

ms. ms. autogr.

Joh. Seb. Bach
einat der Tugend

1710

For the amount paid 1/2
200 1/2

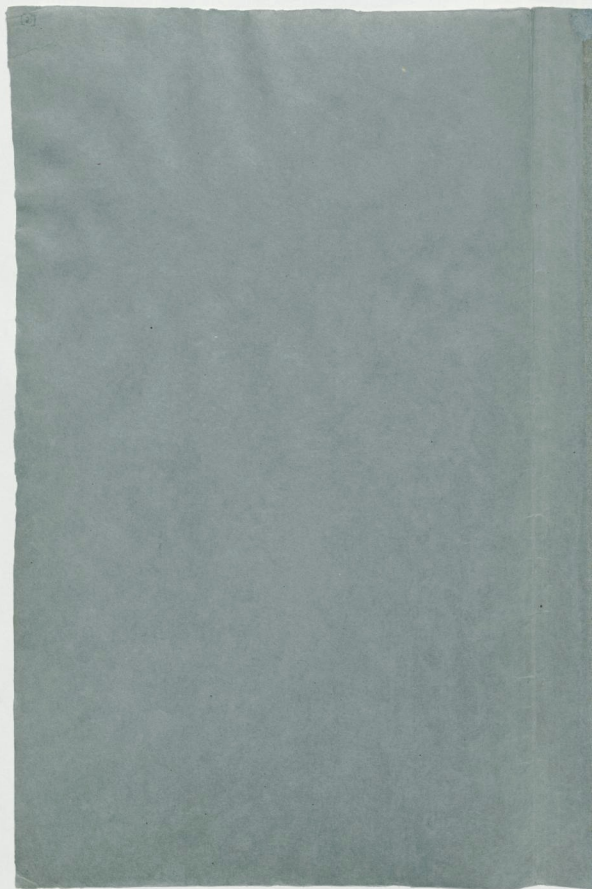


35 P 200

der Ernst

der Lüge

Von J. B.

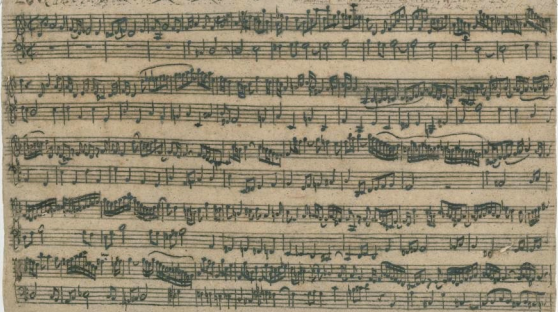


(pag: 48) *Marzingshofer Aulgetz: Canon per augmentationem
in contrariis motu.*

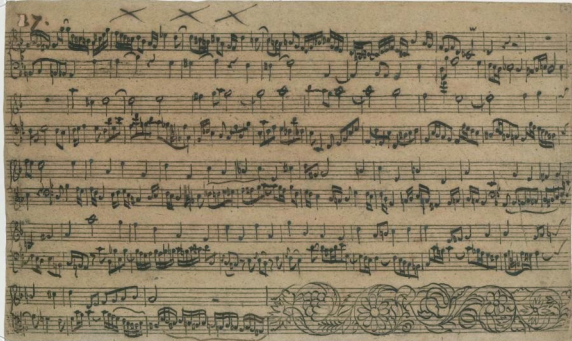
Den Originalen anhängend (jeun oben angegebener Eingeklapp-
blätter sind ~~und~~ nicht von J. D. Bachs Hand geschrieben, sondern
von einem andern, und ganz neuer Abklappsen aus der
Küpinglath hystorisch.) findet sich dieses Lucca auf der
beiden letzten Seiten, mit der handschriftl. Canon al ~~originalis~~
proversio et per augmentationem.

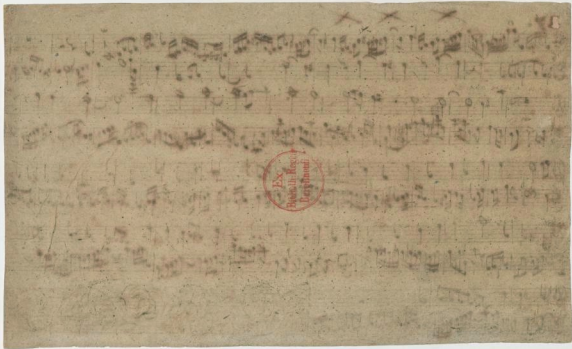
5th Sailage

Q. I 11, (C. I) p. 51







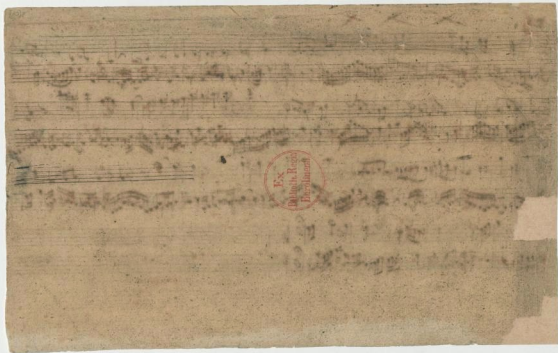


29.

X X X

[8]





97. P. 200

[13]

Zacca Original. Manuscript über
"Kunst des Siegs"

^{von}
A. S. Bach.

Sei originaler Cogeni ist festschließend.

ausgeführt über die Kunst des Siegs für 2 Händ., welche in Marpurg
abgegeben pag 57. 58. 59. 60. 61. 62.

Gesetz. Einlage

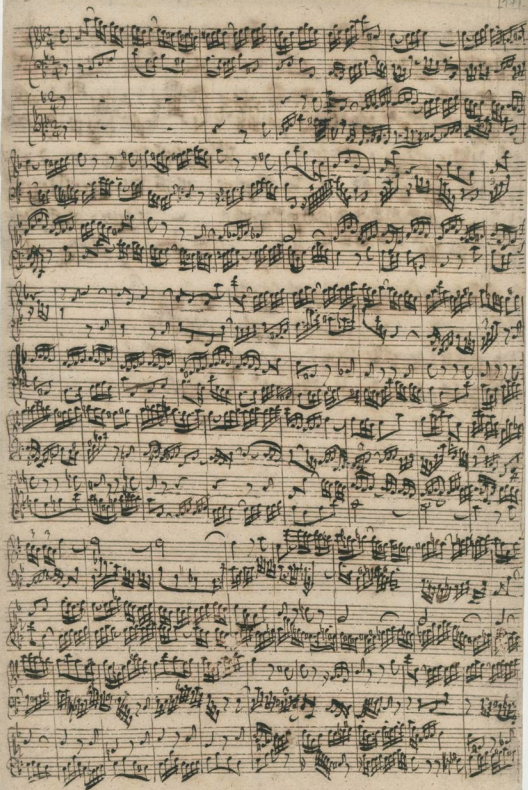
Peter I, 11 p. 68. 71.

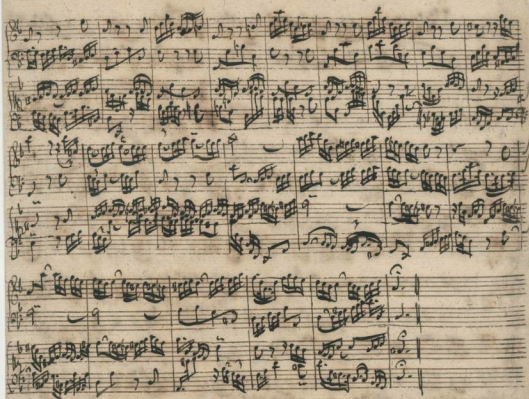
Manuscript

Mus. ms.

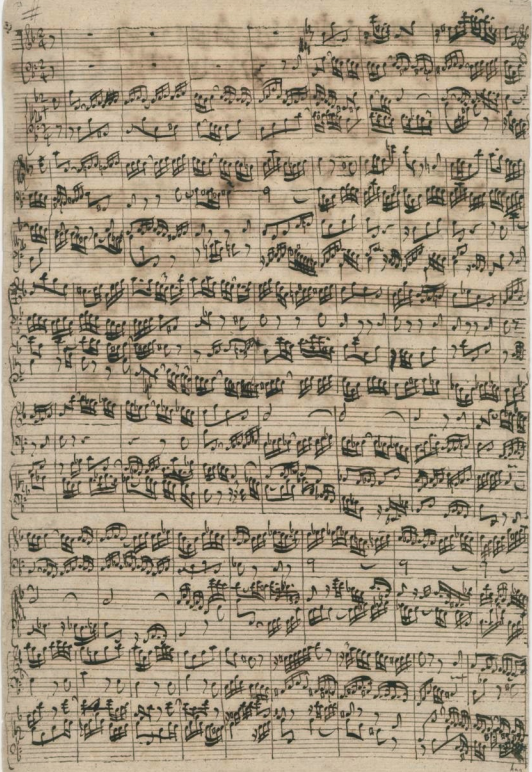
Bach P 200

(Fuge f. & Klavier)

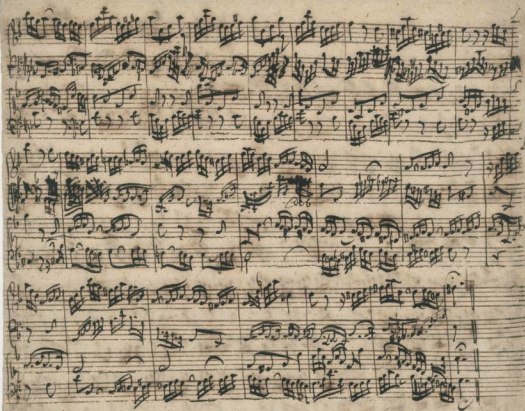


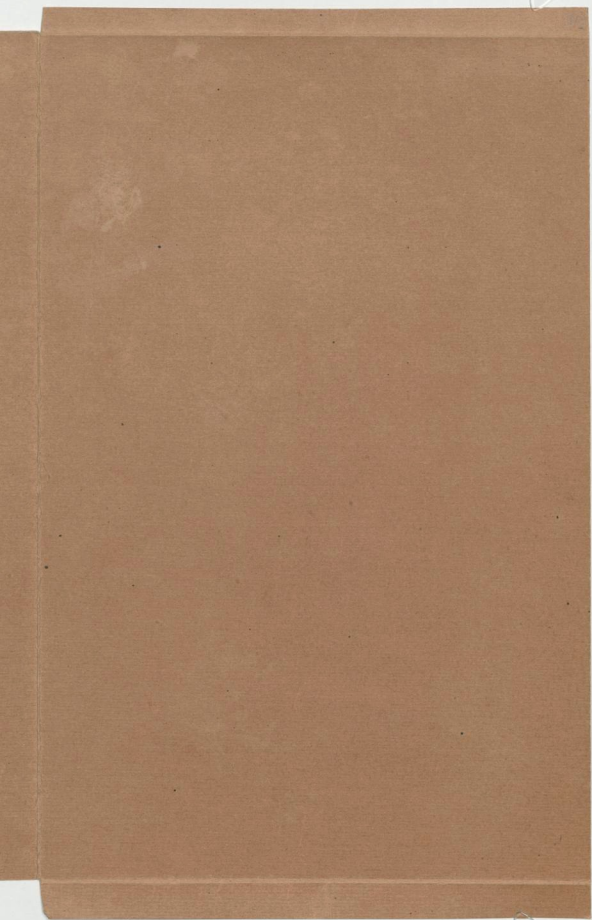


Handwritten musical score on aged paper, featuring multiple staves with complex notation, including notes, rests, and clefs. The notation is dense and appears to be a historical manuscript.



The manuscript is written on a single page of aged, slightly discolored paper. It contains approximately 15 staves of music. The notation is a form of historical musical notation, possibly from the 16th or 17th century, characterized by its dense and somewhat irregular appearance. The notes are written in black ink, and the staves are hand-drawn. The paper shows signs of wear, including some staining and a small tear near the bottom left corner. The overall impression is that of a valuable historical document, likely a composer's sketch or a working draft for a musical piece.





[22]

Das Original Manuskript der "Kunst der Tage"
von Joh. Seb. Bach.

25

*Sing singulus Klavier
in G-dur-folio.*

(pag. 61. der Marguerite'schen Ausgabe: Fuga a 3 soggetti.)

Statt 3. musfällt die Sonndere Marguerite
singulus Klavier jeure Ausgabe.
von J. S. Bach's Hand.

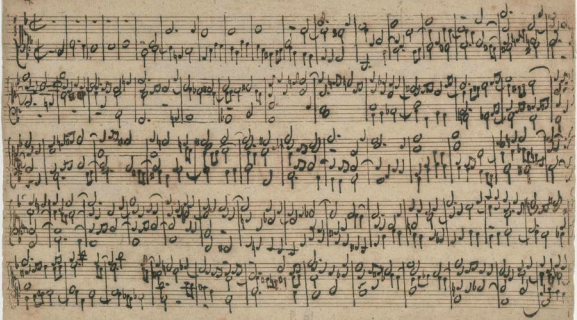
Statt 5. auf ungenau die Tage gleichförmig abtrifft
schfällt von C. Phil. Em. Bach's Hand
die Saum-Nähe:

„Hd. Neben dieser Tage, um der Klavier B. A. C. H.
„die Luthersungel ausgebracht werden, ist der Klavier
„gehorcht.“

Wider Beilage:

Blatt I 11 Fuga XV (p. 74)

Manuscripte

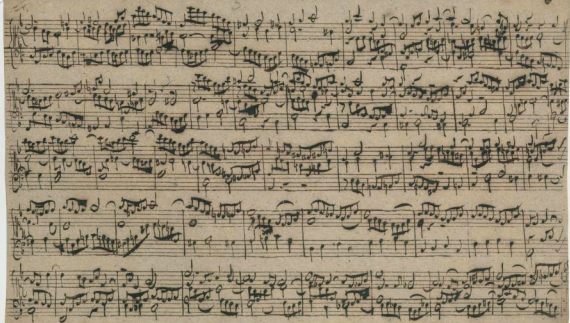


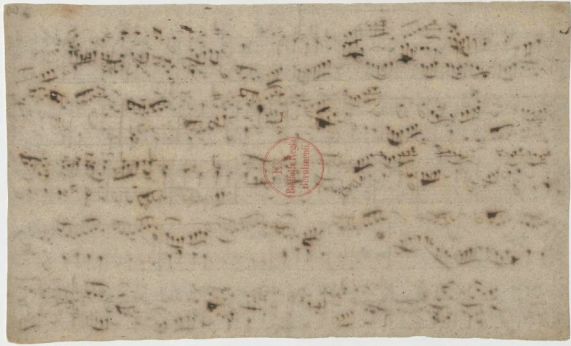


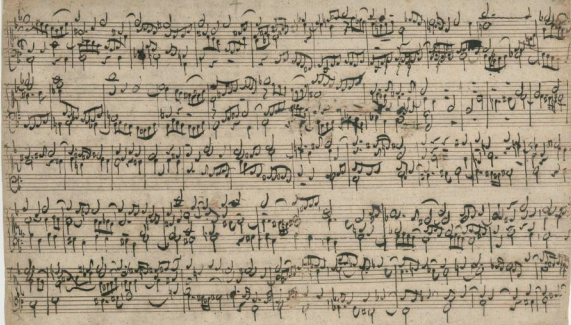
Handwritten musical score on five staves, featuring Arabic notation and lyrics in Arabic script. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves, corresponding to the musical phrases. The paper is aged and shows some staining.

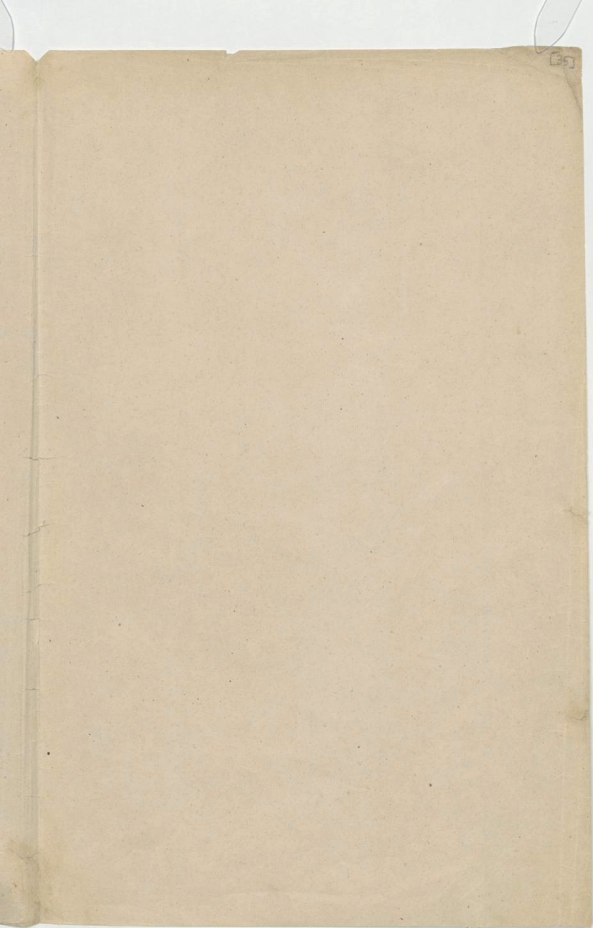
Handwritten musical score on five staves, featuring Arabic notation and lyrics in Arabic script. The notation includes various note values, rests, and bar lines. The lyrics are written below the staves, corresponding to the musical phrases. The paper is aged and shows some staining.







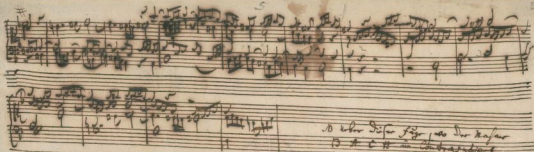




Ms. no.
Mus. ms.

Bach 9100

(Lutele Noten)



10. Unter dieser Figur, wo der Kaiser
13. A. C. H. in der Hand
angebracht worden ist
Der Kaiser gezeichnet.



Handwritten text, possibly a signature or title, written vertically in cursive script.

Handwritten text, possibly a signature or title, written in cursive script.



1
Fa. 3. g.

11 p. Trinit.

di
Faach.

76 m.

80 —

83 N.

2, 1 1 Okt. 86 PP. N. auf der ^{2ten} ersten Seite wird
mit dem 11ten Vers von No. 364

2, 2 Okt. 86 NN. fängt der ^{zu fassen} mittlere Esor an,
2. mit dem 12ten Vers von No. 364
wird geschlossen.

2, 3 Okt. 86 P. wie der 2te Esor. in N.



