

a, Magnificat in Es d.

für 5 Singst: mit Begleitung von Instrum.

(Ist das von mir im Jahr 1812 bey Krieger in Bonn herausgegeben)

~~Ausgehörtes~~

b, Choral: Von Himmel hoch da komm ich her, für 4 St. Es d.

c, Chor: Freut euch und jubiliert, für 4 St. Fund. B. d.

d, Gloria für 5 Stimmen 5 Fund. mit Begl. von einer Violine. Es d.

e, Virga Jesse flouret für 2 Singst. 5 Fundament.

von
Johann Sebastian Bach
in eigenhändiger Partitur.

The first of these is the
 fact that the
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9.4 Magnificat à 3 Trombe, Corni 2 Hauts, Basson 2 Violini, Viola, Cello, Contrabasso.

A handwritten musical score for Magnificat, consisting of approximately 15 staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and dynamic markings. The paper is aged and shows signs of wear, including brown stains and some fading of the ink. The score is written in a cursive, handwritten style.



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 includes various musical symbols such as clefs, stems, beams, and notes, though some are obscured by dark ink blots and smudges. The paper shows signs of age, including a prominent brown stain in the middle and some foxing. The handwriting is dense and appears to be a working draft or a composer's sketch.

Musical annotations and lyrics, including the words "ma" and "puffal". The text is written in a cursive hand and is partially obscured by ink blots and smudges.

A page of handwritten musical notation on aged, stained paper. The notation consists of multiple staves with various symbols, including what appears to be a clef on the left and several groups of rhythmic or melodic marks. The handwriting is dense and somewhat obscured by ink bleed-through from the reverse side of the page. There are several distinct sections of notation, some with more regular patterns and others with more complex, overlapping marks. Faint words like 'ritual' and 'misa' are visible among the notes, suggesting a liturgical or religious context. The overall appearance is that of an old, working manuscript.

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 paper shows signs of wear, including some staining and discoloration, particularly in the lower half of the page. The handwriting is in dark ink, and the overall appearance is that of an old, well-used manuscript.

Handwritten musical notation on five staves. The notation is sparse, with many rests and some faint notes. The staves are numbered 1 through 5 on the left side.

Handwritten musical notation on five staves. The notation is dense with many notes and rests. There are several text annotations in the left margin, including the word "piffical" written multiple times. The notation appears to be a complex piece of music, possibly a fugue or a similar contrapuntal work.

Handwritten musical notation on five staves. The notation is dense with many notes and rests. There are several text annotations in the left margin, including the word "piffical" written multiple times. The notation appears to be a complex piece of music, possibly a fugue or a similar contrapuntal work.

A page of handwritten musical notation on ten staves. The notation is dense and somewhat obscured by ink bleed-through from the reverse side of the page. The notes are written in a cursive, historical style, with various rhythmic values and accidentals. The paper shows signs of age, including yellowing and some staining.

Handwritten musical notation on the lower portion of the page, including lyrics and musical symbols.

near
solita
Walu ta
solita
solita

Handwritten musical notation on the lower portion of the page, including lyrics and musical symbols.

Handwritten musical notation on the lower portion of the page, including lyrics and musical symbols.

A page of handwritten musical notation on aged, yellowed paper. The page contains approximately 15 staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several instances of heavy blacked-out or scribbled-out sections, particularly in the middle of the page. The handwriting is in dark ink and appears to be from the 18th or 19th century. The paper shows signs of wear, including creases and discoloration.

Ad. Sclapin f. l. p. t. v. (P. 18) v. n. g. r. d. t. f. d. n. l. o. m. e. n. e. s. t. i. s. s. i. m. i. l. i. t. e. r. i. s.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and beams. There are several instances of heavy blacking-out or scribbling over parts of the score, particularly in the middle and lower sections. Some text is written below the staves, including the word "Pizzicato" and the phrase "avec le violon". The paper shows signs of wear, including stains and discoloration.

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. There are some markings above the first few staves, possibly indicating time signatures or performance instructions. The ink is dark and the paper shows signs of age and staining.

quam respicit

anilla sua

eccu

eccu omnia quae sunt

etiam cum ipso beato bea

tae similia bea

lanas di

etiam cum ipso beato bea
lanas di

Volte

This page contains a handwritten musical score on aged, yellowed paper. The score is written across approximately 18 staves. The notation is dense and includes various rhythmic values, stems, and beams. Below the musical notation, there are several lines of handwritten text in a cursive script, which appear to be lyrics or performance instructions. The text is somewhat difficult to decipher due to the handwriting and the age of the document. Some legible words include "generation" and "generation". The overall appearance is that of a working draft or a personal manuscript.

Handwritten musical notation on a staff with lyrics: *qui sanctus unus ego et tu*

Handwritten musical notation on a staff with lyrics: *et tu*

Handwritten musical notation on a staff with lyrics: *Alto*

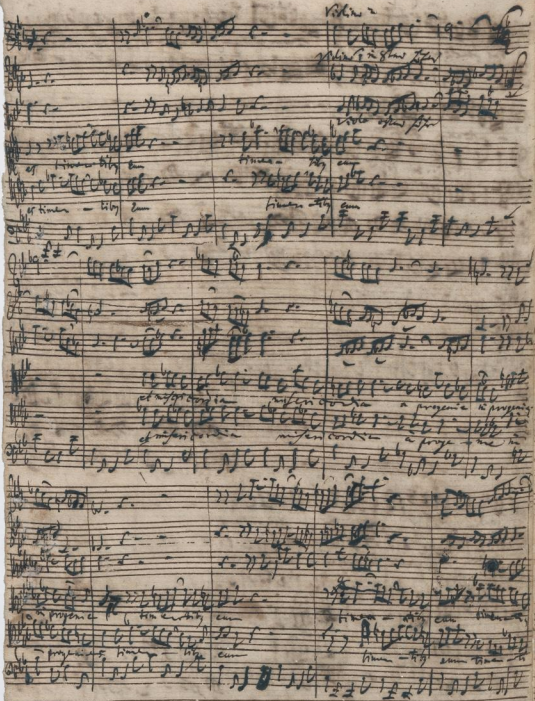
Handwritten musical notation on a staff with lyrics: *in misericordia*

Handwritten musical notation on a staff with lyrics: *in misericordia*

Handwritten notes at the bottom of the page, possibly a signature or date: *1770*

Handwritten musical score on aged paper, featuring multiple staves of music and Latin lyrics. The lyrics include:

quoniam in gloria
et in saecula saeculorum
in gloria cum
sanctis et electis
in saecula saeculorum
in gloria cum
sanctis et electis
in saecula saeculorum
in gloria cum
sanctis et electis
in saecula saeculorum



Continuation of the handwritten musical score on the adjacent page, showing further staves of music and lyrics. The paper shows signs of age and wear.



This page contains a handwritten musical score on aged, yellowed paper. The score is written across approximately 15 staves. The notation includes various rhythmic values, stems, and beams, characteristic of 18th or 19th-century manuscript notation. There are several annotations and markings throughout the piece:

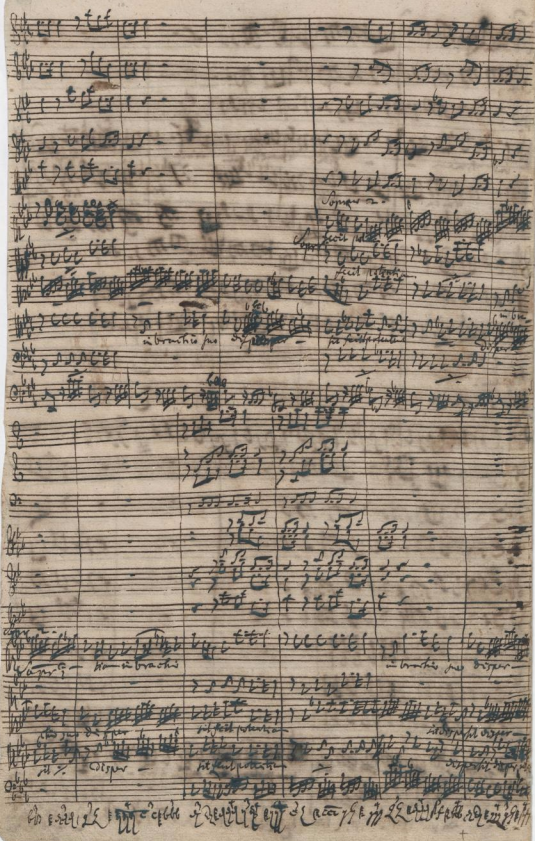
- Annotations:**
 - bar time* is written on the second staff.
 - tr* (trill) is written on the third staff.
 - tr* (trill) is written on the fourth staff.
 - tr* (trill) is written on the fifth staff.
 - tr* (trill) is written on the sixth staff.
 - tr* (trill) is written on the seventh staff.
 - tr* (trill) is written on the eighth staff.
 - tr* (trill) is written on the ninth staff.
 - tr* (trill) is written on the tenth staff.
 - tr* (trill) is written on the eleventh staff.
 - tr* (trill) is written on the twelfth staff.
 - tr* (trill) is written on the thirteenth staff.
 - tr* (trill) is written on the fourteenth staff.
 - tr* (trill) is written on the fifteenth staff.
 - tr* (trill) is written on the sixteenth staff.
 - tr* (trill) is written on the seventeenth staff.
 - tr* (trill) is written on the eighteenth staff.
 - tr* (trill) is written on the nineteenth staff.
 - tr* (trill) is written on the twentieth staff.
 - tr* (trill) is written on the twenty-first staff.
 - tr* (trill) is written on the twenty-second staff.
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 - tr* (trill) is written on the twenty-fourth staff.
 - tr* (trill) is written on the twenty-fifth staff.
 - tr* (trill) is written on the twenty-sixth staff.
 - tr* (trill) is written on the twenty-seventh staff.
 - tr* (trill) is written on the twenty-eighth staff.
 - tr* (trill) is written on the twenty-ninth staff.
 - tr* (trill) is written on the thirtieth staff.
 - tr* (trill) is written on the thirty-first staff.
 - tr* (trill) is written on the thirty-second staff.
 - tr* (trill) is written on the thirty-third staff.
 - tr* (trill) is written on the thirty-fourth staff.
 - tr* (trill) is written on the thirty-fifth staff.
 - tr* (trill) is written on the thirty-sixth staff.
 - tr* (trill) is written on the thirty-seventh staff.
 - tr* (trill) is written on the thirty-eighth staff.
 - tr* (trill) is written on the thirty-ninth staff.
 - tr* (trill) is written on the fortieth staff.
 - tr* (trill) is written on the forty-first staff.
 - tr* (trill) is written on the forty-second staff.
 - tr* (trill) is written on the forty-third staff.
 - tr* (trill) is written on the forty-fourth staff.
 - tr* (trill) is written on the forty-fifth staff.
 - tr* (trill) is written on the forty-sixth staff.
 - tr* (trill) is written on the forty-seventh staff.
 - tr* (trill) is written on the forty-eighth staff.
 - tr* (trill) is written on the forty-ninth staff.
 - tr* (trill) is written on the fiftieth staff.
- Other markings:**
 - tr* (trill) is written on the first staff.
 - tr* (trill) is written on the second staff.
 - tr* (trill) is written on the third staff.
 - tr* (trill) is written on the fourth staff.
 - tr* (trill) is written on the fifth staff.
 - tr* (trill) is written on the sixth staff.
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 - tr* (trill) is written on the twenty-eighth staff.
 - tr* (trill) is written on the twenty-ninth staff.
 - tr* (trill) is written on the thirtieth staff.
 - tr* (trill) is written on the thirty-first staff.
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 - tr* (trill) is written on the thirty-eighth staff.
 - tr* (trill) is written on the thirty-ninth staff.
 - tr* (trill) is written on the fortieth staff.
 - tr* (trill) is written on the forty-first staff.
 - tr* (trill) is written on the forty-second staff.
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 - tr* (trill) is written on the forty-seventh staff.
 - tr* (trill) is written on the forty-eighth staff.
 - tr* (trill) is written on the forty-ninth staff.
 - tr* (trill) is written on the fiftieth staff.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and various annotations.

The score is written in a historical style, likely from the 17th or 18th century. It consists of approximately 15 staves. The notation includes notes, rests, and clefs, though the specific clefs and time signatures are difficult to discern due to the handwriting and ink bleed-through.

Key annotations and markings include:

- Allegro* (written in the middle section)
- Allegro moderato* (written in the lower section)
- Allegro* (written at the bottom of the page)
- Handwritten notes such as *in braccio per* and *per l'istromento* are scattered throughout the score.
- There are several instances of *Allegro* written in a larger, bolder script.
- The paper shows signs of age, including yellowing, foxing, and some ink bleed-through from the reverse side.



Handwritten musical score consisting of approximately 12 staves. The notation is dense and includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is somewhat obscured by ink bleed-through from the reverse side of the page. The score appears to be a complex piece, possibly a symphony or a chamber work, given the number of staves.

Handwritten musical score with approximately 5 staves. This section includes some text annotations: "Vocal" is written near the top of the lower section, and "Solo" is written near the bottom. The notation is similar to the upper section, featuring clefs, notes, and rests. There are also some markings that look like "10" and "11" near the bottom of the staves.

This block contains the main body of handwritten musical notation on the left page. It consists of approximately 15 staves of music. The notation is dense and includes various rhythmic values, clefs, and dynamic markings. There are several instances of heavy blacked-out or scribbled-out sections, particularly in the middle of the page. Some legible text includes "Cantata" and "Soprano". The ink is dark and the paper shows signs of age and wear.

This block shows a section of handwritten musical notation at the bottom of the page. It features several staves with musical notes and clefs. The notation is somewhat less dense than the upper section, but still contains complex rhythmic patterns and some text annotations. The paper is aged and shows some staining.

This block shows the right page of the manuscript, which is partially visible. It contains handwritten musical notation on staves, continuing from the left page. The notation is dense and includes various musical symbols and clefs. The paper is aged and shows some staining.

This page contains a handwritten musical score on aged, yellowed paper. The score is written across approximately 15 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The ink is dark, possibly black or dark brown. There are several annotations and markings scattered throughout the score, including the word "pizzicato" written in a cursive hand on the left side of the lower staves. The right side of the page features vertical lines and some additional markings, possibly indicating a section or a specific performance instruction. The paper shows signs of age, including some staining and uneven discoloration. The overall appearance is that of a historical manuscript.

Handwritten musical score on aged, yellowed paper. The score consists of approximately 12 staves of music, written in dark ink. The notation includes notes, rests, and various symbols, characteristic of 17th or 18th-century manuscript notation. There are several instances of dense, overlapping notation, particularly in the middle and lower sections of the page. Some staves are heavily scribbled over or contain very tight clusters of notes. There are also some faint, illegible markings that appear to be lyrics or performance instructions, such as "vni" and "ch". The paper shows signs of wear, including creases and discoloration, especially along the edges.

Handwritten musical score on aged paper with 18 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several annotations in French:

- Stave 10: *si l'homme en mer.*
- Stave 13: *en - vider - mple - vltimur en - vander mple - mple*
- Stave 15: *mf mple*
- Stave 17: *no bous & d'viter mple*
- Stave 18: *simple mple*

At the bottom of the page, there is a line of text: *Spinafflyl vija desek floruz*

Armba i

Handwritten musical notation on a five-line staff. The notation includes rhythmic values such as quarter notes (q) and eighth notes (e). The lyrics are written below the staff and include the words "Israel" and "pueum".

Handwritten musical notation on a five-line staff. The notation includes rhythmic values such as quarter notes (q) and eighth notes (e). The lyrics are written below the staff and include the words "Israel", "pueum", and "reco-rdatus".

Handwritten musical notation on a five-line staff. The notation includes rhythmic values such as quarter notes (q) and eighth notes (e). The lyrics are written below the staff and include the words "reco-rdatus" and "pueum".

Handwritten musical notation on a five-line staff. The notation includes rhythmic values such as quarter notes (q) and eighth notes (e). The lyrics are written below the staff and include the words "reco-rdatus" and "pueum".

Handwritten musical score on aged paper, featuring multiple staves of music and dense Latin lyrics. The text is written in a cursive script and includes phrases such as:

- *scilicet*
 - *in nomine*
 - *et in spiritu*
 - *sancto*
 - *et in ecclesia*
 - *sancta*
 - *et in comunione*
 - *sanctorum*
 - *et in expectacione*
 - *glorie*
 - *et in regno*
 - *et in vita*
 - *et in pace*
 - *et in misericordia*
 - *et in pietate*
 - *et in caritate*
 - *et in fide*
 - *et in spe*
 - *et in timore*
 - *et in reverentia*
 - *et in obsequio*
 - *et in cultu*
 - *et in honore*
 - *et in gloria*
 - *et in maiestate*
 - *et in immortalitate*
 - *et in eternitate*
 - *et in sempiternitate*
 - *et in saecula saeculorum*
 - *et in omnia saecula*
 - *et in saecula saeculorum amen*

The musical notation includes various note values, rests, and clefs, with some parts appearing to be in mensural notation. The paper shows signs of age, including staining and some fading of the ink.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and Latin lyrics. The lyrics include phrases such as "scoutlo outy in scauola", "abraham tyca in ethy", "in semine", "et seminij", and "in gloria". The notation includes rhythmic markings, clefs, and various musical symbols. The paper shows signs of age, including yellowing and some ink bleed-through or smudges. The lyrics are written in a historical or vernacular script, possibly a mix of Latin and a local dialect.

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several instances of rhythmic shorthand, including '109 99' and '129 99', which likely represent specific rhythmic patterns or measures. The handwriting is in dark ink and appears to be from the 18th or 19th century. The paper shows signs of wear, including creases and discoloration, particularly at the bottom edge.

Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The notation includes notes, rests, and clefs. The lyrics are written in a cursive script, often appearing below the notes. The score is organized into systems, with some systems containing multiple staves. The paper shows signs of age, including discoloration and some staining.

Continuation of the handwritten musical score, showing more staves with musical notation and lyrics. The notation is dense, with many notes and rests. The lyrics are written in a cursive script, often appearing below the notes. The score is organized into systems, with some systems containing multiple staves. The paper shows signs of age, including discoloration and some staining.

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. There are several dynamic markings such as *ff*, *mf*, and *ff*. The score is densely written with musical symbols and some annotations.

Andante principio

Andante moderato

Andante moderato

Andante moderato

Andante moderato

Finis

Handwritten musical score on the bottom left page. It features several staves with musical notation, including notes, rests, and clefs. The handwriting is consistent with the rest of the document.

Musical score with multiple staves. The notation includes various rhythmic values and clefs. The score is densely written with notes and rests.

Handwritten text in Latin, likely lyrics or performance instructions, interspersed with musical notation. The text includes phrases such as "in principio", "et in principio", "et in principio", "et in principio", "et in principio".

Handwritten text in Latin, likely lyrics or performance instructions, interspersed with musical notation. The text includes phrases such as "in principio", "et in principio", "et in principio", "et in principio", "et in principio".

Handwritten text in Latin, likely lyrics or performance instructions, interspersed with musical notation. The text includes phrases such as "in principio", "et in principio", "et in principio", "et in principio", "et in principio".

This page contains a handwritten musical score on aged, yellowed paper. The score is organized into several systems, each consisting of multiple staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. There are several instances of the letter 'q' written above the staves, likely indicating a specific tempo or performance instruction. The handwriting is in dark ink and appears to be from the 18th or 19th century. The paper shows signs of wear, including some staining and foxing. The overall appearance is that of a historical manuscript page.

Handwritten musical score on aged paper, featuring multiple staves of music and dense handwritten text. The notation includes notes, rests, and clefs, with some parts appearing to be vocal lines. The text is written in a cursive script, likely a historical form of German or Latin. The page is heavily inked, with some areas showing signs of wear and discoloration. The musical notation is dense and fills most of the page, with some text interspersed between the staves. The overall appearance is that of an old manuscript or a composer's sketch.

Handwritten signature or name at the bottom left corner of the page.

X

Virgine Jese

The image shows a page of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and consists of approximately 12 staves. The music is dense, with many notes, rests, and some markings that appear to be corrections or additions. There are several annotations in French, including "Virgine Jese" at the top left, "Emmanuel" written multiple times, and "Induit cornu" appearing twice. A prominent red circular stamp is located in the lower-middle section of the page, containing the text "Ex Bibliotheca Regia in romanis". The paper shows signs of age, including foxing and some staining, particularly in the upper right quadrant.

Ex
Bibliotheca Regia
in romanis

P. 38.



P. 38

BWV

Nr 243a

E
G. Poelchau:
P 38

EX
BIBLIOTHECA
POELCHAVIANA.

