

TAB. I.

Fig. 1.

1. thema.



Fig. 2.

3. th.

1. th.

Fig. 4.

3. th.

Fig. 4.

3. th.



Fig. 5.

2. th.

1. th.

1. 3. th.

2. th.



Fig. 6.

1. th.

2. th.

Fig. 7.

1. th.



II. Pars.

Marpurg's Fugue in Bock.

TAB. II.

Fig. 1. 3. th. Fig. 2. i. th. TAB. II. Fig. 3. 2. th.

Fig. 4. 2. th. Fig. 5. i. th. Kirchoffu. Fig. 6. 3. th.

i. th. 2. th. 3. th. 2. th. i. th. 3. th. Suppl. ad arbitr. 2. th. cet.

Fig. 7. 2. th. Fig. 8. 3. th. Fig. 9. 2. th. 3. th.

3. th. i. th. cet. 3. th. i. th. 2. th. 3. th.

i. th. 2. th. i. th. Fig. 10. 3. th. Fig. 11. 2. th. 3. th.

z. th. i. th. cet. z. th. 3. th. i. th.

i. th. 2. th. 3. th. i. th. 2. th. 3. th. i. th.

TAB. III.

Fig. 1.

i. th. Kirchoffä.



Fig. 2.

2. th.



Fig. 3.

3. th.

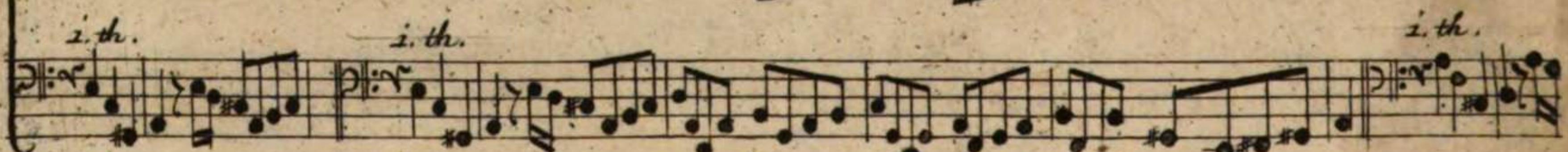


Fig. 4.

2. th.



Fig. 5.



i. th.

i. th.

i. th.

2. th.

Fig. 6.



Fig. 7.



3. th.

Quadricon.

cet. Quadricon



Fig. 8.

3. th.

in exta thema Kirchofianum

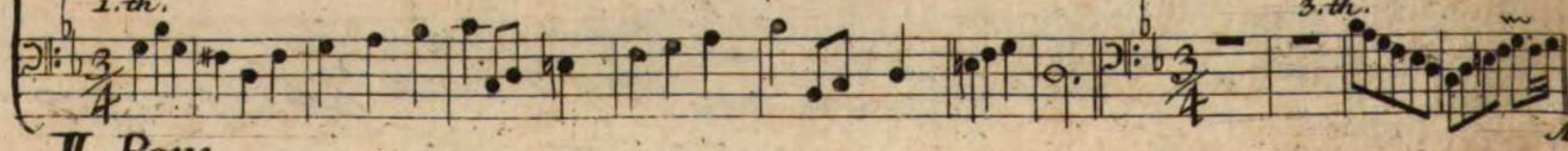
2. th.



i. th.

Fig. 9.

2. th.



3. th.

I. Pars.

TAB. IV.

Fig. 1.

i. th.



3. th.



2. th.



3. th.

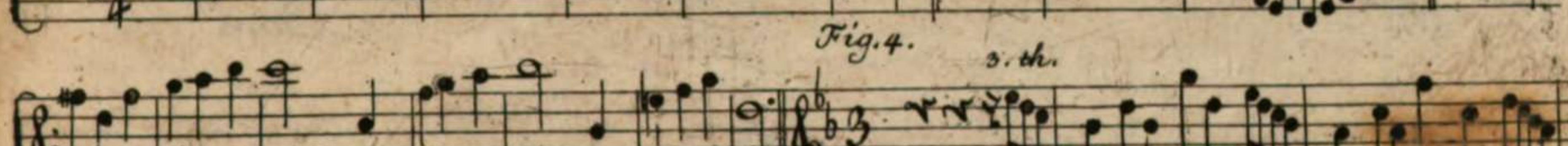


Fig. 4.

3. th.



cin.



ad decim.



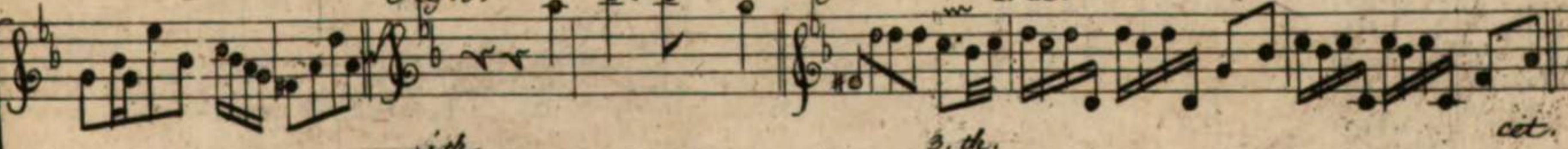
Fig. 5.

th. 2.

Fig. 6.

i. th.

i. th. Kirchoffii.



i. th.

3. th.

cet.



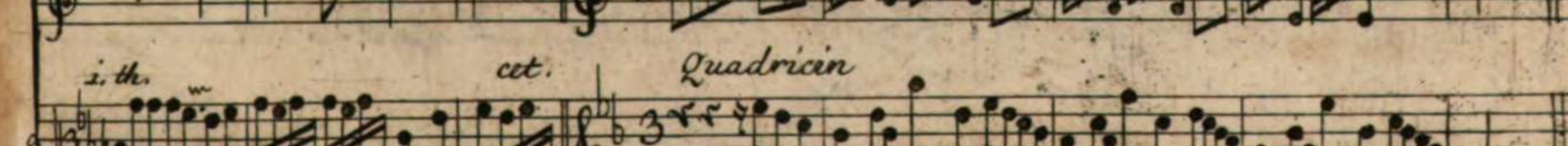
Fig. 8.



i. th.

cet.

Quadrin



3. th.



w. 2d.

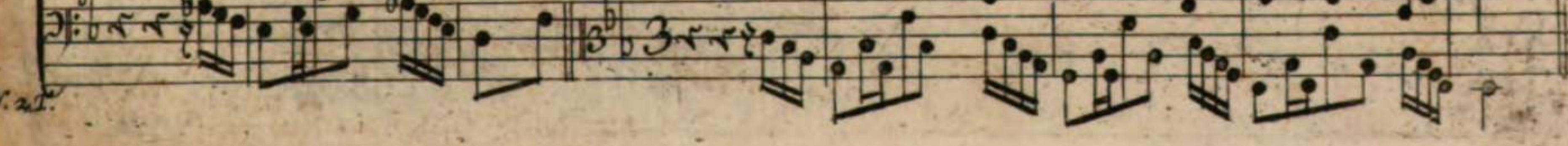


Fig. 3.

i. th.

Quadrin



Fig. 1.

2. th. Kirnberger.

TAB. V.

3. th.

1. th.

2. th.

1. th.

(b)

2. th.

i. thema.

(a) 2. th.

3. th.

2. th.

Fig. 2.
1. th.

(c)

i. th.

2. th.

3. th.

2. th.

Bassus continuus.

Fig. 3.

i. th.

2. th.

4. th.

ceo.

3. th.

Bassus contin.

II. Pars.

Fig. 4.
1. th.

ceo.

2. th.

3. th.

4. th.

TAB. VI.

Contin. tab. praece.

Fig. i.

3. th.

Fig. 2.

2. th.

2. th.

ct.

4. th.

ct.

4. th.

1. th.

ct.

1. th.

3. th.

Fig. 3.

4. th.

Fig. 4.

2. th.

1. th.

i. th.

3. th.

i. th.

ct.

a. th.

i. th.

4. th.

4. th.

3. th.

adi Tab. VII.

3. th.

i. th.

i. th.

2. th.

3. th.

adi Tab. VII.

i. th.

2. th.

adi Tab. VII.

2. th.

4. th.

i. th.

2. th.

adi Tab. VII.

contin. tab. praece.

TAB.VII.

Fig. i.

§ th. i.

The score consists of five staves of handwritten musical notation. The first four staves begin with a treble clef and a common time signature (C). The first staff has a key signature of A major (no sharps or flats). The second staff has a key signature of D major (one sharp). The third staff has a key signature of E major (two sharps). The fourth staff has a key signature of F major (one flat). The fifth staff begins with a bass clef and a common time signature (C), followed by a key signature of B-flat major (two flats).

Annotations and labels in the score include:

- Measure 1: "2. th." above the first staff, "2. th." above the second staff, "3. th." above the third staff, "4. th." above the fourth staff.
- Measure 2: "2. th." above the first staff, "4. th." above the second staff, "i. th." above the third staff.
- Measure 3: "3. th." above the first staff, "th. 2." above the second staff, "th. 4." above the third staff.
- Measure 4: "4. th." above the first staff, "3. th. redi ad. Tab. VI. §." above the second staff, "th. 3." above the third staff.
- Measure 5: "F. 2." above the first staff, "F. 3." above the second staff, "4. th." above the third staff.
- Measure 6: "i. th." above the first staff, "4. th." above the second staff, "2. th." above the third staff.
- Measure 7: "2. th." above the first staff, "3. th." above the second staff, "3. th." above the third staff.
- Measure 8: "b. i. th." above the first staff, "b. i. th." above the second staff.
- Measure 9: "F. 4. 2. th." above the first staff, "3. th." above the second staff.
- Measure 10: "F. 5. 3. th." above the first staff, "i. th." above the second staff.
- Measure 11: "b. i. th." above the first staff, "4. th." above the second staff.
- Measure 12: "4. th." above the first staff, "b. 2. th." above the second staff.

At the bottom left, it says "II. Parte.", and at the bottom right, there is a small "M. 1".

TAB.VIII.

Fig. 1. 3.th.

i.th.

Fig. 2. 2.th.

3.th.

4.th.

i.th.

4.th.

Fig. 3. i.th.

3.th.

4.th.

i.th.

3.th.

Fig. 4.

2.th.

4.th.

2.th. Kirchoffii.

3.th.

4.th.

Fig. 5. 2.th.

4.th.

3.th.

i.th. Kirchoffii

TAB.IX.

F. 53 Jo. G. Hoffmann

Fig. i.

4.th.
3.th.
i.th.
2.th.
3.th.
2.th.
4.th.
2.th.
i.th.
3.th.
2.th.
i.th.

F. 4. 3.th.

F. 5. - 2.th.

F. 6. 4.th.

F. 7. i.th.

F. 8. - i.th.

II.Pars.

Map

TAB.X

F.i.Thal.

3.th.



i.th.



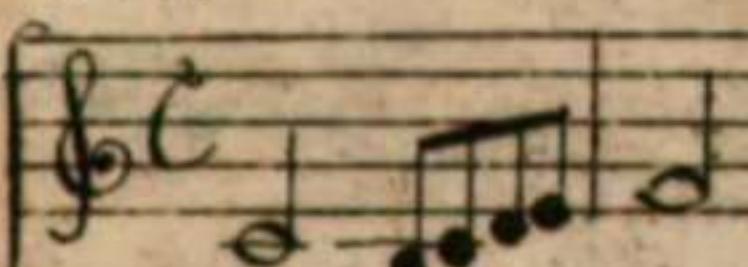
4.th.



2.th.



F.4.



F.4.



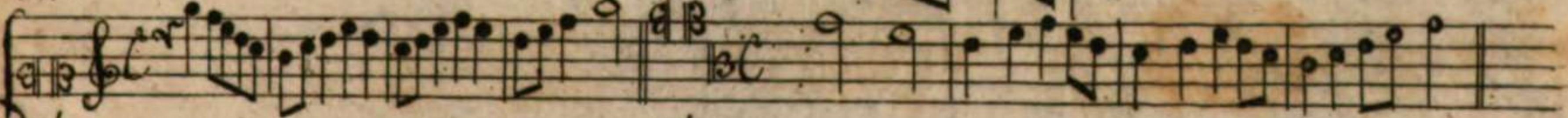
F.3.



F.6.



F.7.

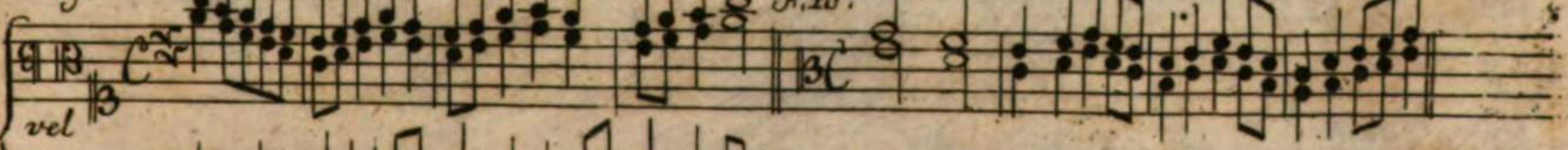


vol

vol.



F.g.



vel



F.ii.Fr.Bach



F.12, id.



p.T.

Fig.i. Berardi.

TAB XI.

F. 2. id.
mot contr.

F. 1. Berardi.

F. 2. Bach

F. 4. id. al rovescio.

et.

II. Pars.

May 1770

TAB XII.

The image shows a handwritten musical score titled "TAB XII." It consists of ten staves of music, each with a different time signature and key signature. The staves are arranged vertically, with some staves having multiple measures. The music includes various note heads, stems, and beams. Some staves begin with a rest or a specific note. There are also several rests throughout the score. The handwriting is in black ink on aged paper.

Fig. i. Bach.

ext.

ext.

TAB. XIII.

Fig. 1. Bach.

Fig. 1. Bach.

TAB. XIII.

F. 1. Bach.

F. 2.

F. 3.

F. 4. Fr. Bach.

mot. retr.

F. 5.

II. Part.

TAB XIV.

Fig. i.

F. 1.

F. 2.
mot. retrogr.

F. 3.

F. 4. mot. retrogr.

F. 5.

F. 6.
mot. contr. retr.

F. 7. canon.

TAB. XV.

Fig. 1.

Fig. 1 consists of two staves of music. The top staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes. The bottom staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes.

Fig. 2.

Fig. 2 consists of two staves of music. The top staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes. The bottom staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes.

Fig. 3.

Fig. 3 consists of two staves of music. The top staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes. The bottom staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes.

Fig. 4. Evol. mot. contr. retr.

Fig. 4 consists of two staves of music. The top staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes. The bottom staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes.

Fig. 5. Fr. Bach.

Fig. 5 consists of two staves of music. The top staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes. The bottom staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes.

Fig. 6 Kirmberger. Canon.

Fig. 6 consists of two staves of music. The top staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes. The bottom staff begins with a common time signature, a bass clef, and a key signature of one flat. It features a mix of quarter notes, eighth notes, sixteenth notes, and thirty-second notes.

TAB.XVI.

Fig. i.

F. 1. themata.

F. 2. Tricin.

F. 3. mot. contr.

Evol.

F. 4. Tricin.

F. 5. mot. retr.

Evol.

F. 6. mot. retr. contr.

F. 7. i. Canon.

F. 8.

Evolut.

F. 9. Quadricin.

F. 10. mot. retr. contr.

F. 11. retr. contr.

F. 12.

F. 13.

F. 14.

F. 15. ad 8.

ad 10.

ad 12.

Fig. 1.

TAB XVII

F. 2.

F. 3.

themata.

Evol. ad. 6.

F. 5.

themata.

Evol. ad. 8.

Evol. ad. 10.

Evol. ad. 12.

F. 4.

themata

Evol. ad. 10.

F. 6.

themata.

Evol. ad. 12.

Evol. ad. 6.

F. 7.

Evol. ad. 8.

F. 8.

Evol. ad. 9.

Fig. 9.

Evol. ad. 9.

H. Pa.

TAB XVIII.

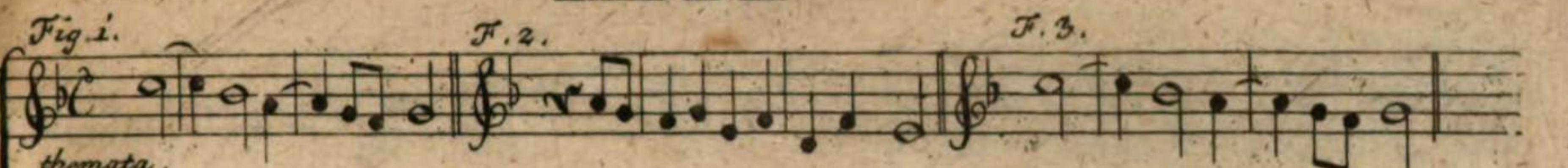
Fig. 1. 
 themata.

Fig. 2. 
 Evol. ad. i.

Fig. 3. 
 Evol. ad ii.

Fig. 4. 
 Evol. ad iii.

Fig. 5. 
 Evol. ad iv. vel 6.

Fig. 6. Fr. Bach. 
 Evol. ad v. vel 7.

Fig. 7. resol. 
 Evol. ad vi.

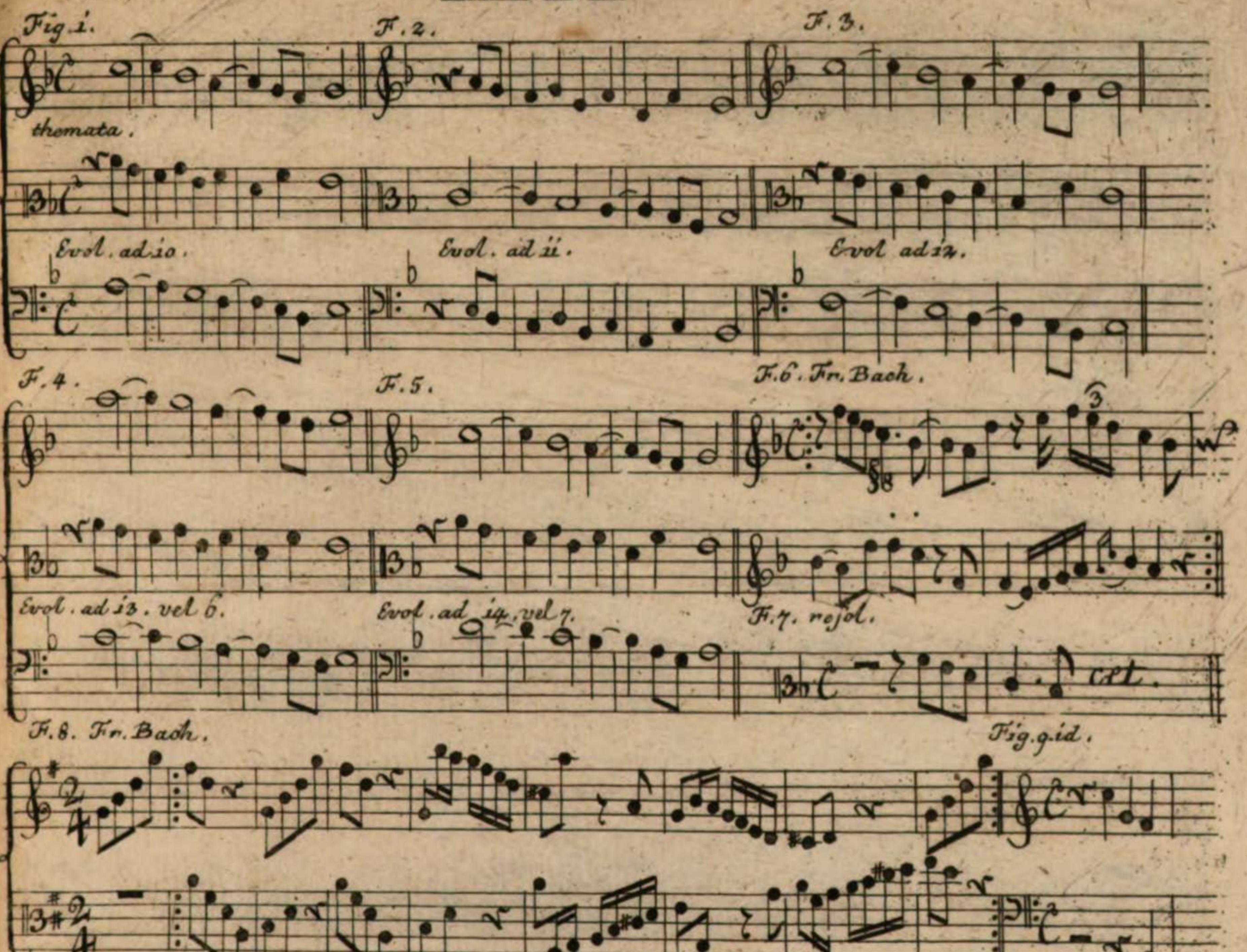
Fig. 8. Fr. Bach. 
 Fig. 9. id.

Fig. 10. id. 
 Fig. 11. id.

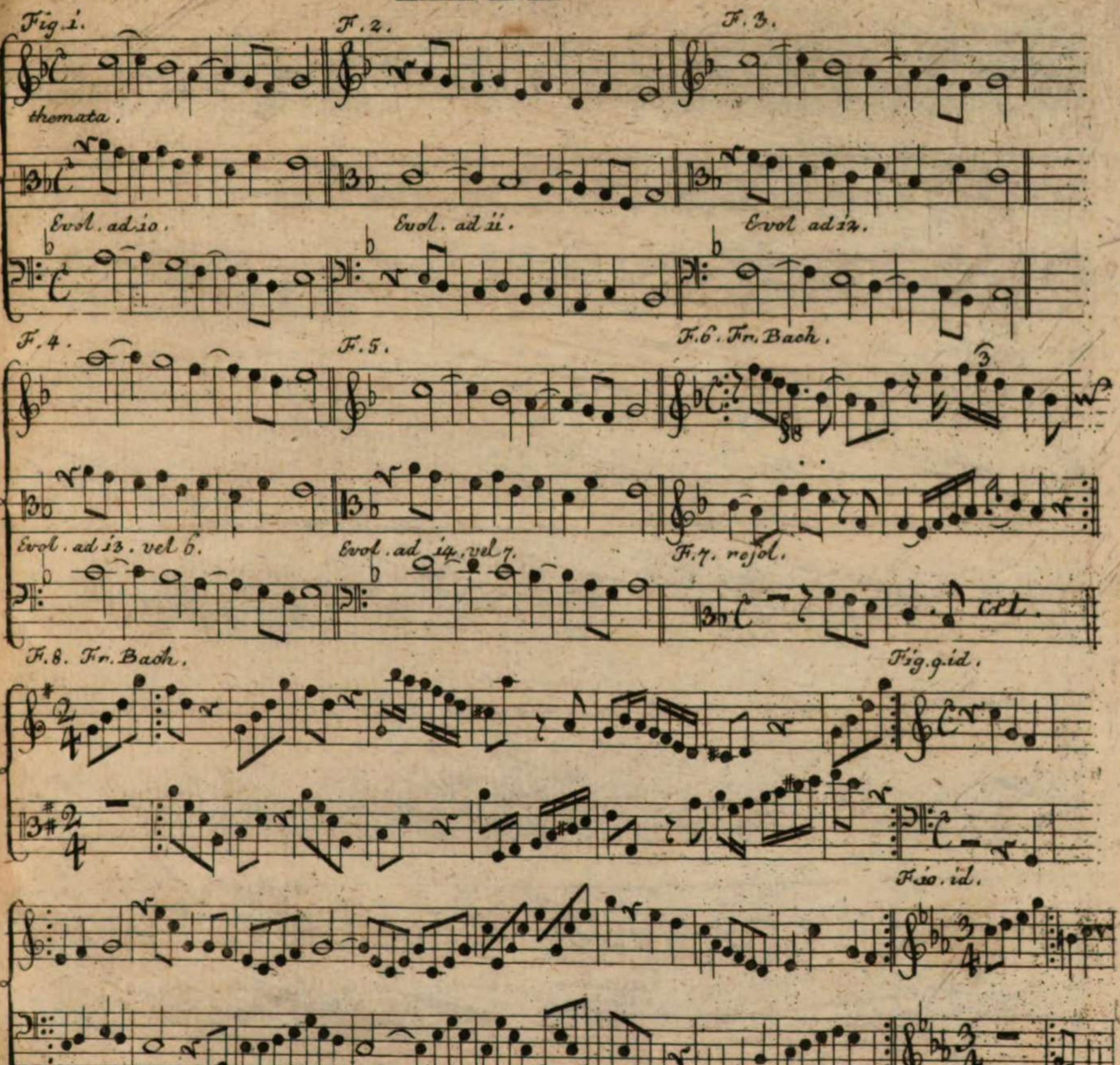
Fig. 12. id. 
 Fig. 13. id.

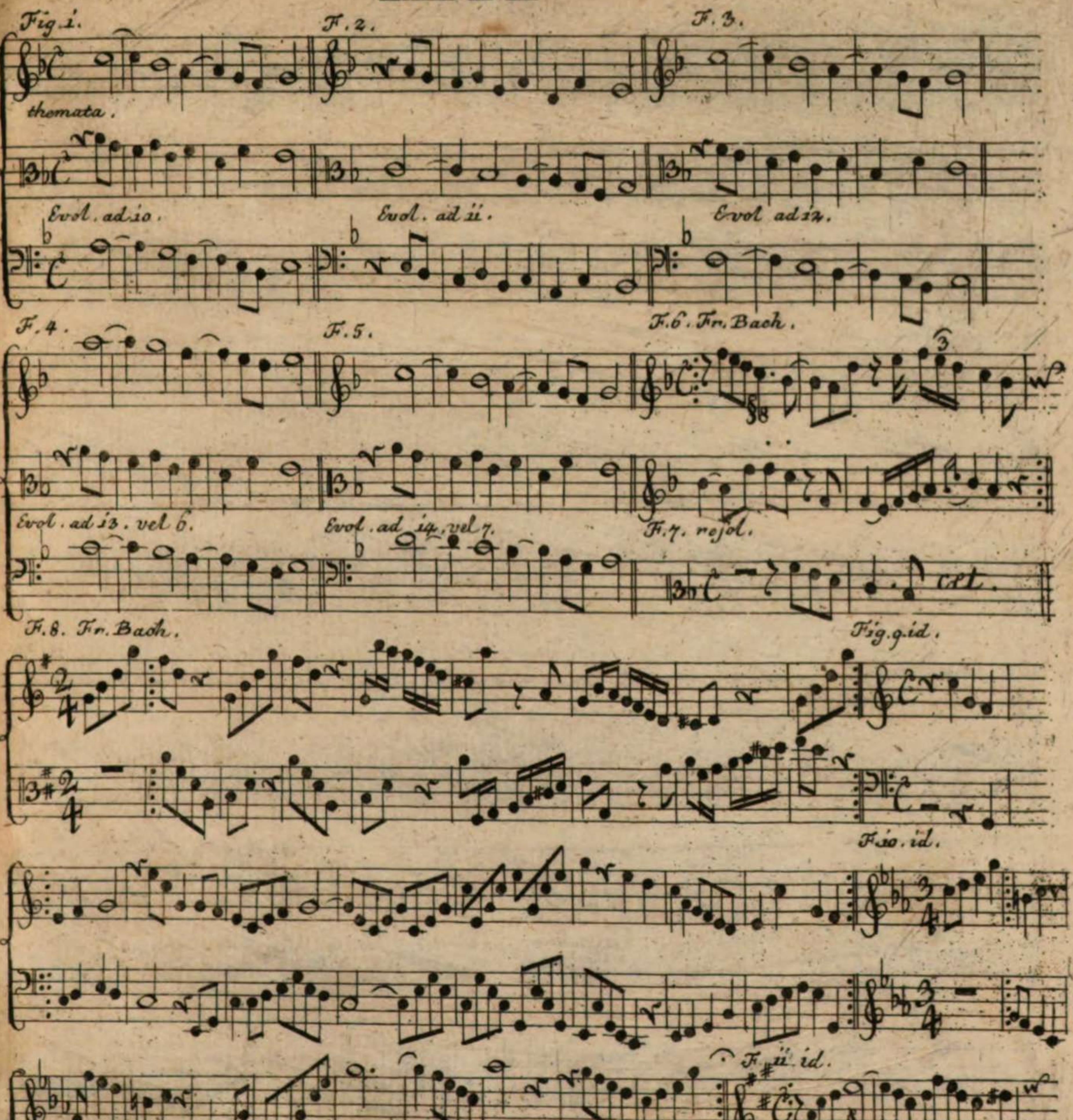
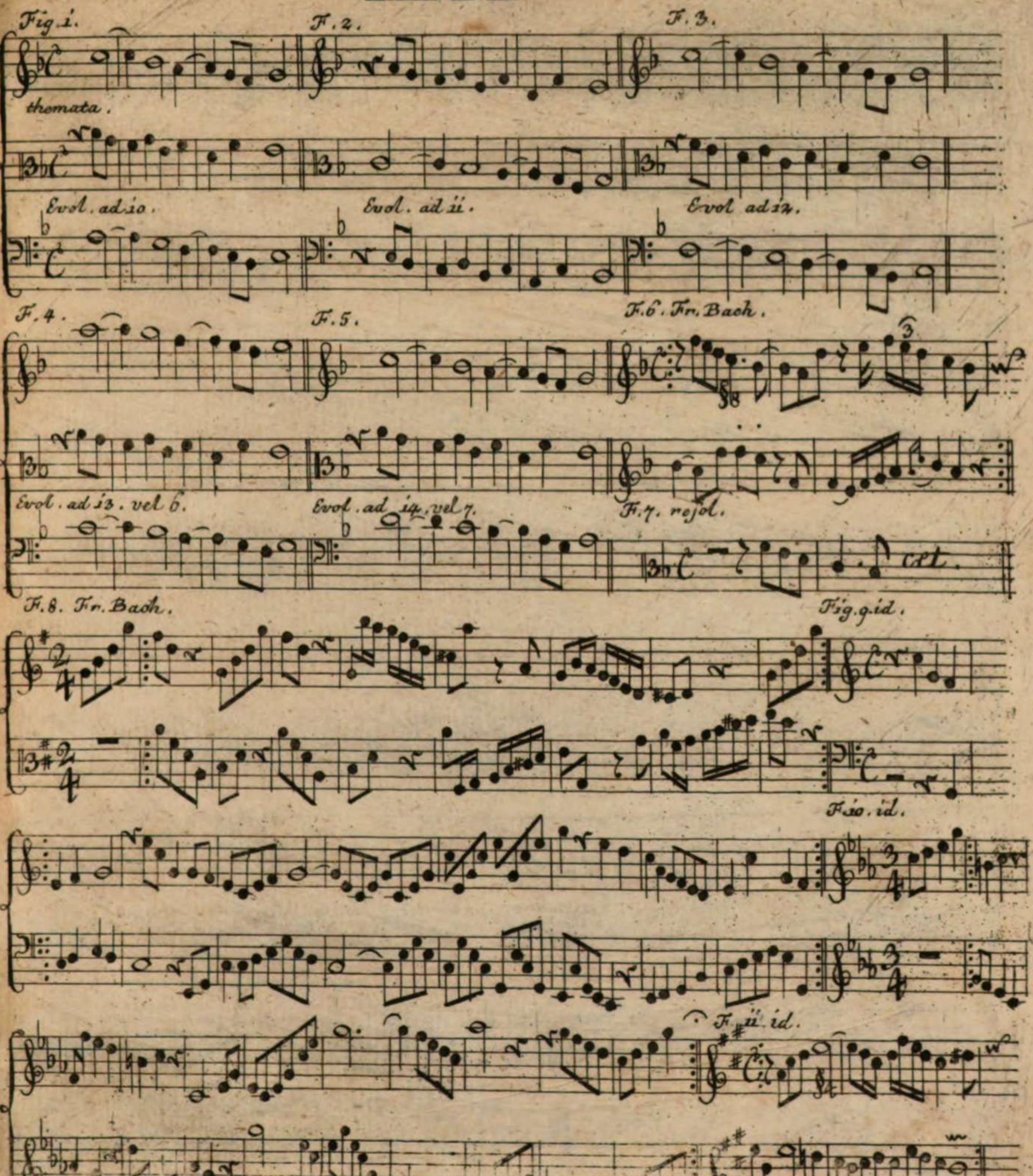
Fig. 14. id. 
 Fig. 15. id.

Fig. 16. id. 

TAB XIX.

Fig. i. Kirnberger.

1. *Kirnberger.*

2. *z. id.*

3. *z. id.*

4. *ad Octav. inferior.*

5. *Kirnberger.*

6. *Kirnberger.*

7. *z. id.*

8. *z. id.*

9. *z. id.*

10. *z. id.*

11. *Kirnberger.*

12. *Kirnberger.*

II Pars.

Marp.

TABXX.

Fig. I. Kirnberger.

2. id.

3. id.

4. id.

5. Bernhardi.

6. id.

per tonos

cot.

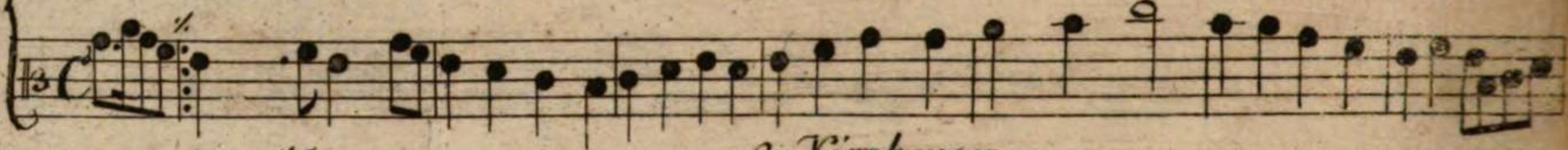
8.

9. ad octav.

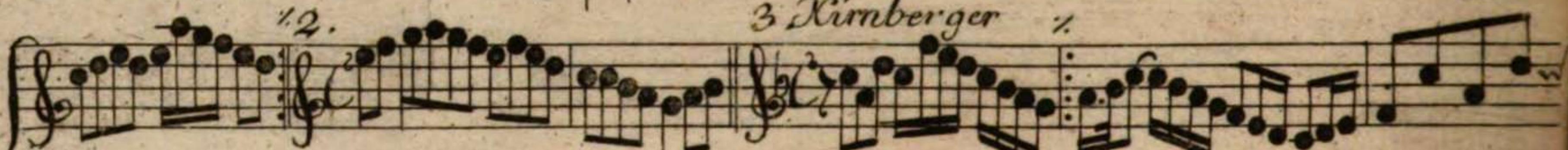
cot.

TABXXI.

Fig. 1. 1. diminut.



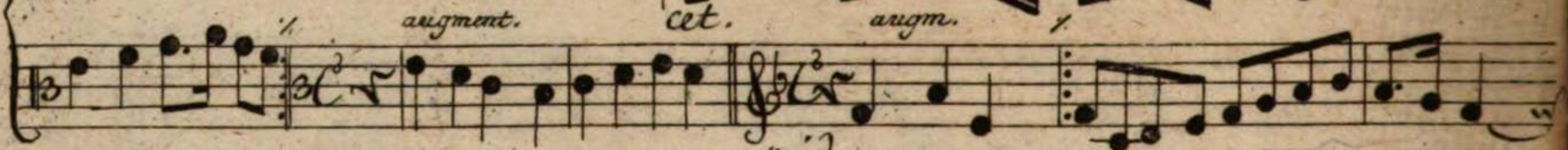
3 Ximberger



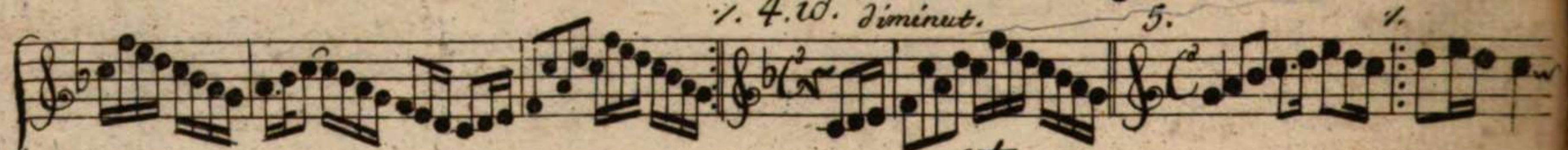
augment.

cet.

augm.

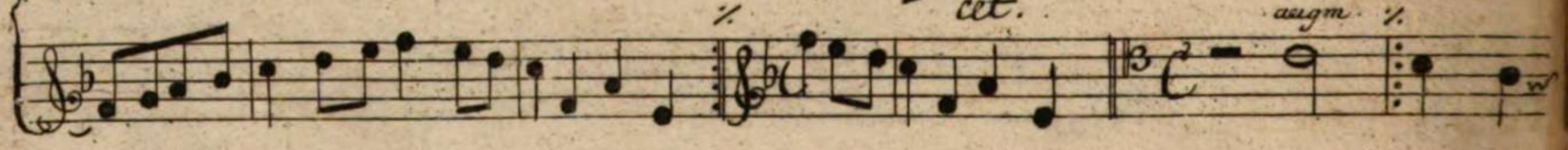


1. 4. id. diminut.



cet.

augm.



2. 6. dimin.



7.

cet.



8.



II. Pars.

Marp.

Contin.tab.præc.

TAB XXII.

Contin.tab.præc.

TAB XXII.

Fig. i.

2 Kirnberger.

3. id.

4. id.

5. id.

6. id.

cet.

cet.

TAB XXIII.

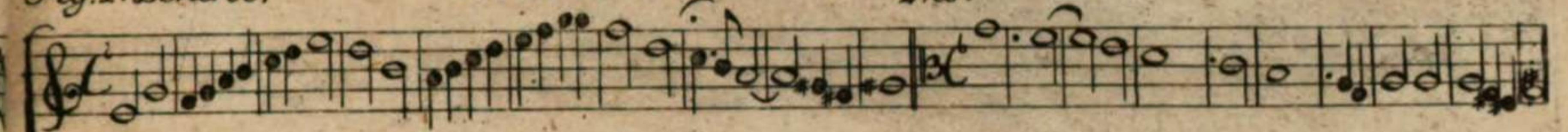
Fig. i. Bach.

The score consists of ten staves of handwritten musical notation on five-line staves. The key signature varies throughout the piece, indicated by B-flat and D-flat symbols. The time signature also changes frequently, including measures in common time, 2/4, and 3/4. The music includes various dynamics such as *comes.*, *vox. addita.*, *dux.*, *5. Bevarhi.*, *cant firm.*, *6. id.*, *coda*, and *cant firm.*. The score is divided into two parts: *II. Pars.*

Fig. i. Berardi.

TAB XXIV.

2. id.



cant. firm.

cant. firm

3. id.

4. id.

cant. firm.

cant. firm.

5. id.

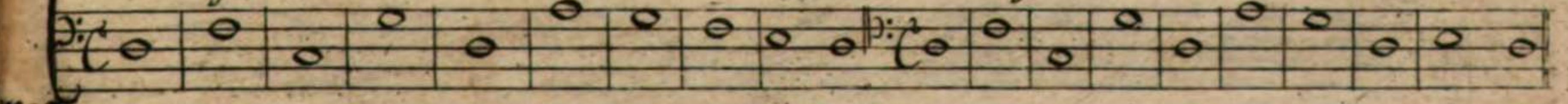
cant. firm.

6. id.

7. id.

cant. firm.

cant. firm.



TAB XXV.

Fig. i Berardi.

2. id.

cant. firm.

cant. firm.

3. id

cant. firm.

4. id

cant. firm.

II. Pars.

TAB. XXVI.

Fig. i. Berardi.

2. id.

cant. firm.

cant. firm.

3. th. 1. 4.

th. 2.

th. 3. th. 1.

5. Rameau.

per tonos.

i. th. 2. th.

th. 2. th. 3. th. 1. th. 2. i. th. 2. th.

6. Apon.

2. th. 3. th. 1. *th. at. §.

3. th. *th. 2. th.

TAB XXVII.

Fig. i.

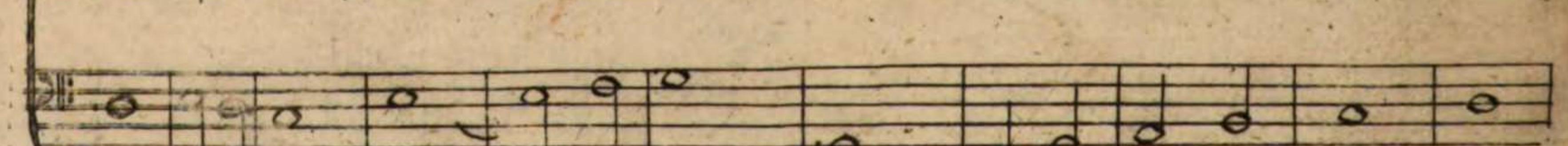
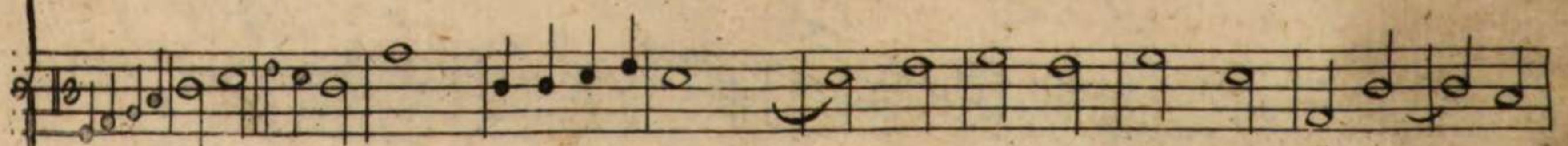
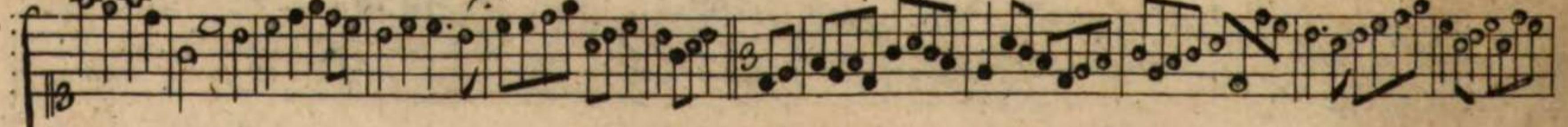
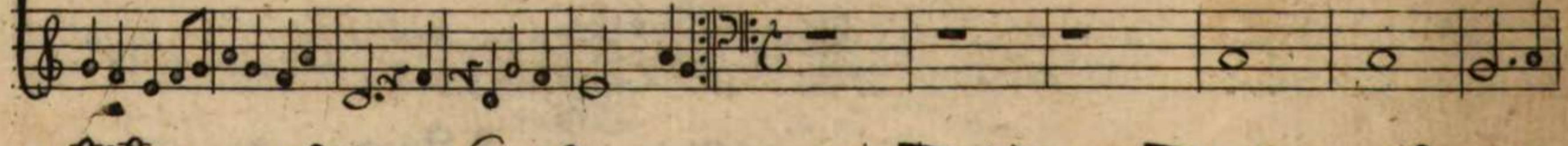
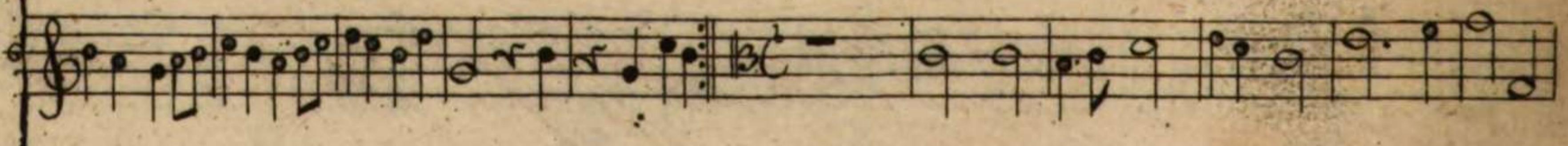
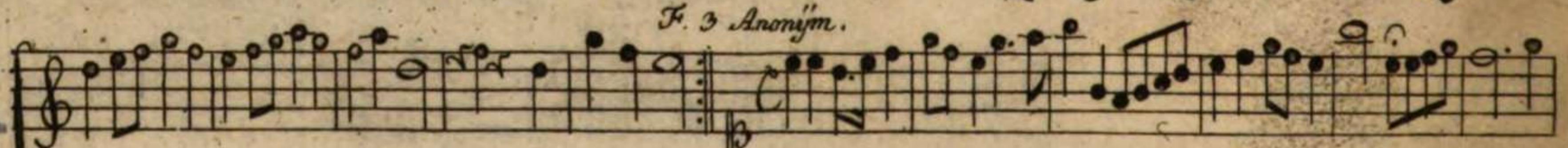
i.th.



F. 2. Fr. Bach.



F. 3. Anonym.



II. Pars.

M. 1

TAB. XXVIII.

Fig. i. Fux.

Be ne de - ctus qui ve - -
Be ne di - ctus qui ve - -
Be ne de -
Bnit be ne di - ctus qui ve - - nit in nomine domi ni do -
- nit be ne di - ctus qui ve - - nit in nomine domi ni do -
ctus qui ve - - nit be ne di - ctus qui ve - - nit in nomine

F. 2.

- mi ni
- mi ni
do mi ni

F. 3. Fr. Bach.

Choral Vater unser ect. ect. re-

Sobut.

Fig. i. Musette

TAB. XXIX.

profundam.
2. th. 3. th. 4. th. 2. th. 3. th. 3. Kirnberger.
2. th. 3. th. 4. th. 1. th. 2. th.
1. th. 2. th. 3. th. 4. th. 1. th. 2. th.
1. th. 2. th. 3. th. 4. th. 1. th. 2. th.
4. id.

II. Pars.

TABXXX.

8. Kirnberger.

Fig. i. Theil.

8. Kirnberger.

2. idem,

3. Kirnberger.

4. comes.

ret.

vox addita.

vox addita.

cet. dux.

5. Bach Fr.

6. Kirnberger.

7. Liberti

Fig. i. Kimberger.

TAB XXXI

F. 2. id.

Marp.

TAB.XXXII.

Fig. 1.

cet.

*per tonos.**H. 2.*

Kirnberger.

cet. per to -
cet.
nos.

H. 2.

TAB-XXXIII.

Fig. 1. Kirmberger.

Handwritten musical score for Fig. 1 by Kirmberger, consisting of six staves of music for a harpsichord or organ. The music is written in common time, with various clefs (C, F, B) and key signatures. The notation includes note heads with stems, vertical bar lines, and rests. The score is divided into measures by vertical bar lines and ends with a double bar line and repeat dots.

Fig. 2. Bach.

F. 3, id.

Handwritten musical score for Fig. 2 by Bach, consisting of four staves of music for a harpsichord or organ. The music is written in common time, with various clefs (F, C, B) and key signatures. The notation includes note heads with stems, vertical bar lines, and rests. The score is divided into measures by vertical bar lines and ends with a double bar line and repeat dots. The first staff has the word "vel" written below it.

Mary.

TAB XXXIV.

Fig. 2. 10. G. Hofmann.

Fig. 1.

Fig. 2. Da pa - - - - cem Domine in di

Fig. 3. (a) resolutio prima

(b) mot. contr.

(c) resolutio secunda.

addita vox.

addita vox.

TAB XXXV.

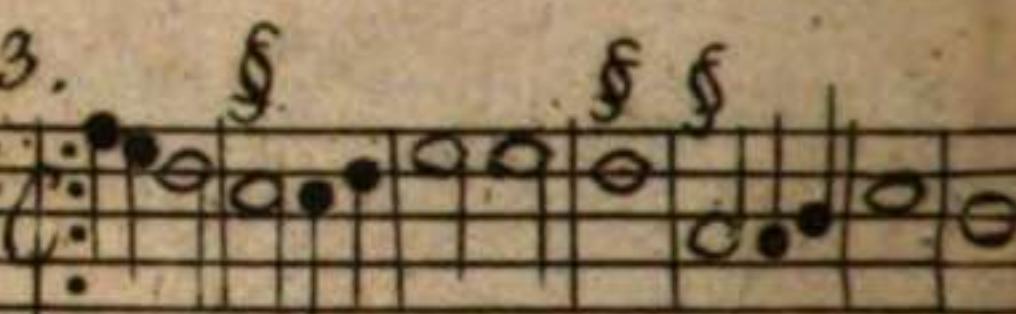
Fig. i.



F. 2.



F. 3.



F. 4. Kirnberger.



F. 5. Stölzel.



F. 6. id. §5.

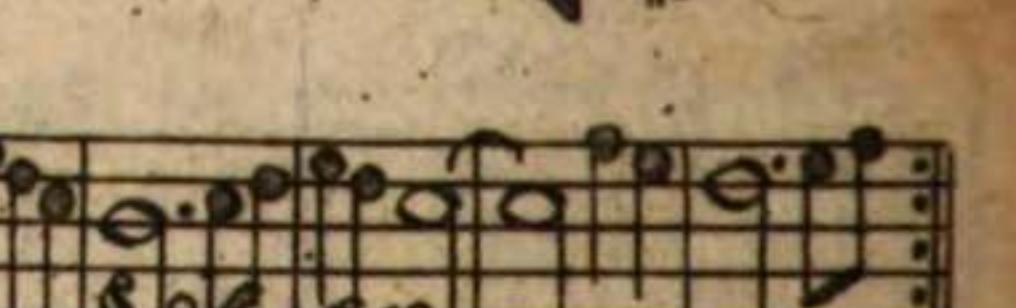


§8. §12.

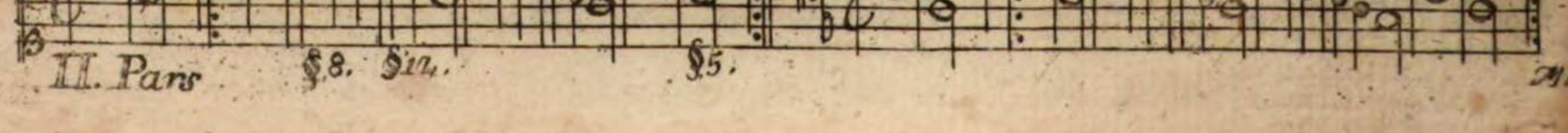
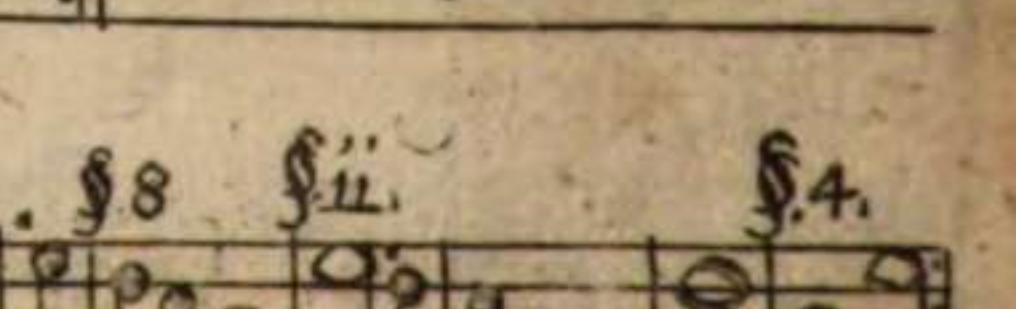
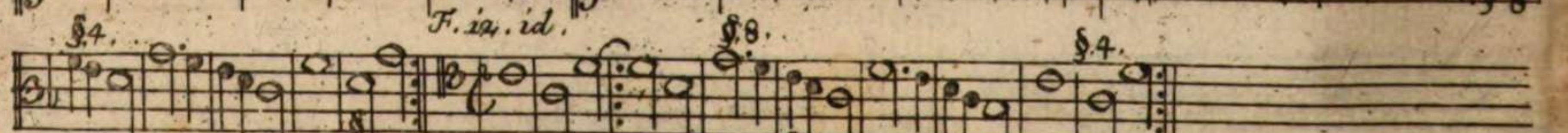
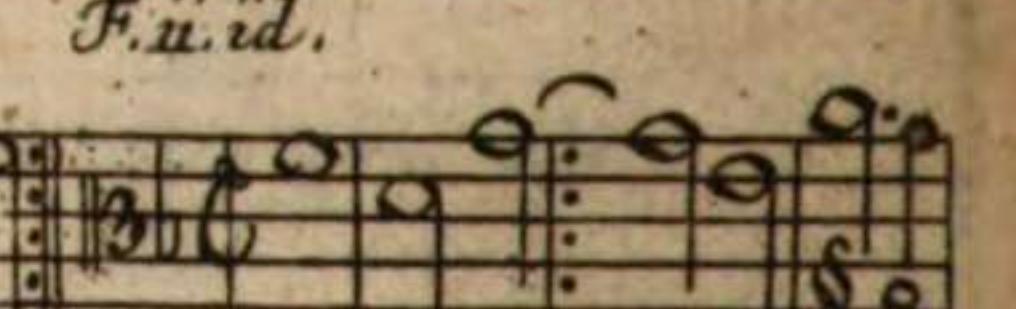
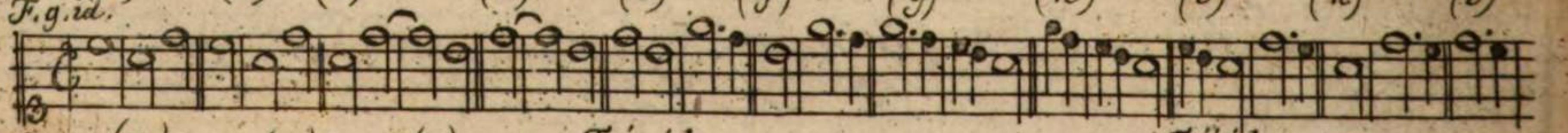


F. 7. id. §5.

§8. id.



F. g. id. (a) (b) (c) (d) (e) (f) (g) (h) (i) (k) (l)



II. Part. §8. §12. §5. §5. §8. §12. §4.

TAB. XXXVI.

F. i. Stölzel.
§ 4.

§ 8. § ü.

F. 2. id.

§ 8. § 4.

F. 3. id.

§ 4.

o.

§ 8.

F. 4. id. § 4.

§ 8.

F. 5. id.

§ 5.

F. 6. id. § ii.

§ 8. § 4.

F. 7. id.

F. 8. id.

F. 9. id.

cet.

cet.

F. 10. id.

per tonos.

cet.

F. 11. Körnberger.

z. vox.

z. tia.

4. ta.

5. ta.

6. ta.

21.2 T.

TAB XXXVII.

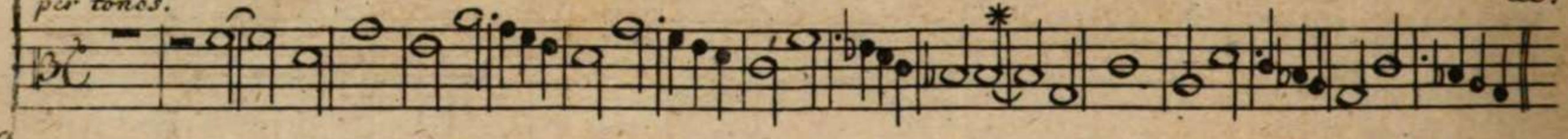
Fig. i.

Stölzel.



per tones.

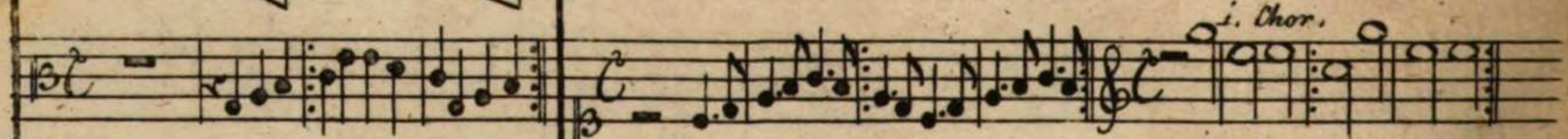
ext.



F. 2.

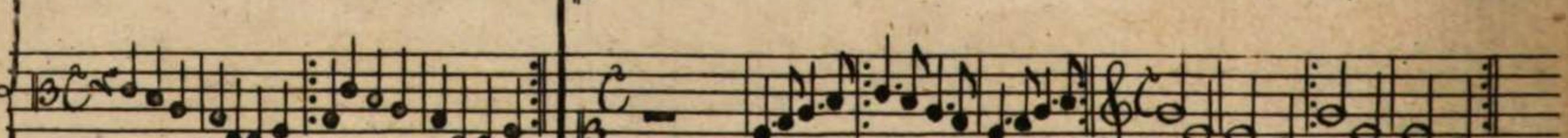


F. 3. Bach. 1. Chor.

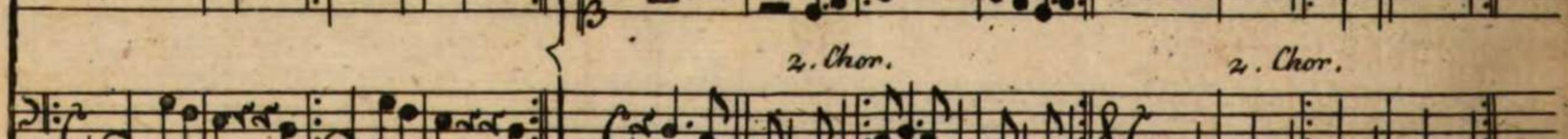
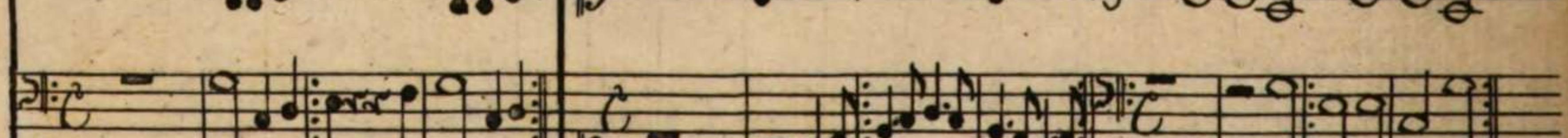


F. 4.

Werkmeister.

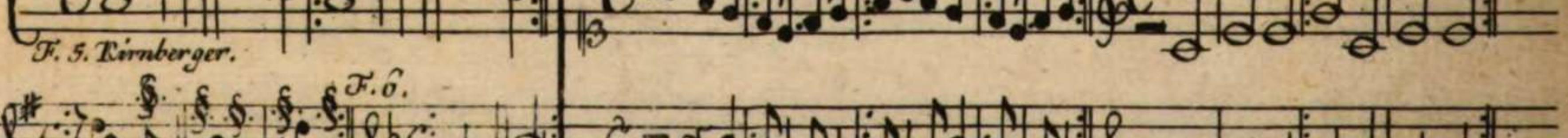


i. Chor.

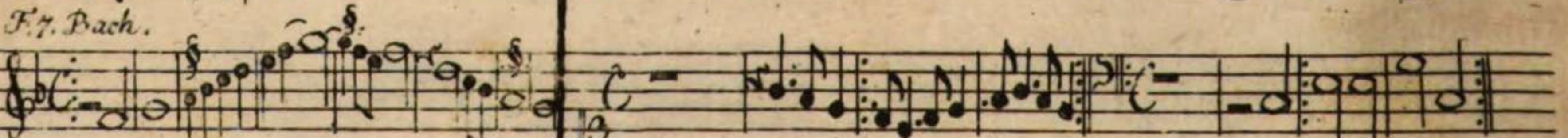
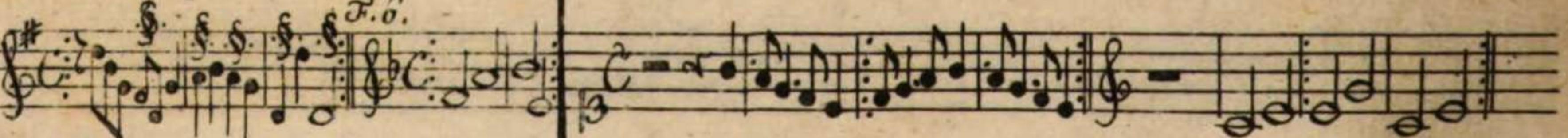


2. Chor.

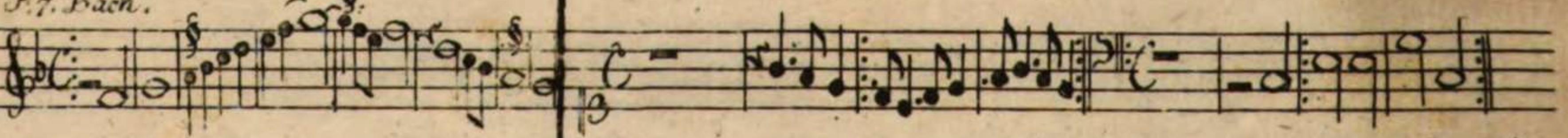
2. Chor.



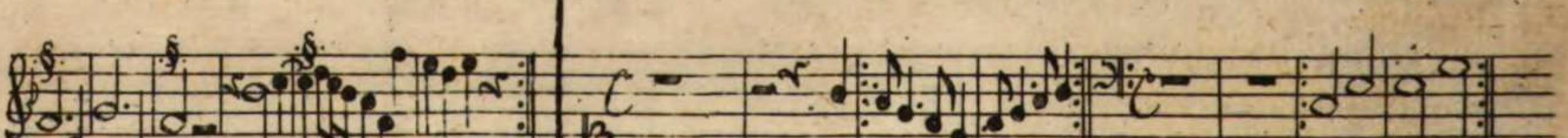
F. 5. Kirnberger.



F. 6.



F. 7. Bach.



II. Pars.

Marp.

TAB XXXVIII.

Fig. 1.

F. 2.

F. 3. Mich. Romanus. a36.

F. 4. Valentini. a96.

F. 5. idem.

p. 21.

TAB XXXIX.

Fig. 2. Canon Polymorphus 2.

The image shows a handwritten musical score for two voices, labeled 'TAB XXXIX.' at the top. The score consists of ten staves of music, each with a treble clef and a common time signature. The music is divided into sections by measure numbers and labels:

- Measures 1-2:** The first staff begins with a melodic line, followed by a bass line. The bass line is labeled "evolutio." and "cet." (coda).
- Measures 3-4:** The bass line continues, labeled "cet." twice.
- Measures 5-6:** The bass line continues, labeled "cet."
- Measures 7-8:** The bass line continues, labeled "cet."
- Measures 9-12:** The bass line continues, labeled "cet."
- Measures 13-17:** The bass line continues, labeled "per tonos." and "cet."
- Measures 18-20:** The bass line continues, labeled "per tonos."
- Measures 21-22:** The bass line continues, labeled "per tonos."
- Measures 23-25:** The bass line continues, labeled "Evolut."
- Measures 26-28:** The bass line continues, labeled "Evolut."
- Measures 29-30:** The bass line concludes with a final cadence.

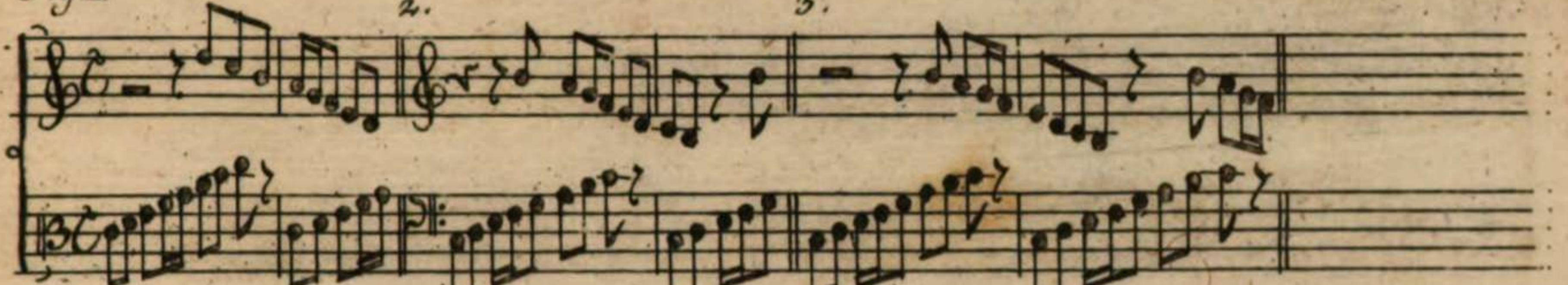
The score is labeled 'II. Pars.' at the bottom left and 'Moy' at the bottom right.

TABXL.

Fig.i.

2.

3.

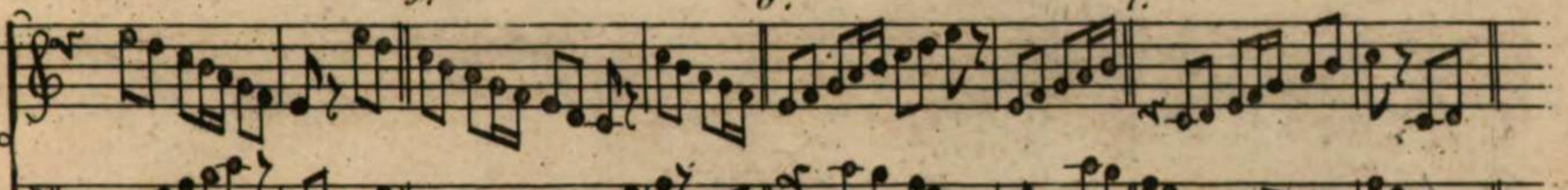


4.

5.

6.

7.



8.

9.

10.

ii.

12.



13.

14.

15.

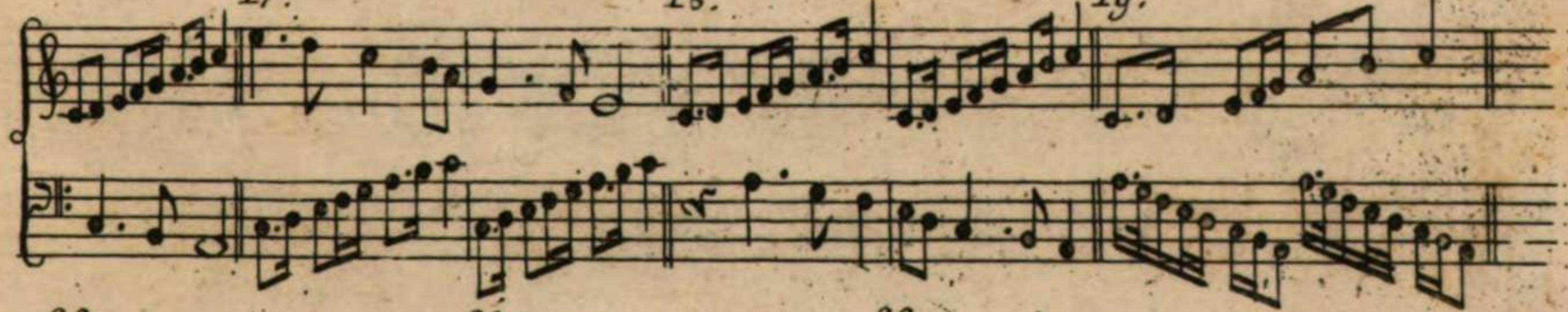
16.



17.

18.

19.



20.

21.

22.

per tonos.

etc.



W. a. T.

TAB.XLI.

Fig. i.

F. ii. Em. Bach.

12. per tonos.

23 Kirnberger.

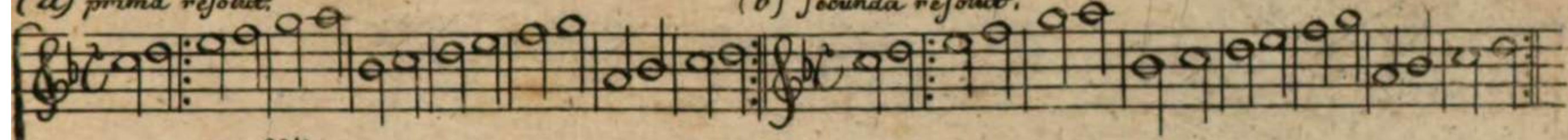
II. Pars.

Marp.

TAB XLII.

Fig. i.

(a) prima resolut.

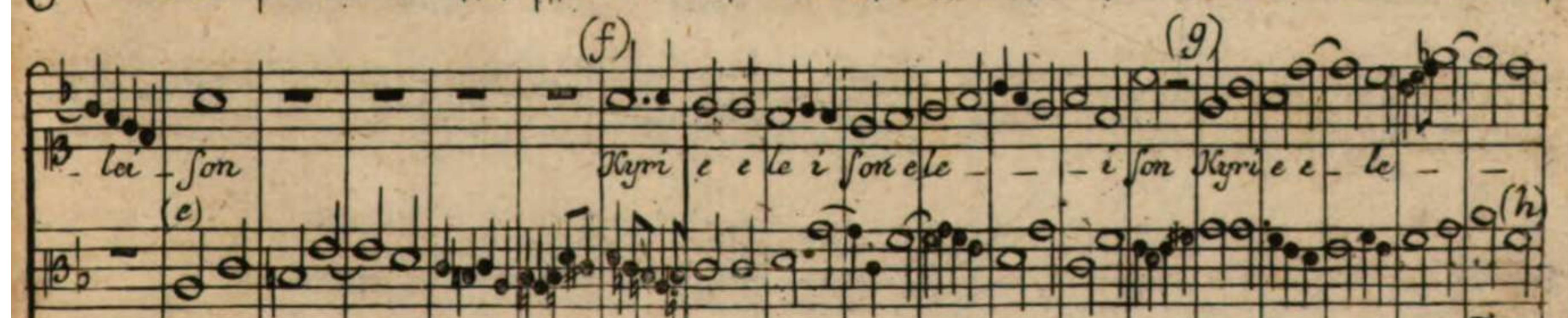


vox addita.

(b) secunda resolut.



Fig. 2. Theil.



cont. tab. praece.

TAB XLIII.

(k)

ison e - lei son (i) (k) ele - - ison e le - i son
e lei - son (b) ele i son

Fig. i. Fux.

Christe elei - - son o lei - - son Christe elei - - son Christe elei - -
Christe elei - - son Christe elei - son Christe elei - - son Christe elei - son Chri -
- son Christe elei - son e lei - - son Christe elei - son / Christe elei - -

TABXLIV.

Christe e lei son

son Christe e lei son Christe e lei son e le i son

e le son dei son Christe e lei son e le son e le son

Fig.i.Lotti

Christe e le - - - i son Christe e le -

Christe e le - - - i son Christe e le - - i

Christe e le - - - - i son Christe e le -

Christe e le - - - - - i son Christe

Christe e le - - - - - - i son Christe

i son e le - - - - - - i son e le -

son e le i son e le - - - - - i son e le i

son e le i son e le - - - - - i son e le -

cle i son e le - - - - - - i son e le -

cle i son e le - - - - - - i son e le -

Tournez

251 i son e le

TABXLV.

Fig. i. Telemann.

Cont. tab. praece.

son e le i son

son e le i son

son

son

son

son

son

son

I. Pars.

TAB XLVI.

Cont. tab præc.



Fig. i. Bach.

(d)

Kyri e e le - i

(b) (c)

Kyri e e le - i son de - - - i son e le i son de - - - i son de i son de i son de

(a) (c)

Kyri e e le - i son de - - - i son e le i son de - - - i son de i son de i son de

(g)

son de - - - i son e le - i son de - - - i son de i son de i son de i son de Kyri e -

(f) (i)

Kyri e e le - i son de - - - i son e le i son de - - - i son de i son de i son de

(h)

i son de i son de

(h)

Kyri e e le - i son de - - - i son e le i son de - - - i son de i son de i son de

Tournez

V.2. I.

Cont. fugae.

TAB. XLVII.

Handwritten musical score for organ, Tab. XLVII. The score consists of six staves of music, each with a different key signature and time signature. The music is written in a Gothic script. The lyrics are in Latin, referring to the Kyrie eleison. The score includes various letter labels such as (m), (q), (n), (r), (s), (t), (v), (w), (x), and (y) placed above specific notes or groups of notes. The lyrics are as follows:

ble i - son e le - - - i son u. le - - i son Christeleison e le i son - Christeleison e le -
- i son ele i son ele - le - i son ele - i son Christeleison e le i son ele i son Kyri -
(l) (o) (n) (r) (s)
- i son e le i son ele - - - i son - Christeleison e le i son Christeleison e le -
(k) (p) (t)
Kyri e e le - i son e le - - - i son - Christeleison e le - - - i
(v) (y)
- i son e le i son Kyri e e le i son ele - - - son Kyri e le - i son ele - i son ele -
(u) (x)
e e leison e le - - - son e le i son ele - i son Kyri e - le i son Kyri e e leison e
le i son Kyri e e leison e le - - - i son e le i son ele - - - i son
(w) (y)
son e leison e le i son Kyri e e leison e le - - - i son ele i son ele -

Fig. 1. J. S. Bach.

Handwritten organ part for Fig. 1, J.S. Bach. The part consists of two staves of music. The top staff is in common time (indicated by a 'C') and the bottom staff is in 8/8 time (indicated by an '8'). The music is written in a Gothic script. There are several slurs and grace notes. A label 'Marp 2' is located at the bottom right of the page.

TABXLVIII.

(bb)

(ff)

i son de i son e le

i son e le i son Kyri e e le

(cc)

(hh)

le - - - - ison ele - - - - son elei

son e - - - - le i son Christe

(aa)

(ee)

Kyri e e le - - ison ele

ison Christe de i son Christe o tei

(dd)

son

son e le i son ele - - - - i son

Ky rie ele i son e le - - - - i son

(mm)

(oo)

i son Kyri e e le i son elei

i son e le i son e le

le son e le - - - - i son

Kyri e e le i son e le - -

(ii)

(kk)

(uu)

(nn)

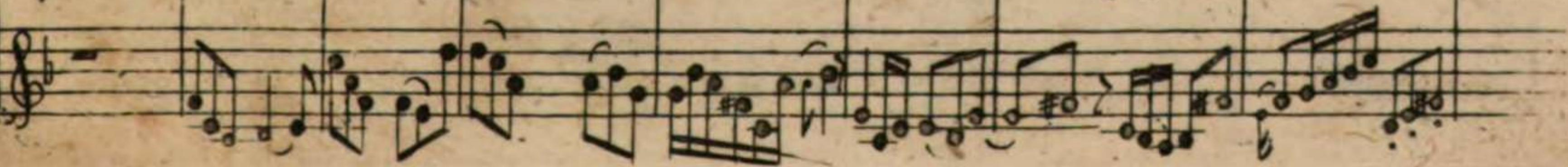
(tt)

(rr)

(ss)

Cont Fig. i. in praect tab.

tournez



TAB XLIX.

Cont. Frugae

(rr)

(vvv)

i son Christe clai son e lei son

Kyri e e le - i son e le - - -

- i son Christe clai son e lei son e le - -

(qq)

(uuu)

(www)

i son Christe clai son e lei son e le - -

(pp)

i son Christe clai son e le - -

(tt)

i son Christe clai son e le - -

Ky ri e e le - i son e le -

i son Christe clai

i son e le i son

(yy)

(c)

son Christe clai son e le -

son e le son

Christe clai son e le -

son e le -

son e le -

i son Christe clai son e le -

i son Christe clai

son e le -

son e le -

son e le -

lei son e le i son

Christe clai

son e le -

son e le -

son e le -

(xxx)

(A)

i son e le -

son e le -

son e le -

Christe clai son e le -

(D)

i son e le -

son e le -

(E)

Christe clai son e le -

i son

Kyri e e le - i son e le -

son e le -

i son Christe clai

Cont. Fig. i. tab. proec



Marp.

TAB.L

(ff)



Figa, Graupner

Fig 2

§

Tempo giusto

§

§

§

§

§

§

§

§

§

§

§

§

§

§

§

§

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§

§

§

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§

§

§

§

§

Tournez

Cont Fig itab. præc.



TAB. LI.

Cont. canon. Graupn.

Fig. 2. Em. Bach.

(a) (b) (c) (d) (e) (f) (g) (h) (i) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t)

TAB. III.



Fig. i. Em. Bach.

Handwritten musical score for two voices (Soprano and Bass) in common time, featuring a basso continuo part. The score consists of 27 measures, numbered 1 through 27 below each measure. The vocal parts are written above the continuo line.

The vocal parts (Soprano and Bass) begin with a dotted half note followed by eighth notes. The continuo part consists of sustained bass notes with occasional eighth-note chords.

Measure numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, ii, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27.

TAB LIII

Handwritten musical tablature for a six-string instrument, likely a guitar or lute, spanning 14 staves. The tablature uses vertical lines for strings and dots for frets. Measures are numbered 28 through 62. A bass staff is present at the bottom of each page.

Measure numbers: 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.

II. Pars.

M. 11

TAB. LIV.

62 63 64 65 66 67

68 69 70 71 72 73

Fig. 1.

74

F. 2.

F. 3. Fr. Bach

F. 4.

F. 5.

F. 6.

F. 7.

§. §.

AN. 2. T.

TAB.LV.

Fig. i (a)

(b) *Evo*

F.2. (a)

(c)

(d)

(b) (c) (d)

A single-line musical staff on a light-colored background. It begins with a treble clef, followed by a series of eighth notes and rests. A vertical bar line is positioned after the first six notes. The sequence continues with a dotted half note, a quarter note, a half note, a quarter note, a half note, and a quarter note. The staff ends with a vertical bar line and a final quarter note.

A handwritten musical score for a single melodic line. The score consists of a single staff with five horizontal lines. The music begins with a whole note followed by a half note. The next measure contains two quarter notes. The third measure has a whole note followed by a half note. The fourth measure contains two eighth notes. The fifth measure has a whole note followed by a half note. The sixth measure contains two eighth notes. The seventh measure has a whole note followed by a half note. The eighth measure contains two eighth notes. The ninth measure has a whole note followed by a half note. The tenth measure contains two eighth notes.

A handwritten musical score for a six-string guitar, consisting of three staves. The first staff (e) starts with a bass clef, a key signature of one sharp, and four measures of music. The second staff (f) starts with a bass clef, a key signature of one sharp, and four measures of music. The third staff (g) starts with a bass clef, a key signature of one sharp, and four measures of music.

Bla r'ne kosen Frid

F. Z. Kernberger.

F.4. id. 2. th.

A handwritten musical score for two voices. The score consists of two staves. The top staff is labeled "Treble" and the bottom staff is labeled "Bass". The music is written in common time (indicated by a "C"). The Treble staff begins with a whole note followed by a half note. The Bass staff begins with a whole note followed by a half note. The music continues with a series of eighth notes and sixteenth notes, primarily in the bass clef staff. The score is written on five-line staff paper.

ith.

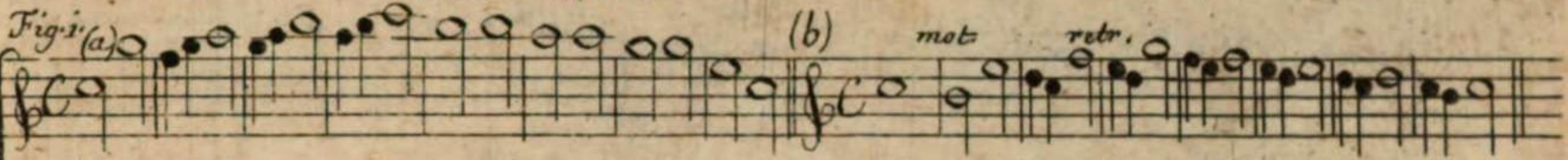
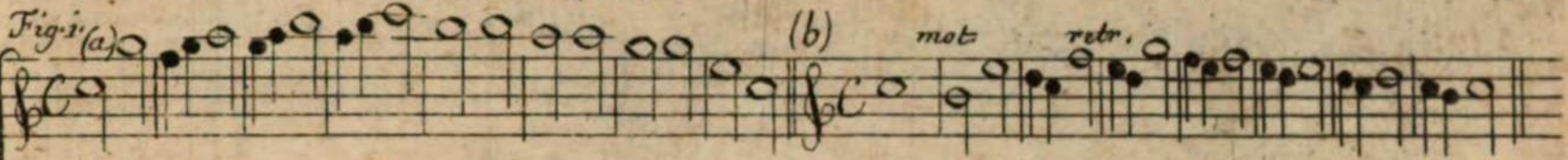
3. th.

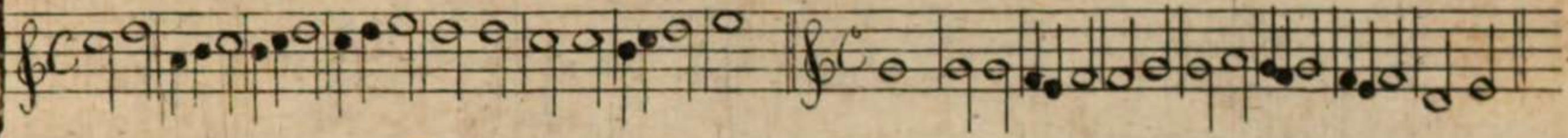
A handwritten musical score for three trumpets (3. th.). The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. It features a series of eighth-note patterns. The second staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also features a series of eighth-note patterns. The score is written on a five-line staff.

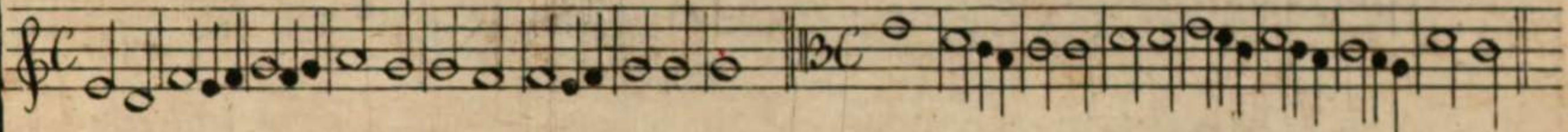
H. Pars.

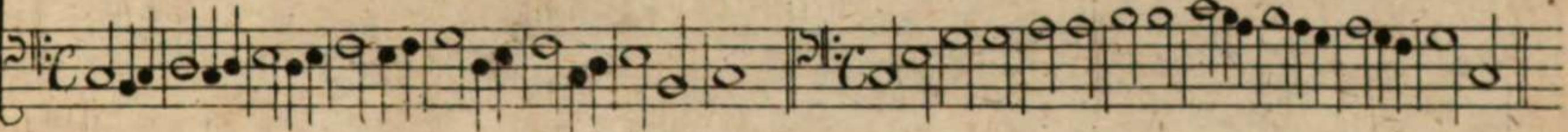
Marg. F. H.

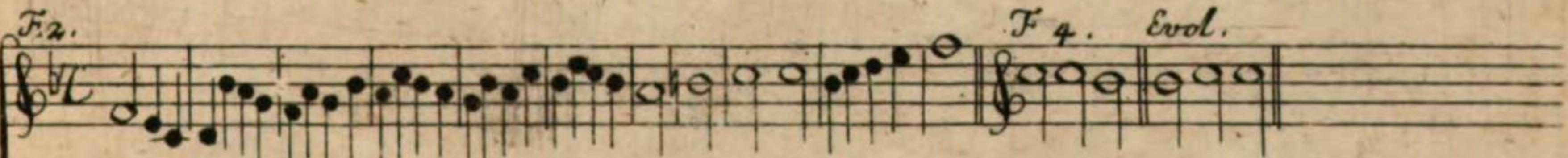
TAB.LVI.

Fig.i. (a)  (b) *mot retr.* 



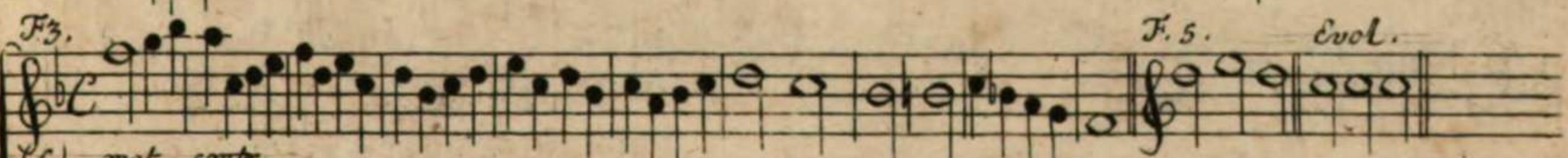




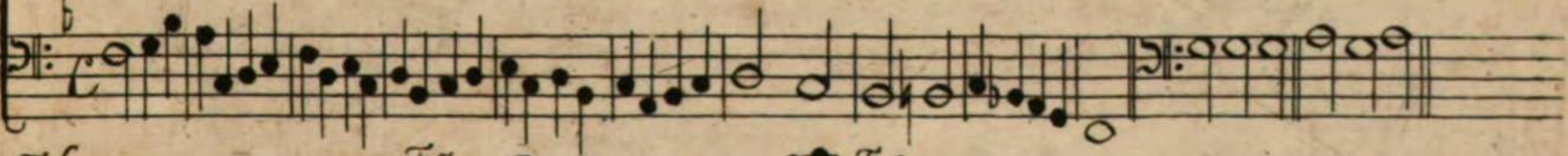
F.2. *F.4. Evol.* 

(a) 

(b) *Evol. ad. 8.* 

F.3. *F.5. Evol.* 

(c) *mot. contr.* 

(d) *Evol. ad. 8.* 

F.6. *F.7.* *F.8.* 

Evol. *Evol.* *Evol.* 

TAB. LVII

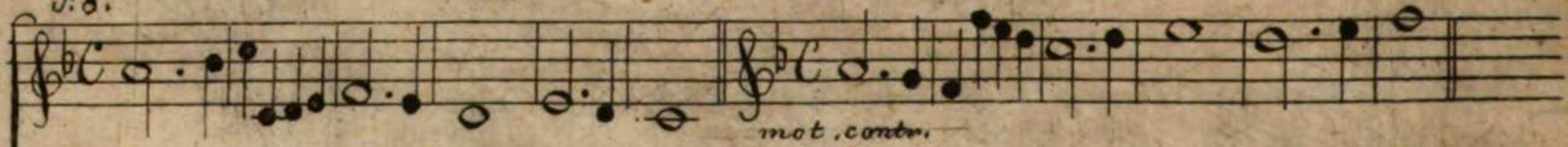
Fig. 1. Evol. F. 2. Evol. F. 3. Evol. F. 4. F. 5.



F. 6. F. 7.



F. 8.

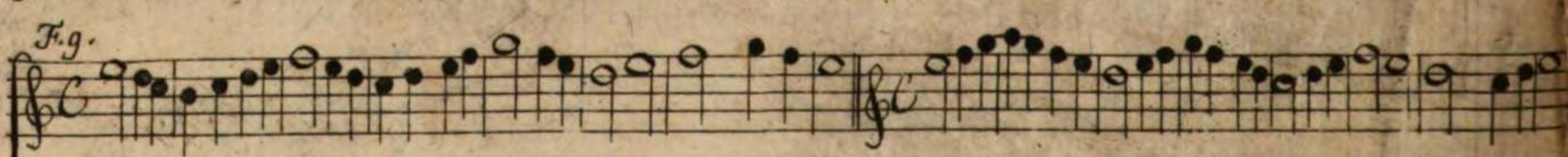


Evol. ad 10.

Evol. ad 10.



F. 9.



mot. contr.

Evol. ad 11.

Evol. ad 12.



F. 10.



II. Part.

Marp. F. 11

F. 3 id.

B3 4 F. 4. vel Bach vid resol. Tab. XXXIII f. 2, 3. et 3.

B F. 5. Fr. Bach

F. 6. id

F. 7. Bendinelli

cet.

cet.

KIRNBERGERO

Amico Optimo, melopoëtue Sagacissimo, dicatorum ab auctore
Quadriga canonum perpetuorum

F. 8. à 2.

F. 9. à 2.

F. 10. à 2.

F. 8. à 2.

F. 9. à 2.

F. 10. à 2.

F. ii. à 4

Duo in cont'ap.
ad 8. ii. et 12. Allegro assai

TABLIX. (b)

(a) (b) (c) (d) (e) (f) (g) (h) (i) (j) (k) (l) (m) (n) (o) (p) (q) (r) (s) (t) (u) (v)

