

2. Vorlesung in der Hofkapelle, Maria Anna Bach 55

Ms. 459
/ 9

105.

~~20~~

9

1

Partitur

24^{tes} = Fugung. 1732.



Faint handwritten text at the top of the page, possibly a title or reference number.

1771

Faint handwritten text in the lower middle section, possibly a signature or name.

Julia

Handwritten musical notation on the right edge of the page, including staves and notes. The word "Julia" is written at the top of this section.

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics include: "wir sind nicht feilig", "wir Gott nicht", and "Niemand stört die Ruhe Zeit der Zeit".

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics include: "Niemand stört die Ruhe Zeit der Zeit".

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics include: "Andante e poco allegro".

Handwritten musical score on aged paper, featuring multiple staves with notes and lyrics. The lyrics include: "Andante e poco allegro".

Handwritten musical score on a single page, featuring five systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p* and *mp*. The lyrics are written in German and include the words: "der Welt mit ihren", "Lust für Lust", and "morgen".

Second system of the handwritten musical score, continuing the notation and lyrics. The lyrics include: "Lust für Lust", "morgens", "Lust für Lust", "morgens", "Lust für Lust", "morgens", "Lust für Lust", "morgens".

Third system of the handwritten musical score. The lyrics include: "Lust für Lust", "morgens", "Lust für Lust", "morgens", "Lust für Lust", "morgens", "Lust für Lust", "morgens".

Fourth system of the handwritten musical score. The lyrics include: "Lust für Lust", "morgens", "Lust für Lust", "morgens", "Lust für Lust", "morgens", "Lust für Lust", "morgens".

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The lyrics are written in German, including the phrase "Auf die Linder Gottes ist". The score concludes with the signature "D. J. G." in the bottom right corner.

die Linder sein bescheidenste Gebirge über den Gipfel der Gabel zu dem Berg der Linder und dem Berg der Linder
 ihr müde ist. Durch die Linder nicht der Linder Gebirge über den Gipfel der Gabel zu dem Berg der Linder und dem Berg der Linder
 streife dich zum Linder die Linder soll die Linder der Linder Gebirge über den Gipfel der Gabel zu dem Berg der Linder und dem Berg der Linder
 die Linder soll die Linder der Linder Gebirge über den Gipfel der Gabel zu dem Berg der Linder und dem Berg der Linder

Linder

Die Linder

die Linder sein bescheidenste Gebirge über den Gipfel der Gabel zu dem Berg der Linder und dem Berg der Linder
 ihr müde ist. Durch die Linder nicht der Linder Gebirge über den Gipfel der Gabel zu dem Berg der Linder und dem Berg der Linder
 streife dich zum Linder die Linder soll die Linder der Linder Gebirge über den Gipfel der Gabel zu dem Berg der Linder und dem Berg der Linder
 die Linder soll die Linder der Linder Gebirge über den Gipfel der Gabel zu dem Berg der Linder und dem Berg der Linder

Handwritten musical score on a single page, featuring a vocal line and a lute line. The vocal line includes the lyrics: "sind hi al. In dem Bist". The lute line consists of rhythmic patterns of notes and rests.

Handwritten musical score on a single page, featuring a vocal line and a lute line. The vocal line includes the lyrics: "Zu dem...". The lute line consists of rhythmic patterns of notes and rests.

Handwritten musical score on a single page, featuring a vocal line and a lute line. The vocal line includes the lyrics: "die zu dem...". The lute line consists of rhythmic patterns of notes and rests.

Handwritten musical score on a single page, featuring a vocal line and a lute line. The vocal line includes the lyrics: "Wilt die...". The lute line consists of rhythmic patterns of notes and rests.

... stellt. Auf stehet ein so stellt. Auf stehet ein

glänze

Sinn Sinn of - ne Zeyen of - ne Zeyen

nach stillbrach - ten Ein - dem Zeyen nach stillbrach - ten

Dalapo

Ein - dem Zeyen kommt der Trost

von got - hat zuhl der got - hat zuhl.

Dalapo

und es in seiner Laube Götze der Götze steht es an die, o mein seylogel! Wohl seylogel! Wohl seylogel!

brüder. Fründlich stelle des Trüben an ob glück der Trüben steht es an der an.

Choral:

Dann gotte stehet

Dann

Dalapo

ibid.

20.

Das will ich dir beibringen,

a

2 Violin

Viola

Canto

Alto

Tenore

Basso

e

Continuo.

Dr. Jubil.

1751.

ad
1732.

Choral.

Continuo.

Handwritten musical score for Choral and Continuo. The score is written on ten staves. The lyrics are:

Was willt ihr
 Psal. xi
 Esz der Welt mich.

The score includes various musical notations such as notes, rests, and ornaments. There are numerous handwritten annotations above the staves, including numbers (e.g., 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) and musical symbols (e.g., #, b, >). The word "Lecit." is written on the fifth staff. The score is written in a historical style, likely from the 17th or 18th century.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes notes, rests, and various musical symbols such as clefs, key signatures, and dynamic markings. The score is densely written and includes several systems of music.

Key markings and annotations include:

- f:* (forte)
- rit:* (ritardando)
- piano.* (piano)
- Trab. Hammer* (Trab. Hammer)

The manuscript shows complex rhythmic patterns and melodic lines across the staves, with some staves containing dense clusters of notes. The paper is yellowed with age and shows some wear and tear at the edges.



Handwritten musical notation on two staves. The top staff contains a melodic line with various notes and accidentals (sharps and naturals). The bottom staff contains a bass line with notes and accidentals. The word "Solo" is written in a decorative, cursive hand above the second measure of the top staff. The word "Recit:" is written below the first measure of the bottom staff.

Choral Solo

Partial view of the adjacent page showing musical notation on several staves, including the word "Choral" at the top.

Choral.

Violino I.

cresc.

*Recit.
Tacet*

G 3



Andante e poco allo.

Capo

Da Capo

Recit: Tacet.

3
4

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and clefs. The music appears to be a multi-measure rest or a complex rhythmic exercise.

Da Capo || *Recit. Tacet.* ||
Choral
Tacapo. || *Mus*

Choral.

Handwritten musical notation on the right page of an open manuscript. The notation is arranged in ten staves. The first staff has a treble clef and a 6/8 time signature. The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a treble clef and a 3/4 time signature. The fifth staff has a treble clef and a 3/4 time signature. The sixth staff has a treble clef and a 3/4 time signature. The seventh staff has a treble clef and a 3/4 time signature. The eighth staff has a treble clef and a 3/4 time signature. The ninth staff has a treble clef and a 3/4 time signature. The tenth staff has a treble clef and a 3/4 time signature. The notation includes various note values, rests, and bar lines.

Choral.

Violino. I.

Handwritten musical score for Violino I, measures 1-10. The notation is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. The music consists of a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. There are some handwritten annotations in Arabic script below the first few measures.

Recitat tacet

Andante e poco all.

Handwritten musical score for Violino I, measures 11-15. The notation is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. The music consists of a single melodic line with various rhythmic values including eighth and sixteenth notes, and rests. There are some handwritten annotations in Arabic script below the first few measures.

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *p.* and *f.*. The music is written in a historical style, likely from the 17th or 18th century.

Recitat tacet //

Handwritten musical score on a page with ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as *ordin.* and *Trilo Juncus*. The music is written in a historical style, likely from the 17th or 18th century.



Recitat tacet //

Choral *Adagio* //

[Faint, illegible handwritten musical notation on a five-line staff]

[Handwritten musical notation on a five-line staff, including clefs and notes]

Choral.

Violino 2.^{do}

what will be

andante e poco allo.

Recitativo tacito

Esß der Welt

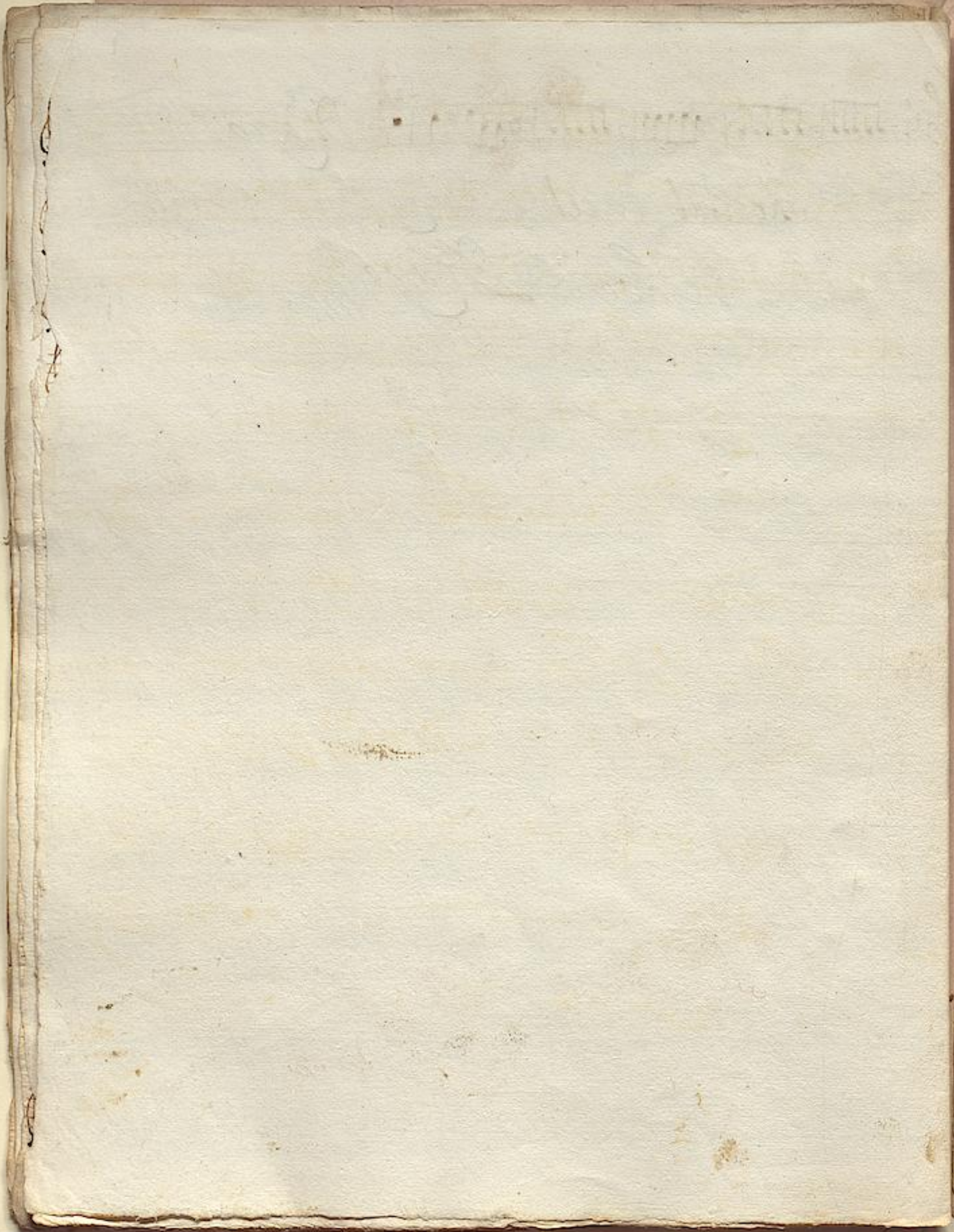
Handwritten musical notation on a single staff, featuring treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. A dynamic marking 'p' is visible. The piece concludes with a double bar line and the instruction *Capo Recitat tacet*.

Handwritten musical notation on a single staff, featuring treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is characterized by dense, repetitive rhythmic patterns, primarily consisting of eighth and sixteenth notes. A dynamic marking 'pp: Organo Jannus' is present. The piece concludes with a double bar line.

Handwritten musical notation on a staff, including a treble clef, a key signature of one flat, and a 7/8 time signature. The notation consists of several measures of music, ending with a double bar line and the word "Capo" written in a decorative, cursive hand.

Recitat tacet //

Choral Capo //



Choral.

Viola.

Allegro molto

Recitativo

Andante e poco allegro

Allegro

Recitativo

Sordis.
pp.

Handwritten musical score for a piece titled "Sordis." The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music consists of dense, rhythmic patterns of eighth and sixteenth notes. The second staff has the instruction "Solo, sempre" written below it. The notation continues with various rhythmic figures and rests. The piece concludes with a double bar line and the instruction "Coda" written in a larger, decorative hand.

Choral Coda

Choral.

Violone.

opus milite. auf. bühnen.

Handwritten musical notation for the first system, featuring vocal and violin parts. The notation includes various note values, rests, and clefs.

Recit.

Handwritten musical notation for the second system, marked "Recit.". It features a vocal line with a recitative style.

Capo in 4te

Handwritten musical notation for the third system, marked "Capo in 4te". It includes a violin part with a capo instruction.

Handwritten musical notation for the fourth system, continuing the vocal and violin parts.

Handwritten musical notation for the fifth system, continuing the vocal and violin parts.

Handwritten musical notation for the sixth system, continuing the vocal and violin parts.

Handwritten musical notation for the seventh system, continuing the vocal and violin parts.

Handwritten musical notation for the eighth system, continuing the vocal and violin parts.

Handwritten musical notation for the ninth system, ending with "Capo". It includes a violin part with a capo instruction.

Recit.

Recit.

Choral Hano



Choral:

Violine.

übermiltli vif überbung.

Recit.

Lied in Hülfe

fieri.

pian.

Haydn

Recit.

pian. *Forlo Linnig.*

pp.

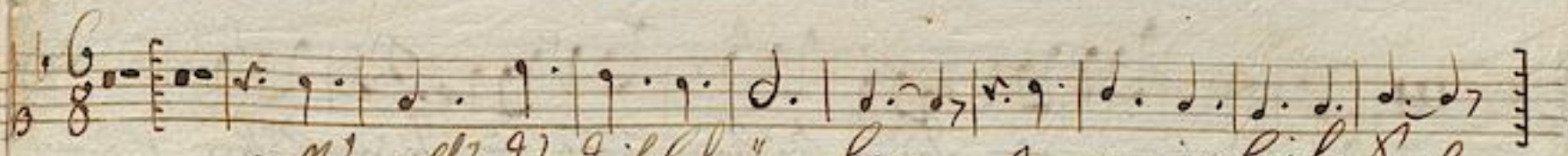
Fine

Recit.

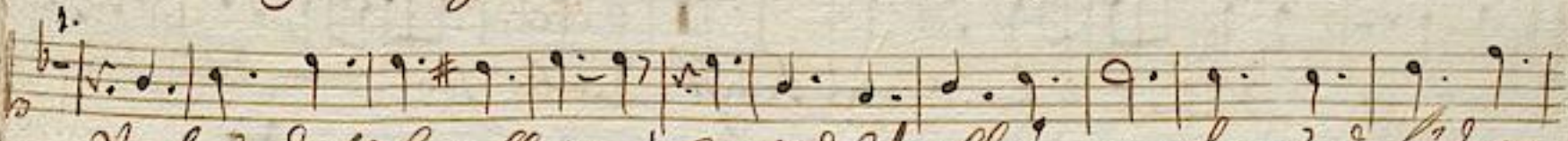
Choral *Hayso*

Canto.

1732
51



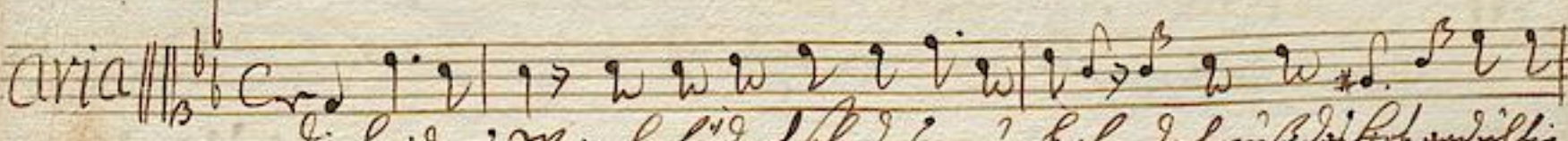
Was wiltu du dir beten - ben, o meine liebe Paul,
Ihu dan unerschulig lin - ben, du bist gemummet,
Dann gott verlaßet hat - man, du bist auß der welt,
Er schickt getreu das dinst man, die ihu vertrauen hast,



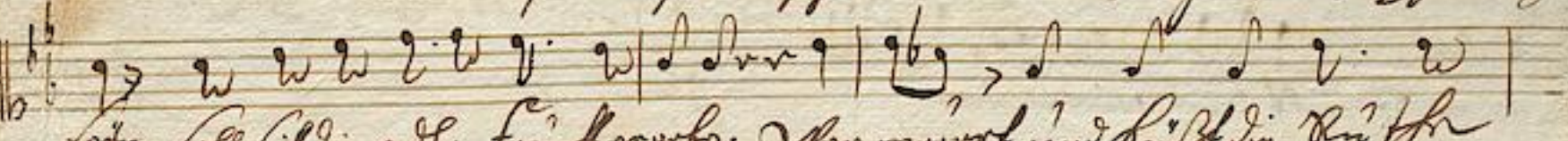
Vertrauen du ihu allein, Er wird gut alles machen, und fündern
laßt sich an dem dinst, laß du die gar nicht gramen, mit freunds



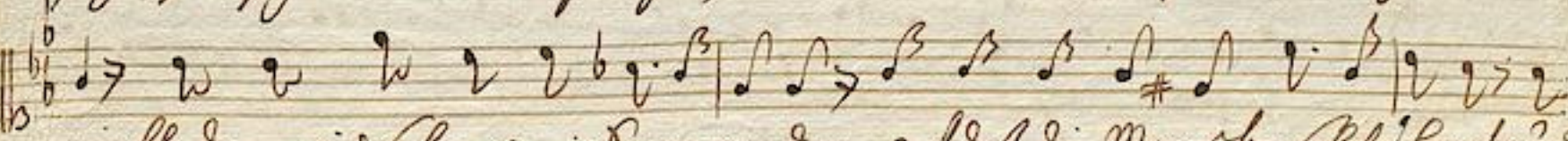
Recitativ
Dann da - esen, ein die wird, frolich sein.
Wirstu spüren, ein gott wird alles sein.



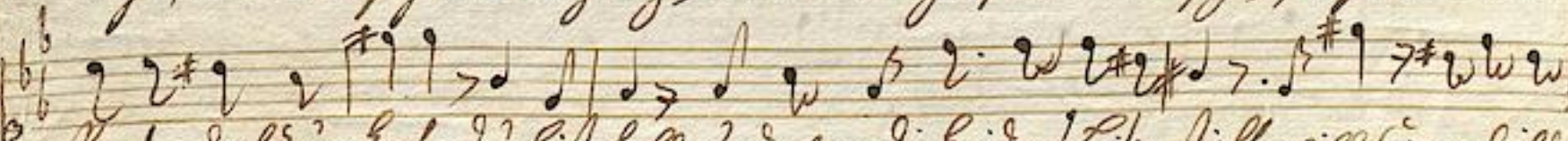
Aria
Die euidant sein bescheiden, so das man lobt, das man nicht gütlich



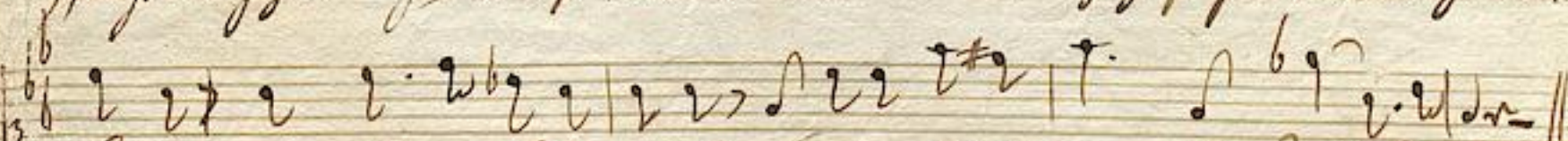
sein, soll sich die nicht freust, aber man hat nicht die die ihu



nicht, das wird sich wenig dinst, man dan. auß der die man, selbst kommt, ein



stumpfen das zum laufe du bist toll und man die euidant, die nicht will dem gelübten



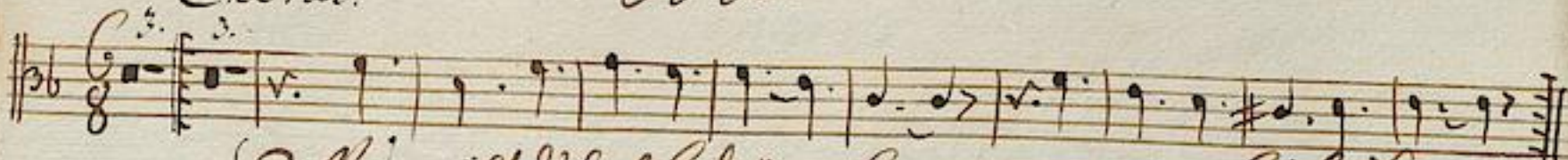
erinde man die gassen würde, man bald das man das dinst, al toll.

Danken wir = dein Gutes danken = dein Gutes Hören
 = dir zu danken = dir zu danken sind das alles
 Adam sind das alles = das Adam singt. Danken wir = um dein Gutes
 danken = um dein Gutes Hören = dir zu danken = dir zu danken
 dir zu danken = dir zu danken sind das alles Adam sind das alles = das Adam singt
 Will dir Gutes tun = um dir Gutes = Gutes = Gutes. Gutes
 um Gutes Gutes tun = Gutes Gutes Gutes um Gutes
 of = um Gutes Gutes tun = das Gutes Gutes tun
 dir = das Gutes Gutes tun = von Gutes Gutes tun = das

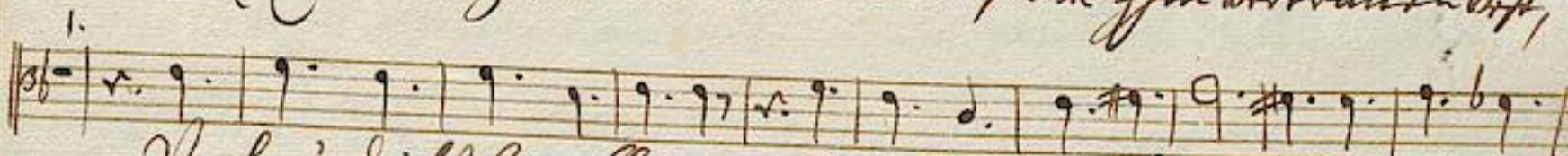
Gutes // Recitat // Choral Gutes

Choral.

Alto.



Was wilt du dich betru = ben, o meine liebe Seele,
 Ich bin dir so frohlich lie = be, du seist fromm und
 In dem Gott verla = ßt du = mich, du siehst dich so verla = ßt,
 Er bleibt getreu dir = men, in dem Vertrauen dich,



Vertrauen dich dem Herrn, Er wird dich alle maß und
 Lest dir an wunderbar, laß du dir gehn ob gram, mit Freunden



In dem Da = chen, wie dich nicht so lieblich sehn.
 Wirst du sehn, wie Gott dich nicht verla = ßt.

Recitat // aria // Recitat // aria // Recitat //

Choral Capo



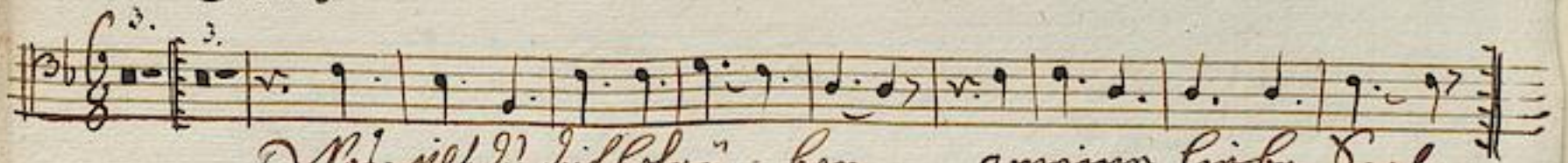
Faint, illegible handwritten musical notation on a page with five staves. The notation is very light and difficult to discern.

Handwritten musical notation on the right page, including staves with clefs, notes, and lyrics. Visible lyrics include "an" and "a".

32

Choral.

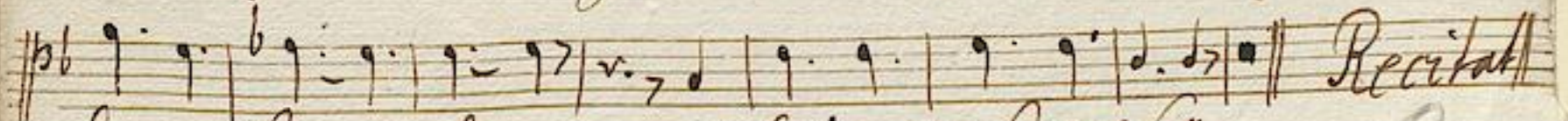
Tenore



Was wilt du dich beten = ben, o mein liebe Soul,
 Ich dan dir herzlich lin = ben, das siehst du mein
 Dann Gott verlaßst du mich, das siehst du auf
 Er bleibt gebohren im Himmel, die dich verlaßt,

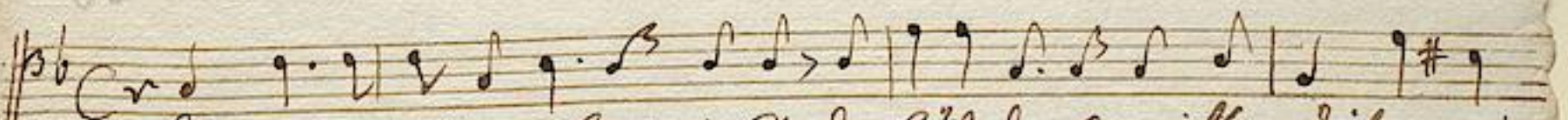


verlaßt dich du allein. Er wird gut alles machen und seinen
 laßt sich an wunderlich, laß du dich gar nicht wundern, mit seinen

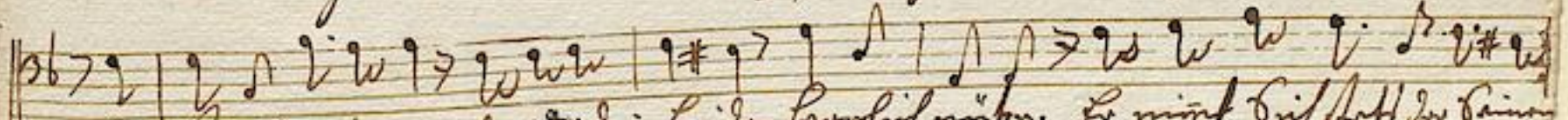


Ich bin da = ich, wie dich nicht mehr sagen.
 wie ich laß dich, wie Gott wird alles dich.

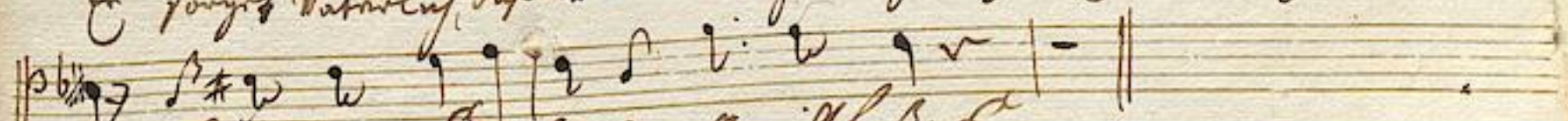
aria // Recitativ // aria //



Ich will in deinem heiligen Geiste, das heilige Geiste nicht an dich, o mein,



Er sendet Vaterlich, das heilige Geiste heilig mich. Er nicht dich nicht der Geiste



an, obgleich das heilige Geiste nicht forderst.

Choral *Haydn*

32

[Faint, mostly illegible handwritten text and musical notation on a single staff across the page.]

1732
= 51.

[Partial view of musical notation on the adjacent page, showing several staves with notes and clefs.]

Basso.



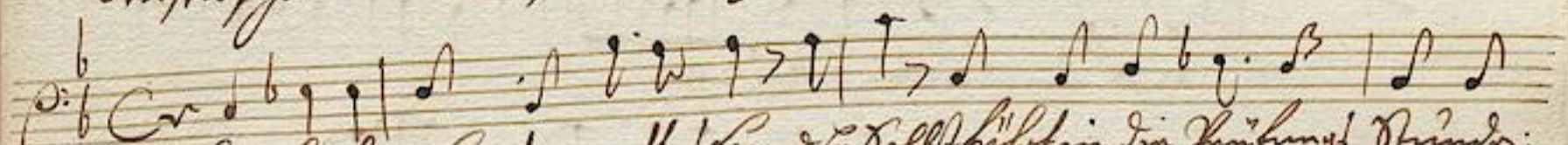
Wohlt Du dich bekümmern - den, o mein lieber Sohn,
Ist Du nun unglücklich - den, Du fühlst Jammern,
Denn Gott hat dich nicht verlassen, Du siehst auf ihn dich verlassen,
Er bleibt getreu an Dir - den, Du gehst dich verlassen,



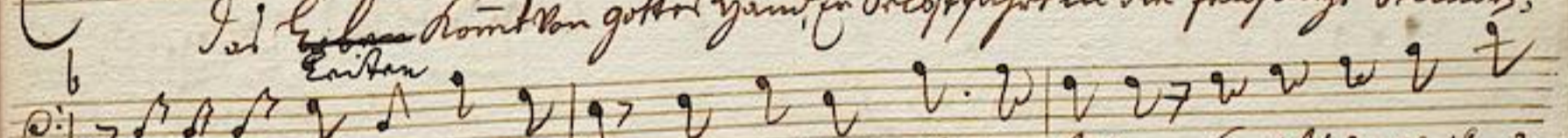
Kommen dich zu sehen, Er wird gut alles machen, und für dich,
Läßt sich an Wundern, daß Du dich gerüst hast, mit Sünden



Darin da - sein, ein dich nicht verläßt,
Wirst du sein - den, ein Gott wird dich nicht.



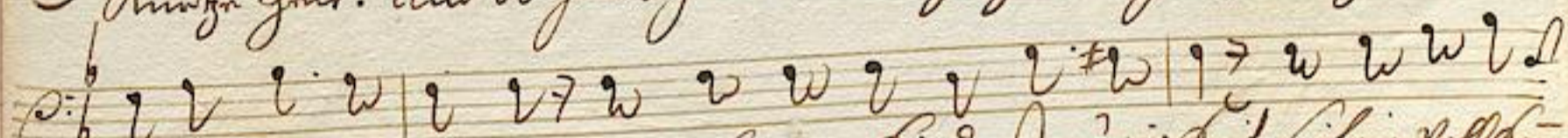
Das Leben kommt von Gottes Hand, für dich selbst in die Furchung der Erde;



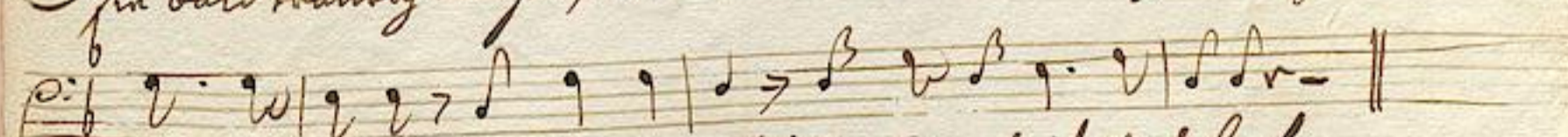
Wo für ein Herz in diesem Land, im Glauben kann erfinden, so wirst du dich nicht



Kinden Zeit. Und ob siehst du nicht das Leben laufen; das Leben wird



ein bald krankig machen; ein immer Kinder krankig mit sich in Vollkommen



erst Kindheit, die Krankheit, die in dem Zeit verzeuht.

32
51.

14.

Esß der welt der welt unyfer sonu - da, lauff sie frucht,
 Morgen frucht - sie jän - nur luf, morgen frucht, sie
 jän - nur luf. Esß der welt der welt unyfer sonu - da,
 lauff sie frucht, lauff sie frucht, morgen frucht - sie jän -
 nur luf. Auf der kinden gottel vtri -
 nun, auf der kinden gottel vtri -
 nun, vrid die fränden vrom die fränden vrom die
 - nun, from - mel gatz, so dülte die, fromel gatz, so dülte die.

Recitat | aria | Recitat ||

Choral *Capo*

1731
 40
 32

