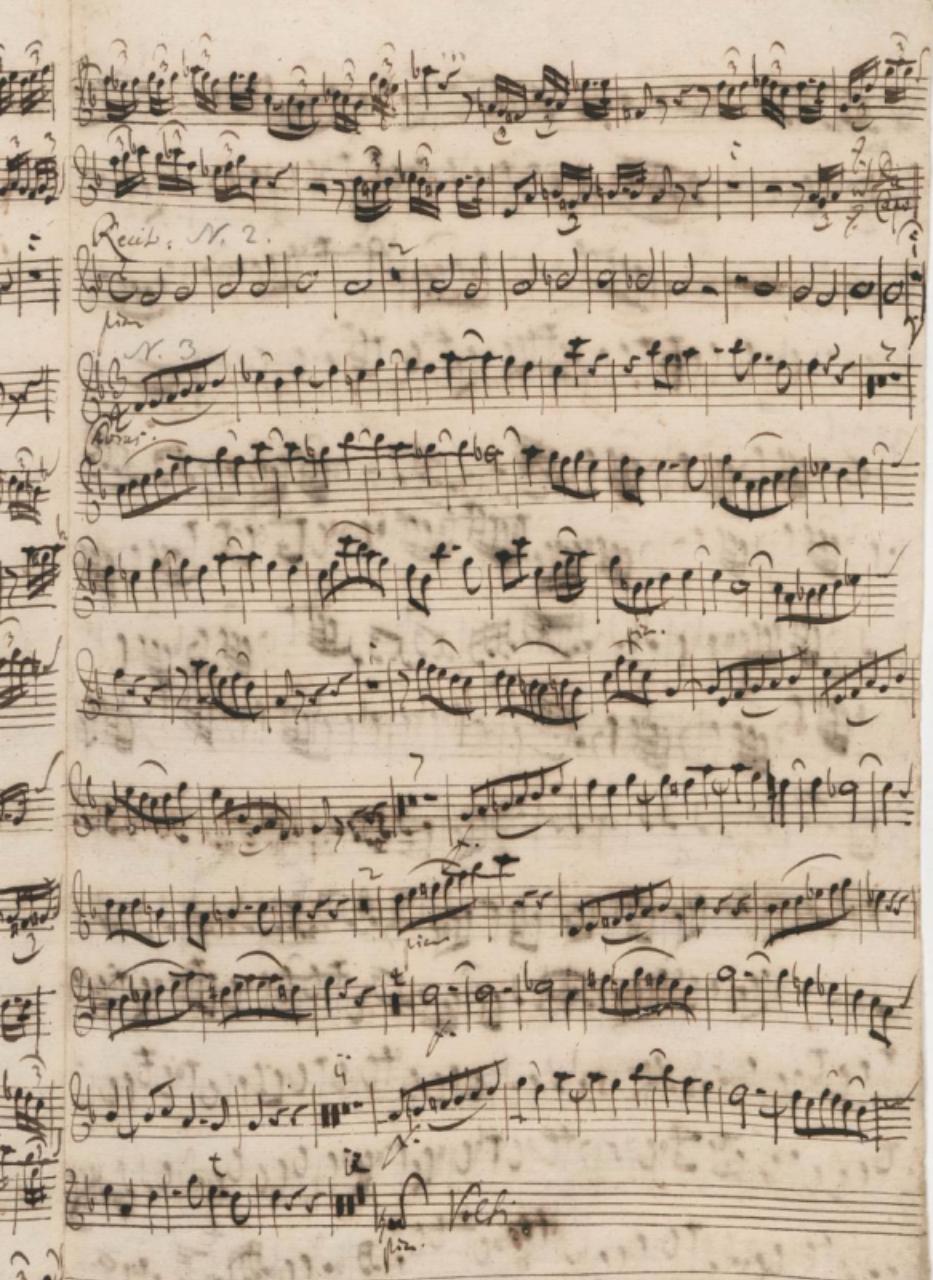


41.

Oboe II do.

Aria No. 1.

*Sauthoirs d'Amour**molt animato.*



A handwritten musical score for two staves. The top staff consists of six five-line staves, likely for a woodwind or brass section, with various note heads and stems. The bottom staff consists of four five-line staves, likely for a string section, also with note heads and stems. The music is written in common time. There are several dynamics indicated, such as *ff.*, *f.*, *mf.*, *mp.*, and *p.*. The score is numbered 15 at the top right. The title "Hymnus" is written vertically along the left side of the top staff. The bottom staff begins with the instruction "Hymnus. No. 4." followed by a short melodic line. The music continues with various harmonic changes and dynamic markings. The bottom staff ends with a section labeled "Adagio".

44

41.

Hautbois l'Amour 16.

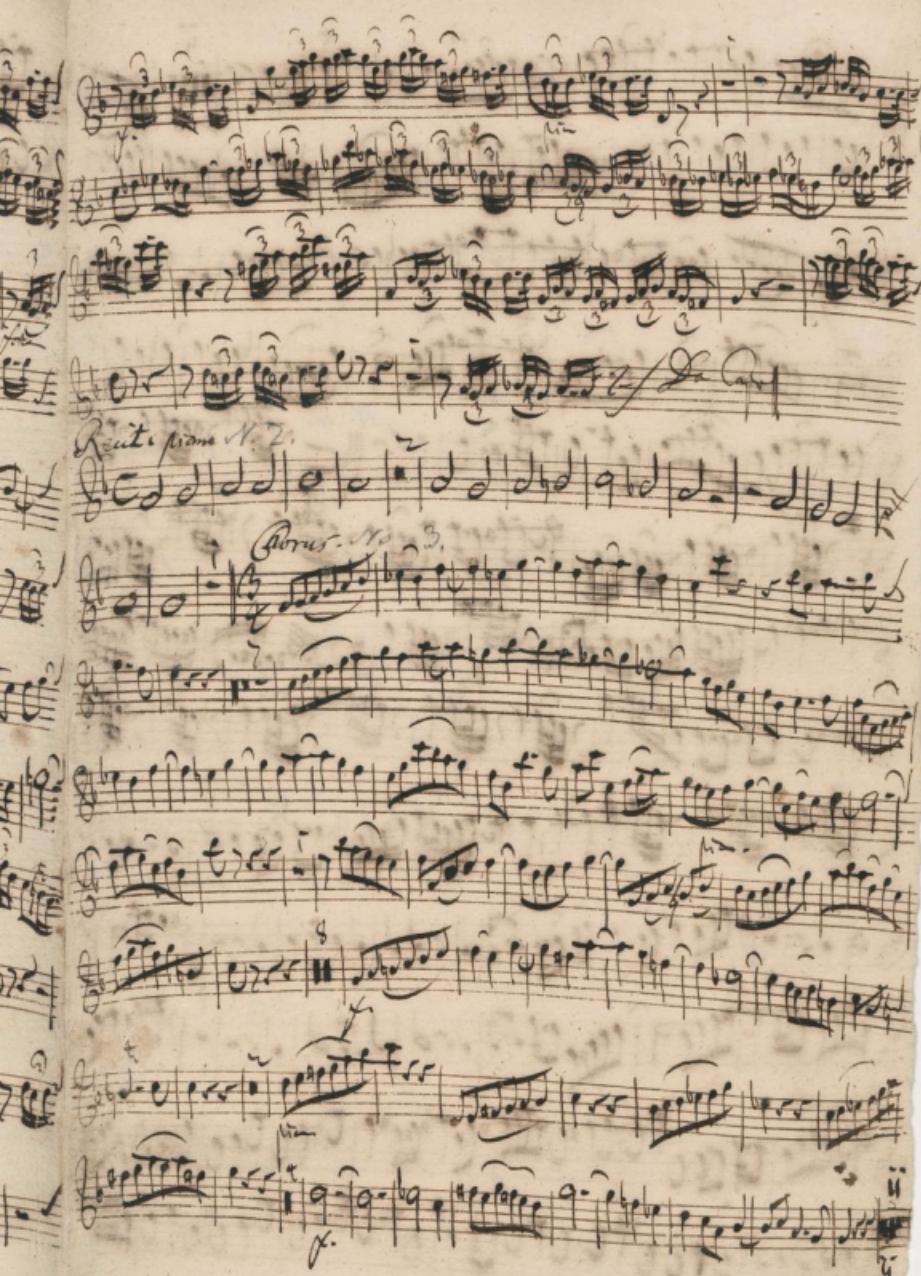
Mus. No. 1.

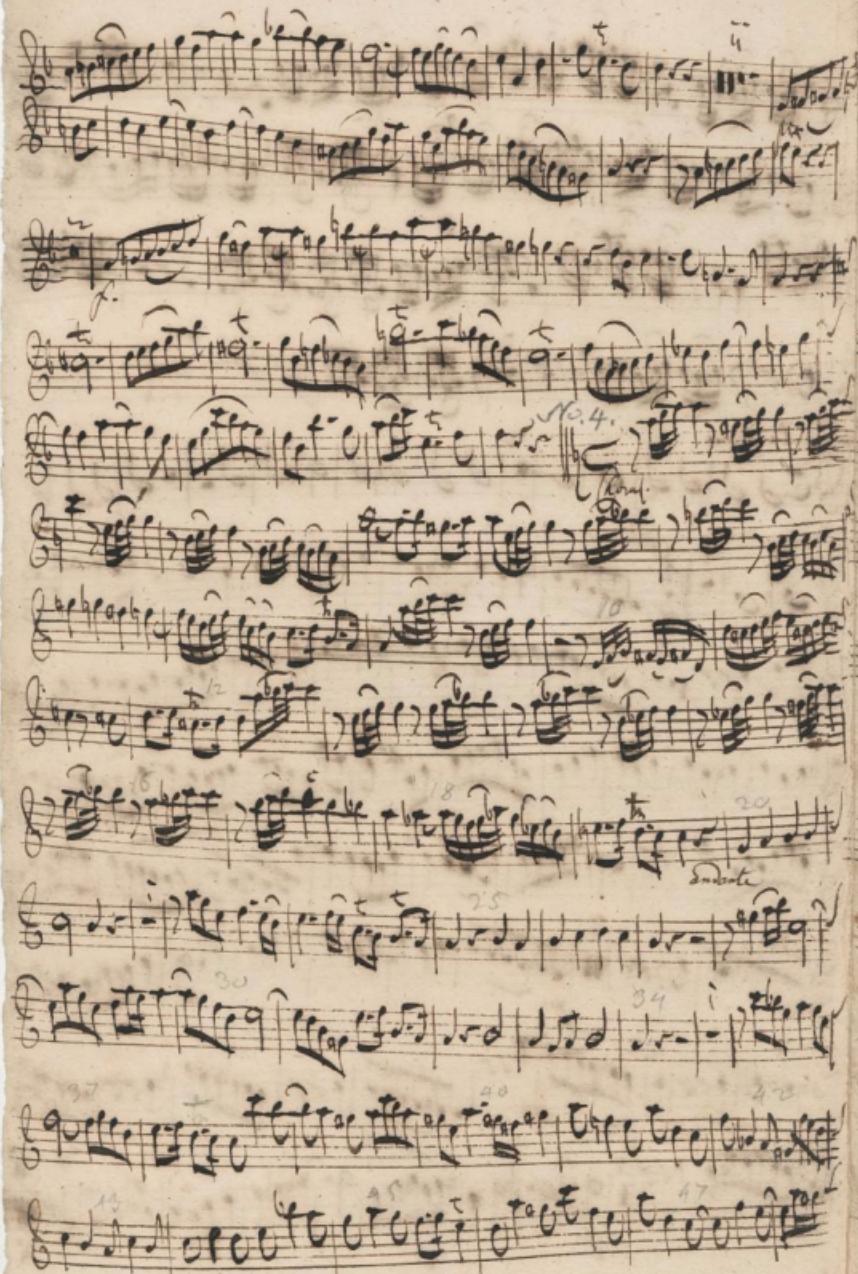
Molto adagio

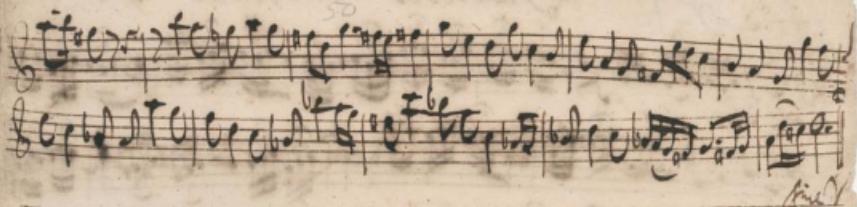
piano

lun.









Oboe 1

Violino. 4mo.

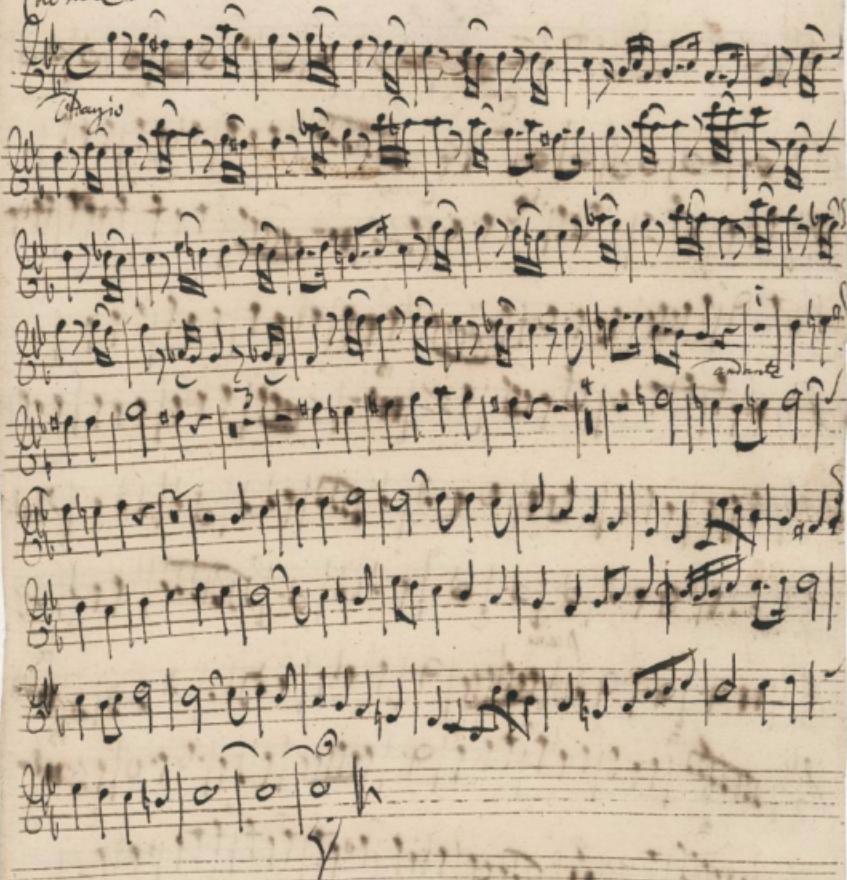
[5]

12

A page of handwritten musical notation for two pianos (piano duet). The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The second staff starts with a bass clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff starts with a bass clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff starts with a bass clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff starts with a bass clef and a common time signature. The ninth staff begins with a treble clef and a common time signature. The tenth staff starts with a bass clef and a common time signature. Various dynamics and performance instructions are written above the staves, including "forte", "pianissimo", "tempo e pieno", "Cresc.", "piano", "pianissimo", and "fis".

Voltri segue il

Chorale

*Chorale.**Chorus.*

Notatace

Violino i^{mo.}

44.

18

No. 2.

Violin Duetto
f.
Real & Tongue & piano.

123.

Adagio.

piano.

forte

ii.

piano.

forte

piano.

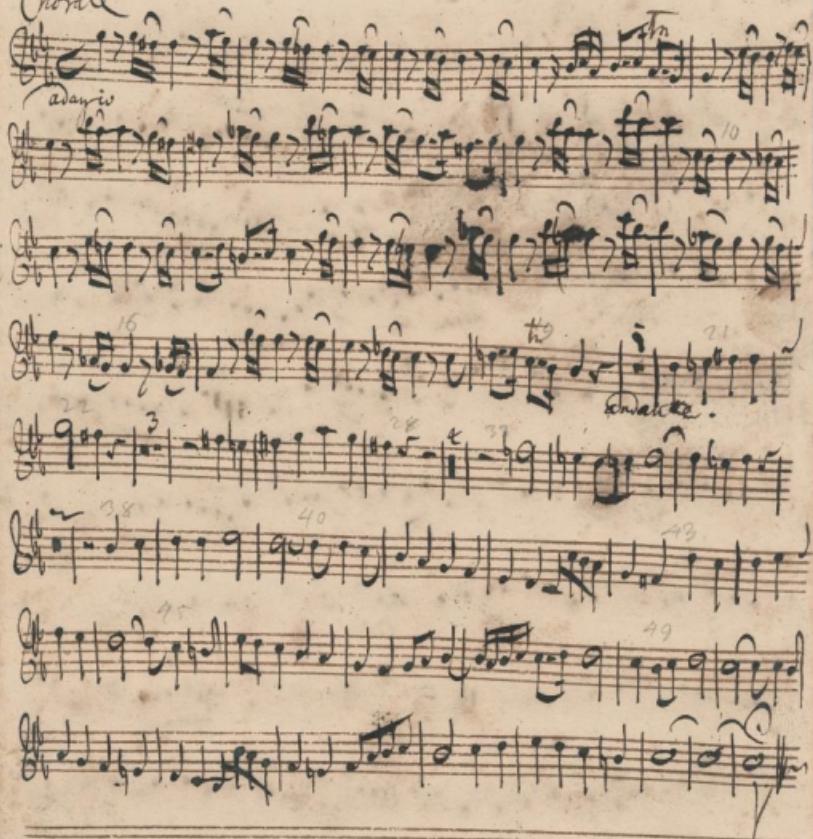
f.
Largo

Voltri segue il
Corale

This is a handwritten musical score for Violin I and Piano. The score is organized into ten staves. The first staff begins with a treble clef, followed by dynamic markings 'f.' and 'Real & Tongue & piano.'. The second staff begins with 'Adagio.' The third staff begins with 'piano.'. The fourth staff begins with 'forte'. The fifth staff begins with 'ii.'. The sixth staff begins with 'piano.'. The seventh staff begins with 'forte'. The eighth staff begins with 'piano.'. The ninth staff begins with 'f.' and 'Largo'. The tenth staff concludes with the instruction 'Voltri segue il Corale'. The score is annotated with various dynamics, including forte, piano, and Largo, and includes a section for the piano to play the bass line ('Real & Tongue & piano.') and a section for the violin to play the melody ('Real & Tongue'). The manuscript is dated page 18, number 2, and includes a page number 44 in the top right corner.

No. 4.

Chorale



Vol. I

No 4.

Coral

adagio

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

adagio

Coral
Soprano

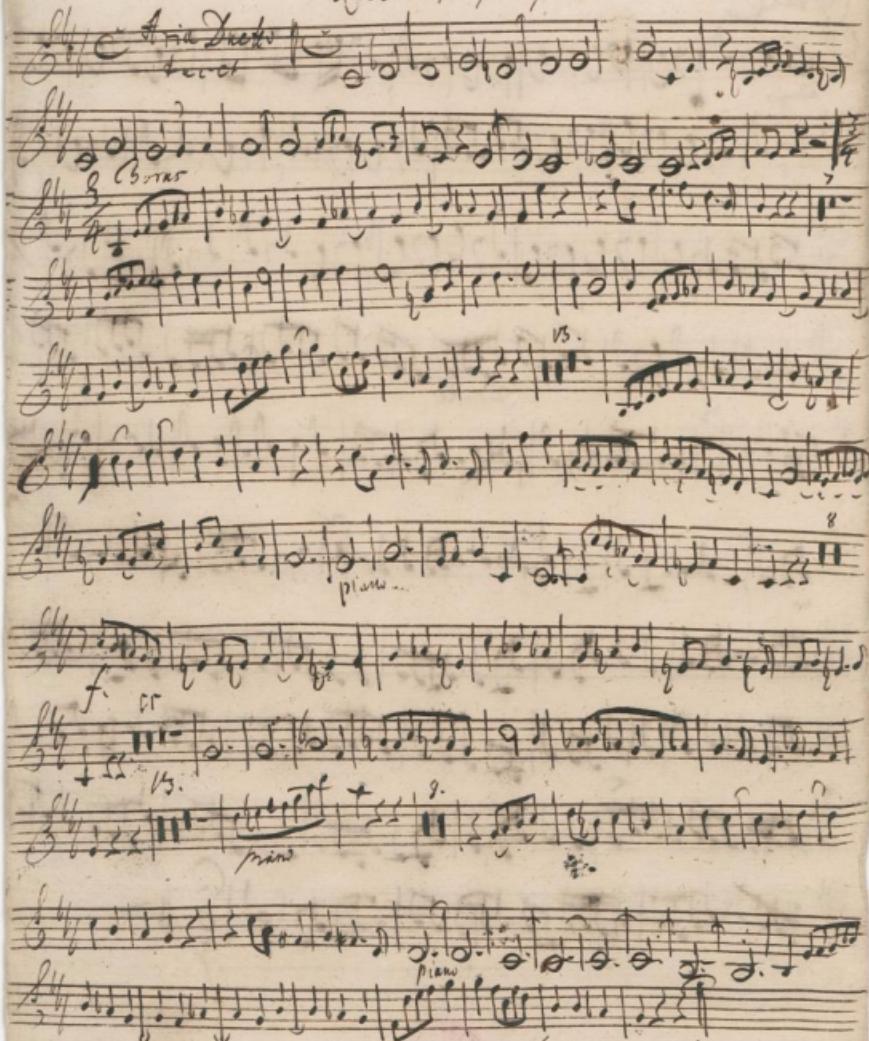
Viol II

30 Violino S.
L'ort a tempo è piano

59

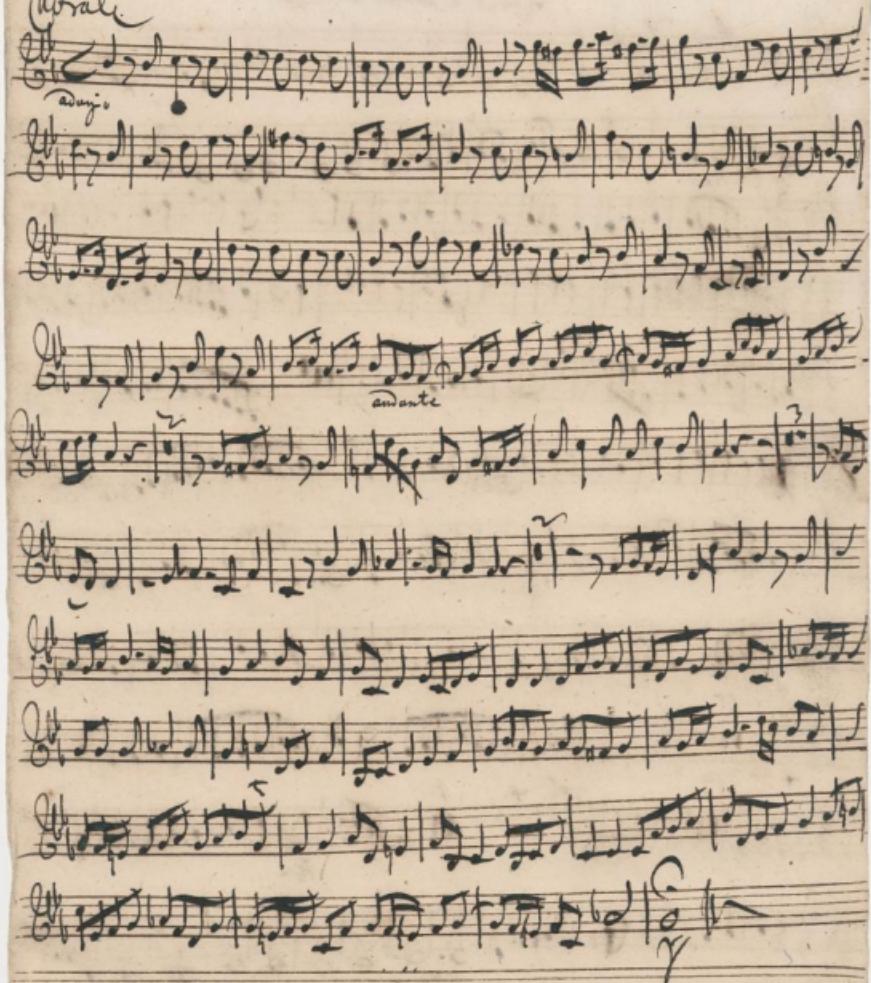
20

L'ort a tempo è piano



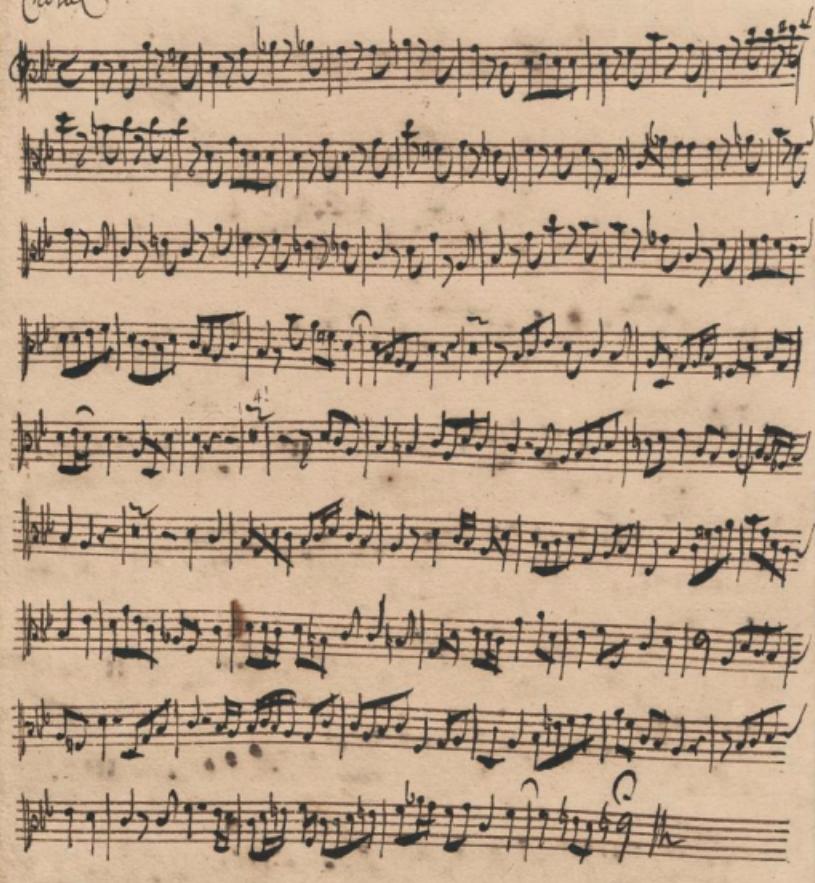
Volti segue il
corale

Coral.



Viola.

A page of handwritten musical notation on ten staves. The notation is in common time, featuring various note heads (circles, squares, diamonds) and stems. The first staff is labeled "Viola." and includes a tempo marking "Adagio". The second staff is labeled "Chorus". The notation includes dynamic markings like "pianissimo" and "piano". A red circular stamp is positioned in the center of the page. The paper is aged and shows some discoloration and staining.

(Coral)

22

Aria No 1.

Violoncello

44.

Molt swagin

A handwritten musical score on five-line staff paper. The first measure shows a bass clef, a key signature of one sharp, and a common time signature. The second measure shows a treble clef, a key signature of one sharp, and a common time signature.

五
六

Fröhlichkeit

五、六、七

—

A single line of handwritten musical notation on a staff. It consists of a series of notes connected by vertical stems, with some horizontal beams grouping them together. The notes are represented by small circles or dots.

A close-up photograph of handwritten musical notation on a five-line staff. The notation consists of vertical stems with horizontal strokes extending from them, representing eighth-note patterns. There are two such patterns on the first line, followed by a single note on the second line, another pattern on the third line, and a final pattern on the fourth line.

A handwritten musical score on five-line staff paper. The notation consists of various note heads and stems, some with vertical dashes indicating pitch or rhythm. There are also several horizontal strokes across the staff, likely indicating dynamic markings or performance instructions.

A close-up view of handwritten musical notation on a single staff. The notation consists of vertical stems with small horizontal dashes above them, representing eighth-note heads. There are four such heads in a row, followed by a vertical bar line.

۱۴۰

363

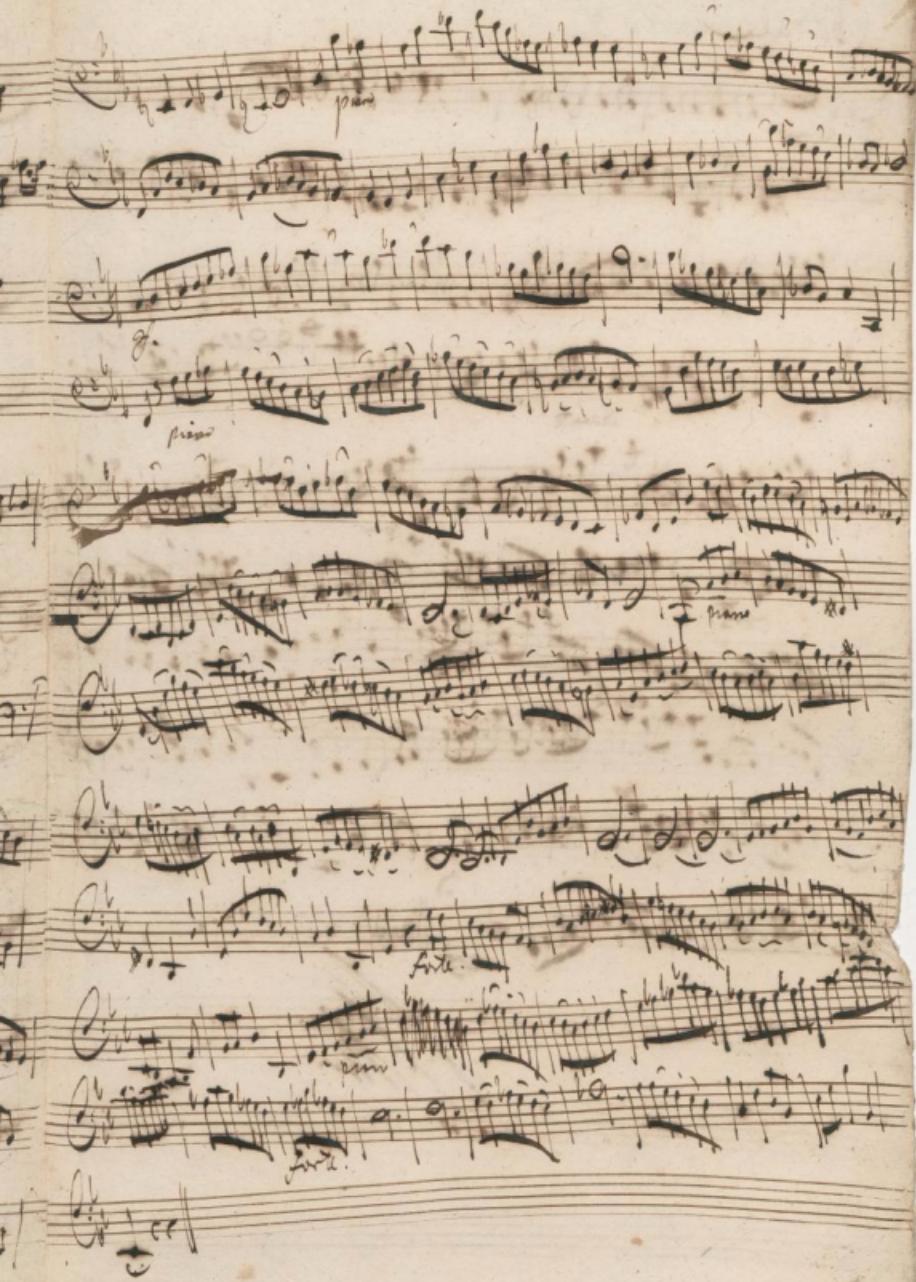
۱۴۰

33) b.w ~ v

九

10

A handwritten musical score for piano, consisting of ten staves of music. The music is written in black ink on aged, yellowish paper. The score includes dynamic markings such as *p* (piano), *f* (forte), and *tempo e prou.* (tempo e prou.). The manuscript is numbered [64] at the top left. The music is divided into measures by vertical bar lines and includes various note heads and stems. The handwriting is cursive and expressive, typical of early printed music notation.

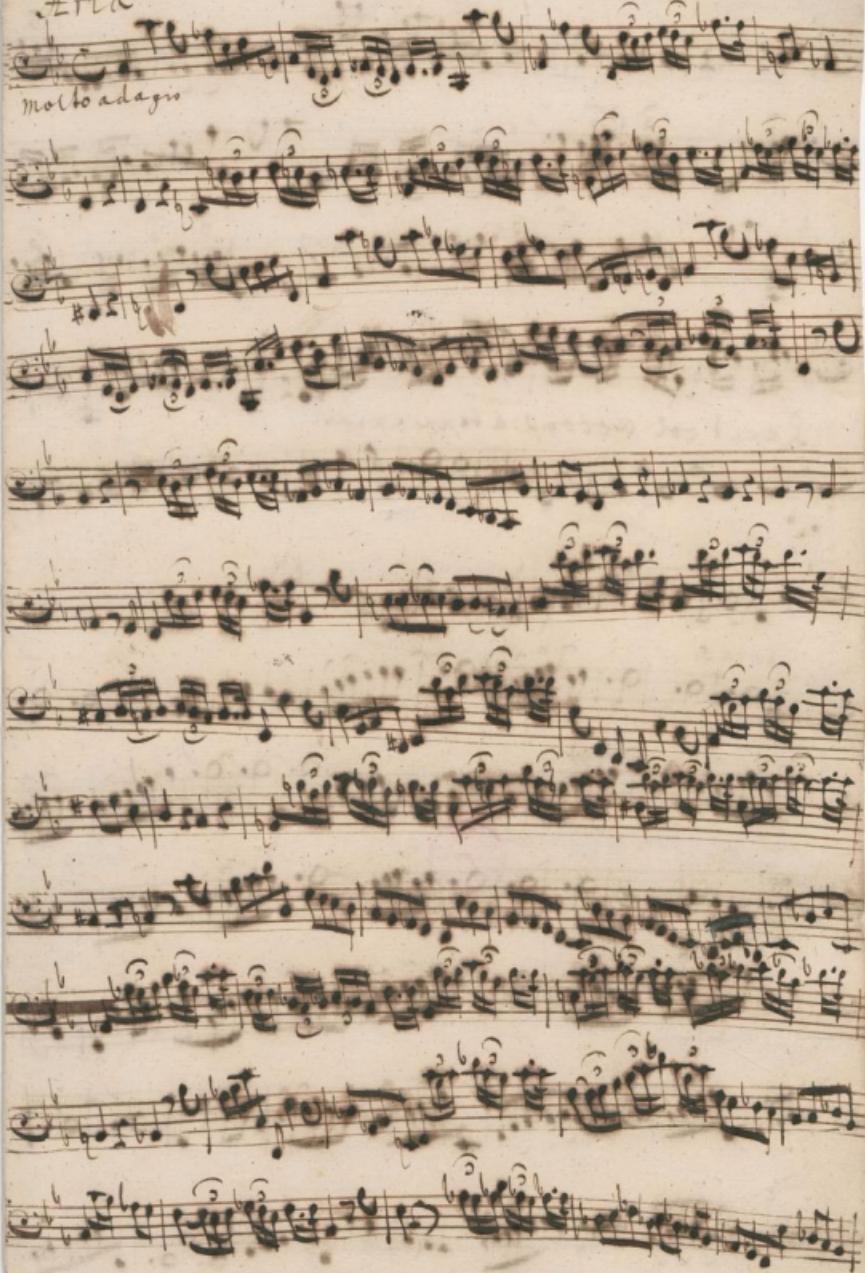


Coral. No 4.

A page from a handwritten musical score for piano, featuring five staves of music. The music is written in common time, with various dynamics like forte (f), piano (p), and sforzando (sf). The score includes performance instructions such as "avanti" and "entro". The handwriting is in black ink on white paper.

23 Violoncello

[67]

tria.

Vestiges

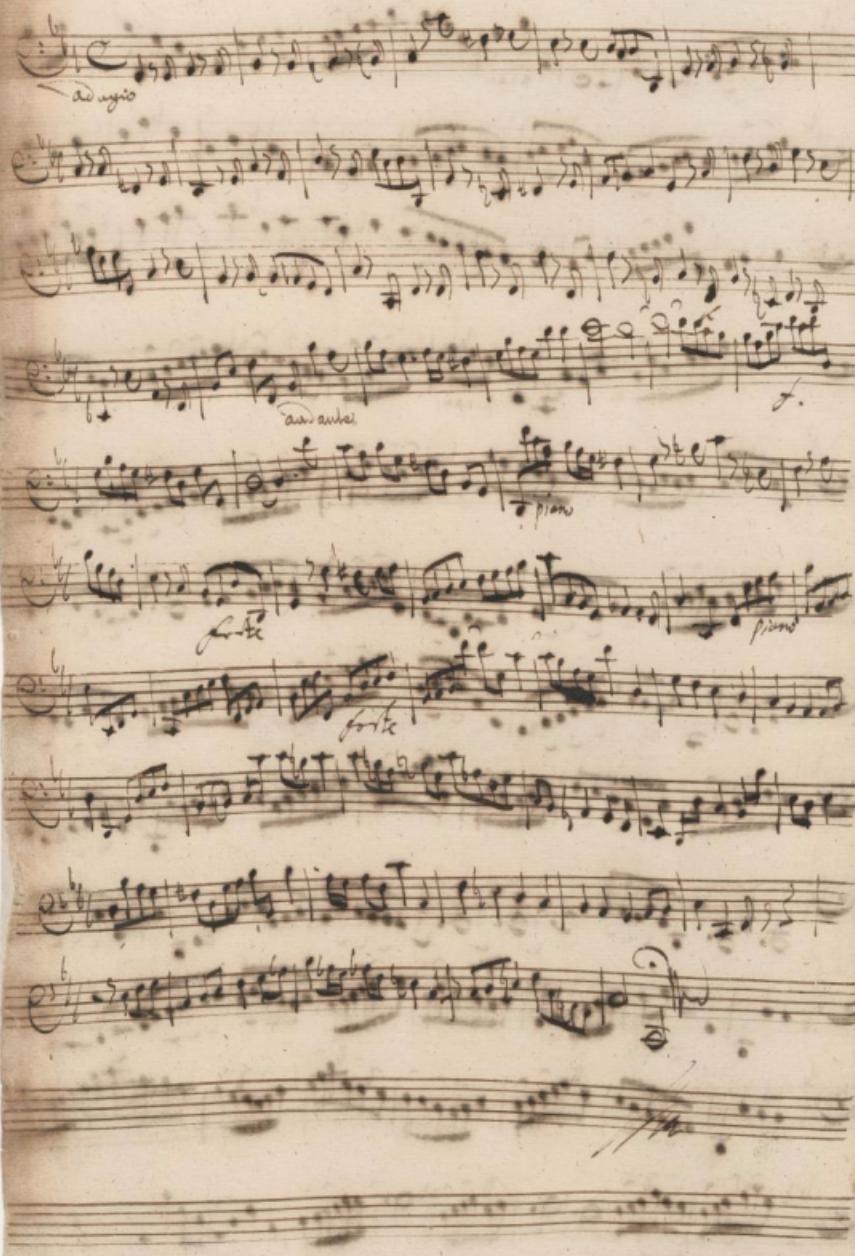
Recit col accomp. à tempo ralenti.

Chorus.

Bass.



(chorale)



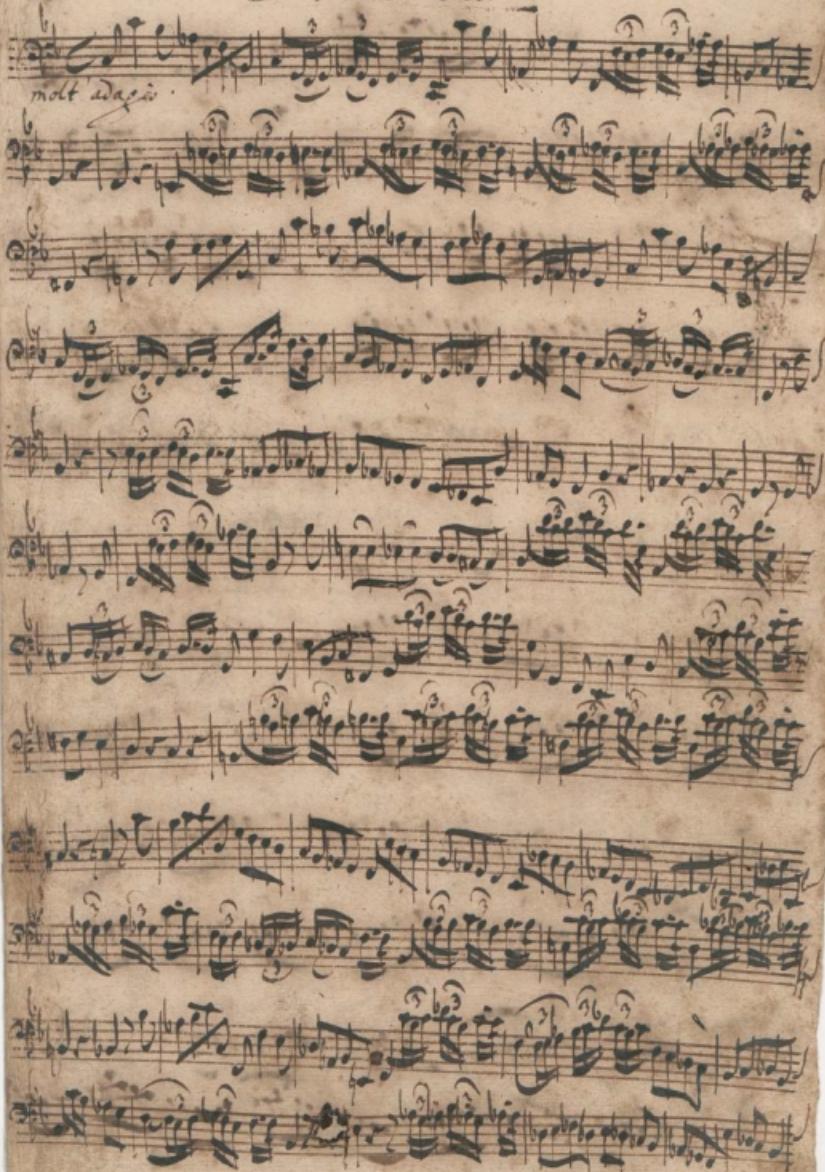
174

ifras.

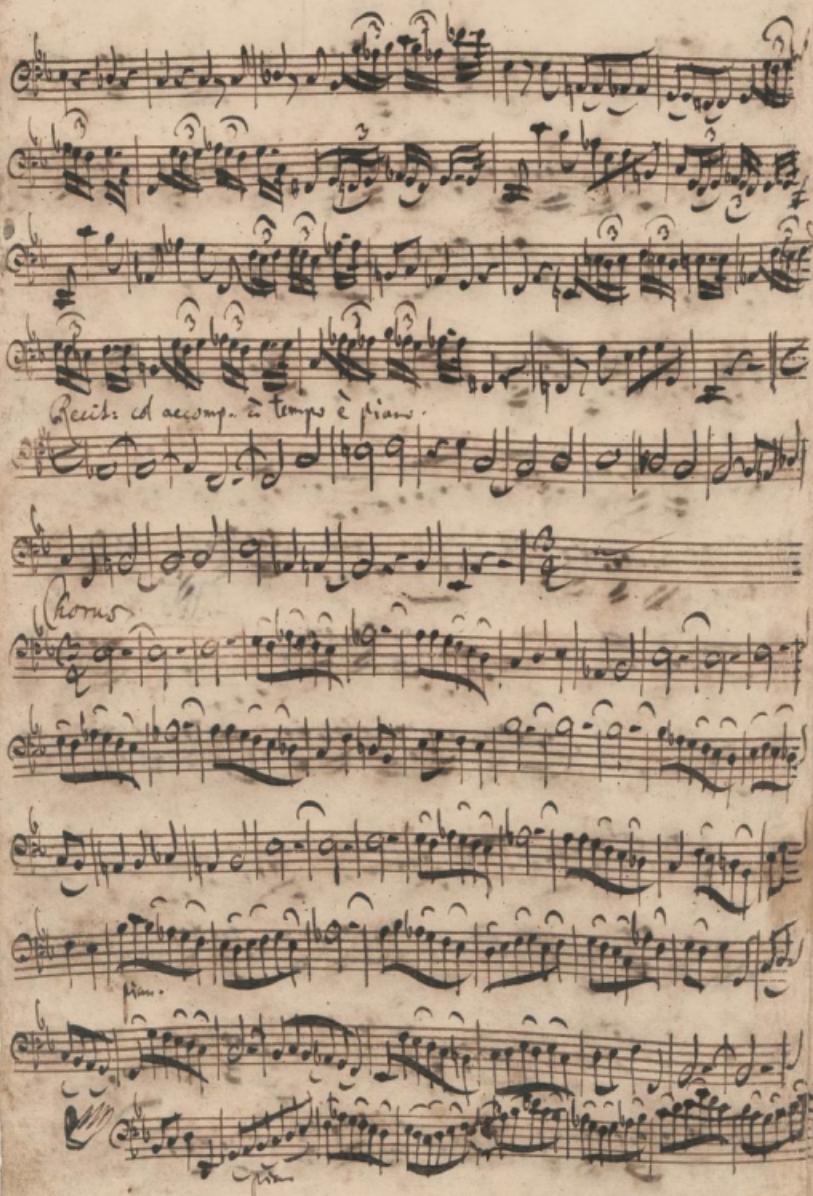
Violoncello.

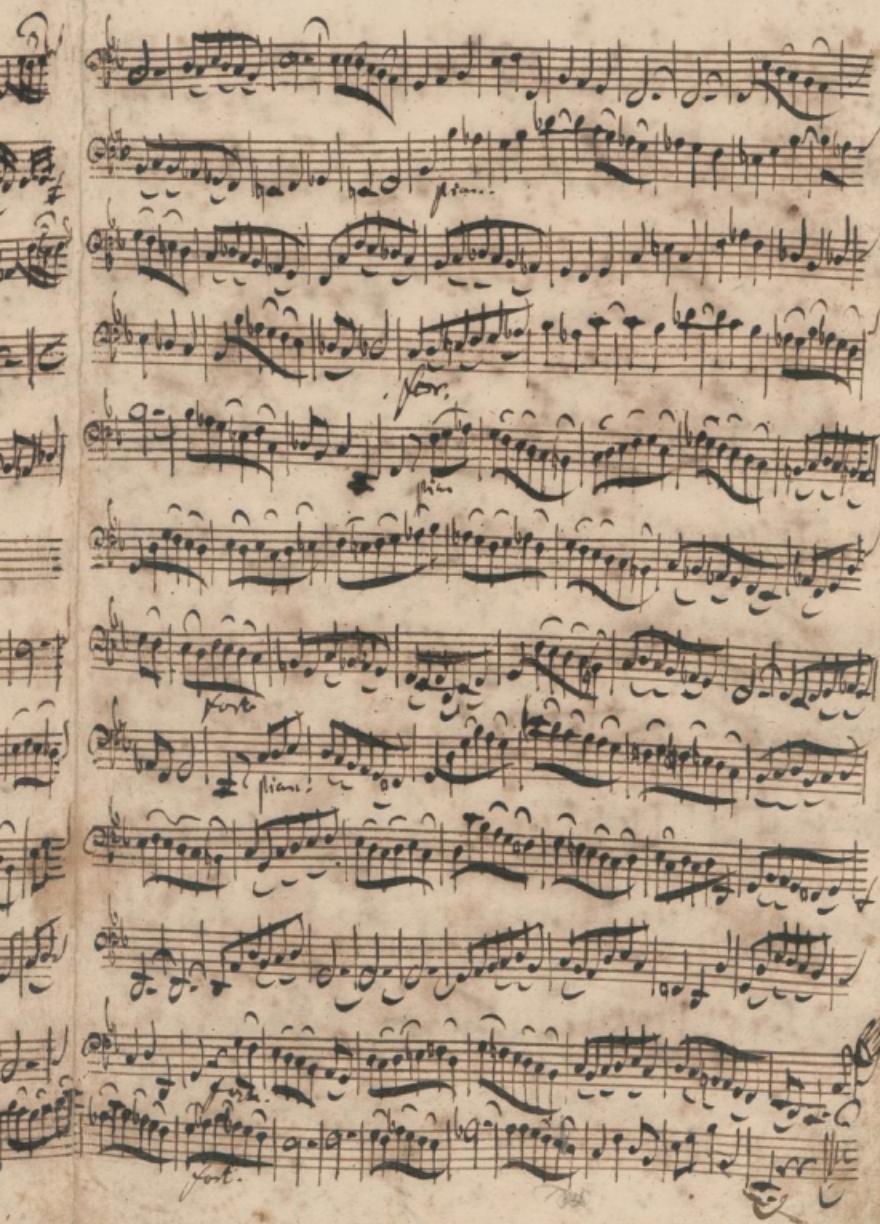
Al fine spianar legger
il piano.

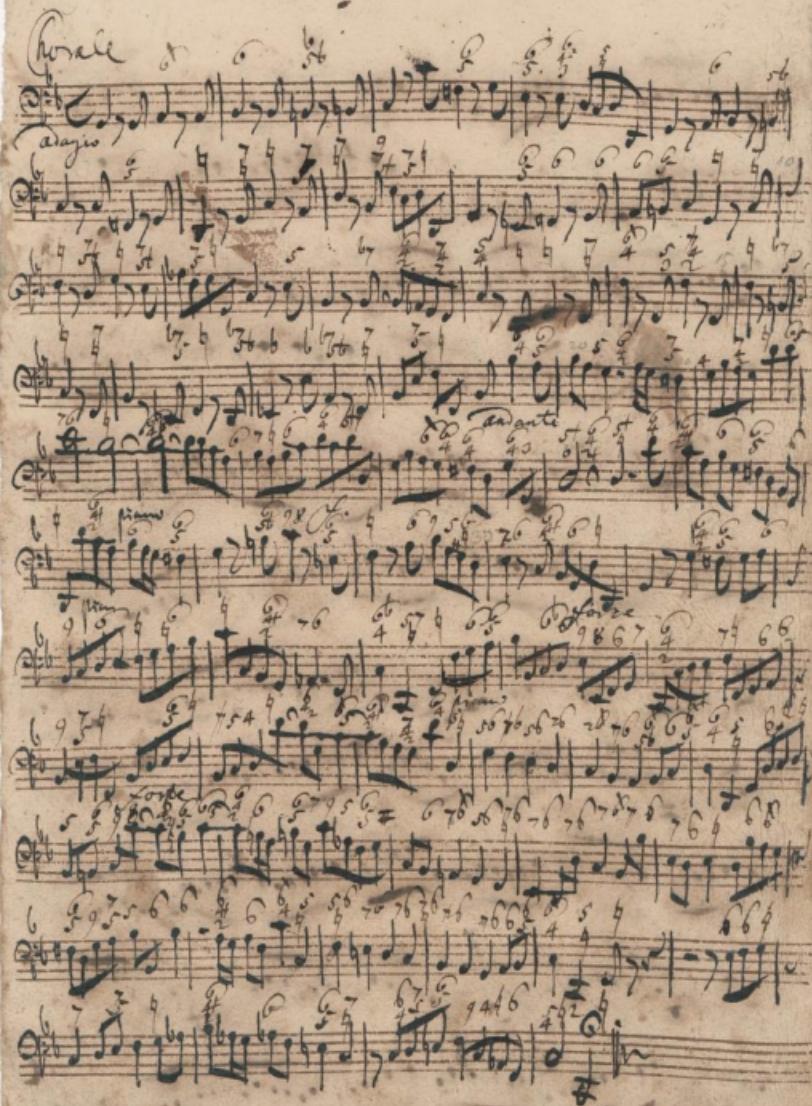
molt adagio.



M.D. 1977. 360

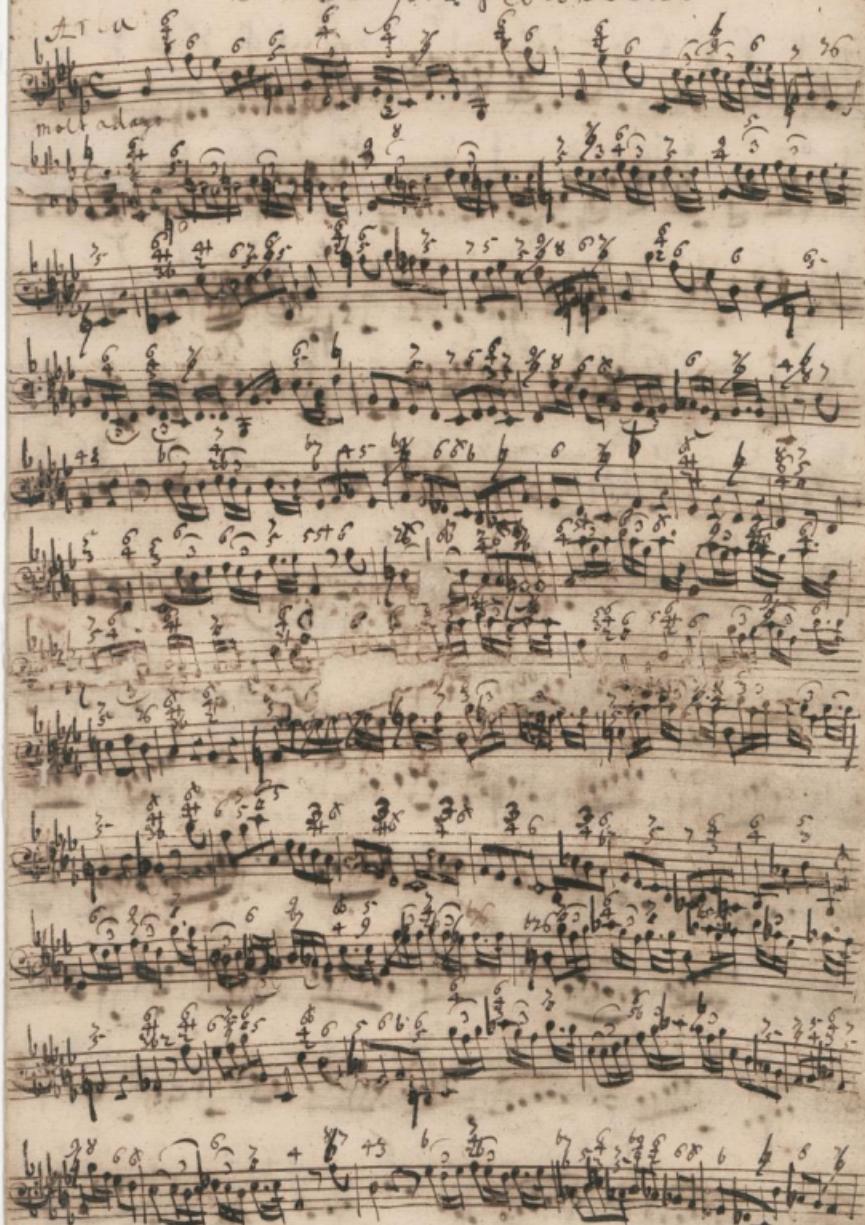




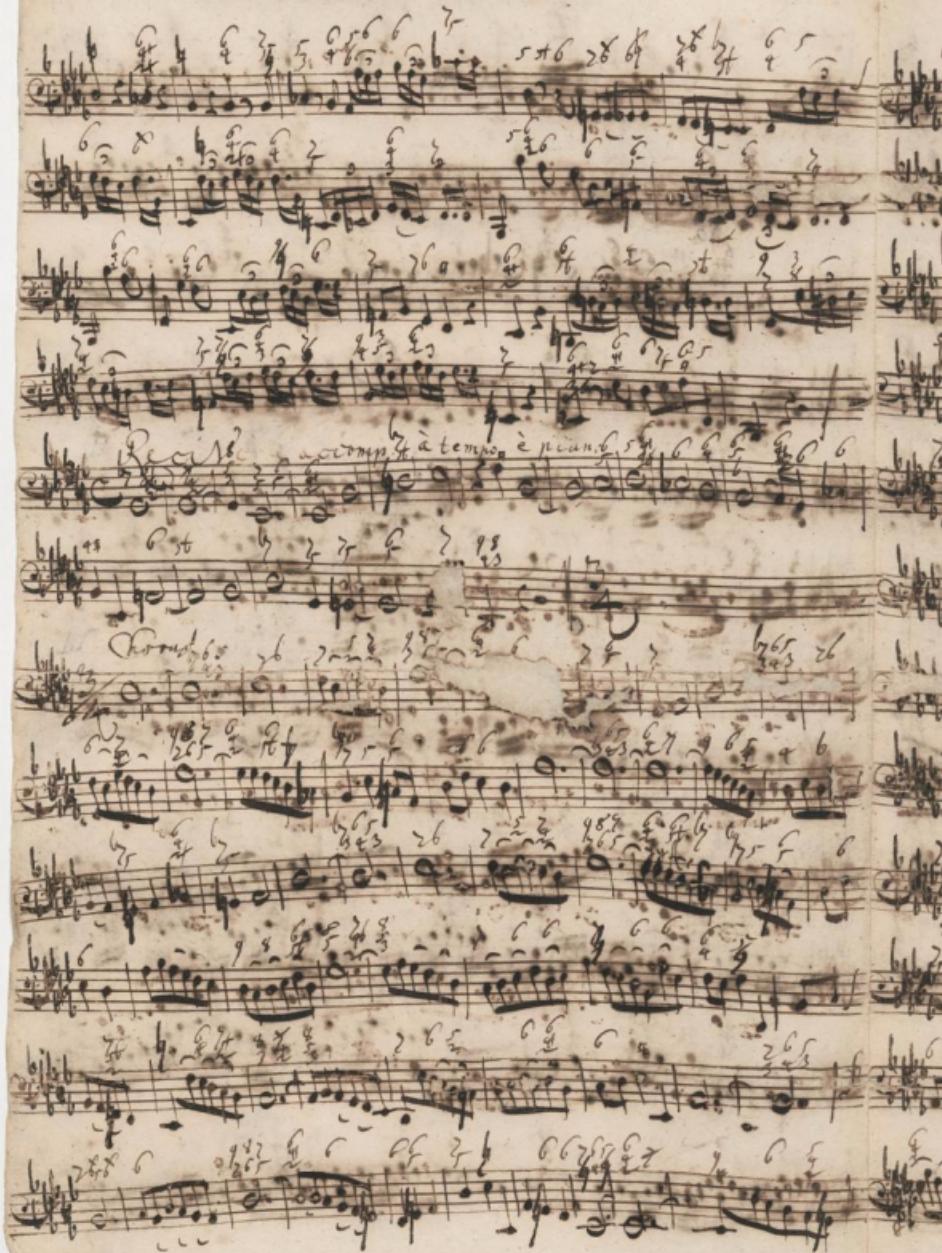


25. *Chanson à violoncelle*

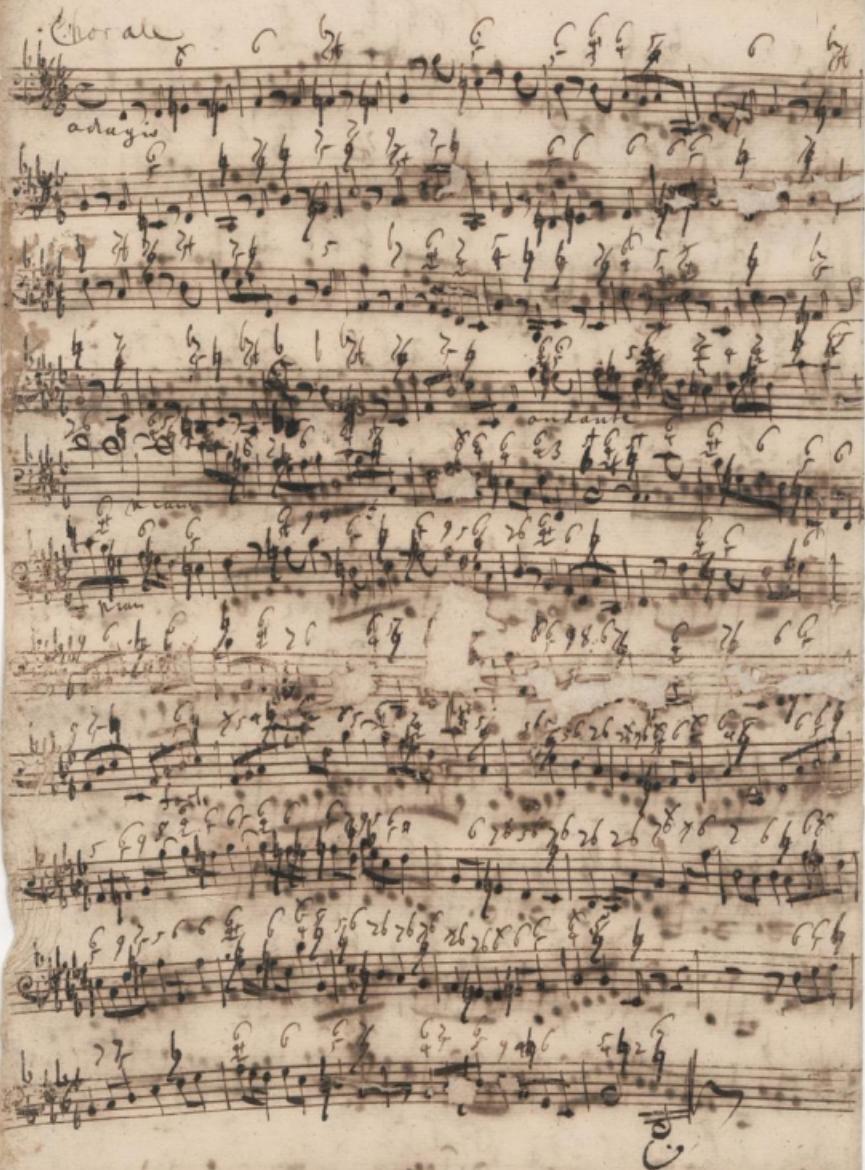
[25]



Yostal



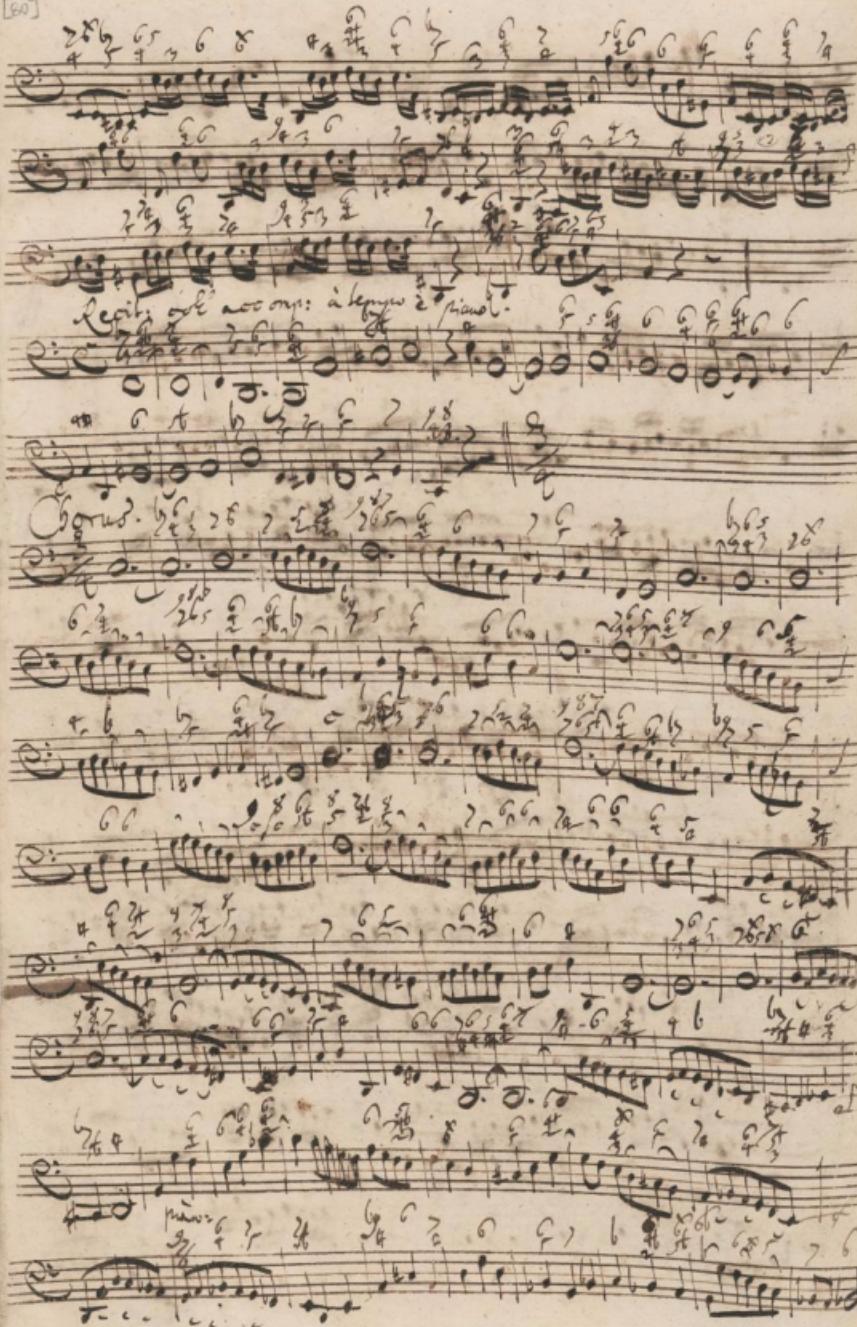


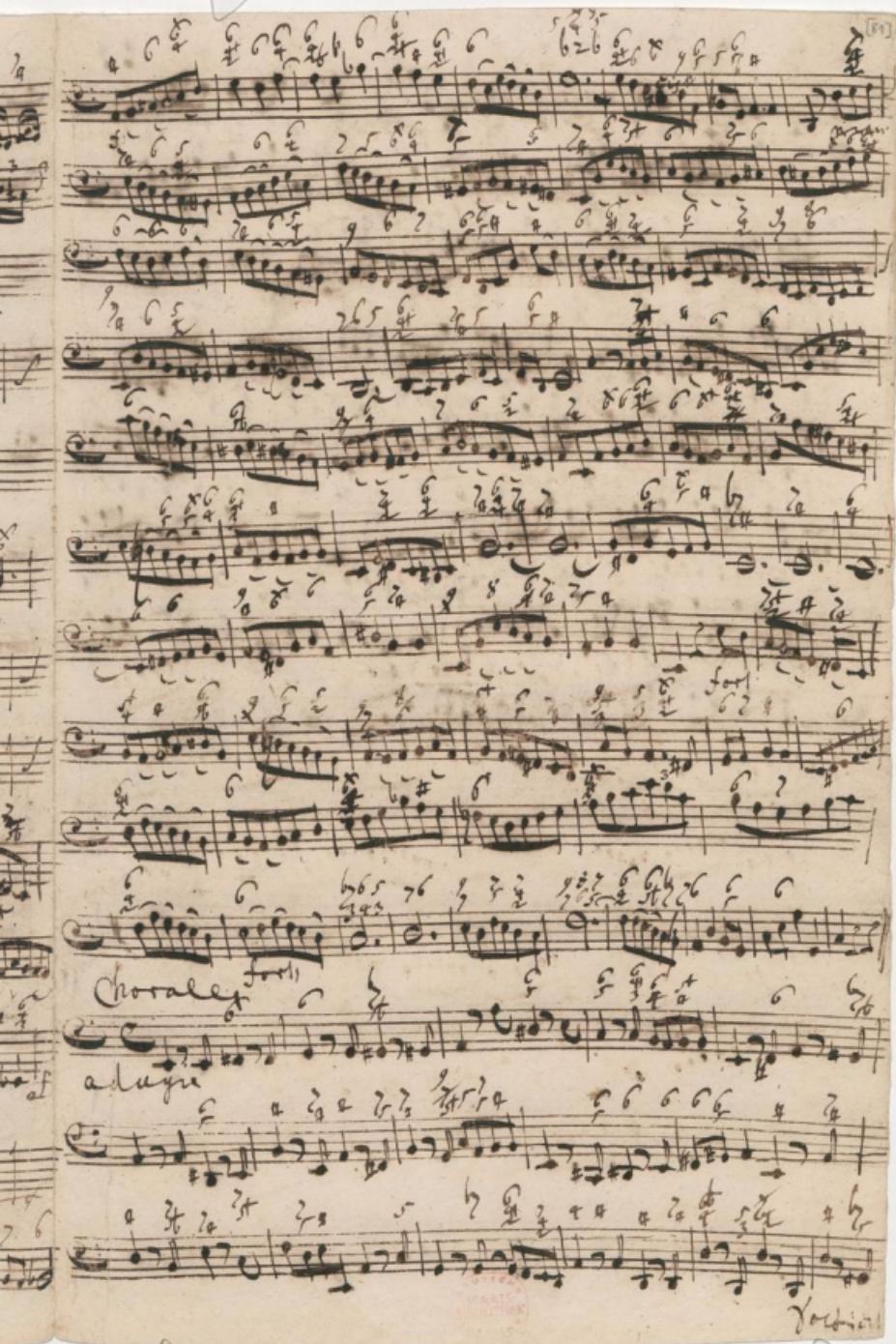


26 Continuo

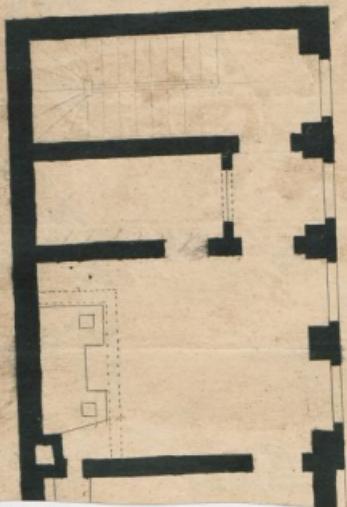
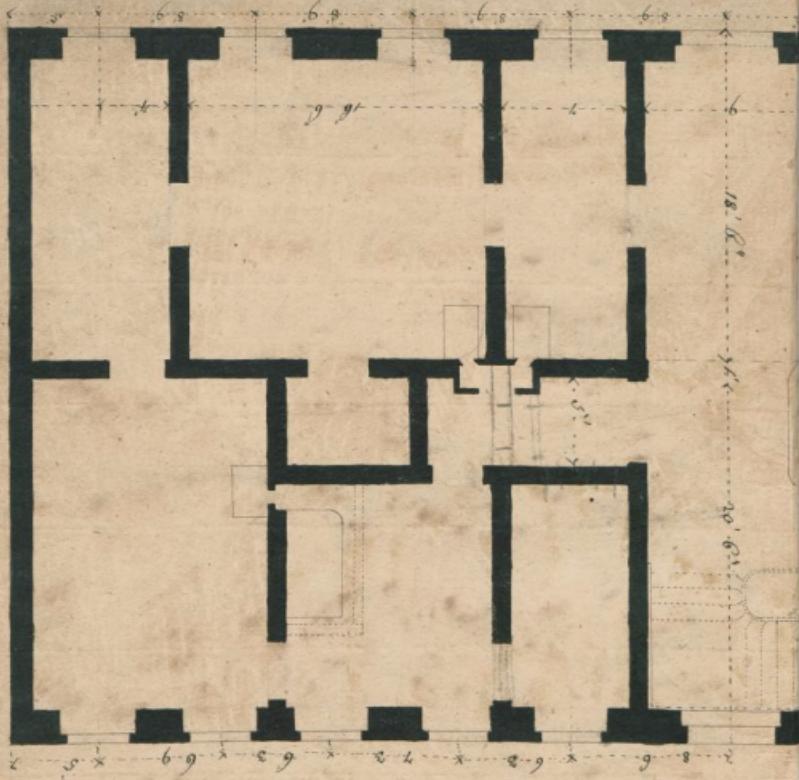
molto adagio.

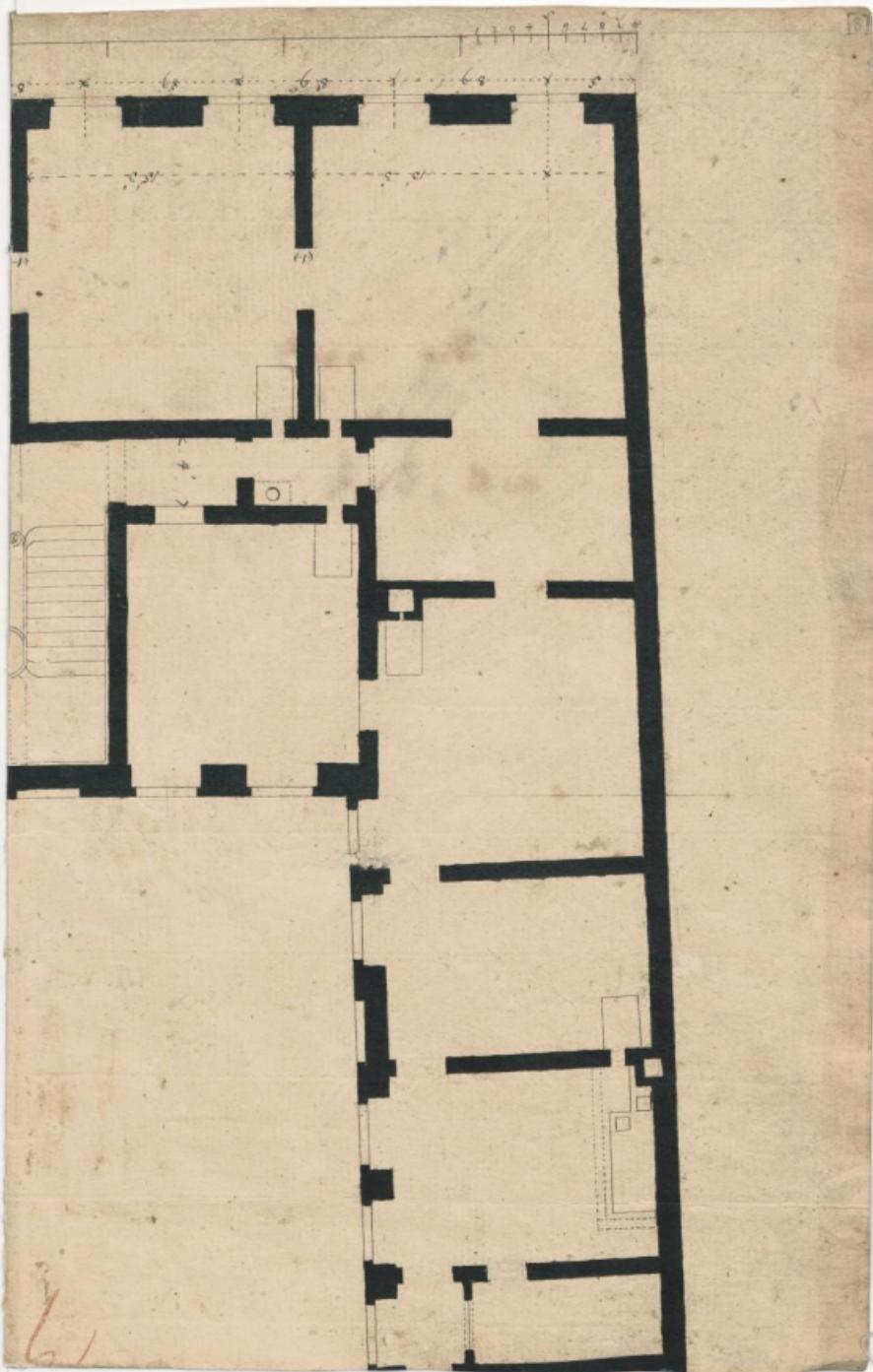
Vibrato











[9]

