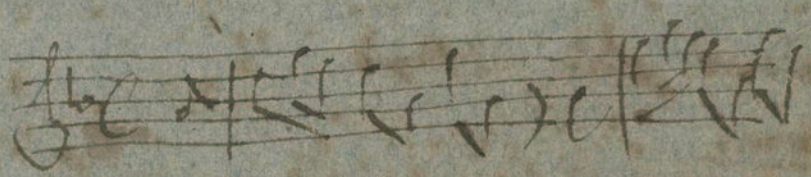


V



Mss. ms. Bach P 86

No. 79.

Sonata. 12 post Trinit.

Grip und Viola sind Anweisung

75.7

<sup>a</sup>  
Alto solo  
3 Hautb.  
2 Viol.  
Viola

Organo oblig.

<sup>c</sup>  
Cont.

di

J. S. Bach.



1.) Cocciat für die Bege.  
Aria

2.) Geht in Danks wie er verwirrt  
Wann sie die mein Gott behaupt  
Denn die Wunder die sie kannt  
Und das Welt mit Zauber umant  
Gott sie dank w. Aria anknüpft.

3. Aria.

Sie wunder mir  
Denn alles was man sich ausdient  
Wunderung geseh.

Besteht in die  
die höhere Gottes Liebe  
Die fließt Wunderland aus Aria Aria

die Macht ist oben  
Das jaost ein Wunderwerk aus die  
was Aria Aria

die bist der Name, Es ist aus  
Auch aus Aria Aria  
die ist kein Wunderwerk auf der Erde

Denen die die die die die die die die  
den Namen die den werden;  
Ja, und auch die die die die die die die

denen die die die die die die die die  
die die die die die die die die die  
die die die die die die die die die

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4. Aria

Gott ist alles was gemacht  
Seine Liebe, Seine Tugend  
Wird mit aller Tugend aus.  
Auch mit aller Tugend aus.  
Gott ist alles was gemacht  
Seine Liebe, Seine Tugend  
Wird mit aller Tugend aus.  
Auch mit aller Tugend aus.  
Gott ist alles was gemacht  
Seine Liebe, Seine Tugend  
Wird mit aller Tugend aus.  
Auch mit aller Tugend aus.

...

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...

...

Auf  
To  
Luf  
Auf  
To  
Bü  
Ma  
Ja  
ju  
U  
Jy  
a  
fi  
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h  
So  
U  
M

7. *Concerto* *Dona Vn post Spirit. a voce sola e diversi Armonici con Organo*

The image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 18 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The paper shows signs of wear, including some staining and a small tear at the bottom right corner. The handwriting is in a historical style, likely from the 17th or 18th century. The title at the top reads "7. *Concerto* *Dona Vn post Spirit. a voce sola e diversi Armonici con Organo*".

Ex  
Bibl. Regia  
Berolin.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '2' at the top center. It features approximately 18 horizontal staves, each containing musical notation. The notation includes various note values, stems, and beams, characteristic of a handwritten score. The ink is dark and somewhat faded in places. The paper shows signs of age, including some staining and wear at the edges. The notation is dense and fills most of the page.

Handwritten musical score on aged, stained paper. The page contains approximately 20 staves of music, written in a historical notation system. The notation includes various note values, stems, and beams, characteristic of early printed or manuscript notation. The paper is heavily stained with dark brown spots, particularly in the center and lower half, which obscures some of the original ink. The right edge of the page is slightly torn. A small number '2' is visible in the upper right corner. The overall appearance is that of an antique manuscript page.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '4' at the top center. It features approximately 18 horizontal staves, each with a clef and a key signature. The notation is dense and includes various musical symbols such as notes, rests, and beams. The paper shows signs of wear, including foxing and some staining, particularly in the lower half. The handwriting is in dark ink, and the overall appearance is that of an antique manuscript.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '3' in the top right corner. It features approximately 15 horizontal staves, each with a five-line structure. The notation is dense and complex, consisting of various note heads, stems, beams, and rests. Some notes are written in a shorthand style, while others are more fully developed. The ink is dark, and the paper shows signs of age, including some staining and uneven coloring. The overall appearance is that of a historical manuscript or a composer's working draft.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '6' at the top center. It features approximately 18 horizontal staves of music. The notation is dense and complex, with many notes, stems, and beams. There are several instances of double bar lines and repeat signs. The ink is dark, and the paper shows signs of age, including some staining and discoloration. The handwriting is in a cursive style, typical of historical musical manuscripts. The notation appears to be a form of early modern or Baroque musical notation, possibly for a keyboard instrument or a string ensemble. The overall appearance is that of a well-used, historical manuscript page.



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '4' in the top right corner, with 'fol.' written below it. The notation is organized into approximately 12 horizontal staves. The upper staves feature sparse notation with large, open notes and stems. The middle section of the page is characterized by extremely dense and overlapping handwriting, where individual notes and stems are difficult to distinguish. The lower staves return to a more organized notation, showing rhythmic patterns and smaller notes. The paper shows signs of age, including foxing and some staining, particularly in the center and lower portions.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into approximately 18 horizontal staves. The notation is dense and complex, featuring a variety of note values, rests, and rhythmic markings. The paper shows signs of age, including foxing and some staining, particularly in the lower half of the page. The handwriting is in dark ink, and the overall appearance is that of an antique manuscript. A metal paperclip is visible at the bottom right corner of the page.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '9' at the top center and '53' at the top right. The notation is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and clefs, characteristic of a handwritten score. The ink is dark, and the paper shows signs of age, including some staining and discoloration. The handwriting is dense and fills most of the page.

Handwritten musical notation on five staves. The notation includes various note values, rests, and clefs, typical of an early manuscript. The ink is dark and the paper shows signs of age.

Handwritten musical notation with lyrics in German. The lyrics are written below the notes. Visible words include "Christe", "gelobt", and "sein". The notation is dense and fills most of the staves.

Handwritten musical notation with lyrics in German. The lyrics are written below the notes. Visible words include "Christe", "gelobt", and "sein". The notation is dense and fills most of the staves.

fin

11

6

This image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in black ink and consists of approximately 15 horizontal staves. The music is written in a style characteristic of 18th or 19th-century manuscript notation, featuring various note values, rests, and bar lines. There are several vertical bar lines dividing the page into measures. Some of the staves contain dense, complex passages, while others are more sparse. There are some annotations and corrections in the lower half of the page, including the words "Wie der Wind" and "Gott beehret". The paper shows signs of age, including some staining and wear at the edges. The word "fin" is written in the top left corner, and the numbers "11" and "6" are written in the top center and top right, respectively.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '12' at the top center. The notation is written in dark ink and consists of approximately 18 horizontal staves. Each staff contains a series of notes, stems, and rests, connected by a continuous line. The notation is dense and appears to be a form of early musical shorthand or a specific dialect of musical notation. The paper shows signs of age, including some staining and discoloration, particularly in the middle section where there is a large, dark, irregular smudge or ink blot. The overall appearance is that of an antique manuscript page.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation includes various musical symbols such as notes, rests, and clefs. There are several instances of musical shorthand, including what appears to be a lute tablature system with letters on a staff. The handwriting is in dark ink and shows signs of age, with some fading and ink bleed-through from the reverse side of the page. The paper has a slightly irregular, torn edge at the top and bottom.

*Handwritten text in a cursive script, possibly a title or a section heading, located in the upper middle part of the page.*

*Handwritten text in a cursive script, located in the middle section of the page, possibly a subtitle or a descriptive note.*

*Handwritten text in a cursive script, located in the lower section of the page, possibly a signature or a date.*

The top system of the manuscript features five staves of handwritten musical notation. The notation is dense and includes various rhythmic values and clefs. There are some faint annotations in German script interspersed among the staves, such as "mit 2. Violin und Bass".

The middle system of the manuscript continues with five staves of handwritten musical notation. The notation is highly detailed and includes many notes and rests. There are several annotations in German script, including "von 2. Violin", "von Bass", and "von Orgel".

The bottom system of the manuscript features five staves of handwritten musical notation. The notation is less dense than the systems above and includes some large notes and rests. There are annotations in German script, including "von Orgel" and "von Bass".

The right page of the manuscript shows the continuation of the musical score. It features several staves of handwritten notation, which is partially obscured by the binding and the edge of the page. The notation appears to be similar to the left page, with various notes and clefs.



Recit

*15*  
Ei - lo - i - sa - i - a - h

der Herr unser Gott, der alle Himmel erschaffen hat, und die Erde mit Menschen besetzt hat. Er hat uns

erschaffen, und wir sind sein Werk. Er hat uns die Erde gegeben, und wir sind auf der Erde

als Fremde und Gäste. Er hat uns die Zeit gegeben, und wir sind endlich zu dem Herrn

zurück zu kehren. Er hat uns die Gnade gegeben, und wir sind dankbar für seine Güte.

Wir sind dankbar für die Gnade, die wir von dem Herrn empfangen haben. Er hat uns

alles gegeben, was wir brauchen. Er hat uns die Liebe gegeben, und wir sind dankbar für

seine Güte. Er hat uns die Gnade gegeben, und wir sind dankbar für seine Güte.

Wir sind dankbar für die Gnade, die wir von dem Herrn empfangen haben. Er hat uns

alles gegeben, was wir brauchen. Er hat uns die Liebe gegeben, und wir sind dankbar für

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alles gegeben, was wir brauchen. Er hat uns die Liebe gegeben, und wir sind dankbar für

seine Güte. Er hat uns die Gnade gegeben, und wir sind dankbar für seine Güte.

Wir sind dankbar für die Gnade, die wir von dem Herrn empfangen haben. Er hat uns

alles gegeben, was wir brauchen. Er hat uns die Liebe gegeben, und wir sind dankbar für

seine Güte. Er hat uns die Gnade gegeben, und wir sind dankbar für seine Güte.

Wir sind dankbar für die Gnade, die wir von dem Herrn empfangen haben. Er hat uns

alles gegeben, was wir brauchen. Er hat uns die Liebe gegeben, und wir sind dankbar für

seine Güte. Er hat uns die Gnade gegeben, und wir sind dankbar für seine Güte.

Arie

Gott

Handwritten musical score on five staves. The notation includes various note values, rests, and clefs. There are several annotations in Italian, such as "poco più mosso", "poco meno mosso", "poco più", and "poco meno". The music appears to be a complex piece, possibly a concerto or a chamber work, given the density of the notation.

Handwritten musical score on five staves, continuing the piece from the top section. The notation is dense and includes various musical symbols and clefs. There are several annotations in Italian, such as "poco più mosso", "poco meno mosso", "poco più", and "poco meno". The music appears to be a complex piece, possibly a concerto or a chamber work, given the density of the notation.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics. The notation includes various musical symbols such as notes, rests, and clefs. The lyrics are written in a cursive script, likely a historical form of a European language. The paper shows signs of age, including discoloration and some staining.

*Finis de la  
Trompette*

*Vols*

Antonin Prokofy

This image shows a page of handwritten musical notation, identified as page 18 of a score by Antonin Prokofy. The page is filled with approximately 20 staves of music, written in dark ink on aged, yellowish paper. The notation includes various musical symbols such as clefs, notes, rests, and beams. The handwriting is somewhat dense and appears to be a working draft or a composer's manuscript. The page is held open by two white clips at the top and bottom edges. The right side of the page shows the beginning of the next page, with some musical notation visible.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '19' at the top center and '10' at the top right. The notation is written in dark ink and consists of approximately 12 horizontal staves. The notation includes various musical symbols such as notes, stems, beams, and rests, arranged in a complex, multi-measure format. The paper shows signs of wear, including creases and some discoloration, particularly along the right edge. The handwriting is dense and fills most of the page's surface.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '28' at the top center. The notation is organized into several systems, each consisting of multiple staves. The notes are written in a dark ink, and the paper shows signs of wear, including some staining and discoloration. The notation includes various note values, stems, and beams, typical of a musical score. The overall appearance is that of an antique manuscript.

Handwritten musical notation on ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and clefs. The handwriting is dense and somewhat cursive, typical of 18th or 19th-century manuscript notation. The paper shows signs of age and wear.

Recit

Handwritten musical notation with German lyrics on ten staves. The lyrics are written in a cursive hand below the notes. The paper is heavily stained and discolored.

Ich dank dir Gott, daß du mich  
 hast so lieblich geliebet, daß du  
 mich nicht verlassen hast, und  
 dich mit mir verbunden hast.  
 Ich dank dir, daß du mich  
 nicht verlassen hast, und dich  
 mit mir verbunden hast.  
 Ich dank dir, daß du mich  
 nicht verlassen hast, und dich  
 mit mir verbunden hast.

Handwritten musical score on aged paper, featuring multiple staves of music and lyrics in a cursive script. The notation includes notes, rests, and clefs, with some parts appearing to be in a non-Latin script, possibly Hebrew or Arabic. The page is numbered 22 at the top center.

The score is organized into several systems, each containing multiple staves. The notation is dense and fills most of the page. There are some ink stains and signs of wear on the paper, particularly a large dark spot in the middle-right section.

At the top of the page, there are some handwritten notes and clefs. The lyrics are written below the musical staves in a cursive hand. The overall appearance is that of an old, handwritten manuscript.



This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '23' at the top center and '12' at the top right. The notation consists of approximately 15 horizontal staves. The upper staves contain rhythmic patterns and melodic lines, with some notes and rests clearly visible. The lower staves are more densely packed with notation, including what appears to be a vocal line with lyrics written below it. The lyrics are in a cursive script, possibly German, and include words like 'Herr', 'Christ', and 'Gott'. There are also some annotations in a different script, possibly Latin or French, interspersed with the main text. The paper shows signs of age, with some staining and wear, particularly along the edges and in the middle section.

This image shows a page of handwritten musical notation on aged, yellowed paper. The page is numbered '24' at the top center. It features approximately 15 horizontal staves. The notation is dense and somewhat obscured by ink bleed-through from the reverse side of the page. The notation includes various note heads, stems, and beams, typical of a musical score. There are also some handwritten words or phrases interspersed between the staves, such as 'Licht' and 'Wald' in the lower half of the page. The paper shows signs of age, including foxing and some staining, particularly near the bottom edge. A white paperclip is visible at the top right corner, and another is at the bottom right corner.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is organized into several systems, each containing multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The ink is dark, and the paper shows signs of wear, including some staining and discoloration. The overall appearance is that of an old, well-used manuscript.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Hebrew text. The notation includes notes, rests, and bar lines. The text is written in a cursive Hebrew script, likely representing a liturgical or religious piece. The manuscript shows signs of age, including some staining and wear.

Visible annotations and markings include:

- glow* (written in a smaller script, possibly indicating a performance instruction)
- Moder* (written above a section of the score)
- Molto* (written above a section of the score)
- Andante* (written above a section of the score)
- Allegro* (written above a section of the score)

The score is organized into measures by vertical bar lines, with various musical symbols such as clefs and accidentals. The text is interspersed between the staves, often aligned with specific notes or phrases.

Continuation of the handwritten musical score on the adjacent page, showing further staves of musical notation and Hebrew text. The notation and text continue from the previous page, maintaining the same style and structure.

Handwritten musical notation on a page with 12 staves. The notation is dense and appears to be a form of shorthand or early musical notation. The first four staves contain rhythmic patterns, while the last four staves contain more complex, possibly melodic or harmonic, notation. There are some markings on the right side of the staves, possibly indicating dynamics or articulation.

A large section of the page consisting of 12 empty musical staves. The staves are ruled with horizontal lines and are completely blank, suggesting they were either left unused or the notation was so faint it is illegible.

Handwritten text in a cursive script, possibly a ledger or account book, with multiple columns and rows. The text is heavily faded and difficult to read. The page is aged and shows signs of wear, including stains and discoloration.

5. Trisponis mit der Orgel.

6. Psalm.

Aufstehender Gott, laß mich dich küssen  
sehr bedrückt;  
So kann ich dich ergründen in meines  
Tanta Herten  
Laß mich dich küssen Gypsala das  
ganz verfluchte Herz verweisen;  
Auf laß mich die Gnadensitze in  
die Ofen,  
Doch bin ich nicht verwehrt.  
Küsse auch die Jungfrau's Hand  
mit dem starken Hand,  
damit ich diese Wunden küssen  
In fortiges Andacht gerichte  
Und mich all fort in Hand verweisen.

7. Psalm.

Ich wünsch' mir dich Gott zu loben  
auch wenn dich die Irdische da  
für fruchtlos hallblühen  
Mit allen Tugenden ungenüßlich  
Mein liebster Jesu, laß's dich  
dich jämmerliche D'ferozent juch  
Und laß mich bald in dein Gärten  
Mein nachvolltes Leben werden.

Ende.

