

95  
9+95

Dom. xxvi. p. trin.

Magnus, ballet, fugo brevis allegro 4/4

a

4 voci

Flauti.

Clarino.

Fromba

2 Violini

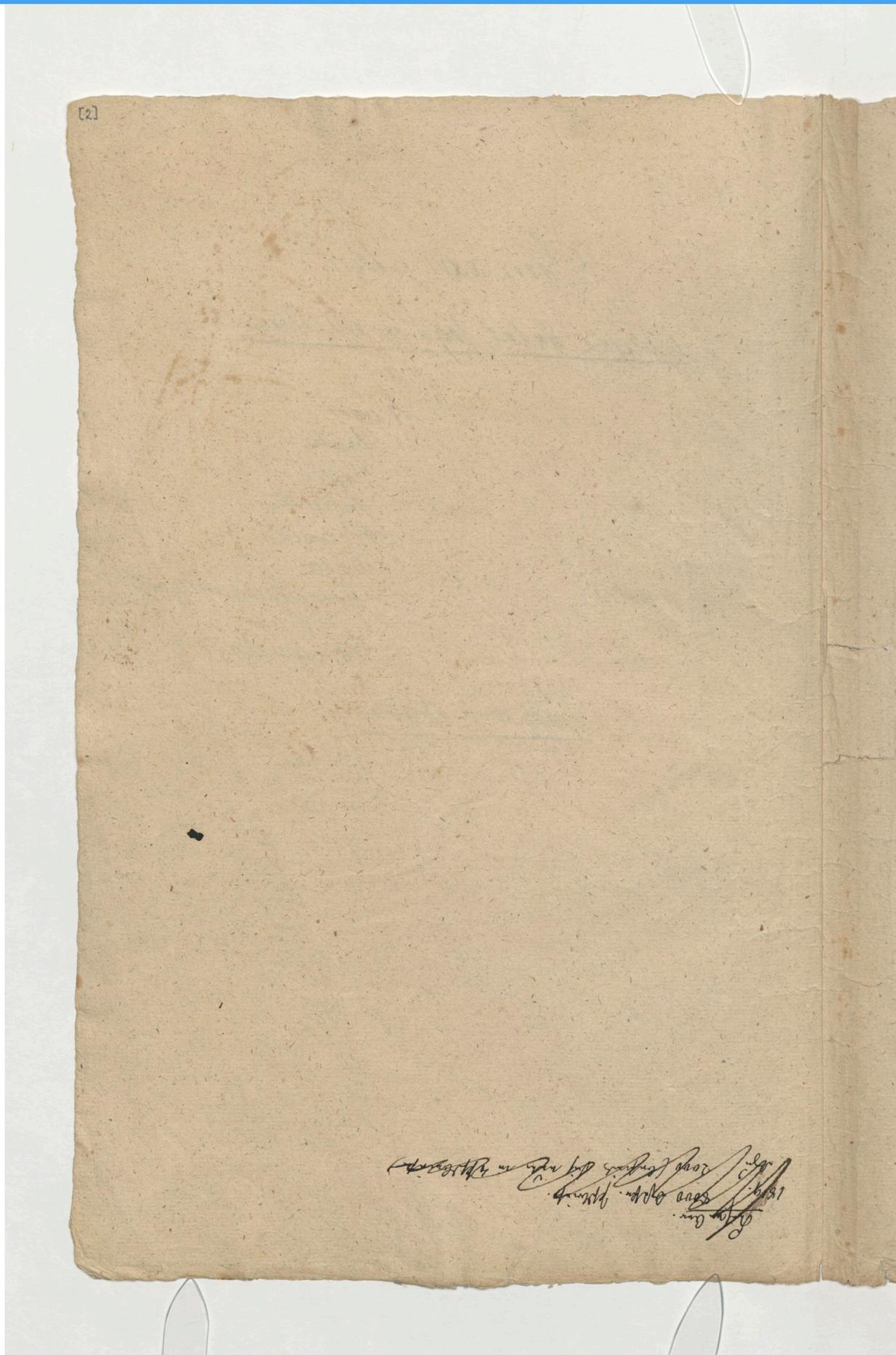
Viola

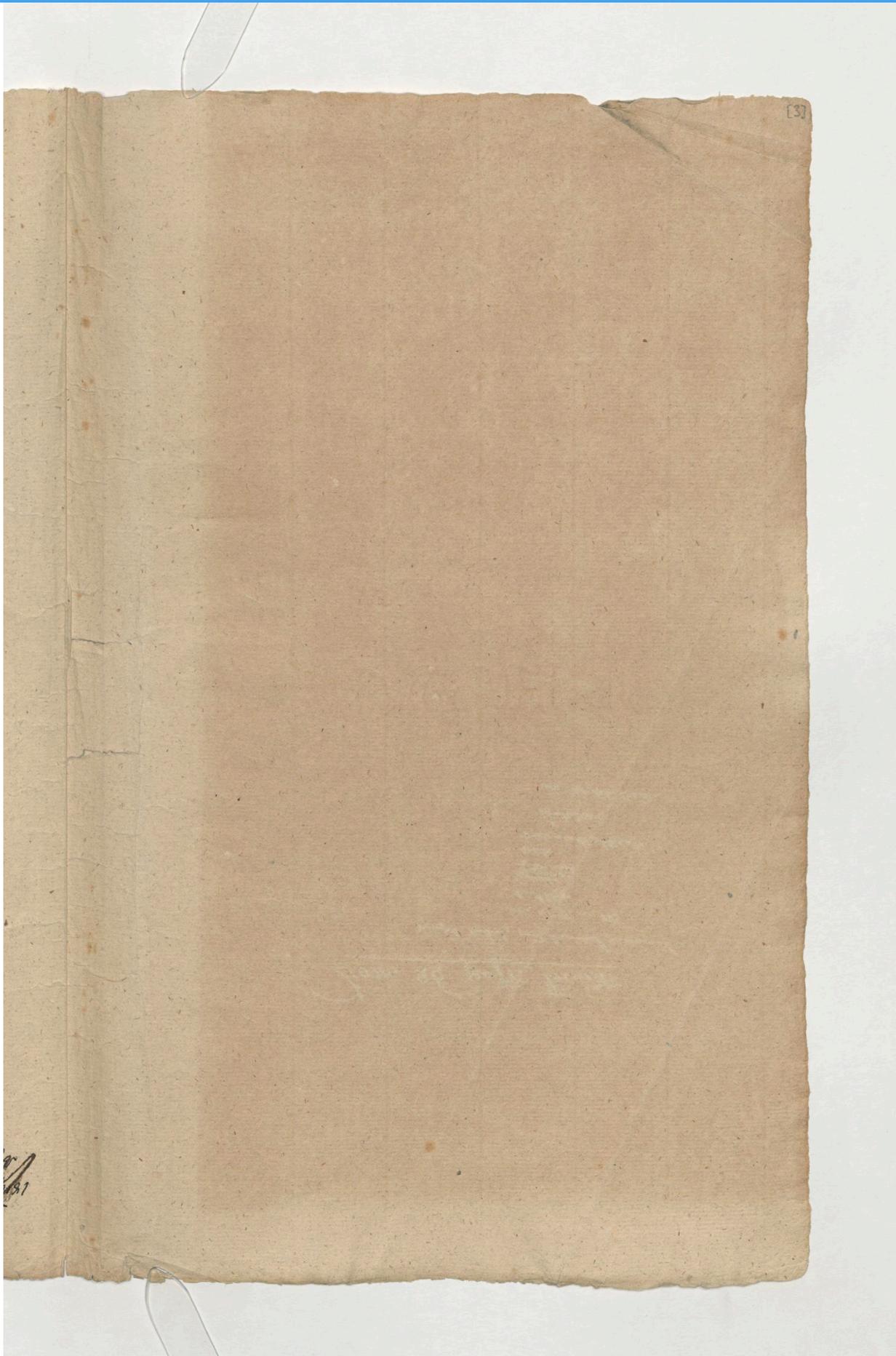
Violoncello obbligato

e  
Continuo

Joh. Seb. Bach.

H. O. Fell







11-16 Soprano.

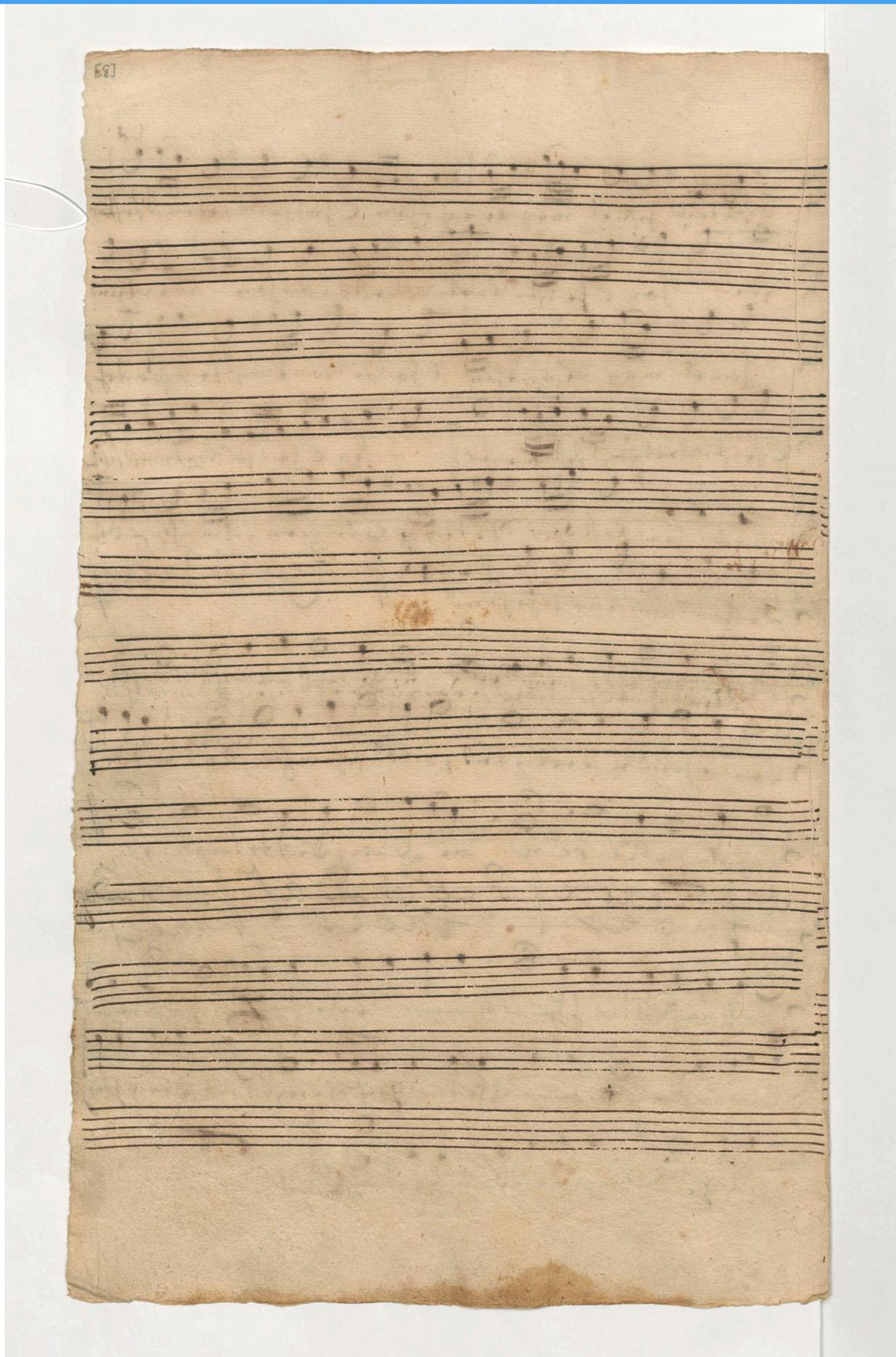
Handwritten musical score for Soprano, measures 11-16. The score is on aged paper with ten staves of music and German lyrics. A red circular stamp from the Berlin State Library is visible at the bottom center.

Lyrics (approximate):  
...na - - - ist na - - - na - - - ist be  
...ist be - - - ist na - - - ist be - - - ist  
...ist be - - - ist be - - - ist be - - - ist  
...ist be - - - ist be - - - ist be - - - ist  
...ist be - - - ist be - - - ist be - - - ist  
...ist be - - - ist be - - - ist be - - - ist  
...ist be - - - ist be - - - ist be - - - ist  
...ist be - - - ist be - - - ist be - - - ist  
...ist be - - - ist be - - - ist be - - - ist  
...ist be - - - ist be - - - ist be - - - ist

61

Ich will sein frucht machet dieses Weib sein frucht de in frucht de machet  
aria - - Ich bedarfet - - da - - Ich be -  
Ich be - Ich bedarfet bedarfet bedarfet bedarfet  
bedarfet be - Ich bedarfet bedarfet bedarfet bedarfet -  
bedarfet bedarfet be - - - - - Ich bedarfet be - - -  
Ich bedarfet bedarfet bedarfet. // Recitativo // Recitativo // Tenore // Tenore  
aria  
Lasset der Gott der Jungen Schmähren, und rühret  
und rühret sie an, daß sie die Götter anrufen und sie anrufen  
erhalten in den Lössen, es ist das die Götter anrufen  
Lasset der Gott der Jungen, Schmähren, und rühret  
sie an, daß sie die Götter anrufen und sie anrufen  
erhalten in den Lössen, Lasset der Gott der Jungen  
Schmähren, und rühret sie an, daß sie die Götter anrufen.

Handwritten musical score for Soprano, likely from a church cantata. The page contains ten staves of music with German lyrics. The lyrics are: "Achtung! Jüdel may re-rygen Christi Wochens-...". The score is written in a historical style with various musical notations and clefs. The lyrics are: "Achtung! Jüdel may re-rygen Christi Wochens-...". The score is written in a historical style with various musical notations and clefs. The lyrics are: "Achtung! Jüdel may re-rygen Christi Wochens-...".





[40]

Handwritten musical score for Alto voice, page 40. The page contains ten staves of music with German lyrics. The lyrics are: "Dieser Welt am fin - stem fin - de mauset - ste -", "Hes aufes -", "Hes bo - Hes", "bo - Hes aufes - bo - Hes aufes - bo - Hes", "aufes bo - Hes aufes aufes bo - Hes bo - Hes", "aufes bo - Hes aufes bo - Hes aufes bo -", "Hes aufes a a - ta - Hes bo - Hes bo - Hes aufes", "Wenn kömst du tag an dem wir ziehen aus dem f -", "Hes in dieser welt mit dem kömst du tag", "kap dem baldant odom seifen, schmit das son -", "fält, ad kap dem baldant odom seifen, schmit das son -", "so - so - so - fält, ad dem kömst du tag, won, auf! Wen kömst du tag an", "dem wir ziehen aus dem f -", "Hes baldant odom seifen -", "son - so - so - fält ad dem kömst du tag".



[42]

Gria Tenore / Recit Bass / Aria Bass /  
faacet / faacet / faacet /

Niß auß Welt auß Himmel niß man in Dore. Ich singe dir  
Gott den Allmächtigen dein Lüß, der mich hat mit Gott hat er mich  
er mich fortet vom Geuß, mein Gott den laß auß

Choral

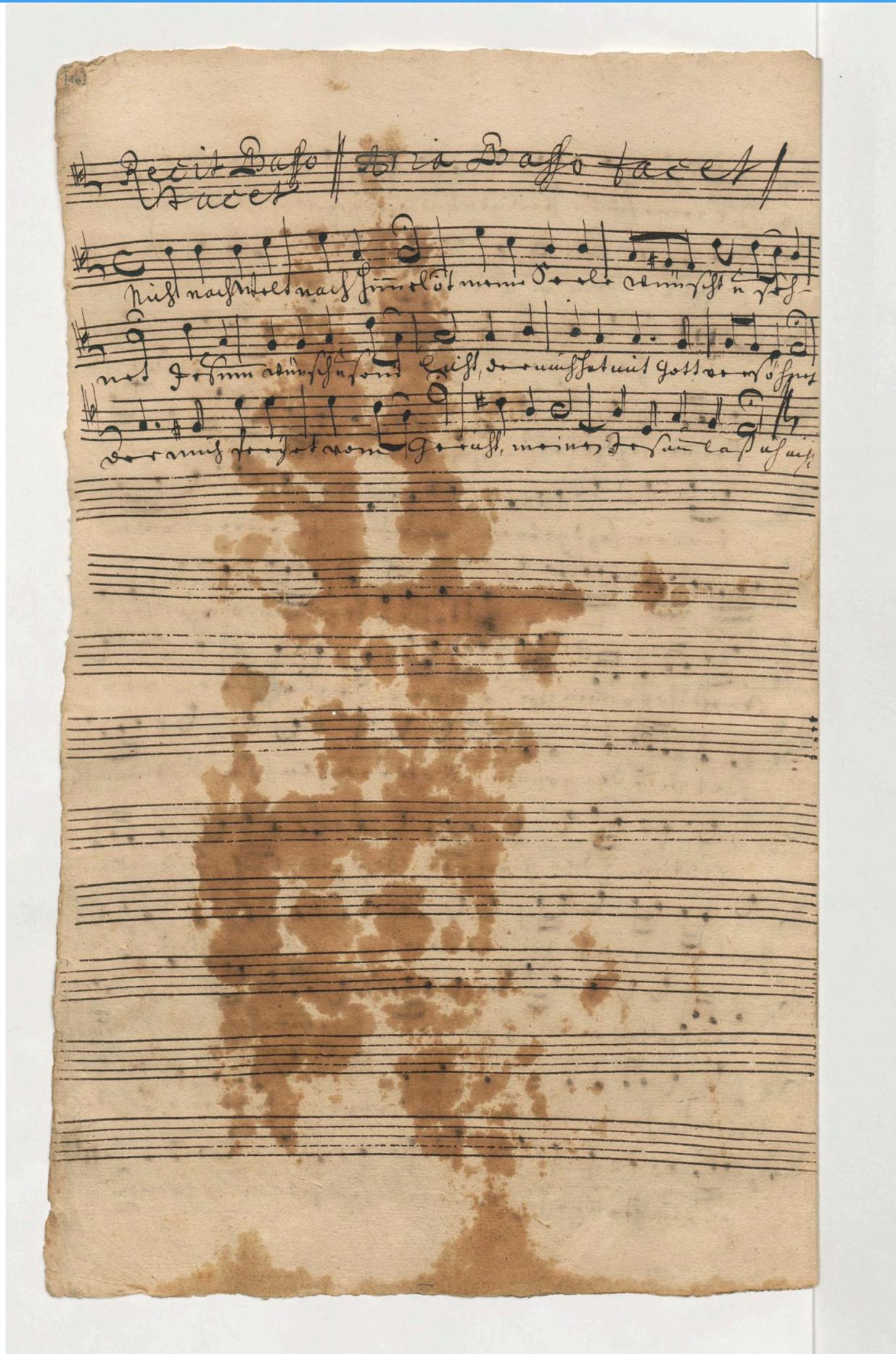
Niß auß Welt auß Himmel niß man in Dore. Ich singe dir  
Gott den Allmächtigen dein Lüß, der mich hat mit Gott hat er mich  
er mich fortet vom Geuß, mein Gott den laß auß

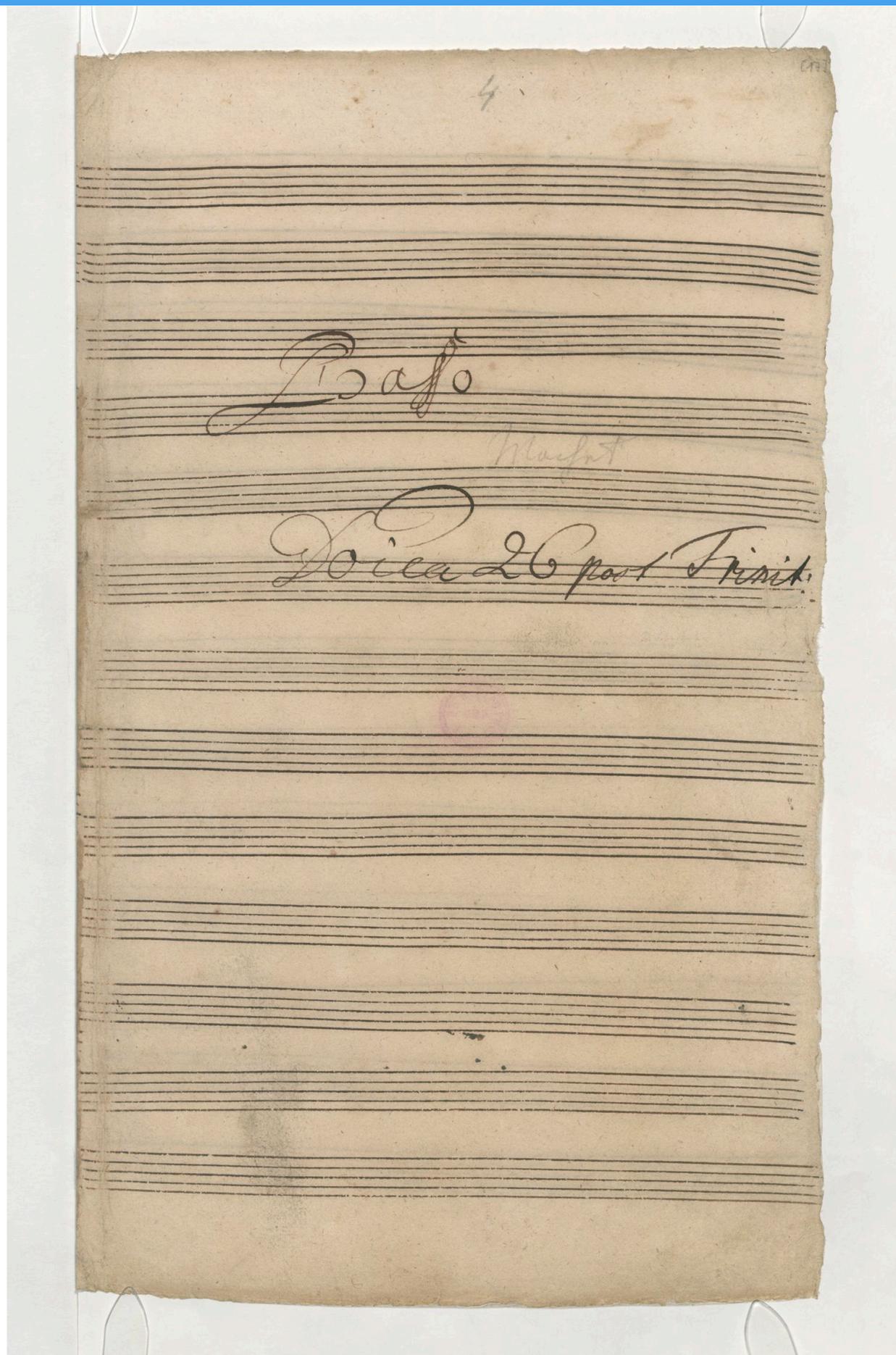


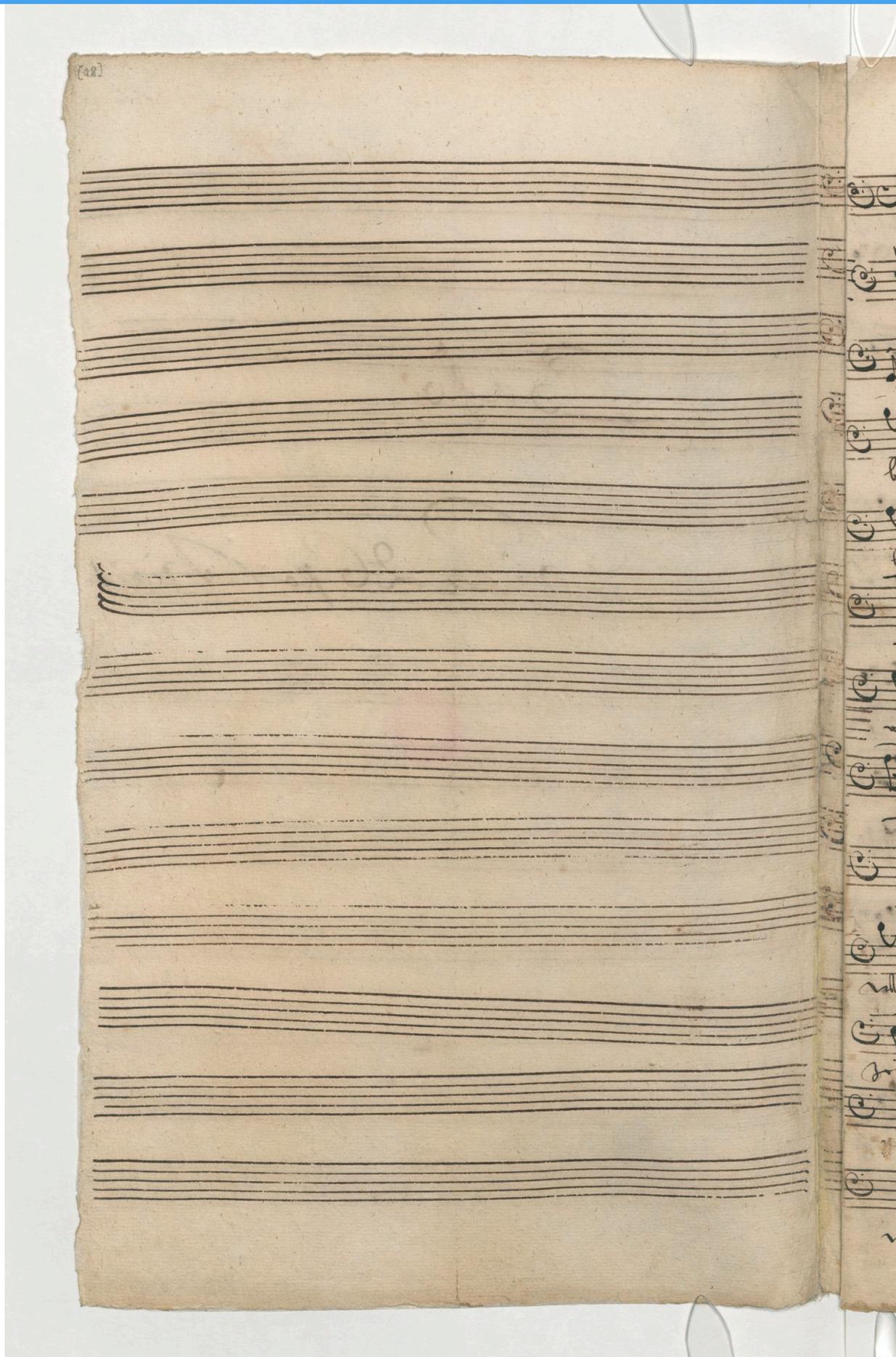












Basso.

140

U.

na - ist - na - ist br - ist best

na - ist na - ist na - ist na - ist na

ist - na - ist br - ist br - ist na ist na ist

best na ist - best br - ist na ist na ist

best best - ist best best na ist br -

- " - ist na ist na - ist best best na ist ist

mit segensreich segensreich allezeit segensreich allezeit

- er ist segensreich al - er ist segensreich allezeit segensreich

mit himmelischer Herrlichkeit der H. der Herrlichkeit die son

ndelheim fult me segensreich allezeit segensreich segensreich alle

zeit al - " - er ist segensreich himmelischer Herrlichkeit

mit der H. der Herrlichkeit die sonndelheim fult me segensreich die son

ndelheim fult an fult macht na - " ist

Porticito

[29]

na - yst bettet bettet bettet  
ruhet - bettet ruhet - - - bettet bettet -  
ruhet bettet bettet ruhet be - - -  
na - yst ruhet na - - - yst bettet bettet ruhet.  
Ich bedenk' die armen Sünder, die sich nicht an Gott wenden  
niemand begehrt ihn  
zu Gott zu kommen  
daß Gott die Sünder  
so der Julew Julew  
hieß man sich die Augen auf, so man zu Gott will  
Aria Alto // Sei il Tenore // Aria Cantu // Recitar  
tacet tacet tacet tacet

Handwritten musical score for Basso - Basso, page 5. The page contains ten staves of music with German lyrics. The title "Tria Tenore bari" is written across the middle staves. The lyrics are:

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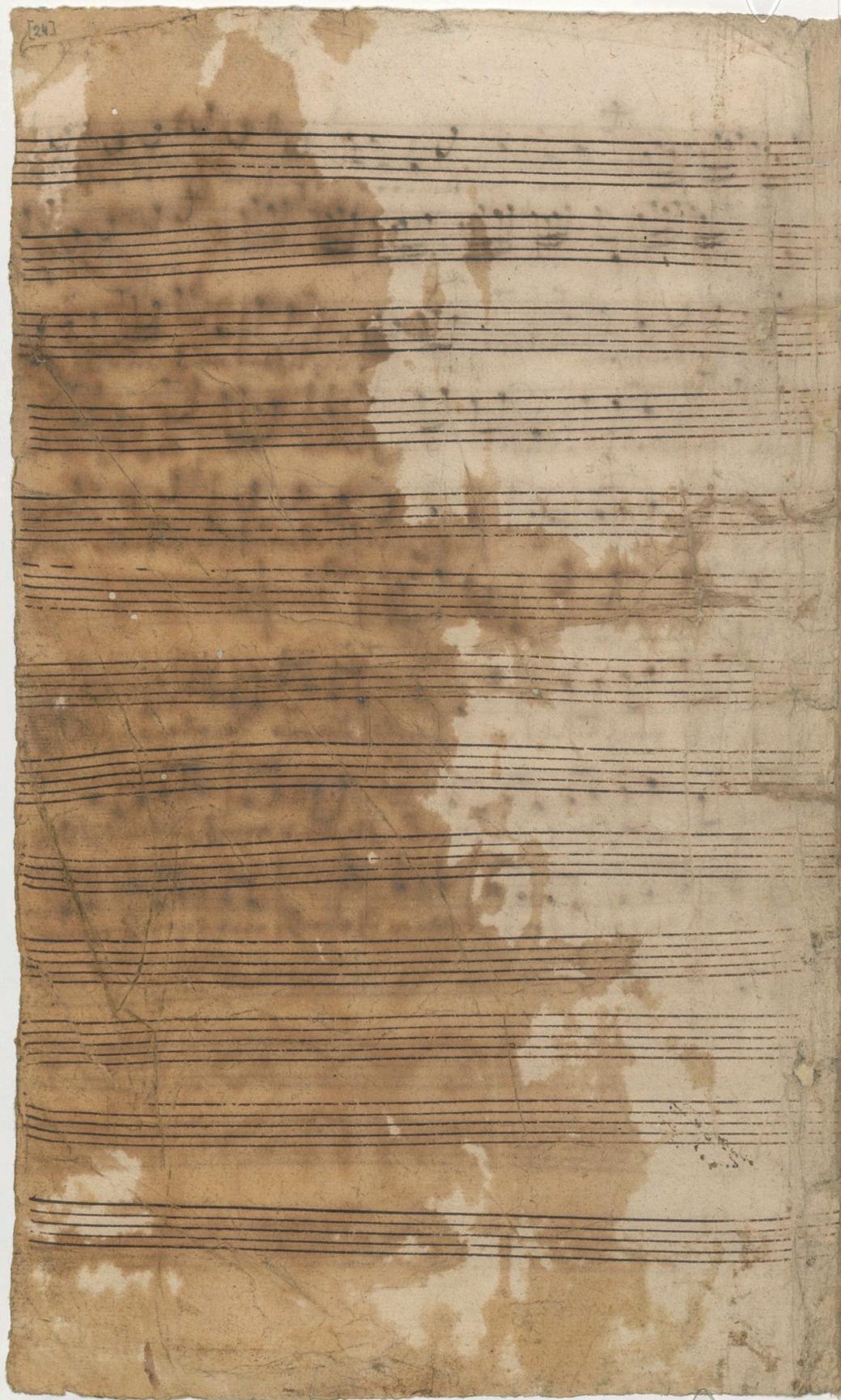
Handwritten musical score for Basso - Basso, page 5. The page contains ten staves of music with German lyrics. The title "Tria Tenore bari" is written across the middle staves. The lyrics are:



Handwritten musical score on aged, stained paper. The page is numbered [23] in the top right corner. The music is written on ten staves. The lyrics are in German and appear to be a religious text. The handwriting is in a cursive style typical of the 17th or 18th century. The paper shows signs of age, including water stains and foxing.

Lyrics (from top to bottom):

...mon zu können und sein für den Geist zu  
...mon ...  
...mon ...



5 Hautbois [25]

Wartet im 2ten Takte

Tutti

261

*Recit*

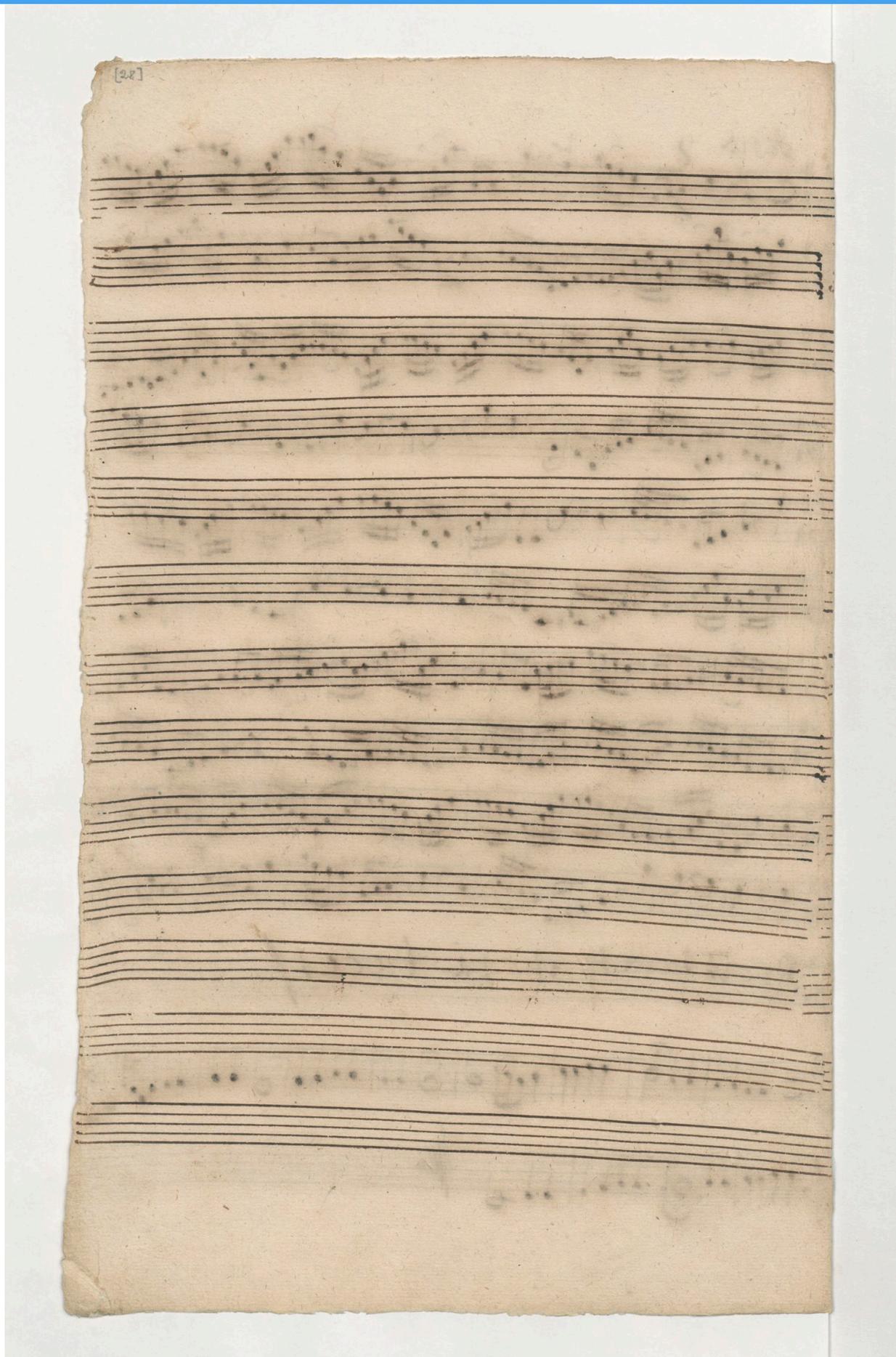
*Aria Solo // Recit Tenor // Aria Cantor // Recit*  
*facet // facet // facet // facet*

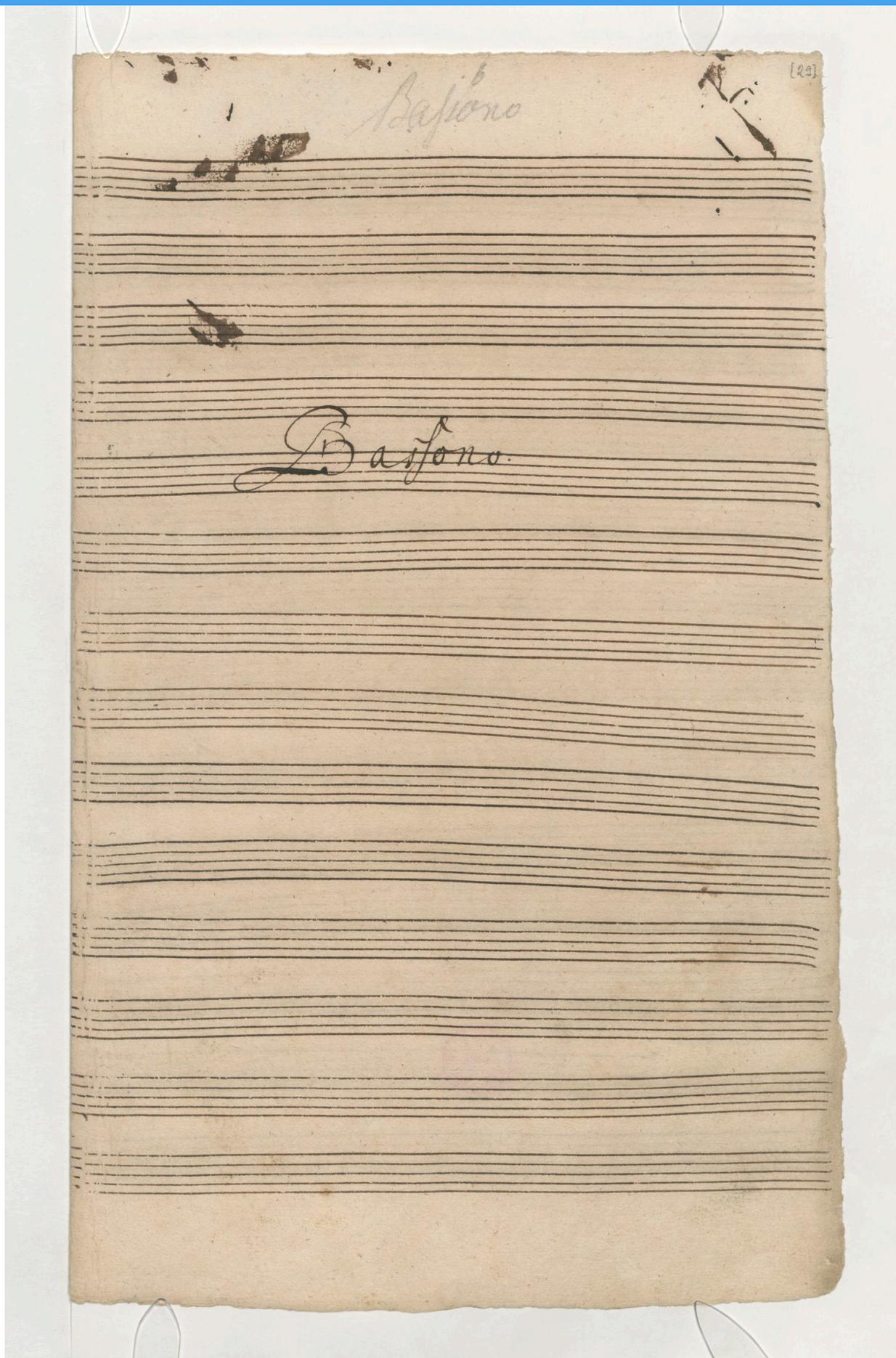
*Aria*

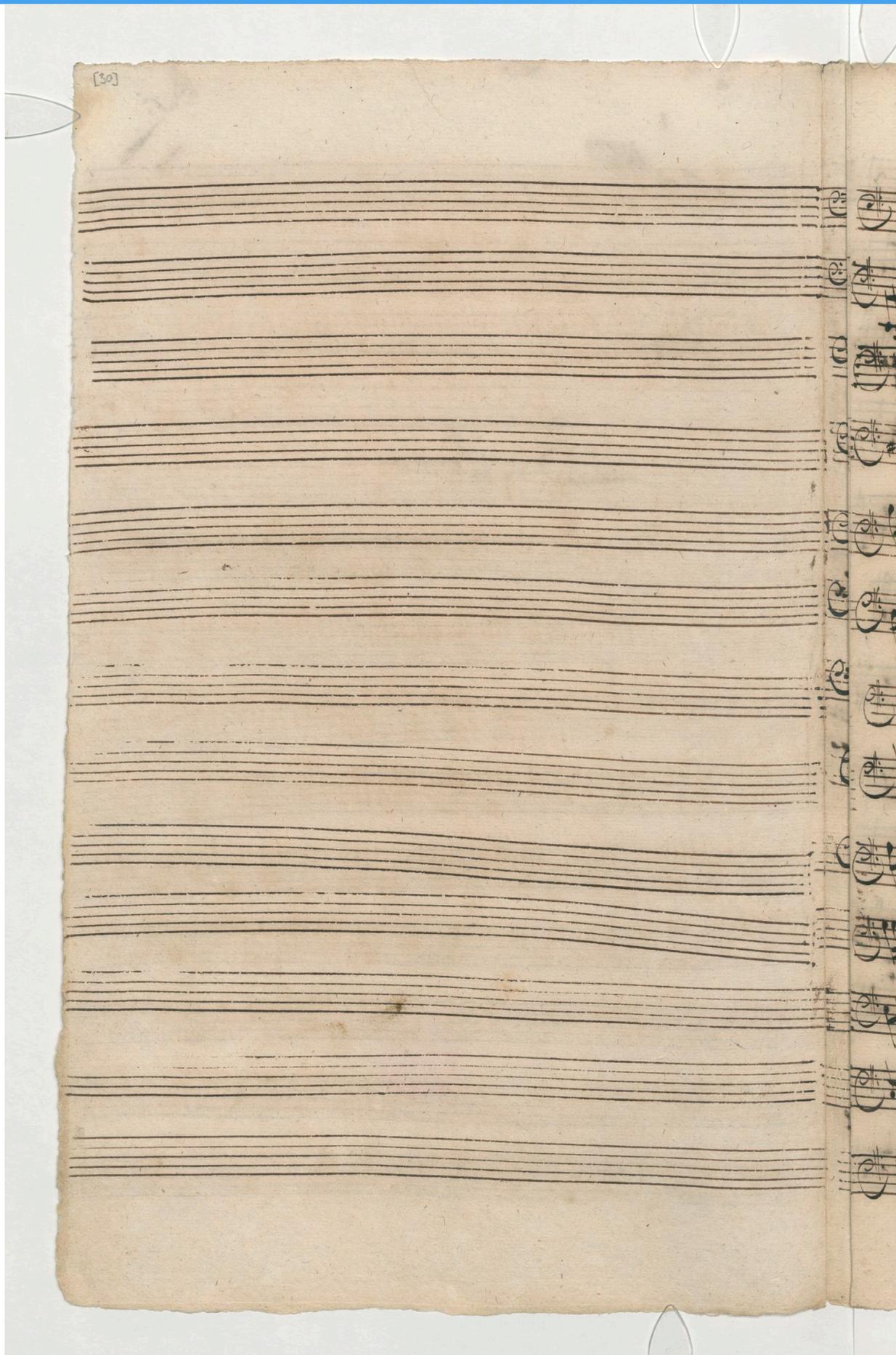
[23]

*Aria*

*Recit tacet* // *Aria tacet*





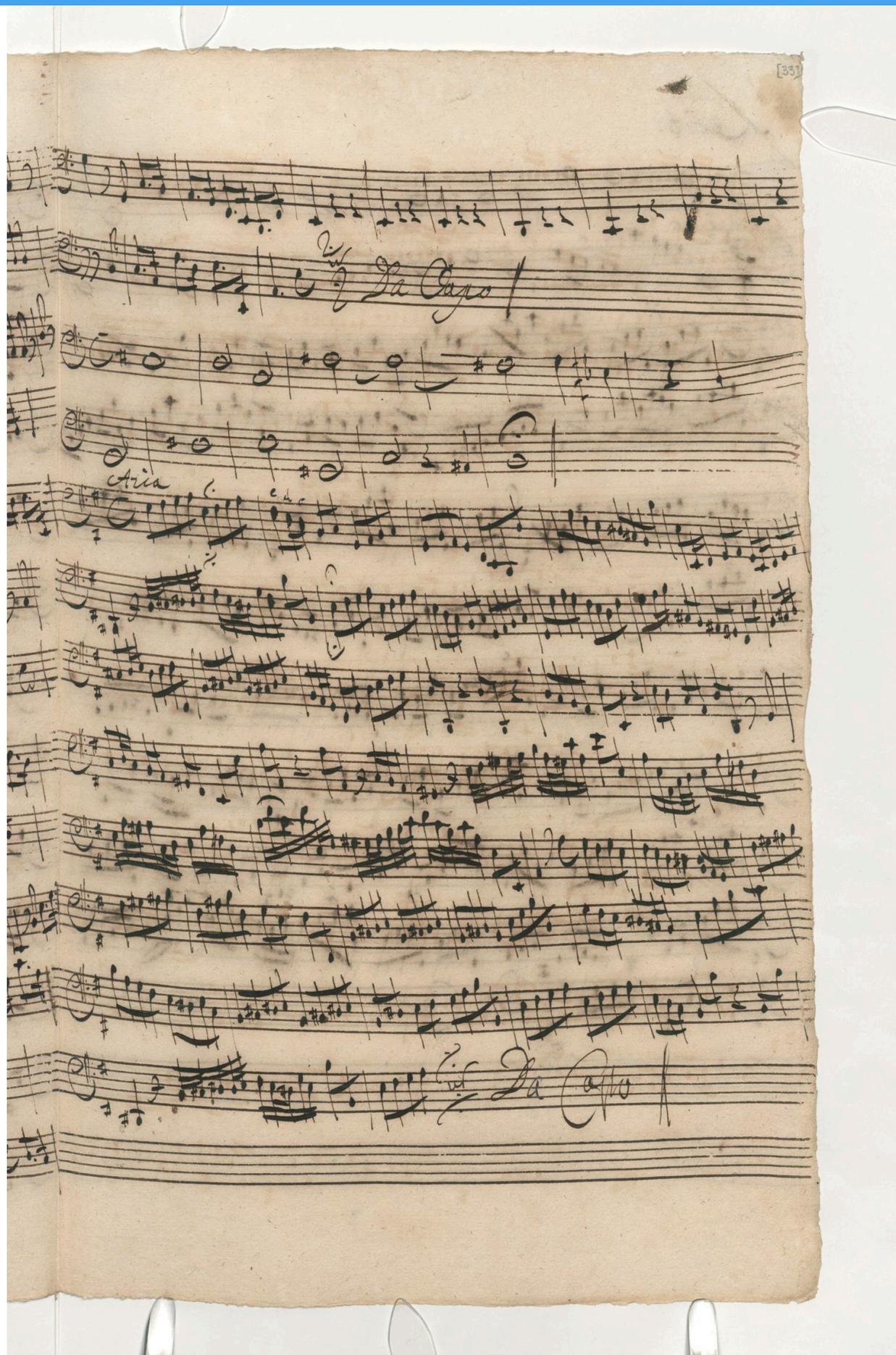


This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '34' in the top right corner. At the top center, the word 'Continuo' is written in a large, elegant cursive hand. Below this, there are approximately 15 staves of music. The notation is dense and includes various rhythmic values, accidentals, and articulation marks. The paper shows signs of age, with some staining and wear, particularly a large brown stain near the bottom right. The handwriting is consistent throughout, suggesting a single scribe.

[52]

*Recit:*

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in black ink and consists of multiple staves. The top of the page is marked with the number "[52]" in the upper left corner. Below this, the word "Recit:" is written in a cursive hand. The music begins with a treble clef and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several measures of music, some with complex rhythmic patterns. In the middle of the page, the word "Aria" is written in a similar cursive hand, indicating a change in the piece. The notation continues with more complex rhythmic patterns, including some measures with multiple beams and slurs. The paper shows signs of age, with some staining and discoloration, particularly in the lower right area. The overall appearance is that of a historical manuscript page.



[34]

*Levit.*

*Choral.* *All. vivace*

*Aria*

*Da Capo*

[35]

Recit

Volo cito.

[36]

*Aria Basso Solo*

*molt Allegro*

The image shows a page of handwritten musical notation on aged, yellowed paper. At the top left, the number "[36]" is written in the margin. The title "Aria Basso Solo" is written in a cursive hand. Below the title, the tempo marking "molt Allegro" is present. The music is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several instances of dense, rapid sixteenth-note passages. A large, dark scribble obscures some of the notation on the eighth staff. Below the solo section, the word "Chorale" is written. The chorale consists of two staves of music, ending with the word "Fine" written in a decorative flourish.

7 Tromba [39]

Recit.

trist. facit / trist. facit / trist. facit

[32]

Choral

Recit: 3

Aria

24

4

Recit Tenore

Facet

This image shows a page of handwritten musical notation for a violin part. The manuscript is on aged, yellowed paper with some foxing and staining. At the top left, there is a small bracketed number [51]. The title "Violino I." is written in a cursive hand at the top center, with a treble clef and a flat key signature (F major or D minor) indicated. The word "Canto" is written above the first staff. The music consists of ten staves of notation, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The notation is dense and characteristic of the Baroque period. At the bottom of the page, the word "Piano" is written in a small hand. The paper is held in place by white clips at the top and bottom edges.

[52]

*for.*

*for.*

*Recit.*

*Dua Hobaces Recit Tenor / fuer*

*fuer*

[53]

Aria - *al unisono.* *piano* *forte* *piano* *forte*

*forte* *piano* *forte* *piano* *piano*

*forte* *piano* *forte* *piano* *forte*

*forte* *piano* *forte* *piano* *forte*

*Choral.* *piano* *forte*

*Leit-hauf*

Andante

1542

piano sempre

piano

forte

Da Capo

Recit. col. accompagn.:

Tolto.

[55]

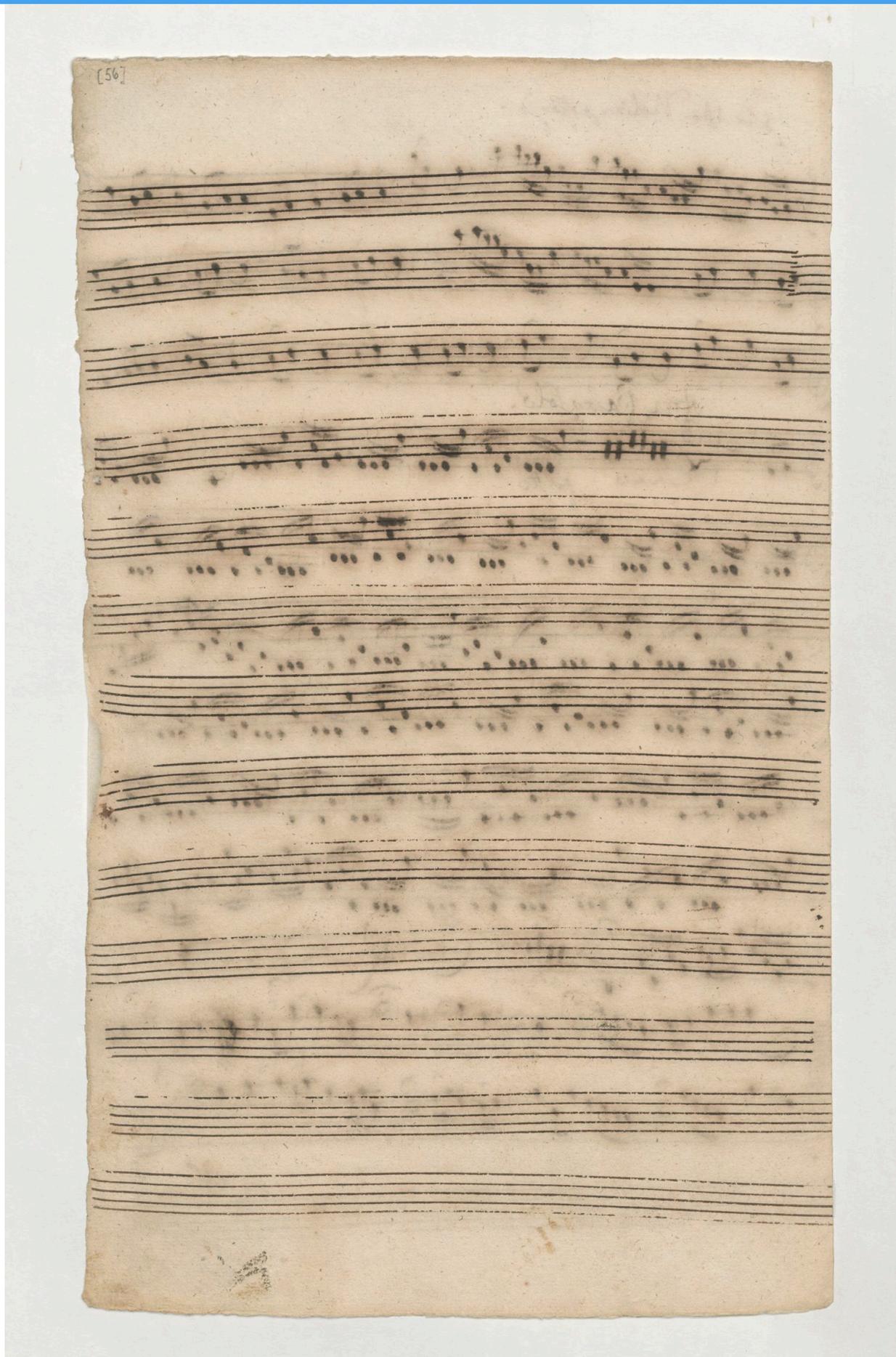
*Für Ihre Violin. gehörig.*

*Aria Solo Solo.*

*Adagio presto*

*Choral Adagio*

*A Fine*



12

Coro. Violino 2<sup>a</sup> [53]

piano

forte

Tutti presto

[58]

*Forl:*

*Recit:*

*Aria.*

*f*

*p*

*triacete tacet*

*f*

*p*

*f*

[59]

*piano* *forte*

*piano* *piano*

*forte*

Seit hat Jesus solo tuelt

Choral.

*Altra. Tenore.*

*piano* *forte*

*forte* *piano* *piano*

Altra. Tenore.

[60]

*Recit:*

*piano*

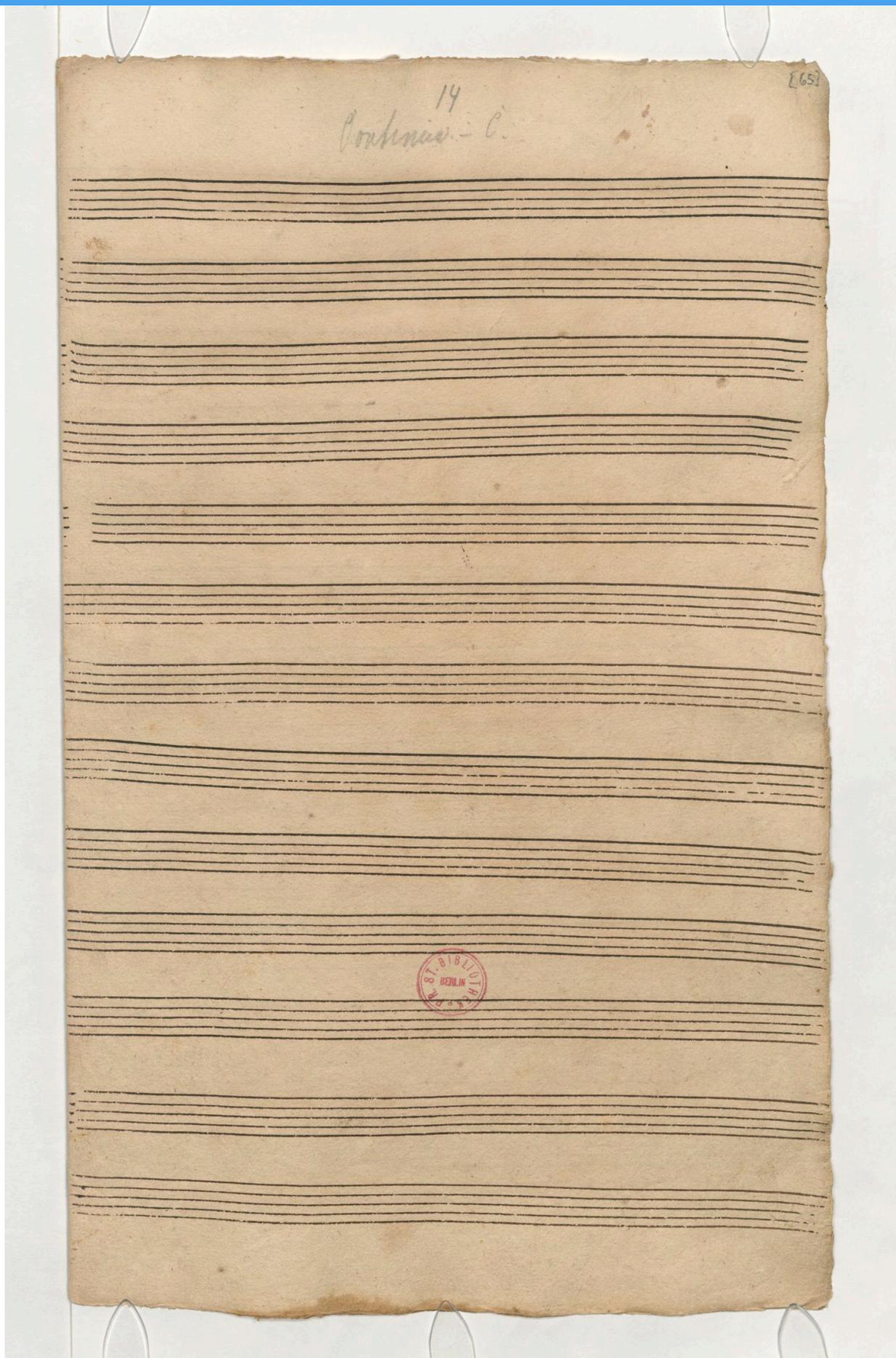
*piano*

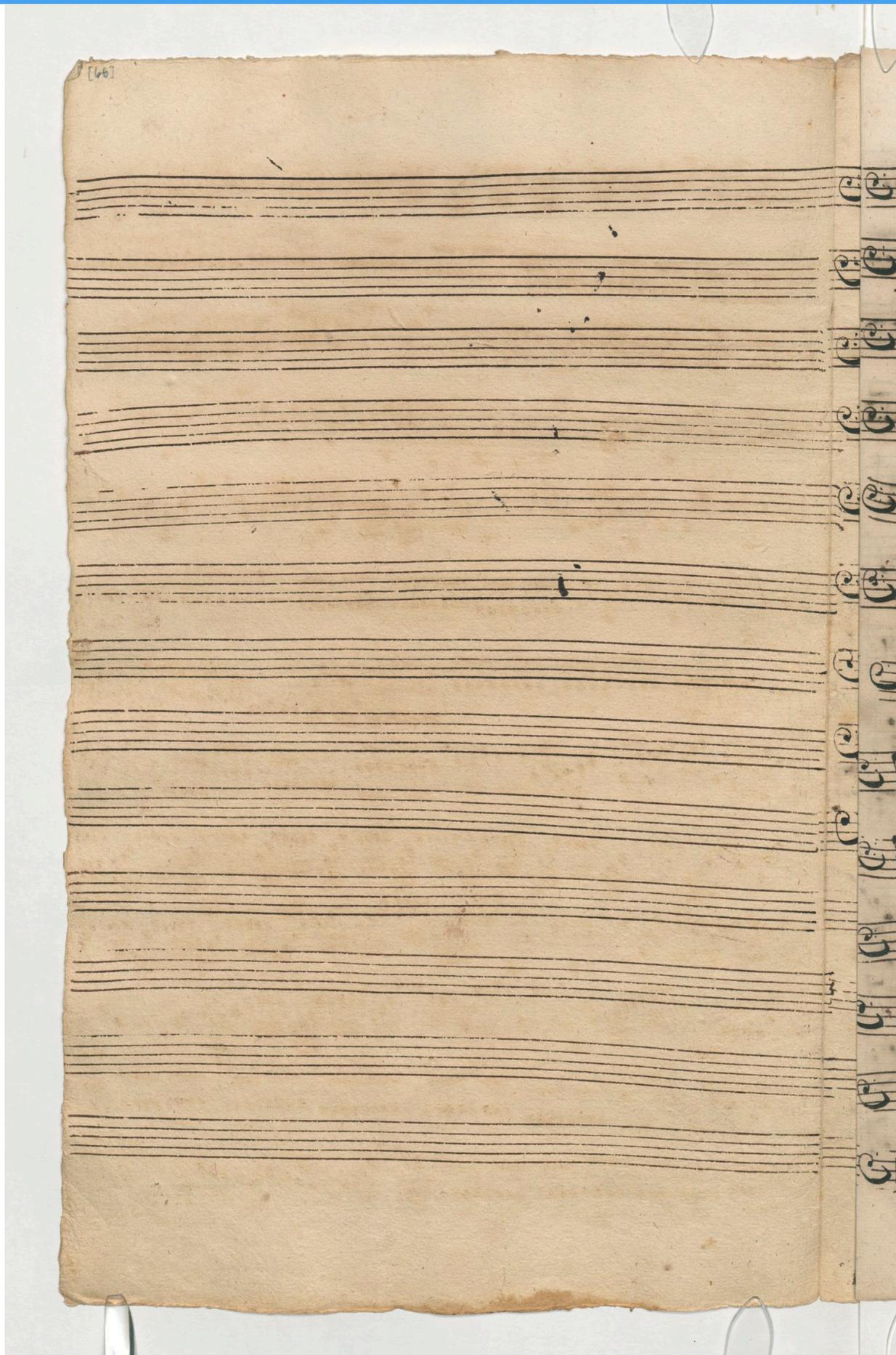
*Aria Basso*

*trab* *poco presto*

*Chorus*

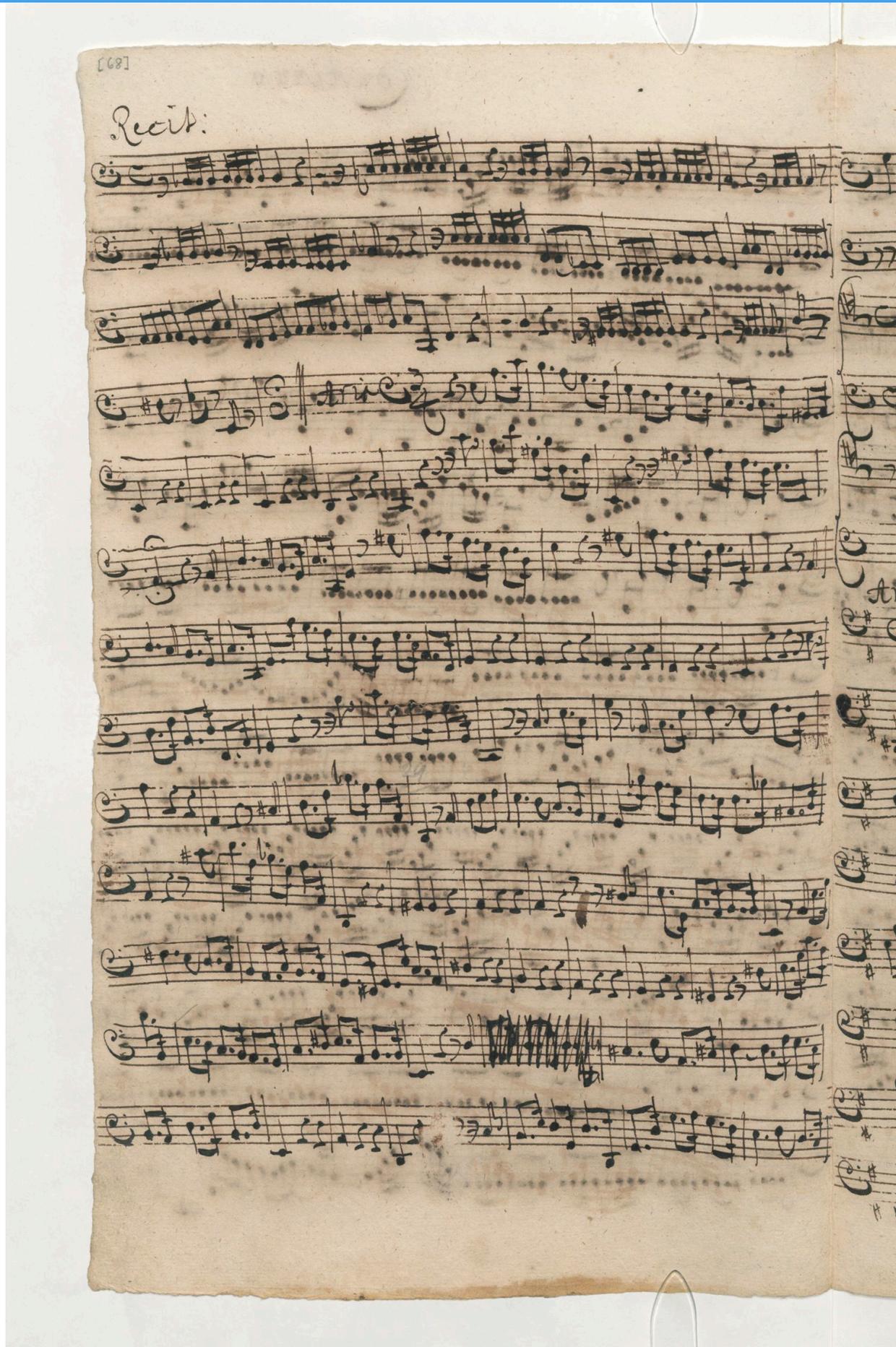
*A fine*





Continuo. [67]

This image shows a page of handwritten musical notation for a Continuo part. The page is numbered '67' in the top right corner. The word 'Continuo.' is written in a cursive hand at the top center. The music is written on 12 staves, each beginning with a C-clef (soprano clef). The notation includes various rhythmic values, accidentals, and complex textures characteristic of Baroque continuo writing. The paper is aged and shows some staining.



This image shows a page of handwritten musical notation for a basso continuo part. The page is numbered '68' in the top right corner. It features ten staves of music. The notation includes various rhythmic values, accidentals, and clefs. The piece is marked 'Aria d.c.' on the sixth staff. The manuscript is written in a cursive hand and shows signs of age, including some staining and irregular edges. The paper is held in place by white clips on the left and right sides.

This image shows a page of handwritten musical notation for a basso continuo part. The manuscript is on aged, yellowed paper with some foxing and staining. The notation is written in black ink on five-line staves. The piece is divided into several sections, each with a handwritten label: 'Recit.' at the top, 'Koral' in the middle, 'Aria' in the lower middle, and 'Salcap' at the bottom. The notation includes various rhythmic values, accidentals, and clefs. The paper has a small number '130' in the top left corner. The right edge of the page shows the beginning of the next page, with the label 'Re' visible.

Handwritten musical score for Basso continuo, page 7. The manuscript is on aged, yellowed paper with some staining and a small mark in the top right corner that reads "[71]". The score is written in black ink on ten staves. The first staff begins with the tempo marking "Recit:" and a common time signature (C). The notation consists of rhythmic patterns and chords typical of Baroque continuo practice. The piece concludes with a double bar line on the eighth staff. Below the musical notation, the word "Faccicato" is written in a cursive hand, preceded by a large number "6".

1727

Aria. Basso Solo.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of two main sections. The first section is titled "Aria. Basso Solo." and begins with the tempo marking "molto adagio". It is written in a single system with a treble clef and a 3/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The second section is titled "Chorale" and is written in a single system with a treble clef and a 3/4 time signature. The notation is simpler, consisting of quarter and eighth notes. The page ends with the word "Fine" written in a decorative, cursive hand.

16 Continuo

Volte subito

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in black ink and consists of approximately 15 staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and accidentals. The paper shows signs of wear, including creases and some discoloration. The handwriting is in a historical style, characteristic of 18th-century manuscripts. The score appears to be for a basso continuo part, with some staves containing figured bass notation. The word "Aria" is written in the middle of the page, indicating the start of a new section. The overall appearance is that of an original manuscript or a high-quality reproduction of one.

This image shows a page of handwritten musical notation for a basso continuo. The page is numbered [39] in the top right corner. It contains approximately 12 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and figured bass symbols (numbers 1-7) placed below the notes. The handwriting is in a cursive style typical of the 18th century. At the bottom right of the page, the instruction "Vclli subito" is written in a cursive hand. The paper is aged and shows some staining and wear.

20

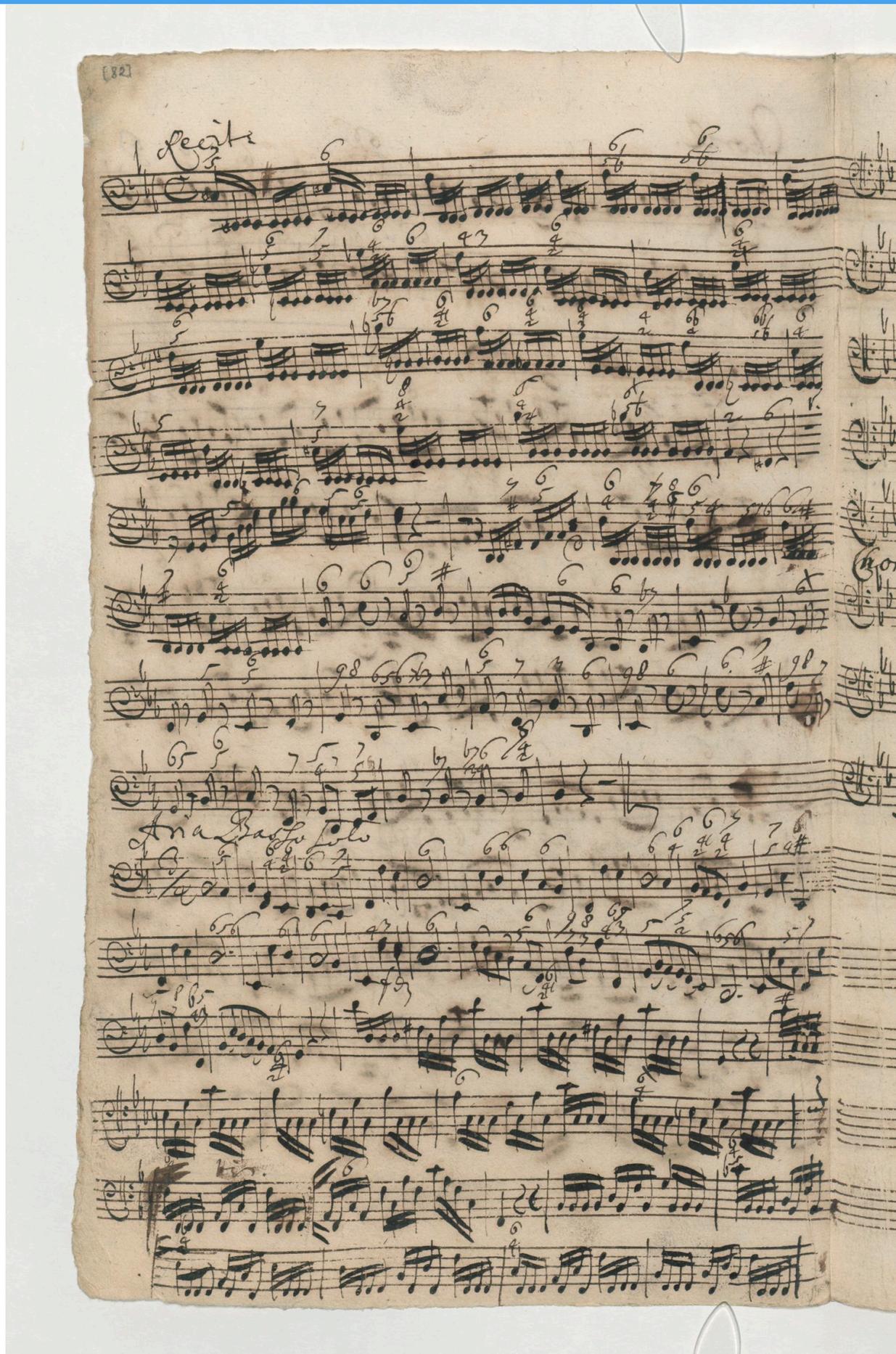
*Aria*

*Rec.*

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is arranged in two main sections. The upper section is labeled 'Aria' and consists of ten staves of music. The lower section is labeled 'Rec.' and consists of three staves. The music is written in a style characteristic of the Baroque era, with various note values, rests, and figured bass notation. The paper has some staining and wear, particularly at the edges. The number '20' is written in the top left corner.

Choral.

This image shows a page of handwritten musical notation for a basso continuo. The page is titled "Choral." in the upper left corner. It contains 14 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and figured bass symbols (numbers 0-7) placed below the notes. The paper is aged and shows some staining, particularly in the lower half. The handwriting is in dark ink, and the overall style is characteristic of 18th-century manuscript notation.



A page of handwritten musical notation on aged, yellowed paper. The page is numbered '73' in the top right corner. It features several staves of music. The upper staves contain complex figured bass notation with various figures and clefs. The lower staves show a vocal line with the word 'Coral.' written above it. The handwriting is in dark ink, and the paper shows signs of age and wear.

