

No. 3.
Sammlung von Choral:verspielen,
ausgeführten Chorälen
und andern Lüsten.
von Kittel 124
Prof. Bach -

Ernfeige .

wie nach vor Ziffern zu den vorgeschriebenen Zeichen geführt zeigt folgende Tabelle

6	3	9	4	2	43	4	7	4	2	9	9	4	5	0	9	8	7	6
8	3	8	6	8	6	3	8	2	4	5	5	5	5	-	2	2	3	

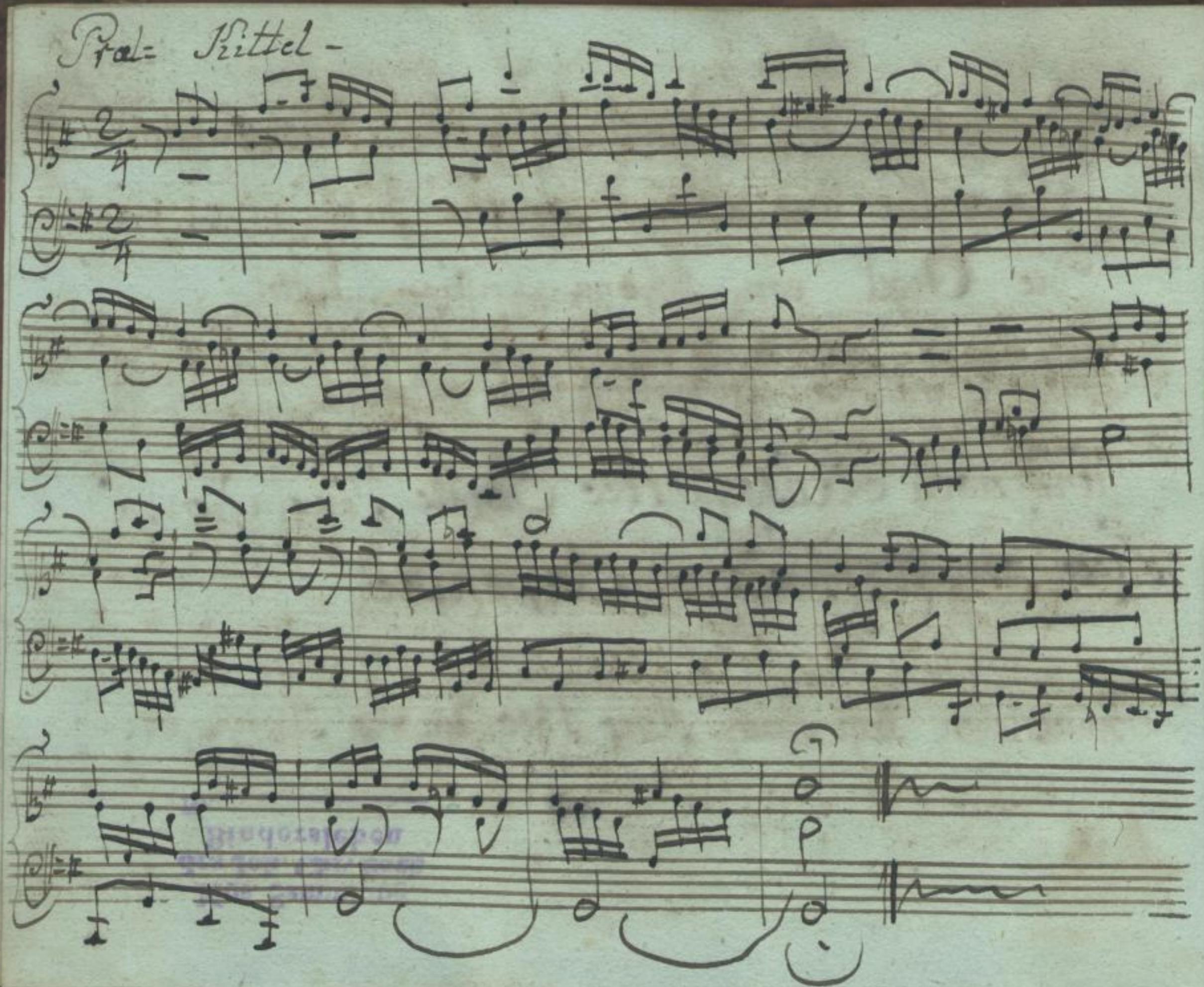
Sammlung von Choral-Vor spielen, flüssig geführten
Chorälen und andern Stücken für
die Orgel von. Johann. Christian. Kittel.

Organist an der Predigerkirche zu Erfurt
und noch Linsengeführte Choräle Praeludien. u.
Fugen von Verschiedenen Componisten,

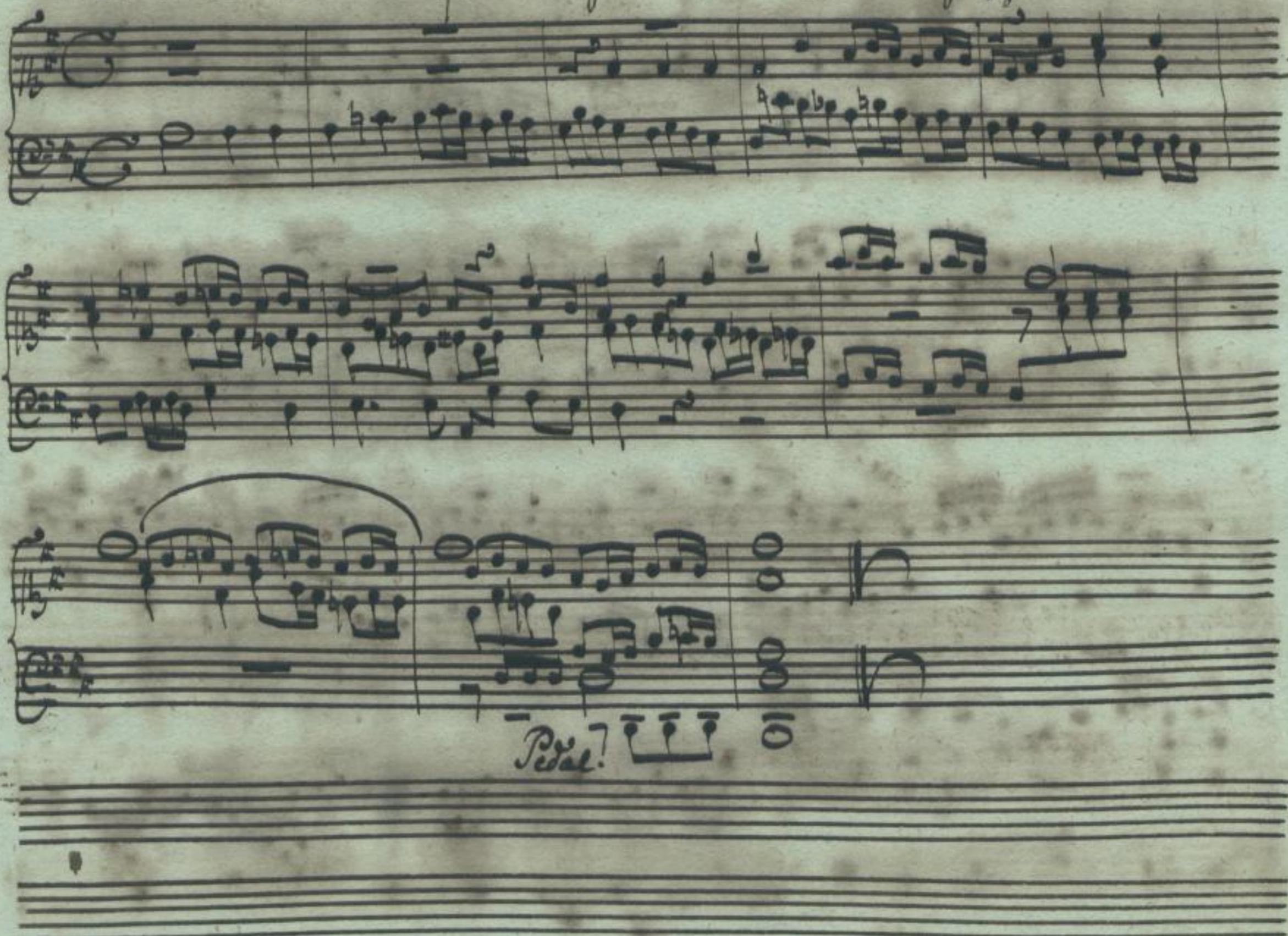
Bindersleben Post: Bach. anno 1800. den 8^{ten} April.

Ms. Sammlung
des Joh. Chr. Breda
Bindersleben

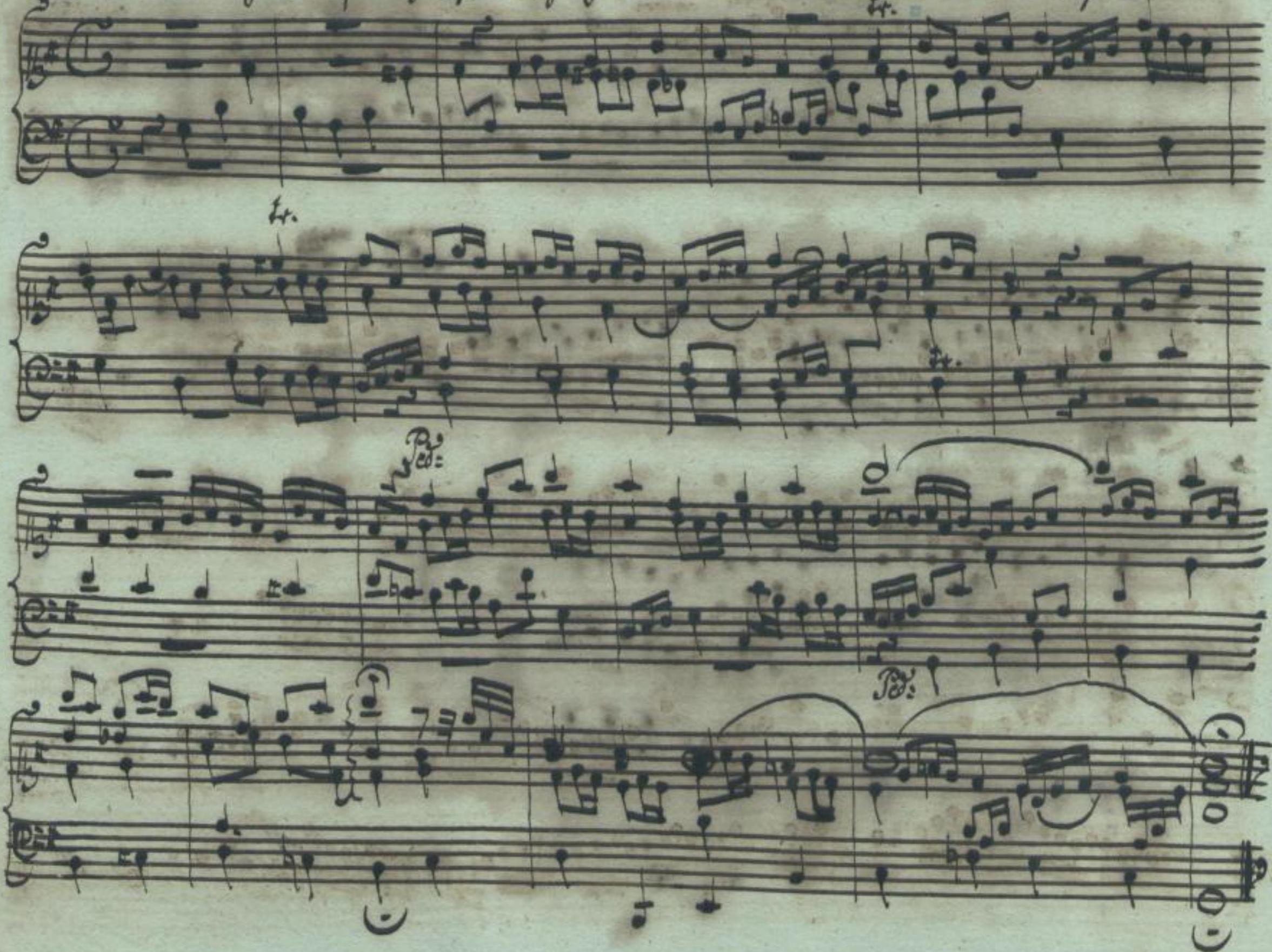




Praeludium. Es ist das heil uns Römer her, a 4 voce. f.

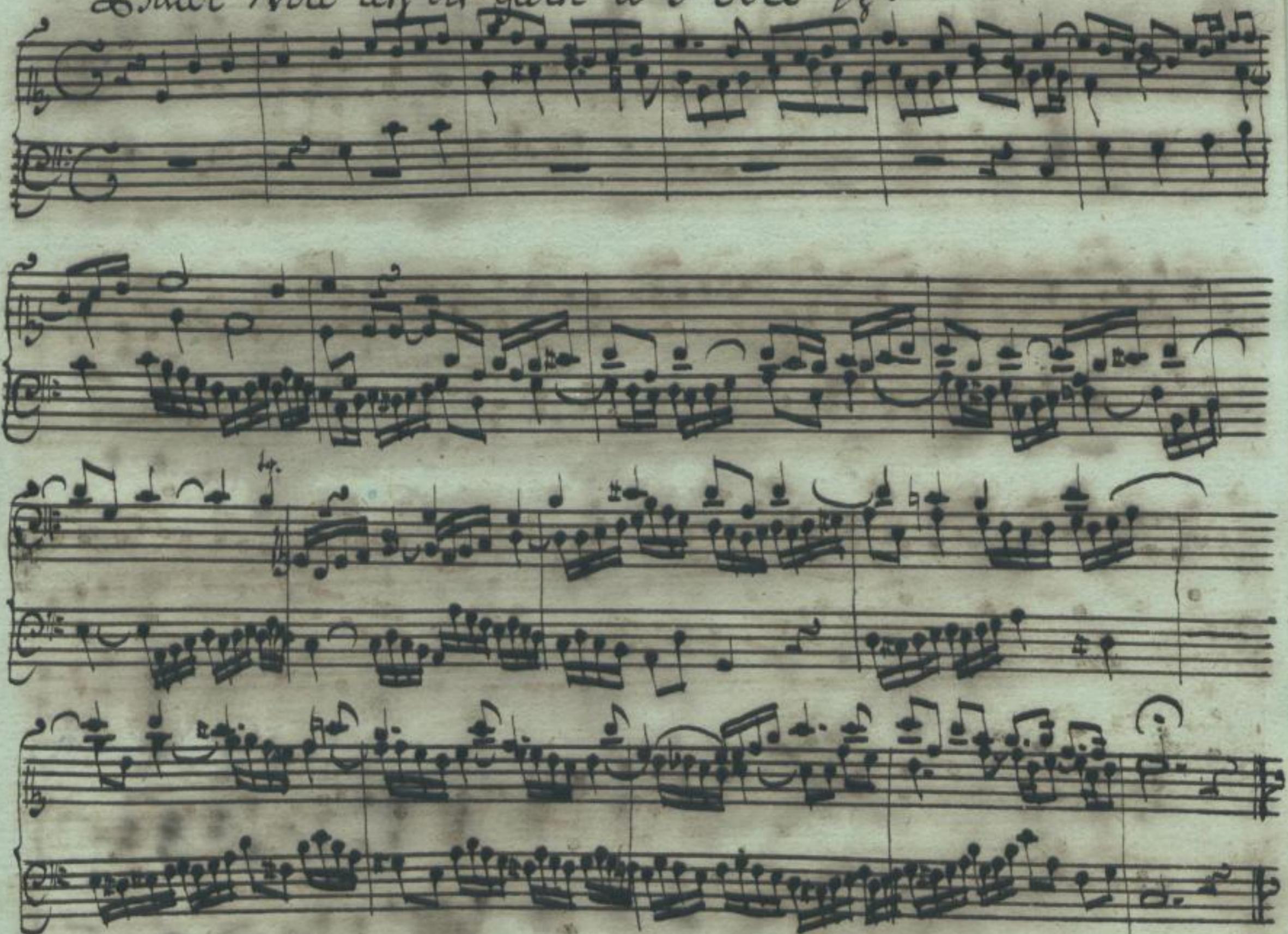


2. Prælud: hert Jesu Christ dich zu uns wend a 4 voce ep.



Balet will ich dir geben a 3 voce vs.

3.

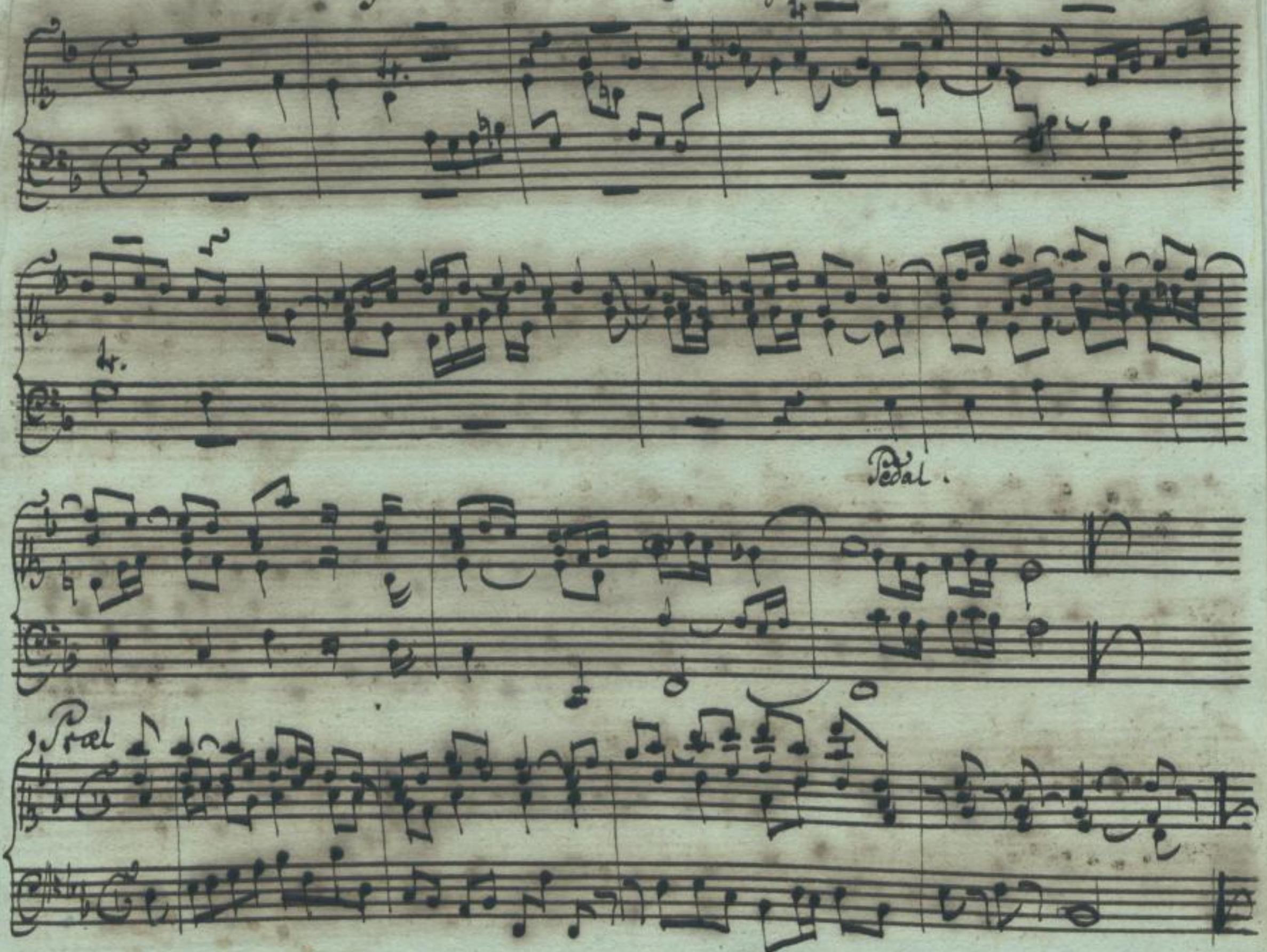


4. Prälud: a 4 voce. Allein Gott in der Höh' sei
d

Exemp

Prelud: O Gott du fromer Gott ^{in a} 4 Voce.

5.



6. Fuga a 3 Voci. Allein Gott in der Höh sei Ehr

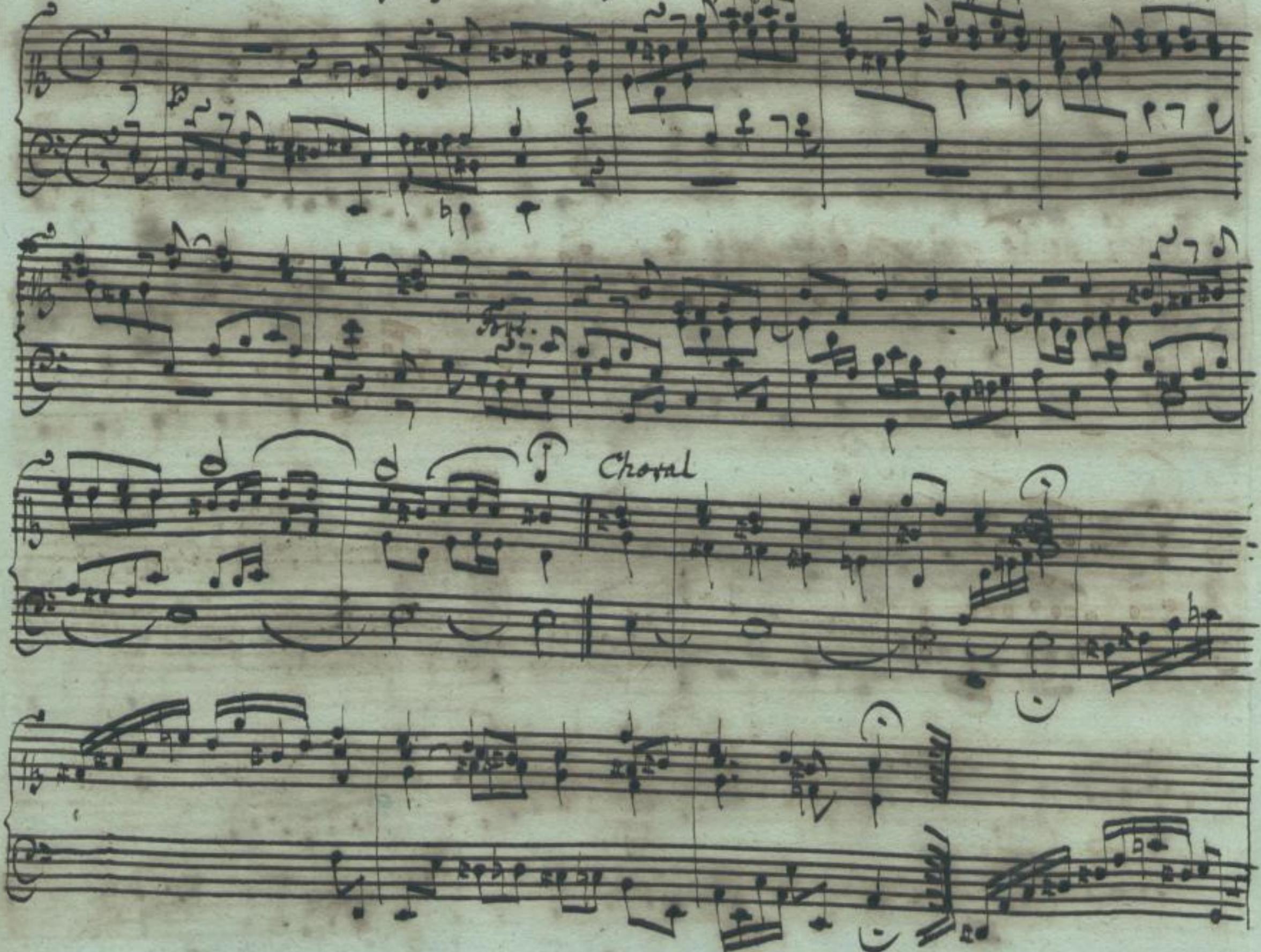
The image shows a page from a handwritten musical manuscript. At the top, the title "6. Fuga a 3 Voci. Allein Gott in der Höh sei Ehr" is written in cursive German. Below the title, there are four systems of music, each consisting of two staves. The top two staves are in common time (indicated by a 'C') and the bottom two are in 6/8 time (indicated by a '6/8'). The music is written in black ink on light-colored paper. The notation includes various note values such as eighth and sixteenth notes, and rests. The manuscript shows signs of age, including water damage and discoloration.

Praelud: Jesūs meine Fǖrversicht
G
Meli: -

Fr. Prael. di-Sittel

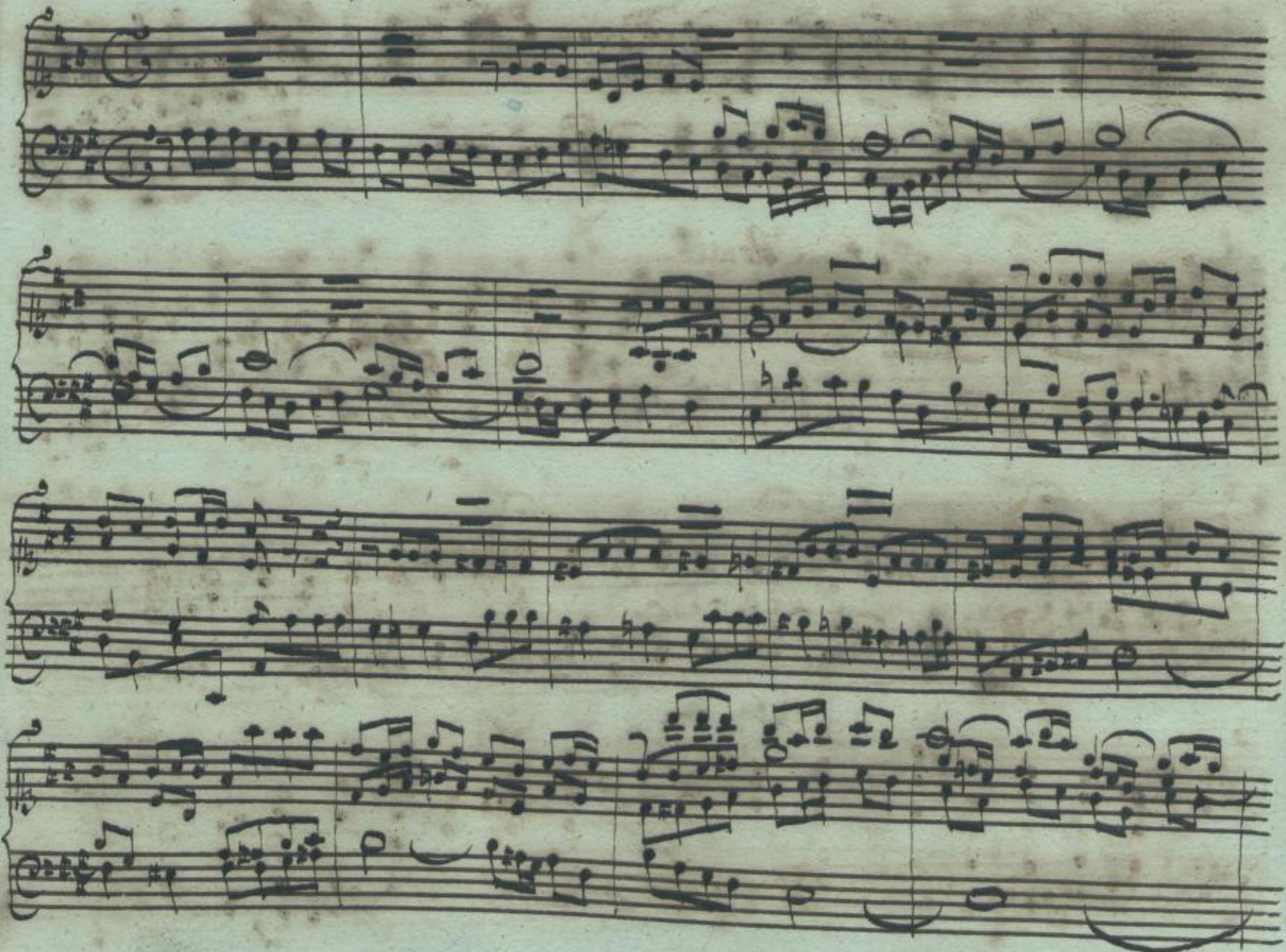
This image shows a page from a handwritten musical manuscript. The page contains three staves of music, likely for organ or harpsichord. The top staff begins with a treble clef, the middle staff with a bass clef, and the bottom staff with a bass clef. The music consists of various note heads and stems. Handwritten lyrics in German are written below the first two staves: 'Praelud: Jesūs meine Fǖrversicht' and 'G'. Below the middle staff, it says 'Meli: -'. The bottom staff has some illegible markings. The third staff begins with 'Fr.' followed by 'Prael.' and 'di-Sittel'. The paper is aged and yellowed.

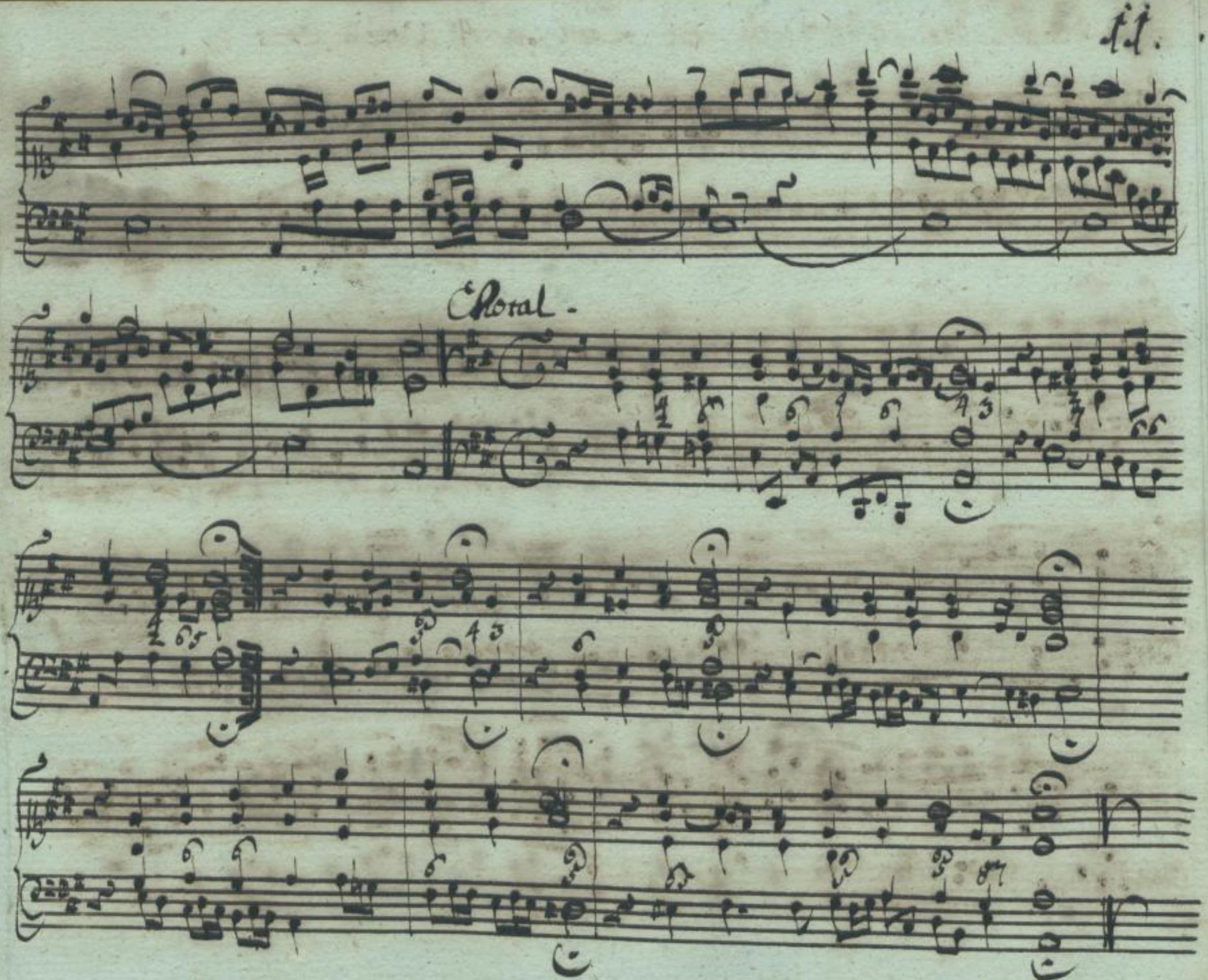
8. Präludium. Ach Gott von Himmel sich darin ~~z~~^z a 4 Voci.



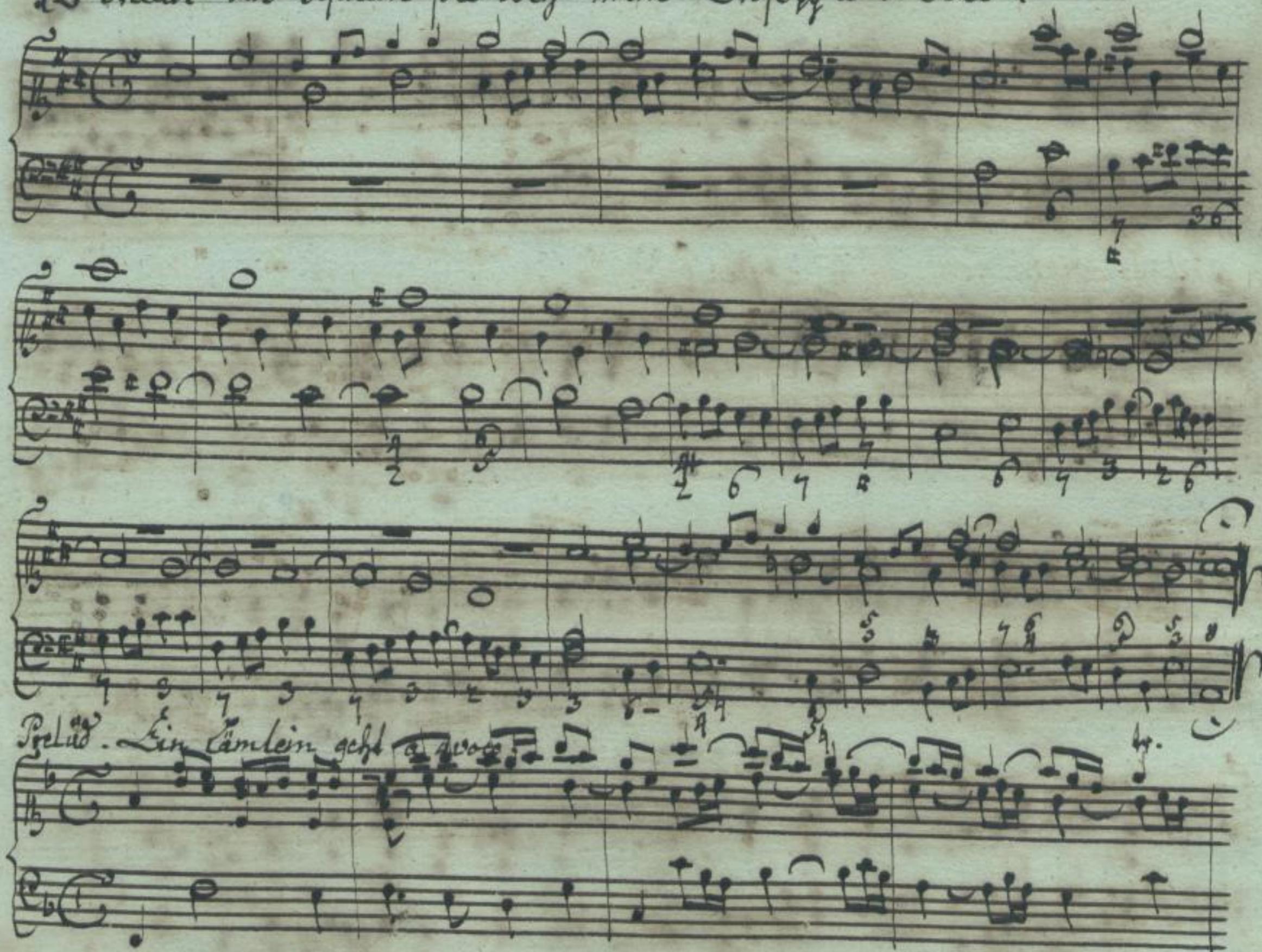


50. Das Fülein soll doch mein Trost, a 4 Voci.





iz Prelä^d: das Jesulein soll doch mein Trost w^a 3 voce .

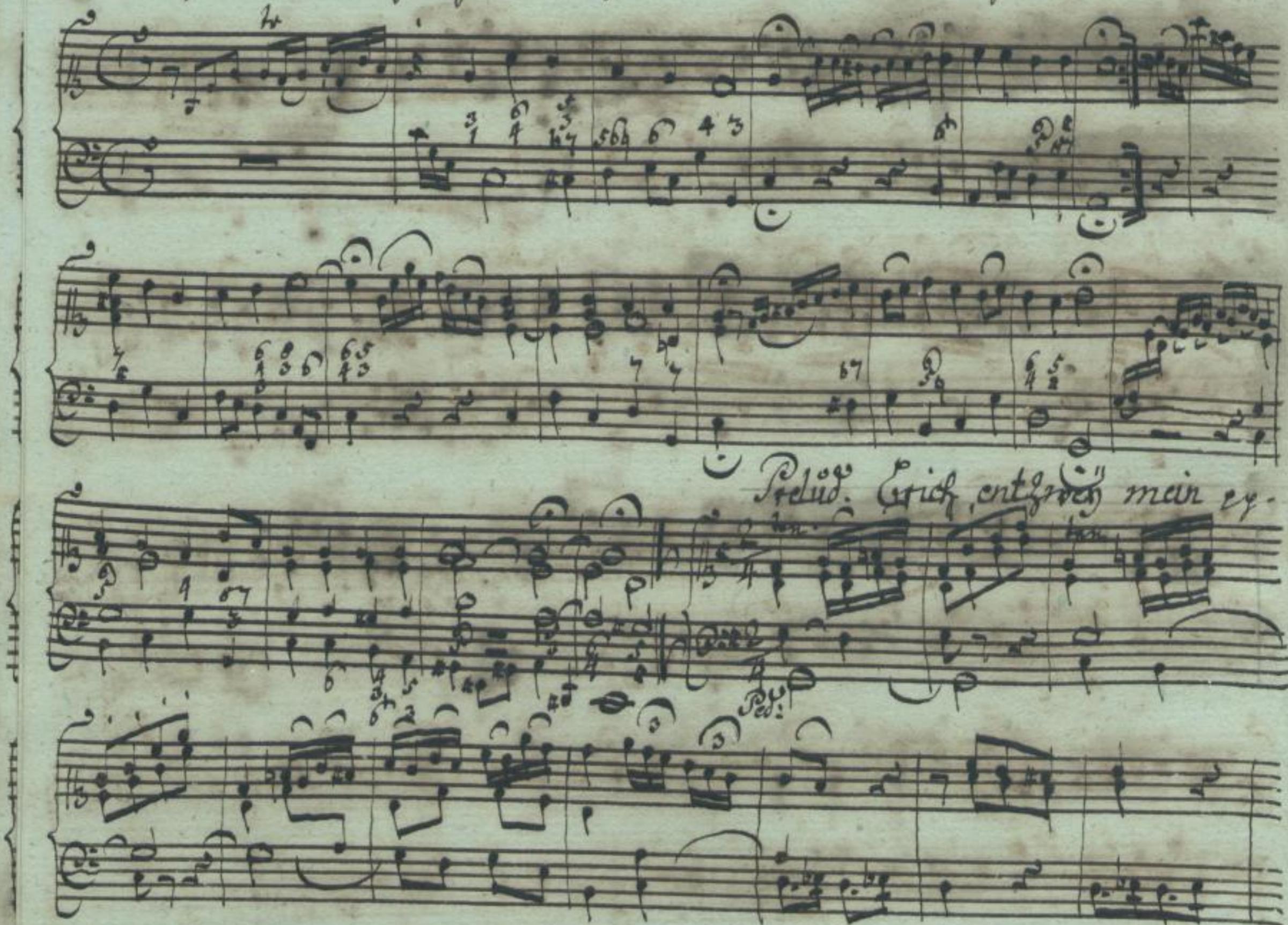


Prelä^d. Ein Lämllein geht a

Praelud: Ach Herr. mich armen Sünder v. g.

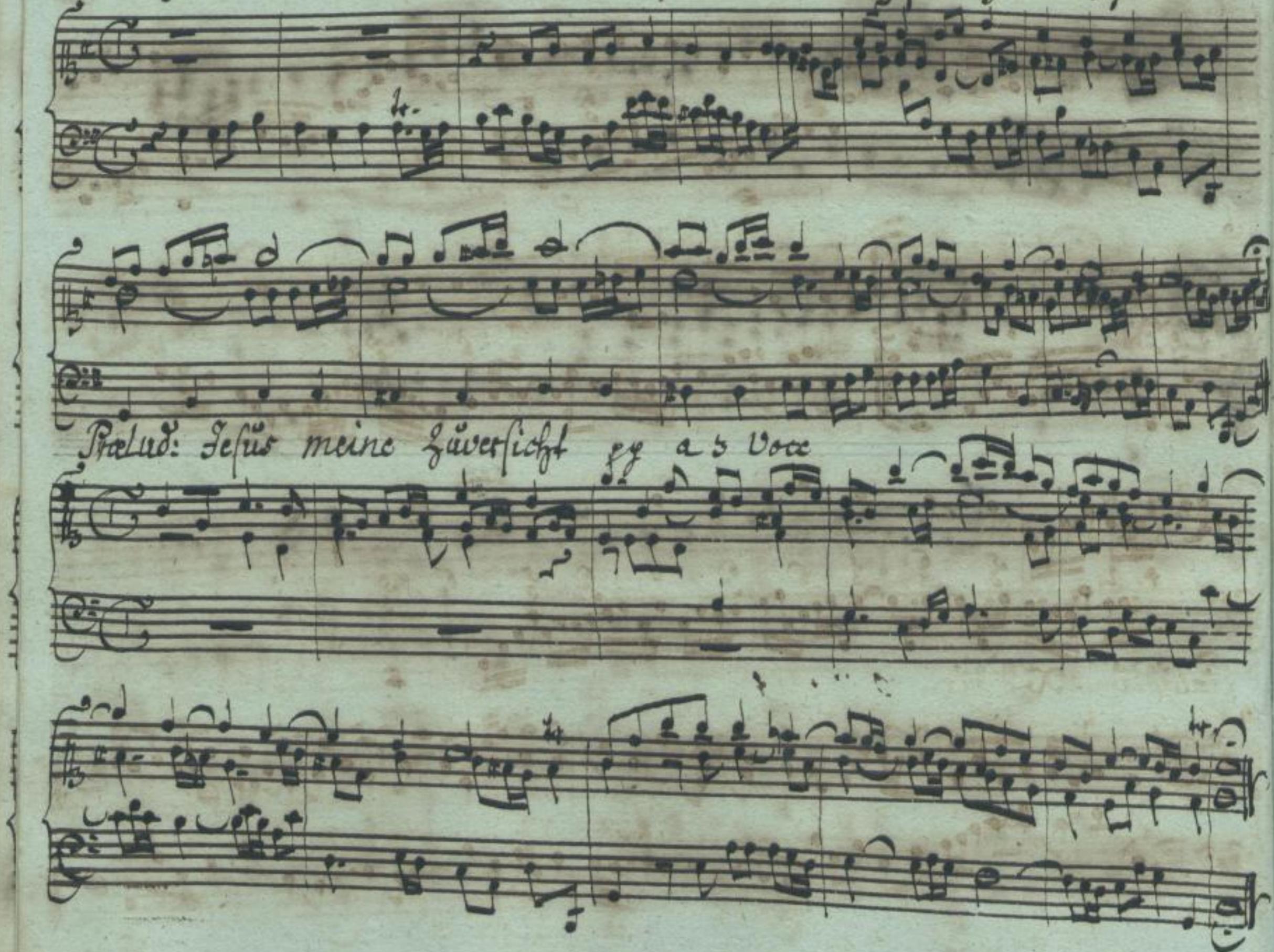
This image shows a page from a handwritten musical manuscript. The page contains five staves of music for organ or harpsichord. The music is written in black ink on aged, yellowish paper. The first staff begins with a treble clef, the second with a bass clef, and the third with a soprano clef. The fourth staff uses a soprano clef, and the fifth staff uses a bass clef. The notation includes various note values such as eighth and sixteenth notes, and rests. A lyrics section is written in German: "Praelud: Ach Herr. mich armen Sünder v. g.". The manuscript is numbered "13." in the top right corner.

14. Choral. Ach Herr mich armen Sünder ev. a 4 Voci.





16. Fugetta Super. Nur fröhlt euch Lieben & Brüder g'mein, 3 voci.



Chorale Jesu mein Führer ist 4 Voci.

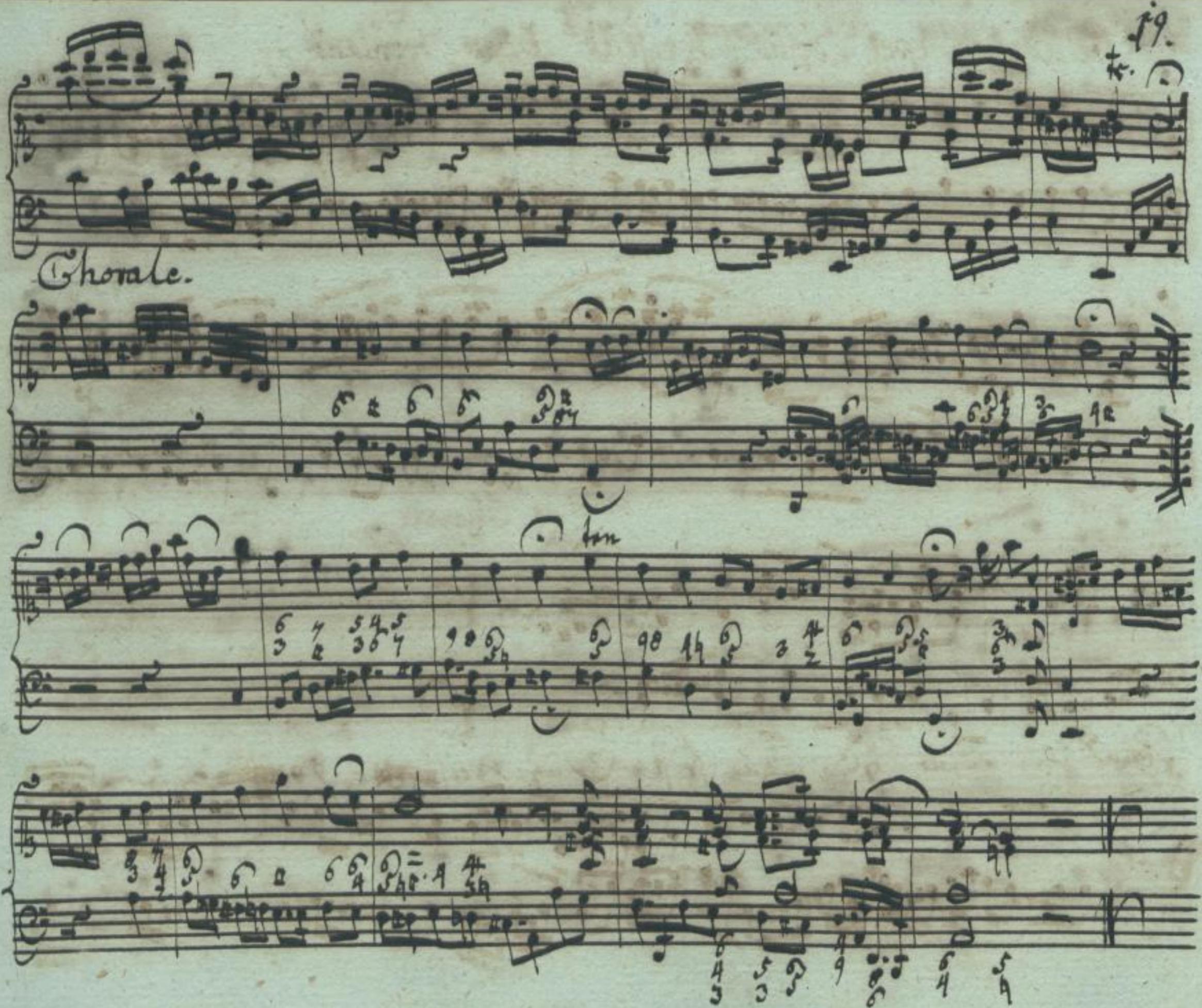
17.

The image shows three staves of handwritten musical notation on aged, yellowed paper. The notation consists of vertical stems with small horizontal dashes or dots indicating pitch and rhythm. The first two staves begin with a common time signature (C) and a key signature of one sharp (F#). The third staff begins with a common time signature (C) and a key signature of one sharp (F#). The music is divided into measures by vertical bar lines. The paper is heavily stained with brownish-orange foxing, particularly around the edges and between the staves.

Preludium C d' dur. o mense -

18. Prälud: Super. Iesu Christus unser H̄eiland



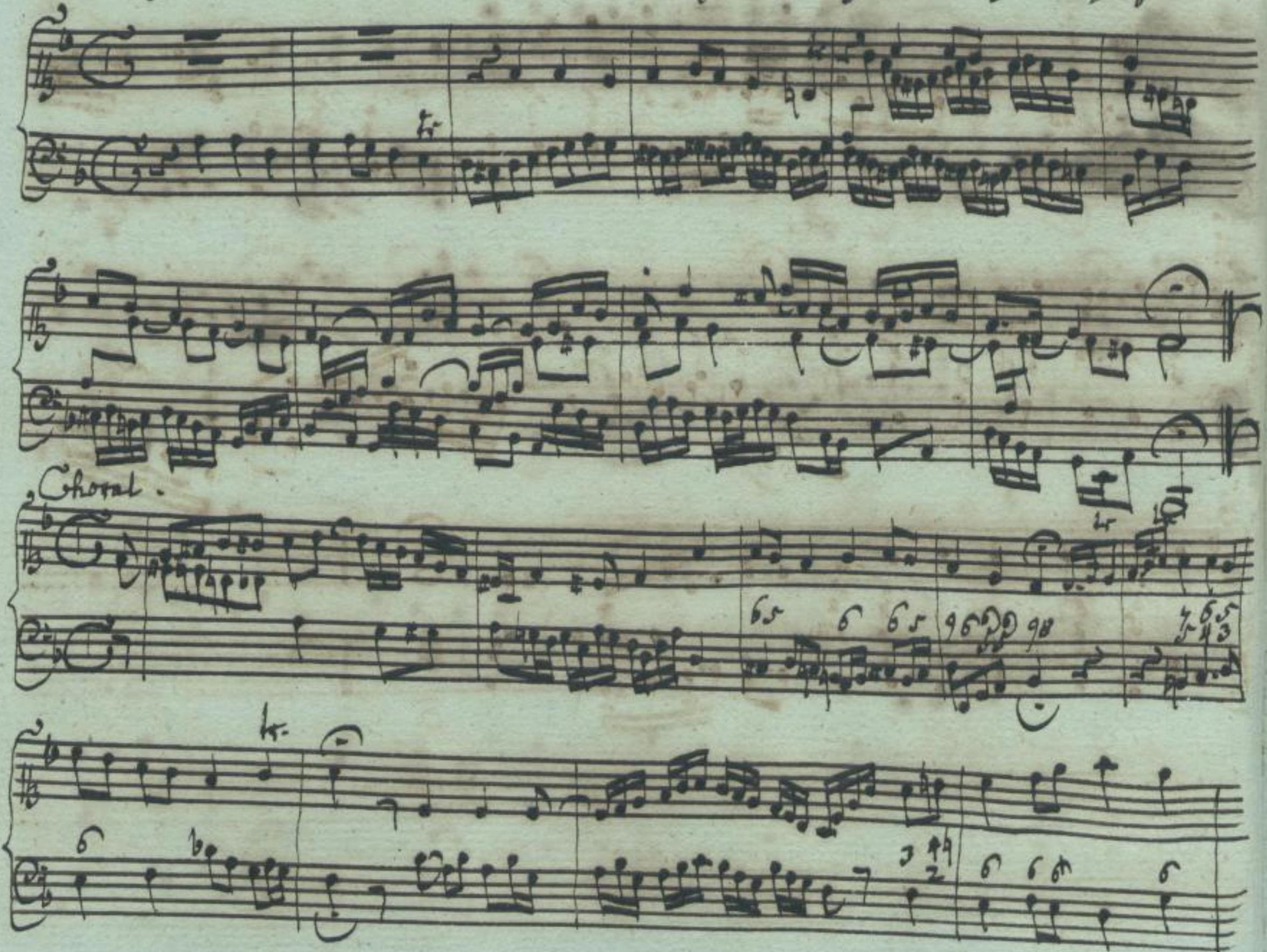


20 Fugetta Super. Jesu meine freude ex.





22 Fugetta super Nim von uns Herr du getreuer Gott





24. Fantasia in D*



Prelud: Herr Gott dich loben alle wir ex -

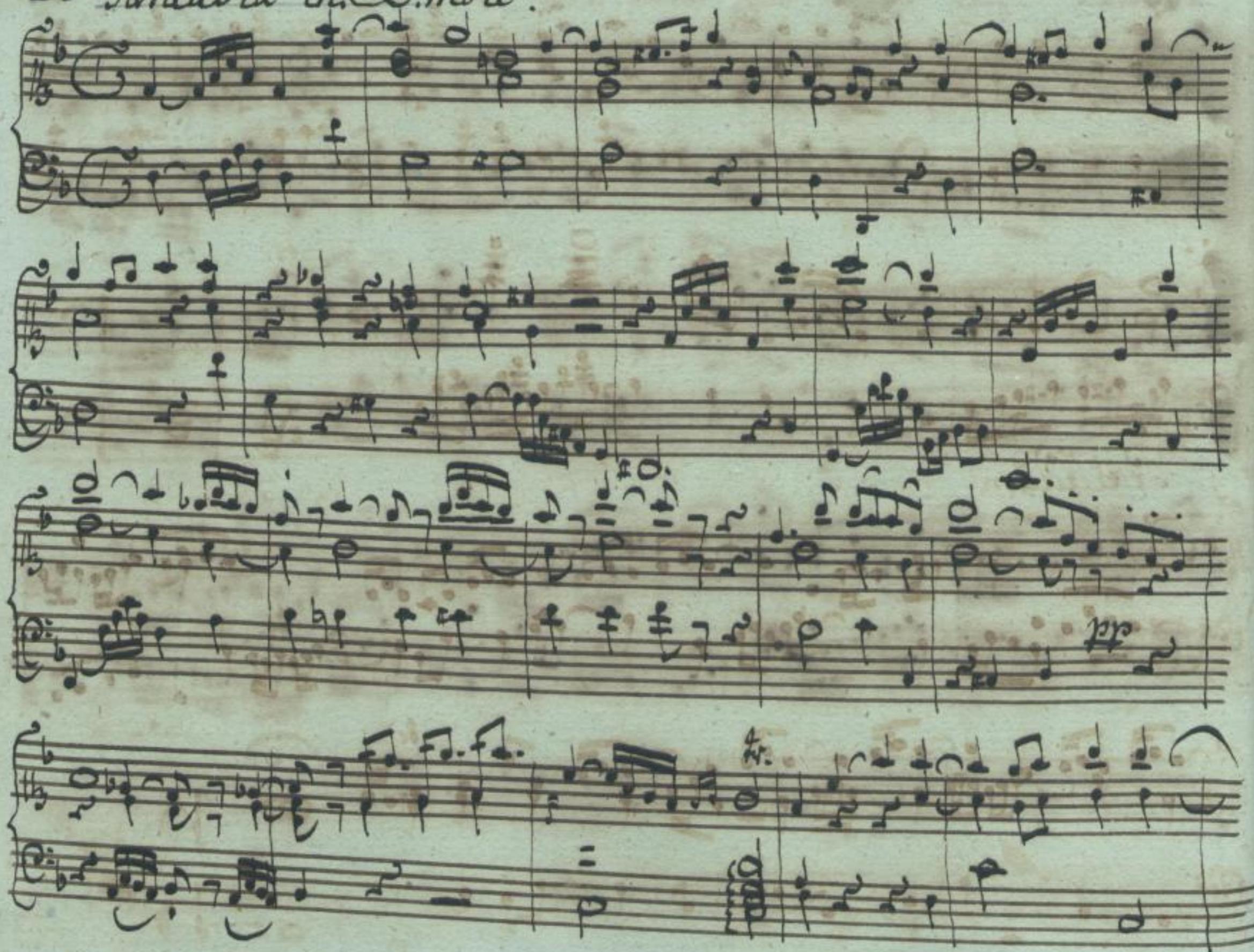
25.

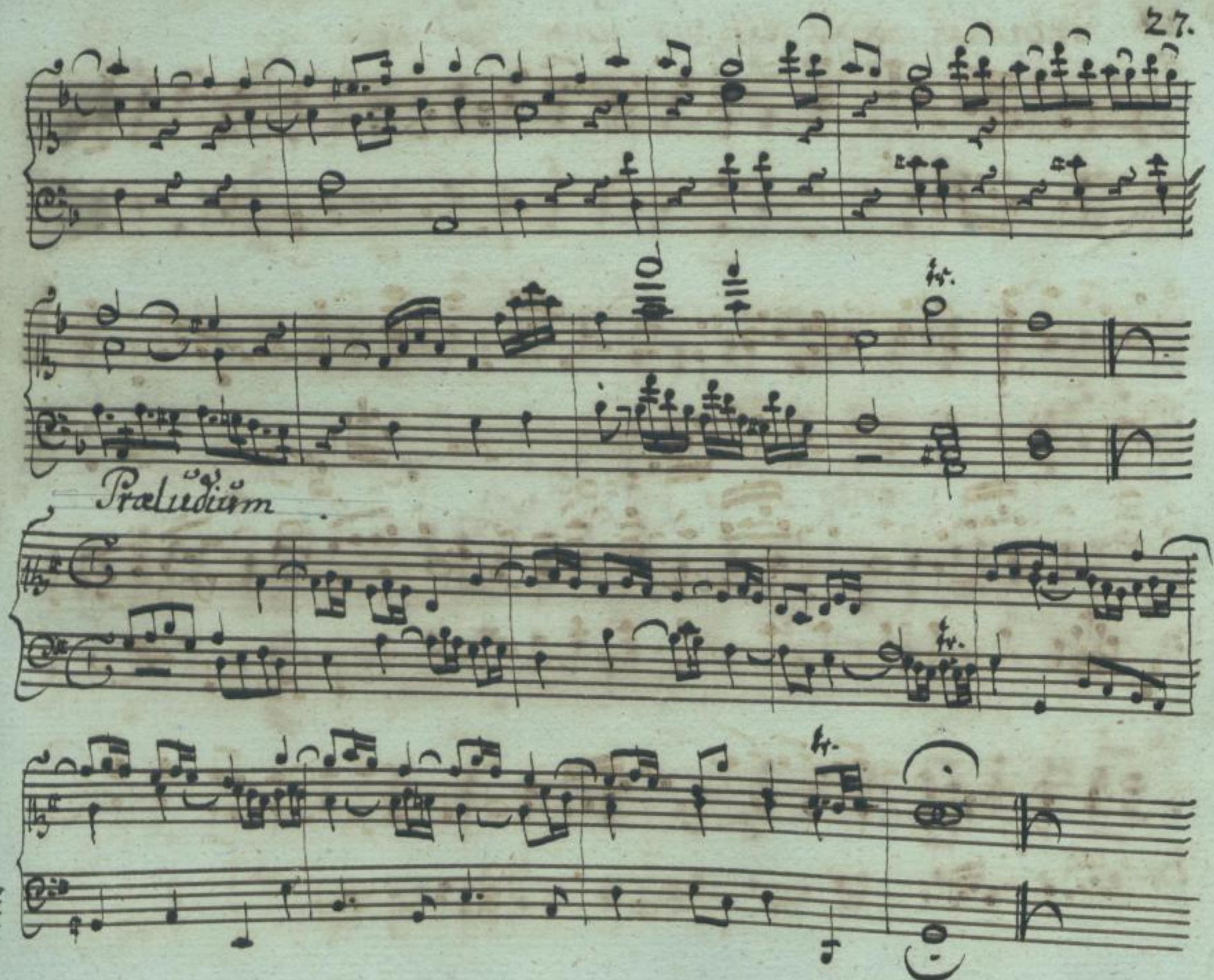


over Difflüß.

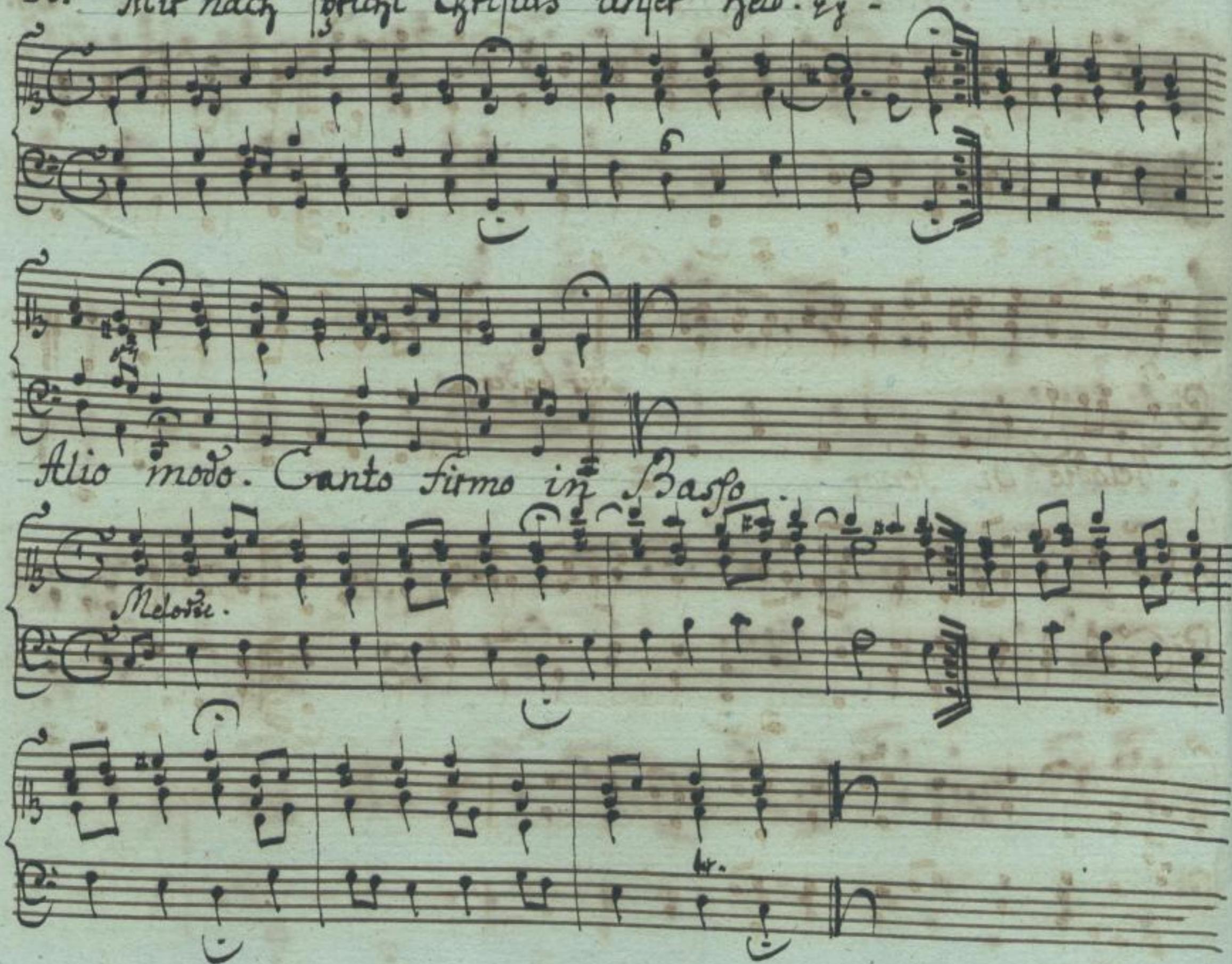


26. Fantasia in D.moll.





20. Mit nach spricht Christus unser held. -



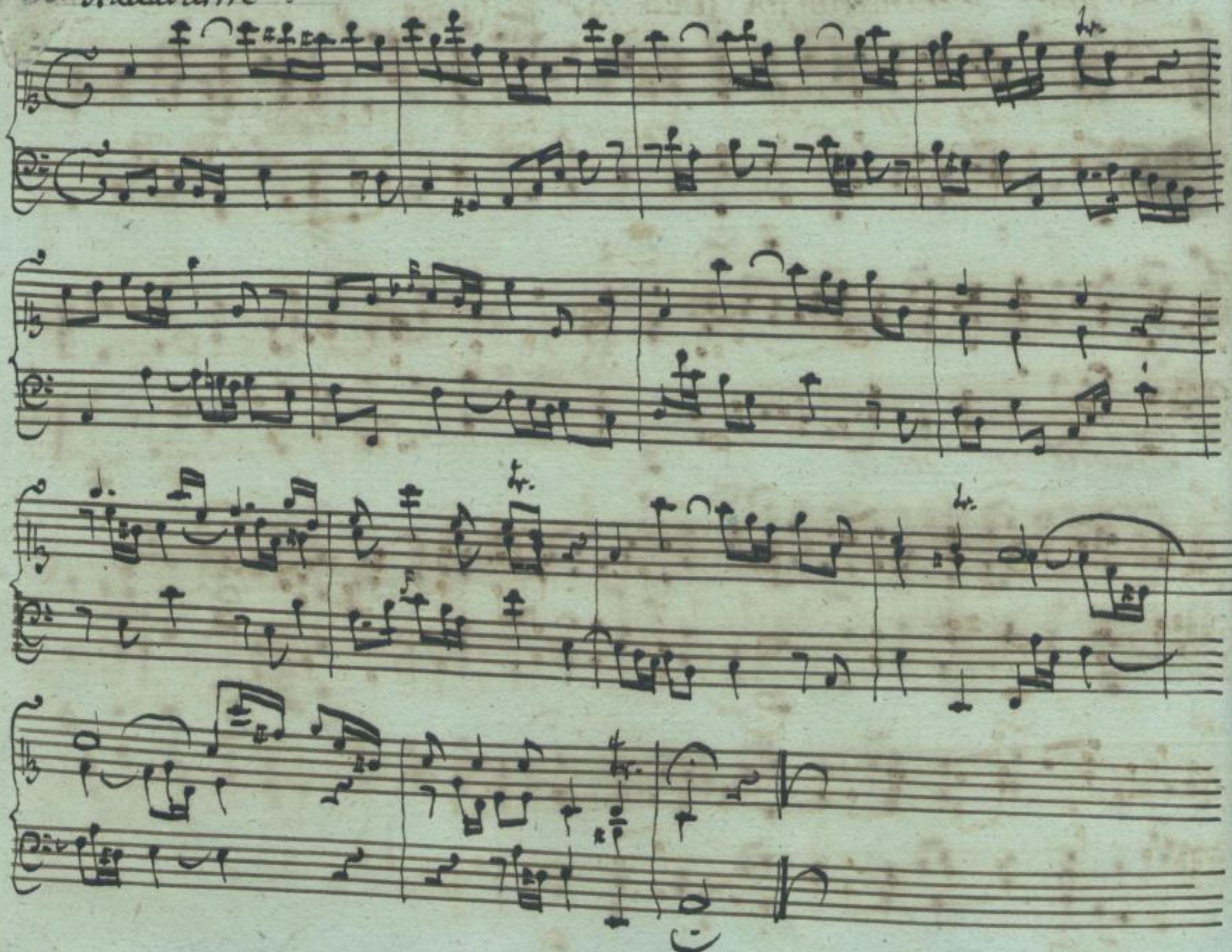
Cantus firmo: in Alto

29.

oder Geßter

Melodie in Tenor

30. Præludium



Einige Veränderungen über das geistliche Volkstheil:

3.

Choralmusik



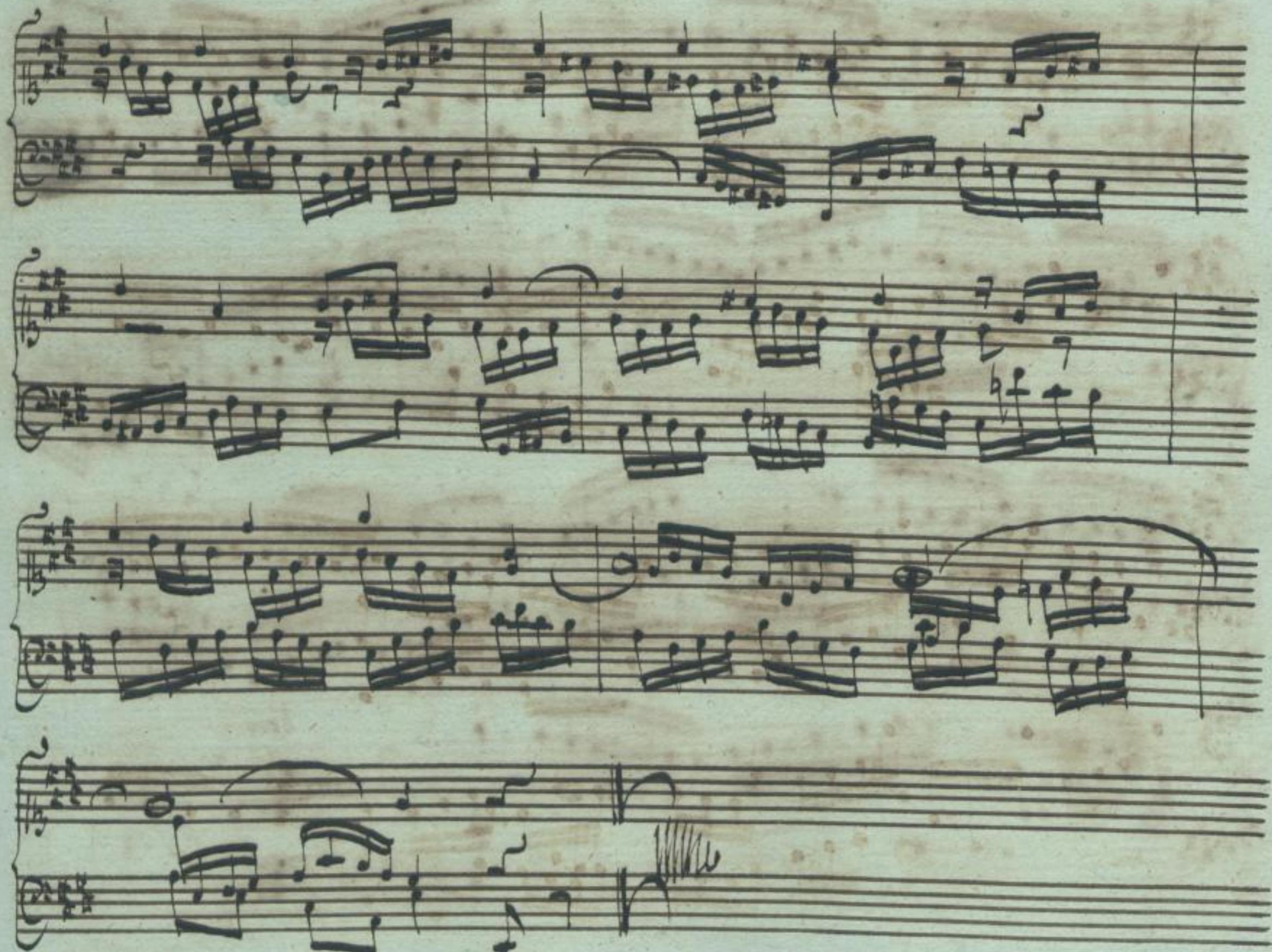
32. Langsam und andächtig. Erste Veränderung.





34. 2. $\frac{4}{4}$ Veränderung.





36. 3^{te} Veränderung -





38. 4te Veränderung. Vor die Orgel.





40. Einige Veränderungen über den geistlichen Gesang. Wer nur den lieben Gott ex
von Kühne

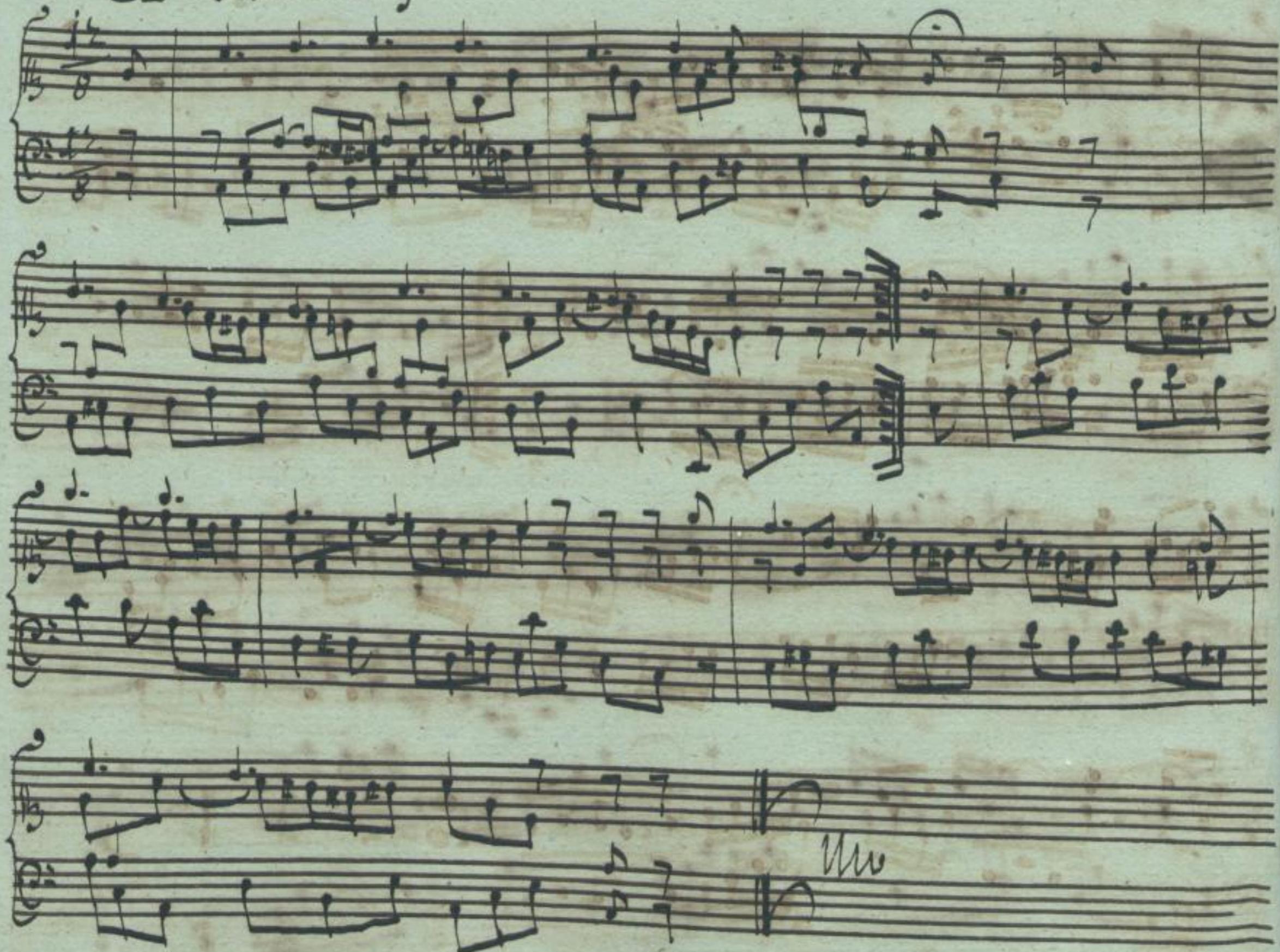
A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and basso continuo. The music is written on five staves. The top three staves represent the vocal parts, while the bottom two staves represent the continuo. The score consists of two systems of music. The first system begins with a treble clef, a common time signature, and a key signature of one sharp. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. The notation includes various note values such as eighth and sixteenth notes, and rests. The vocal parts show harmonic changes between the systems, while the continuo part remains relatively stable.

Endschluß zum vorigen Chorale.

z. 1. Veränderung

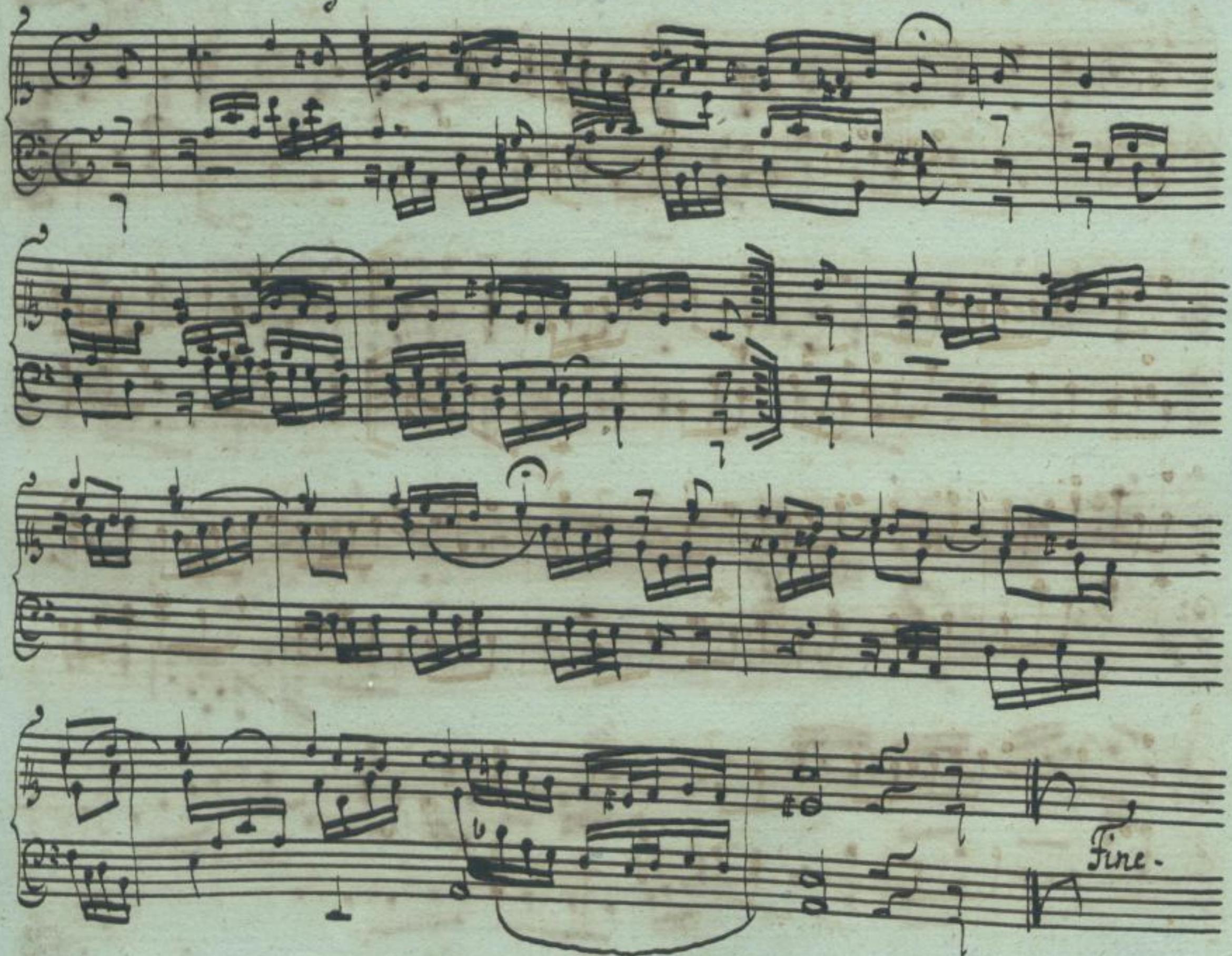


42 2te Veränderung -

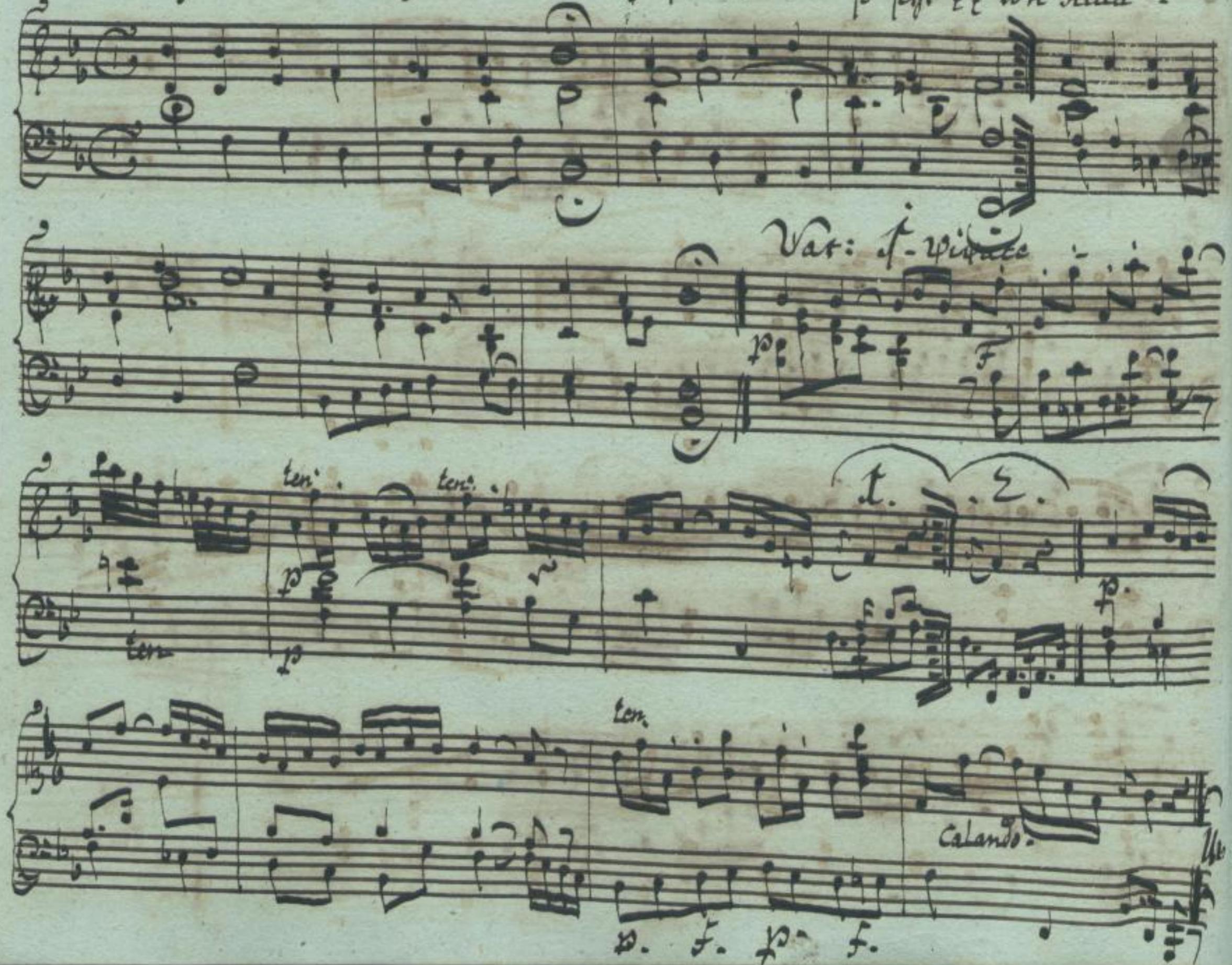


3te Veränderung.

43

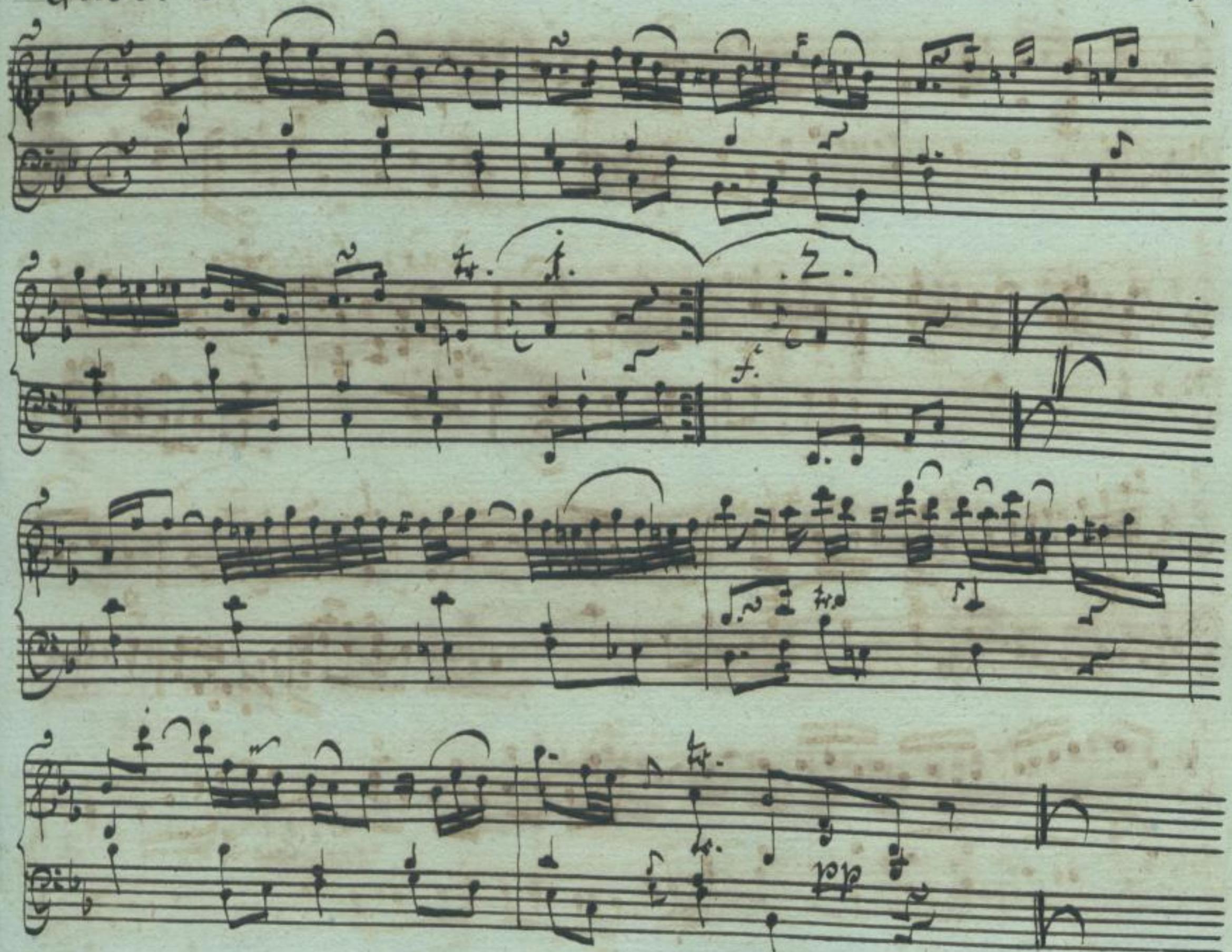


44. Einige Veränderungen über das geistliche Volkslied nicht so traurig nicht
so lebt es von Kittel



Vari: 2.

45.



46. Var: 3 Allegro.



Var: 4 Andante.

47.



48. Var. 5. *Presto*.

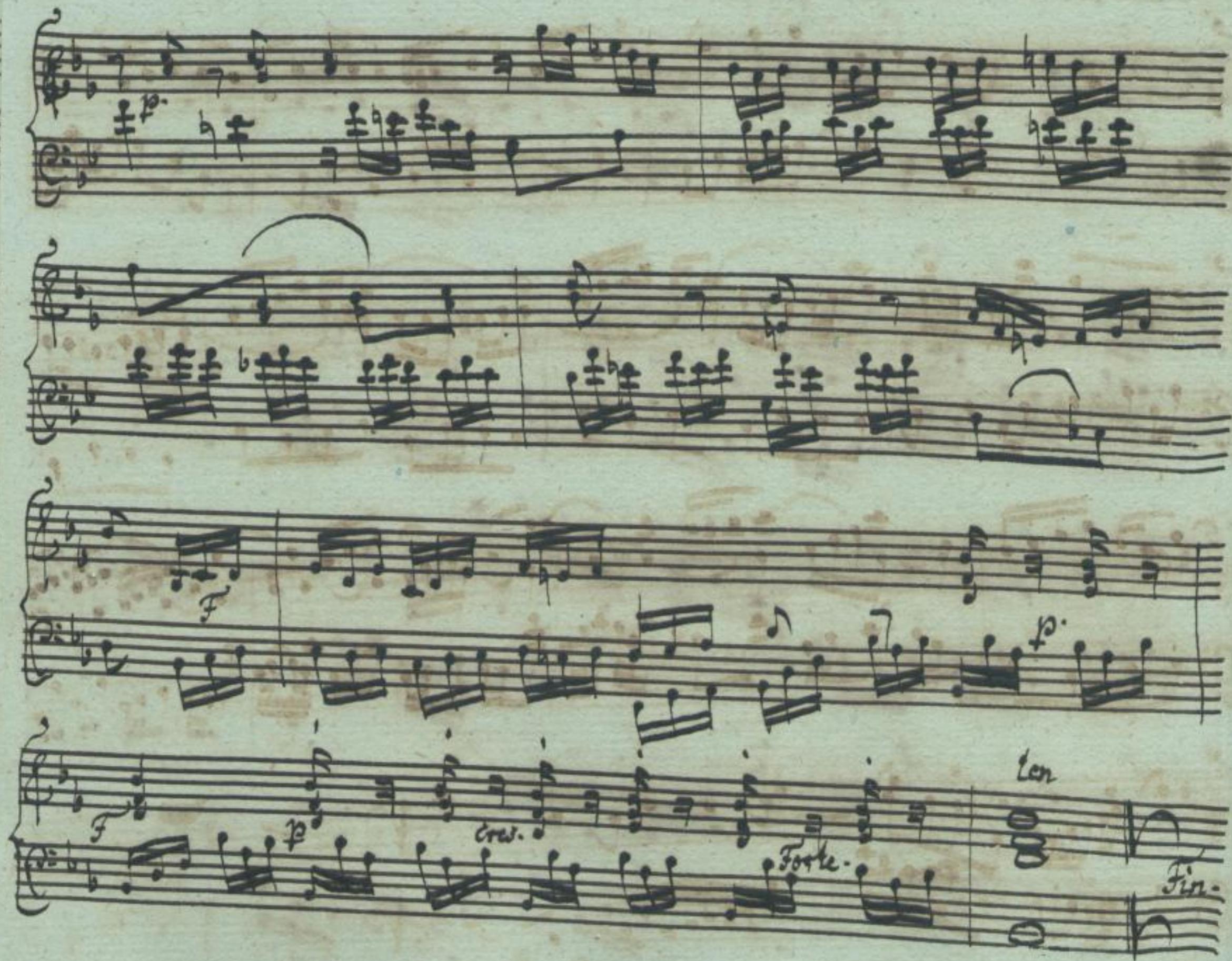


Variation 6. Allegro furioso.

49.

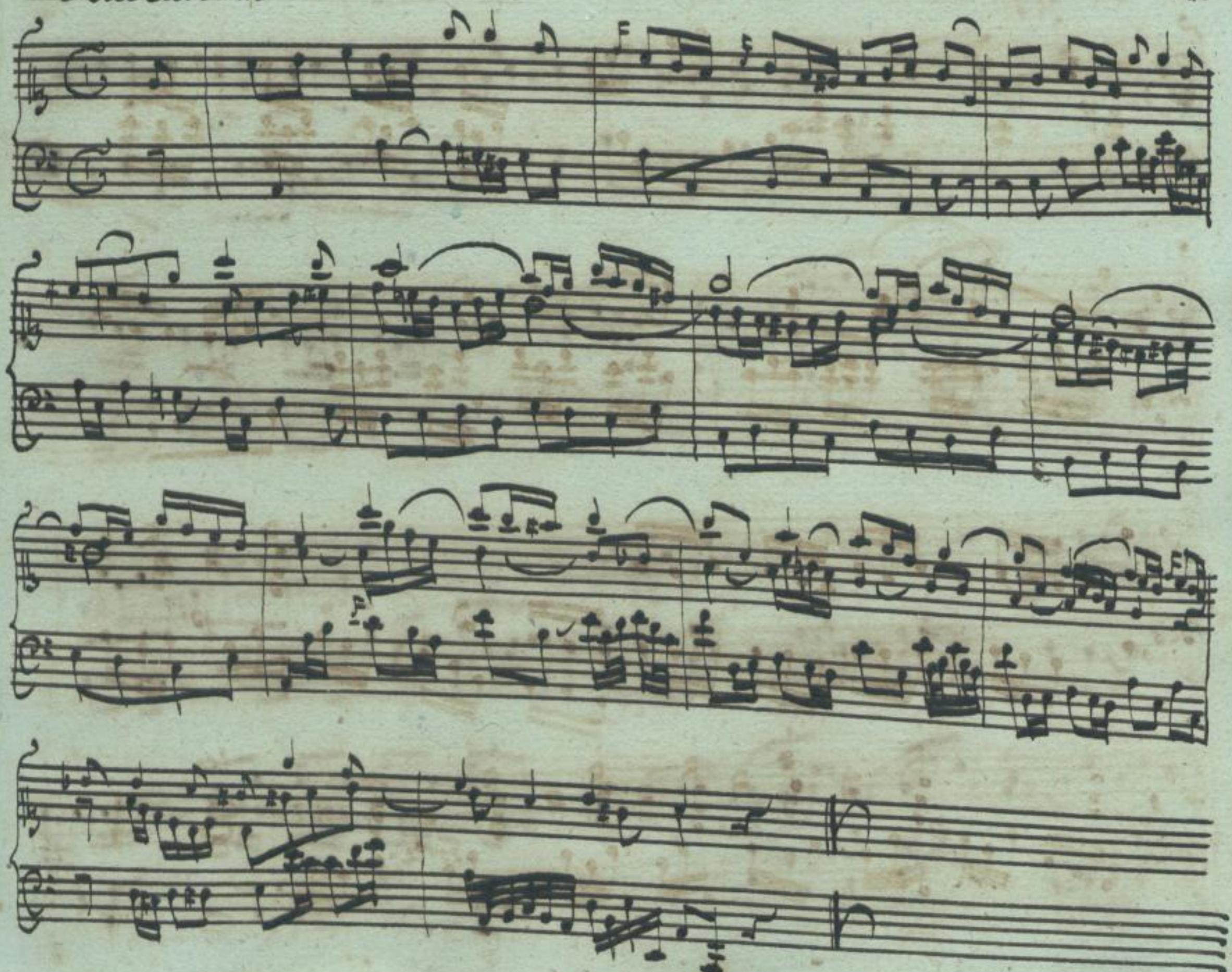


50.

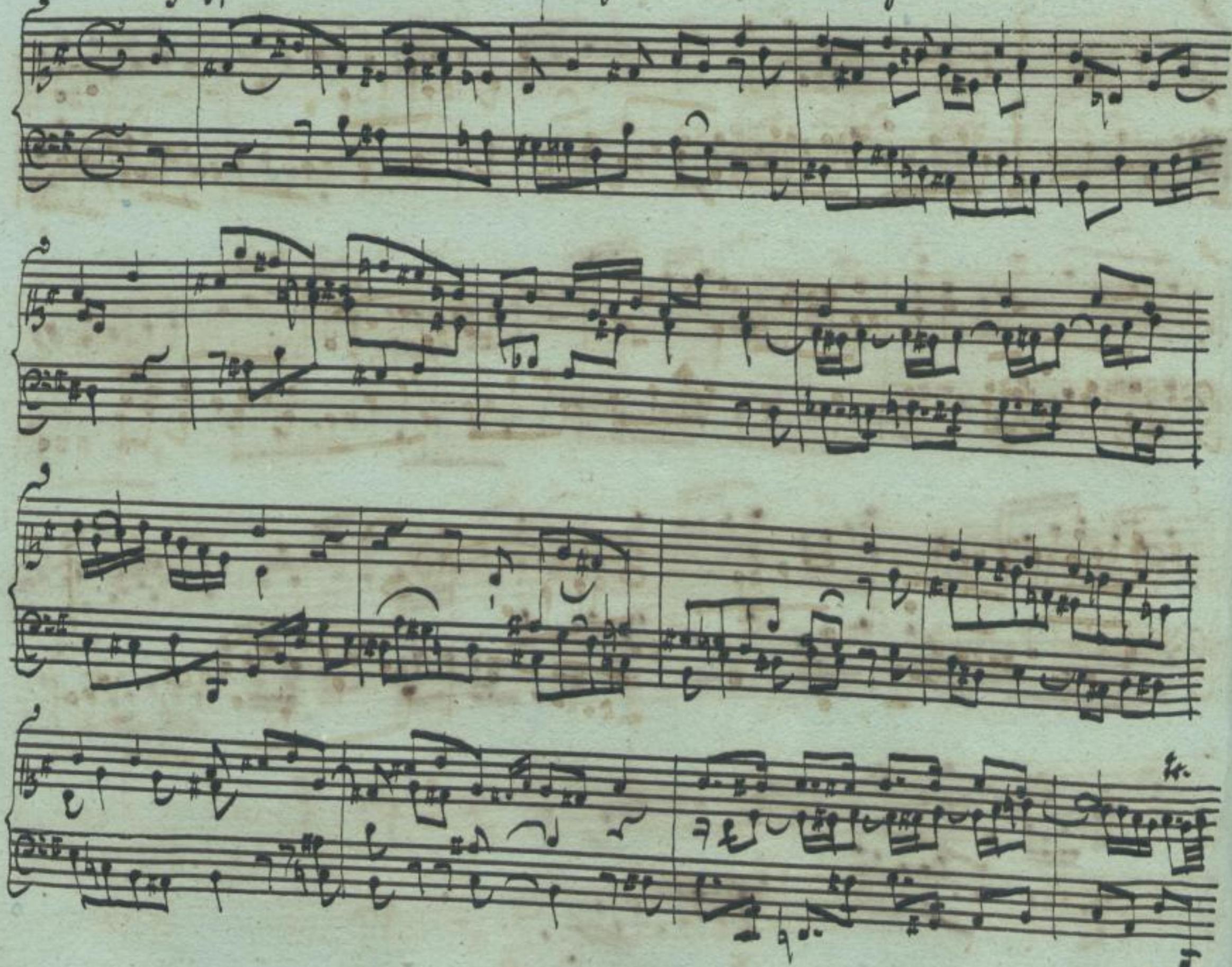


Praeludium

51.

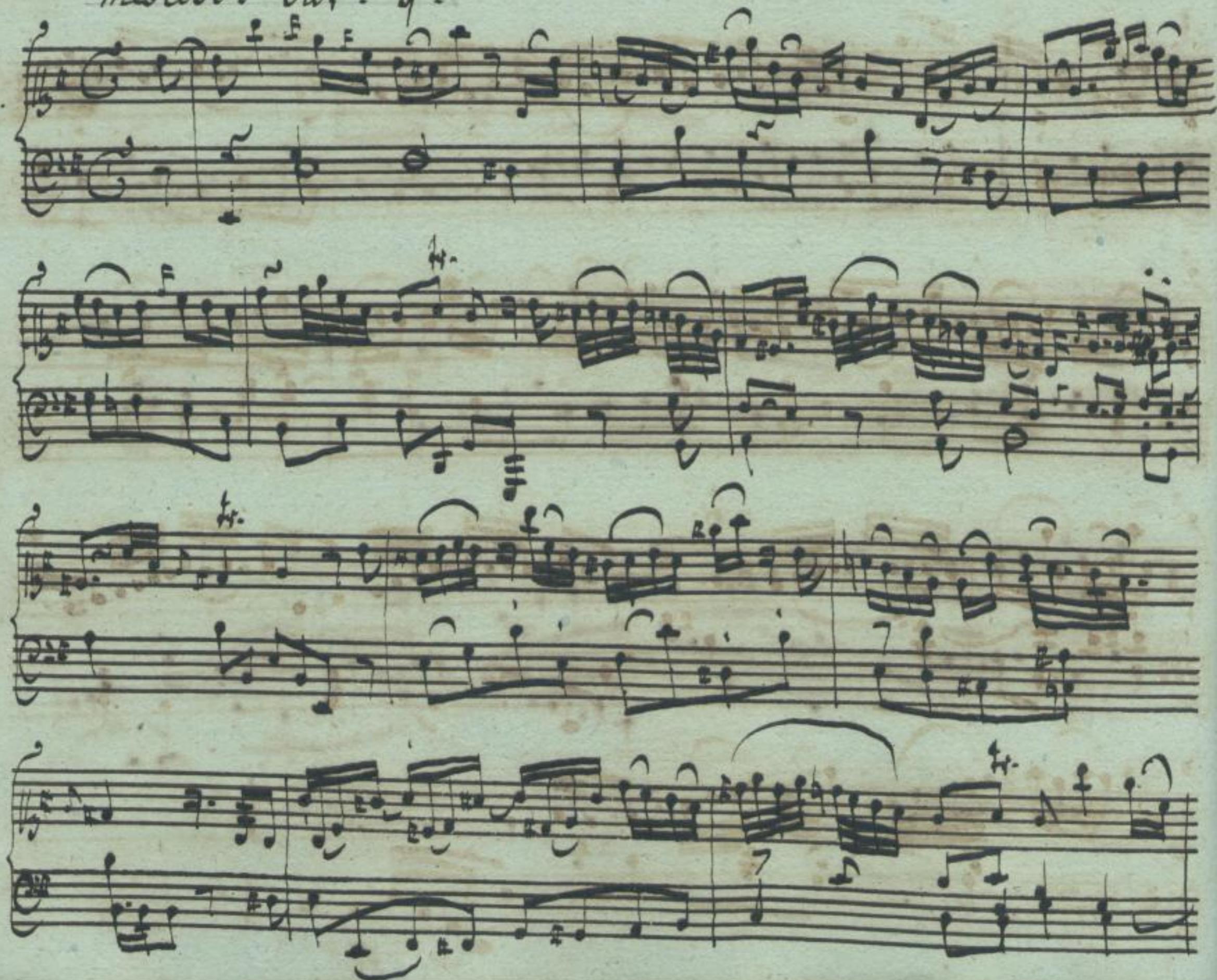


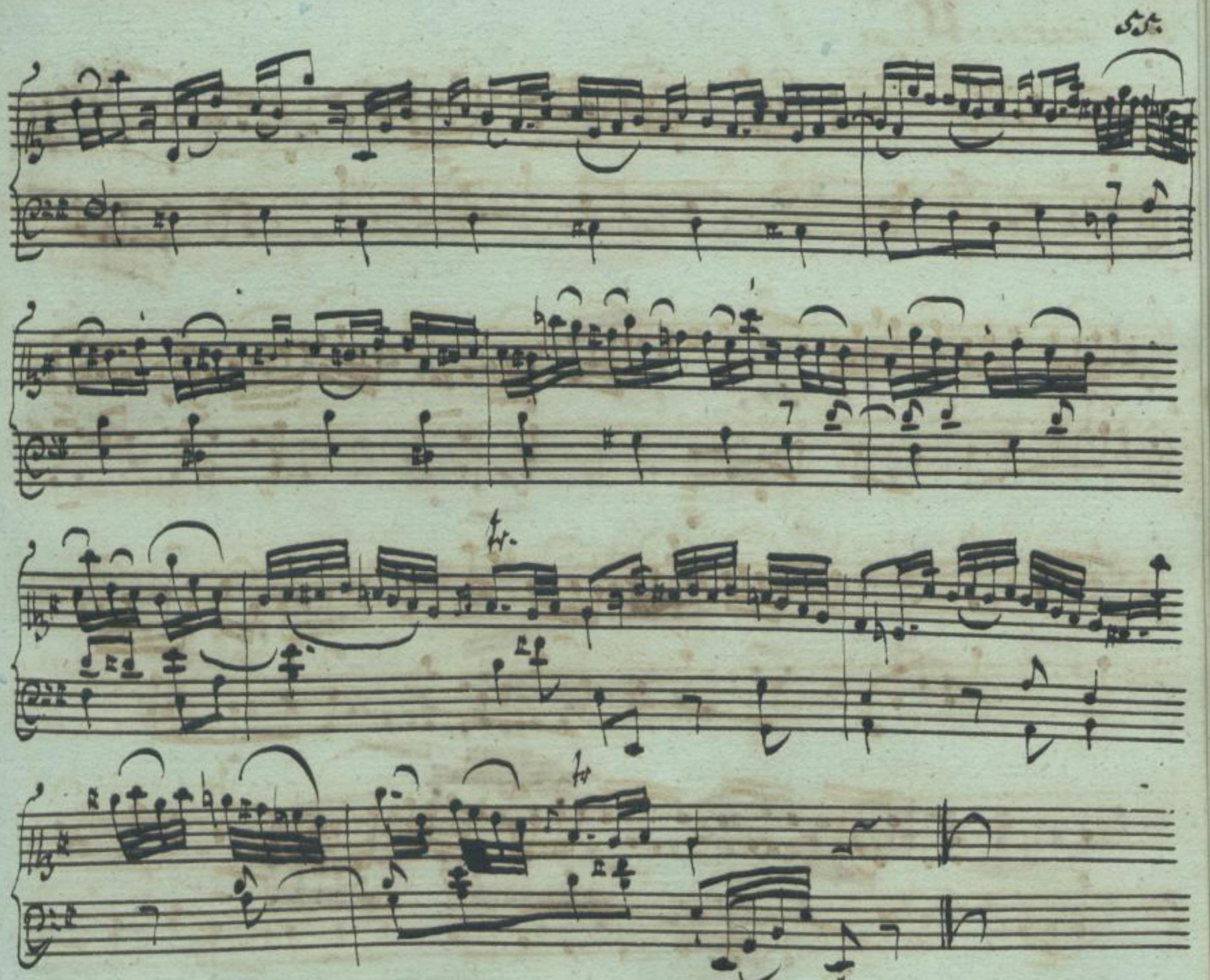
52. So gehst du nün mein Jesu hin. mit Passagen.





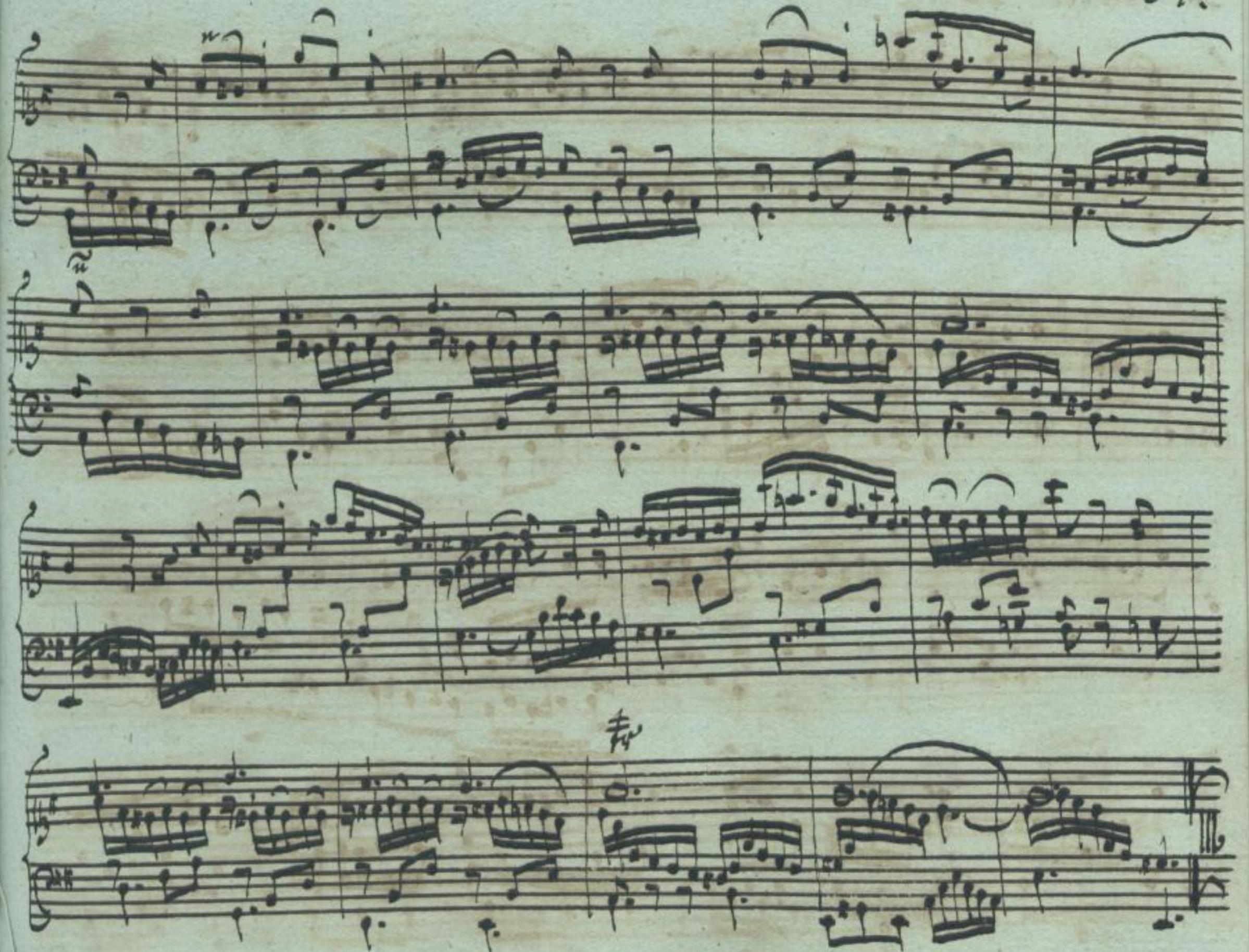
54. *mesto*. Var. f.





56. Var: II.





50. Adagio Var: 3.





60. Var: 4.



6t.



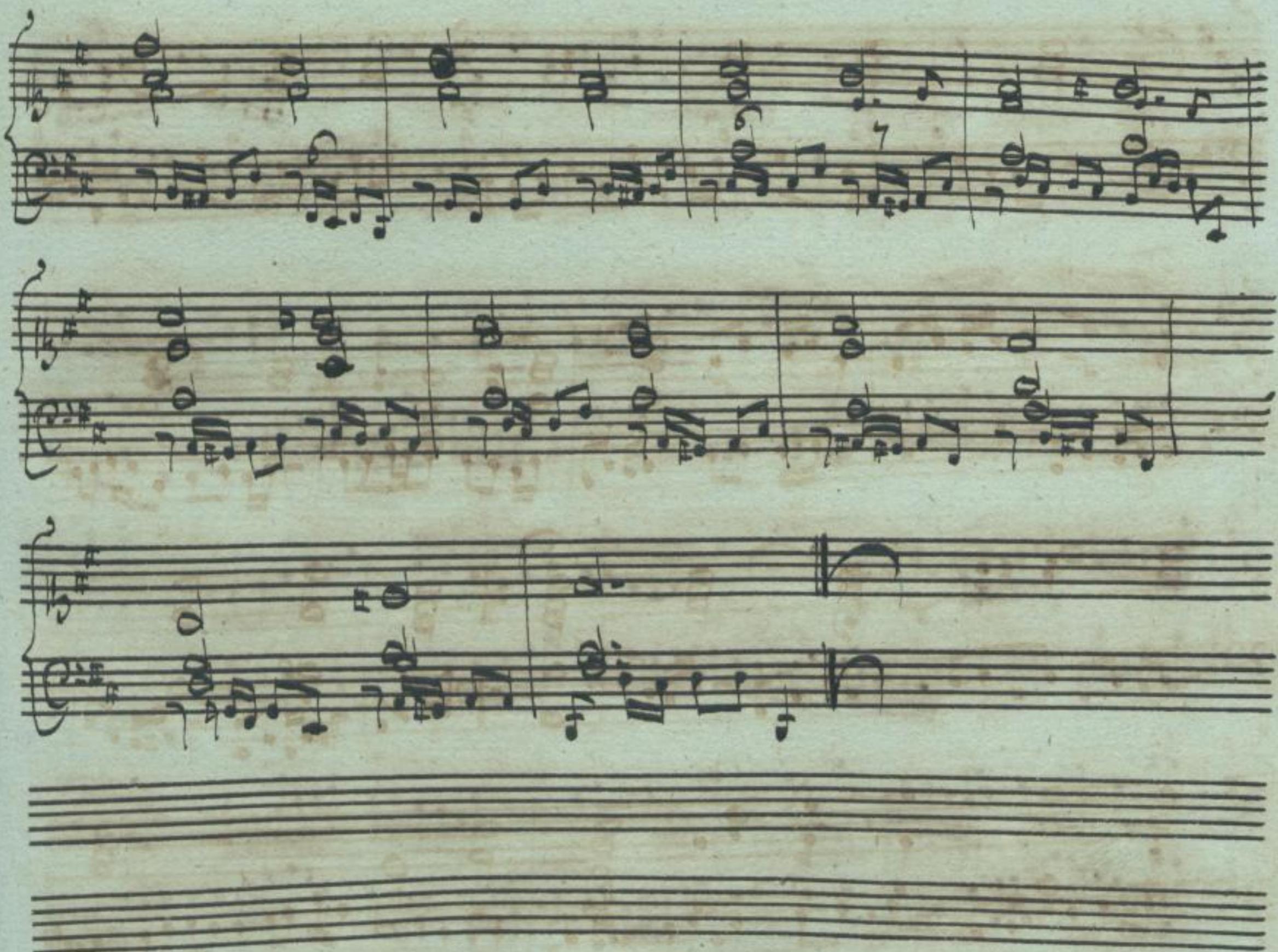
62. Jesu Liden Pein und Todt . ey -





64. Sei Lob und Ehr dem höchsten Gut. Mit Voller Orgel.



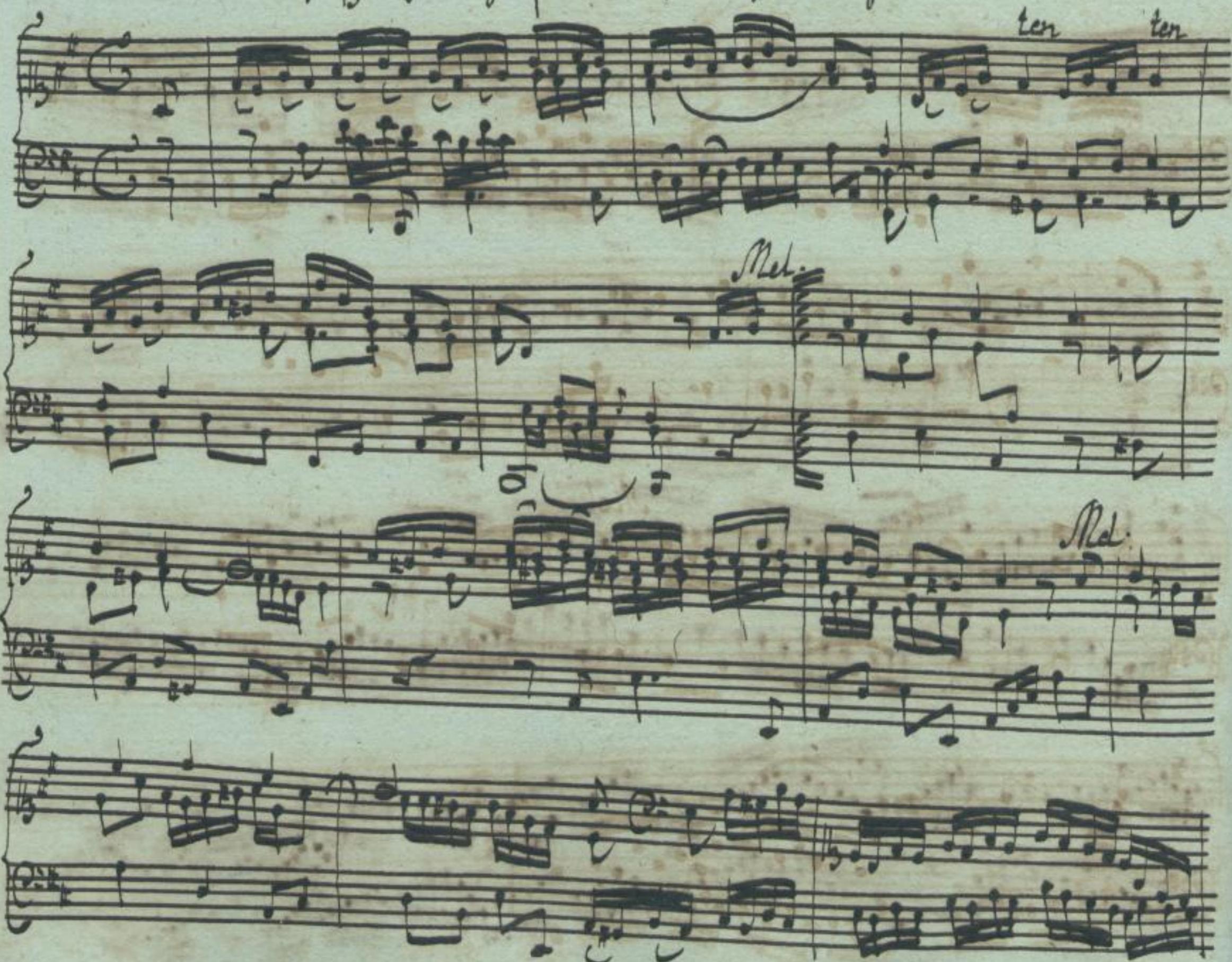


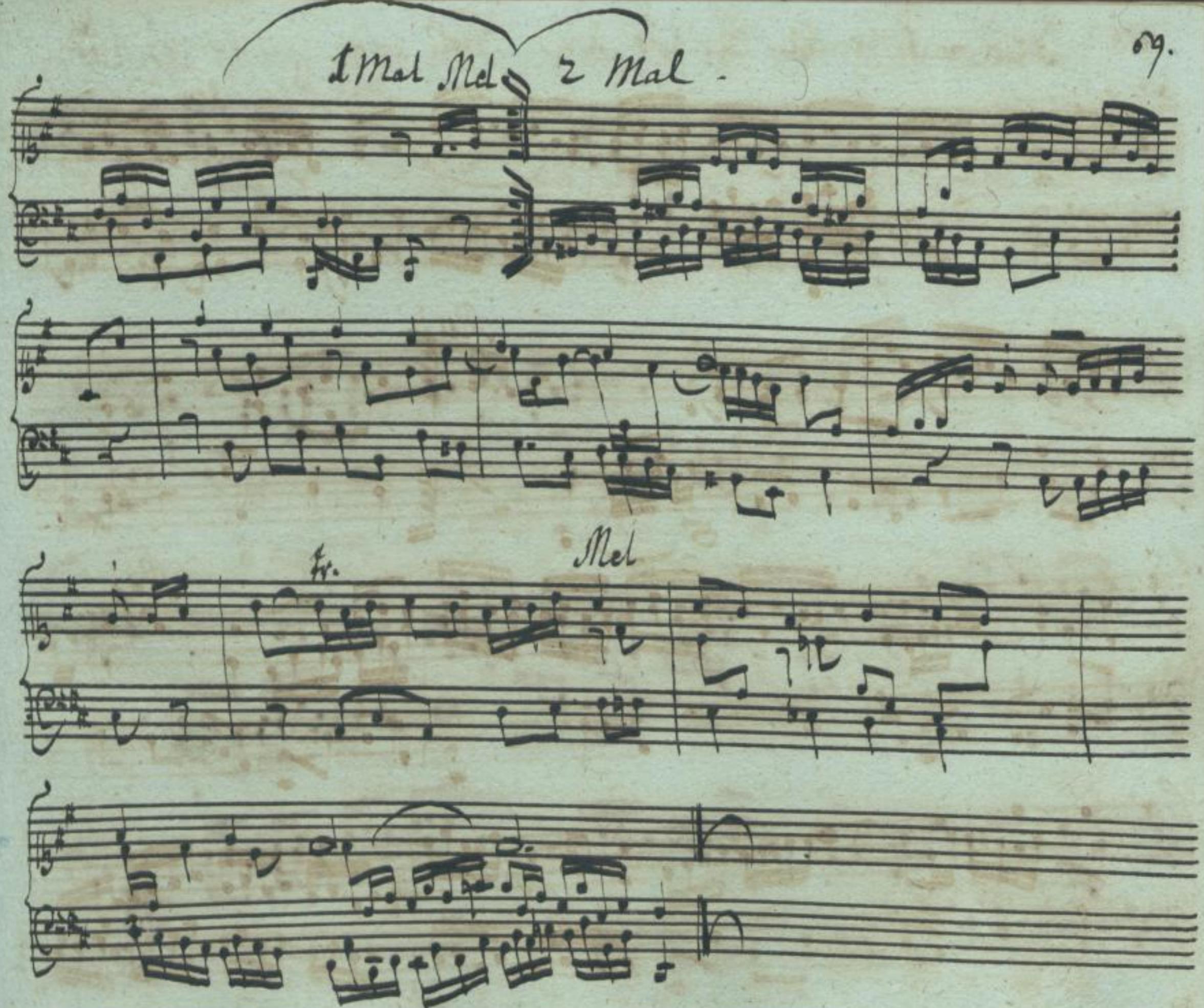
68. Veränderung, über Dein Lob und Liet es -





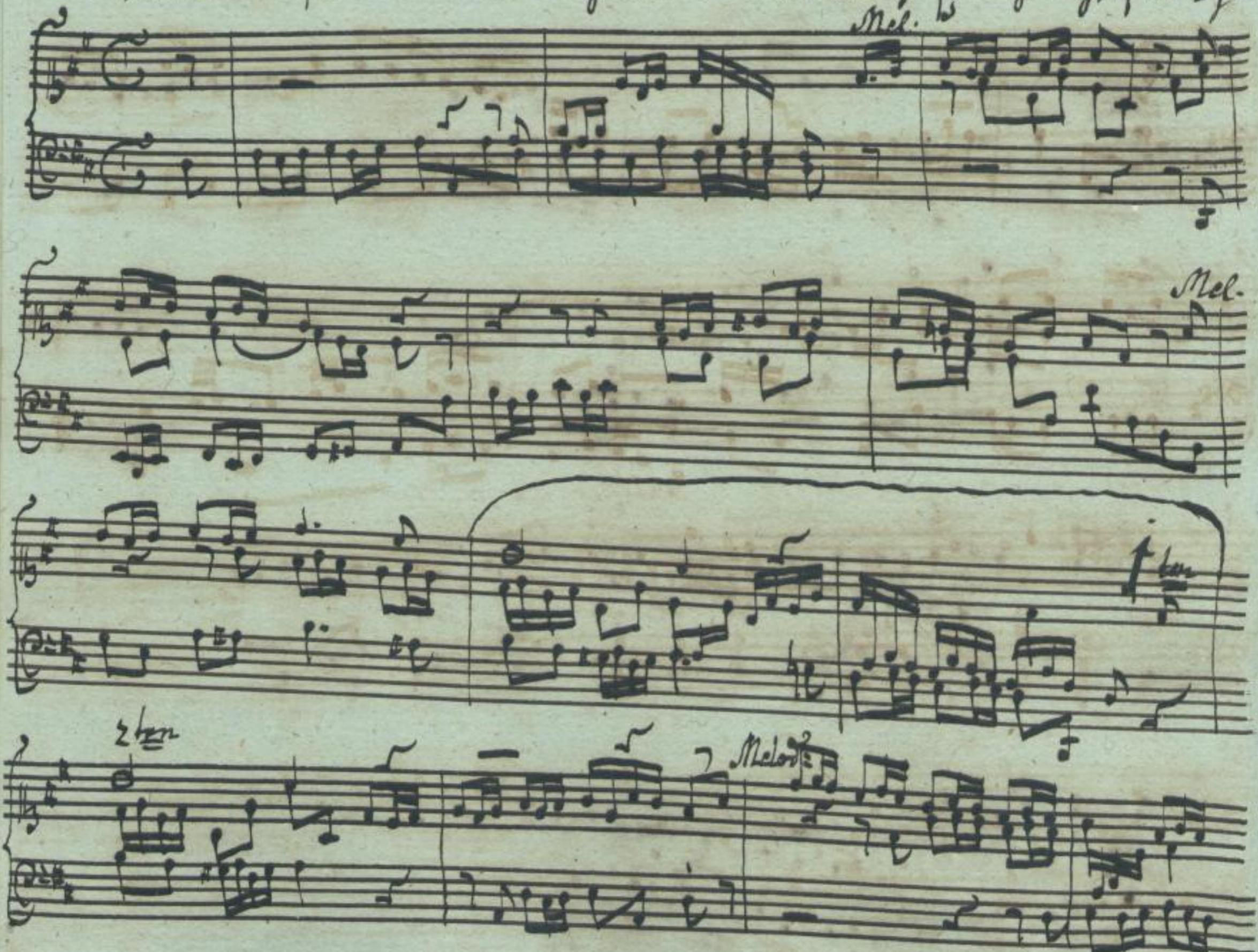
68. Heut nach Christi Grisius unsrer Held er -





70. Variatio ~~in~~^{im} über der Choral. Wie nach spricht Christus ex.

Mel.

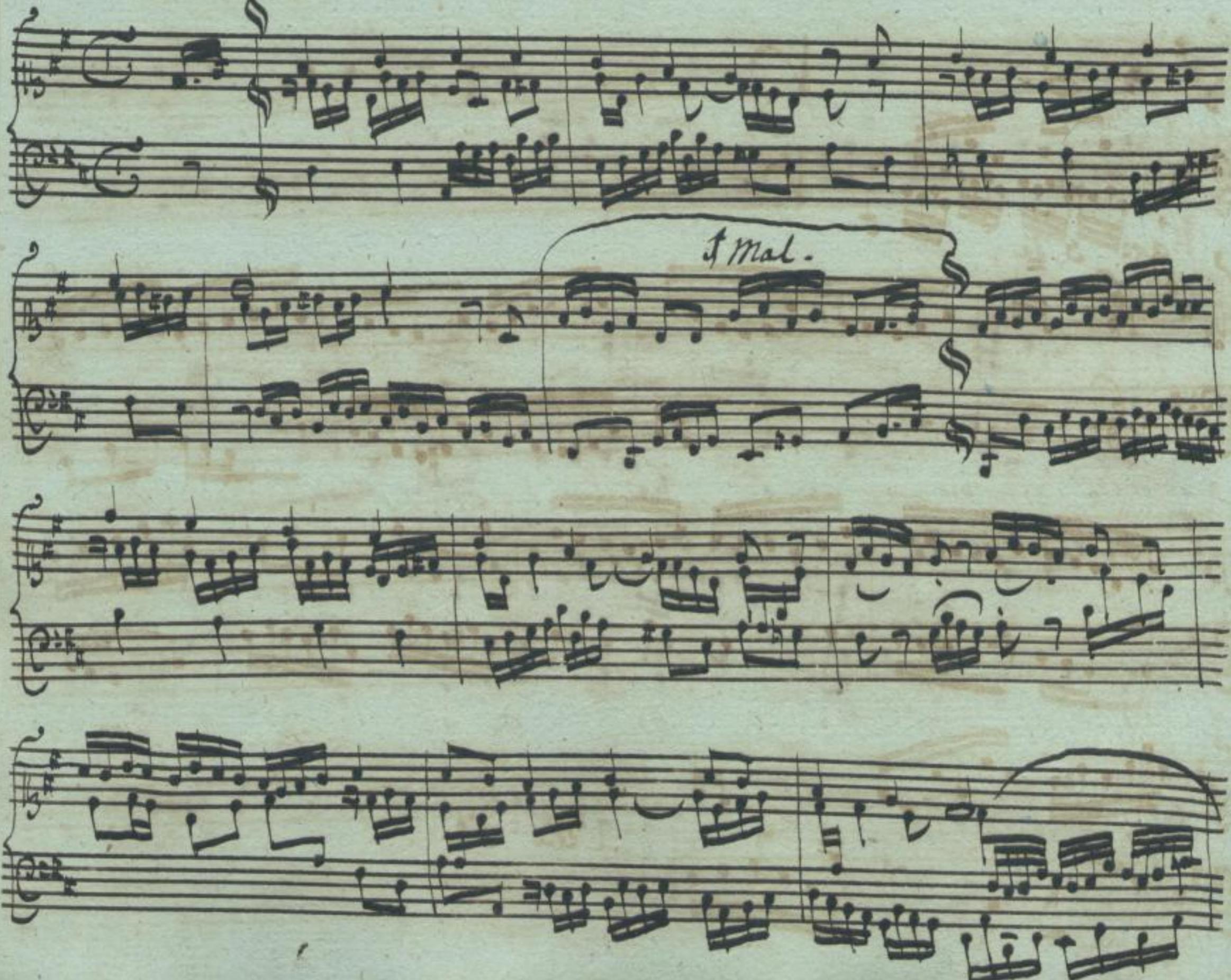


Melod:

76.

A handwritten musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The score consists of four systems of music. The top system shows the soprano and alto parts. The second system begins with the lyrics "Liebster Jesu wir sind hier". The third system continues the lyrics. The fourth system concludes the piece. The basso continuo part is provided at the bottom of each system, featuring a bass staff and a separate staff for the harpsichord or organ, which includes a basso continuo tablature. The manuscript is written in black ink on aged, yellowish paper.

72. Var. 2^{te}





74.

1 ten Mal.

2 ten Mal.



Var: 4

73.

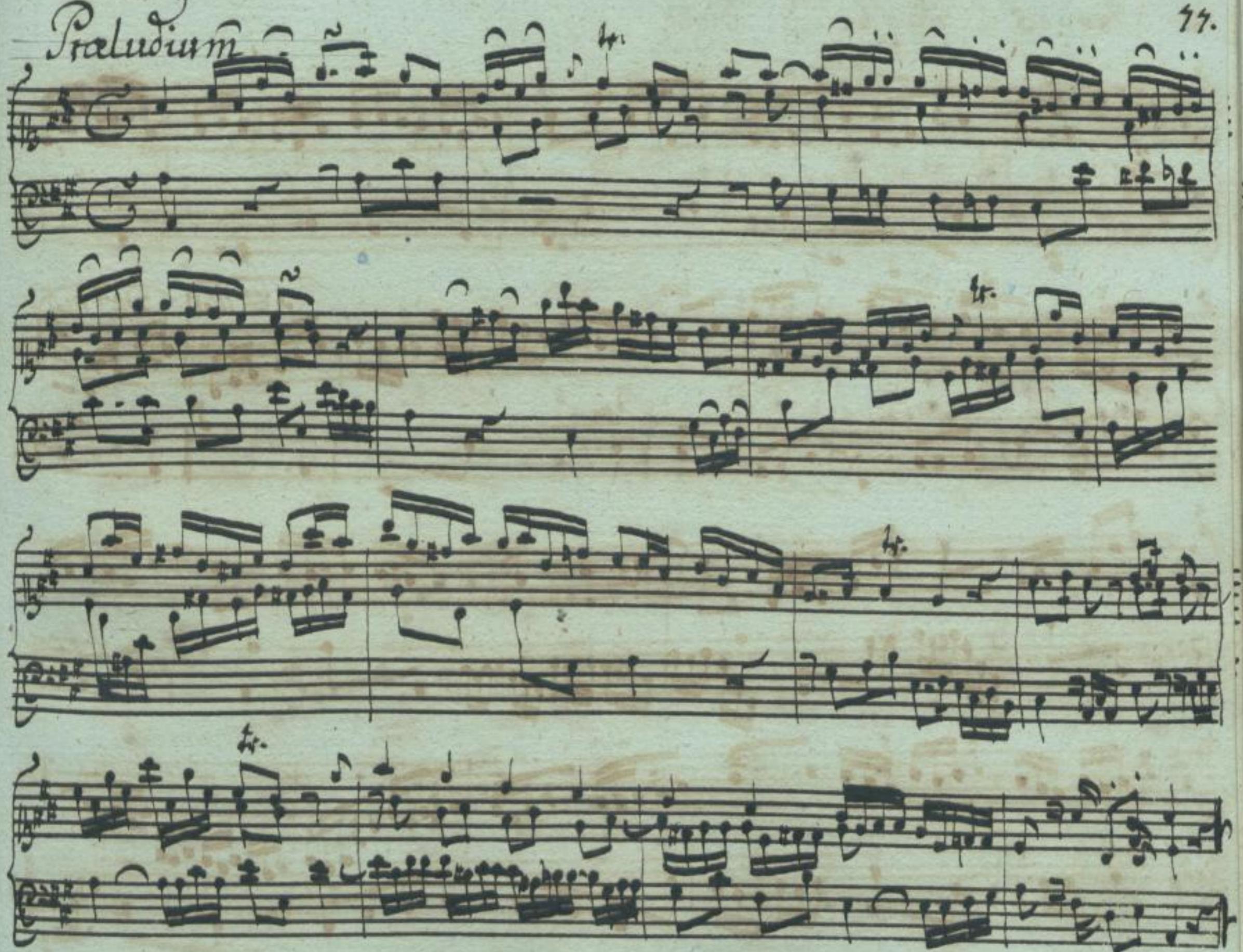


76. Var: 5.



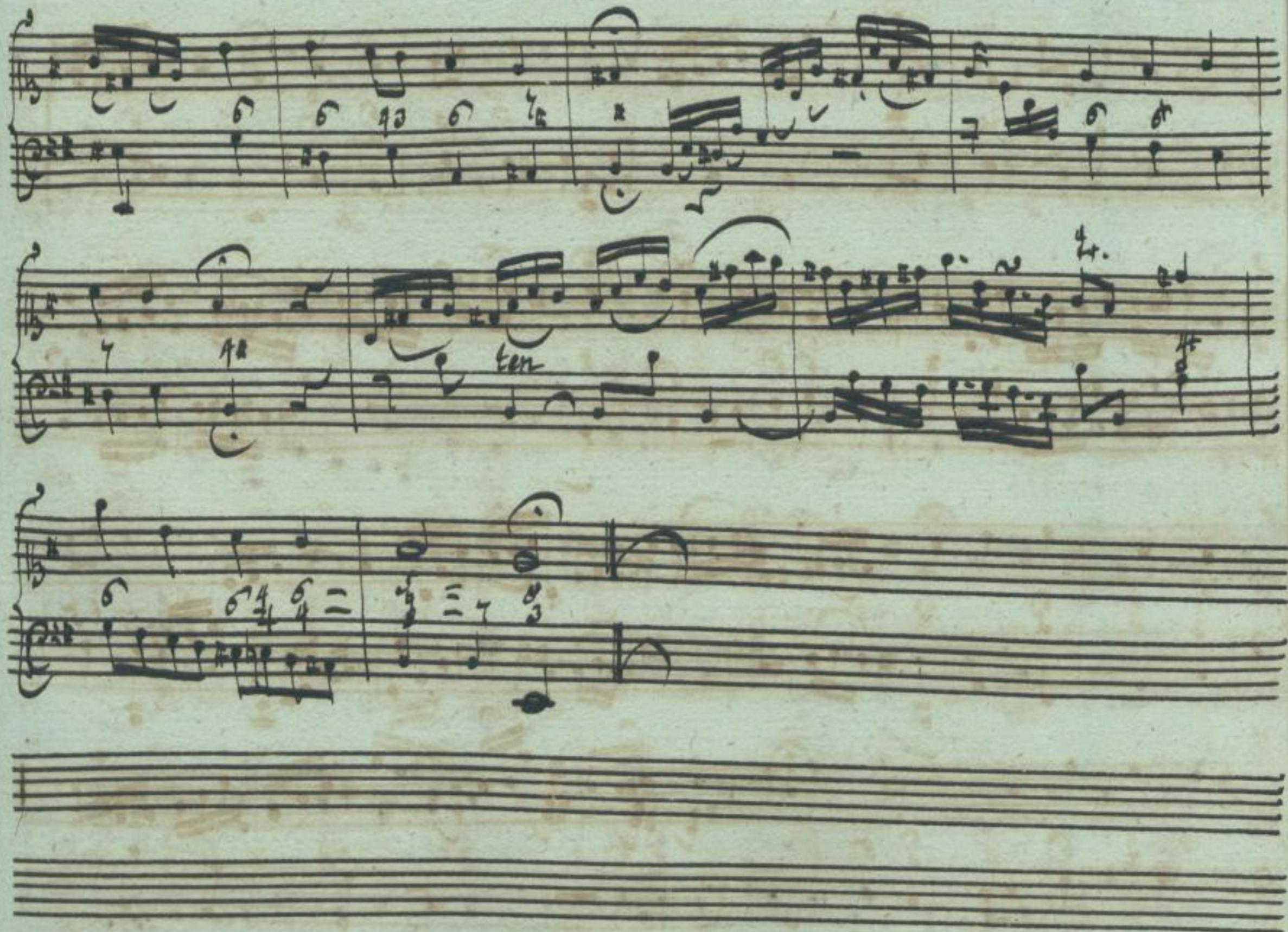
Praeludium

55.

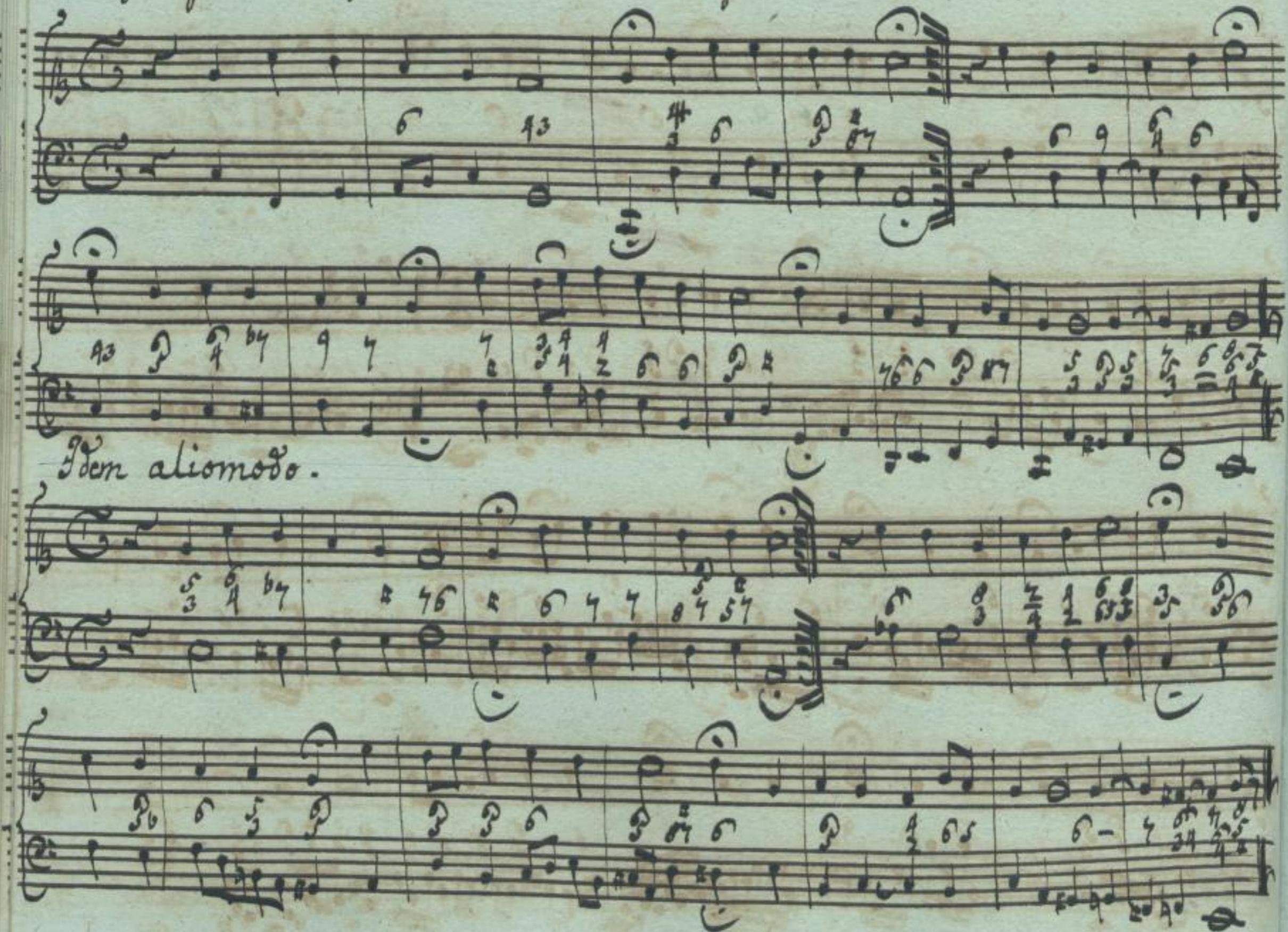


78. Wom ich in Angst und Notz ey.

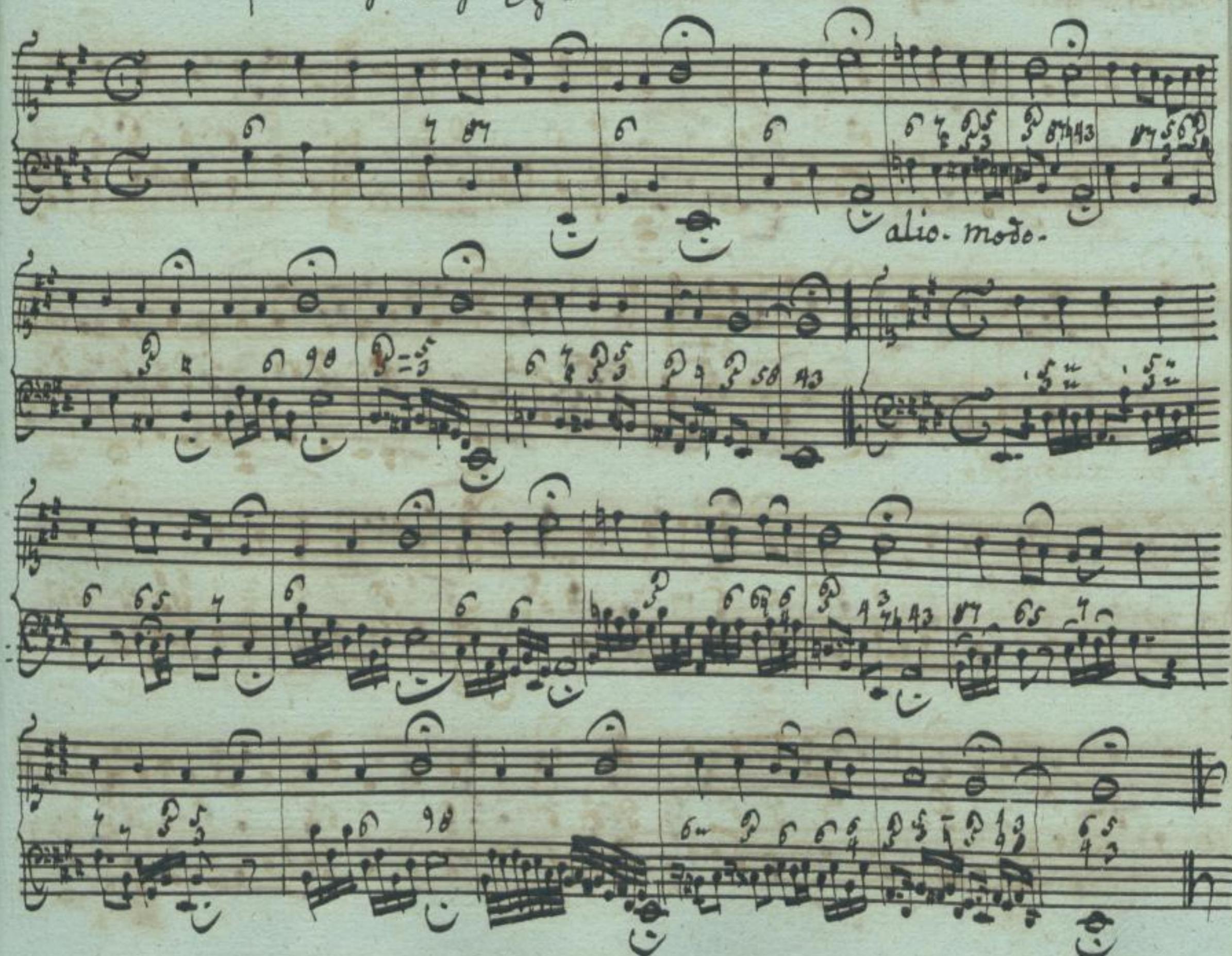




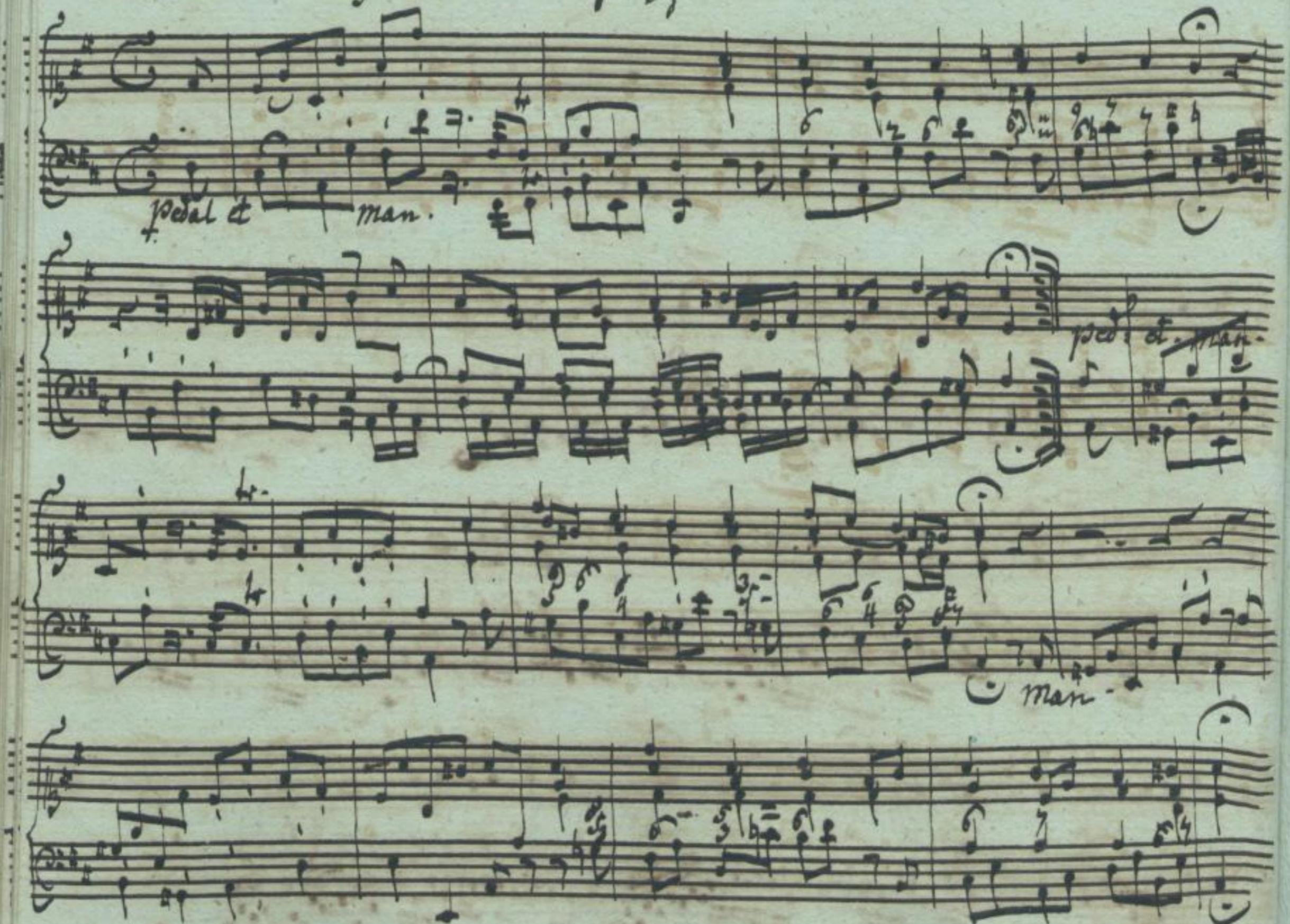
sach herr mich armen Sunder ey.

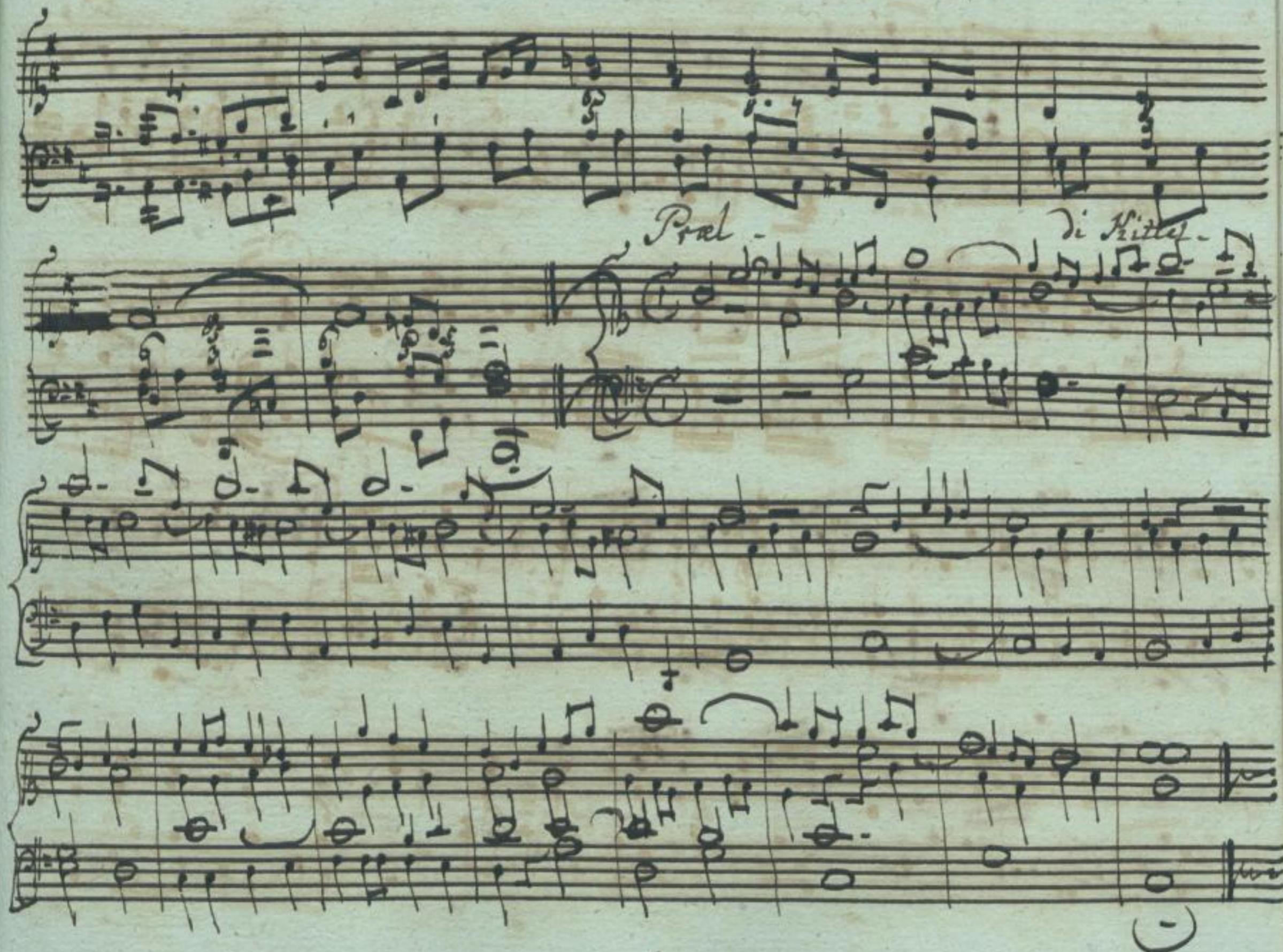


warum soll ich mich es -



82 Præludium . *K* *T* *S* *L* *O* *B* *U* *N* *D* *A* *L* *F* *T* *E* *G* :





84. Wer nur den lieben Gott läßt walten









88. Herr ich habe mißgefandt ey.

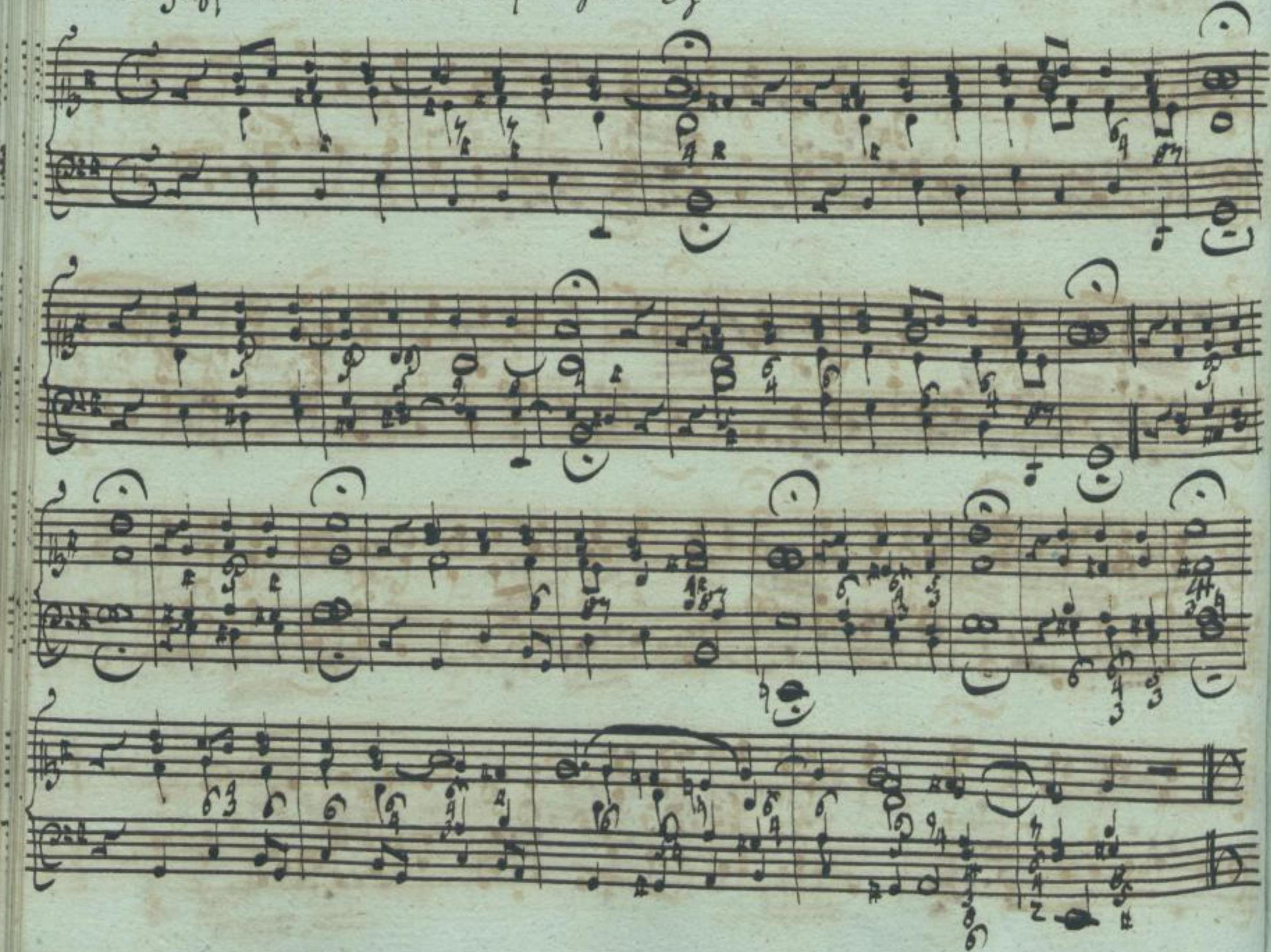


Varit: *f*^{mo}

89.



90. So gefst du nün mein Jesu hin ey -



4.2.

91.



92. 43.



294.

93.

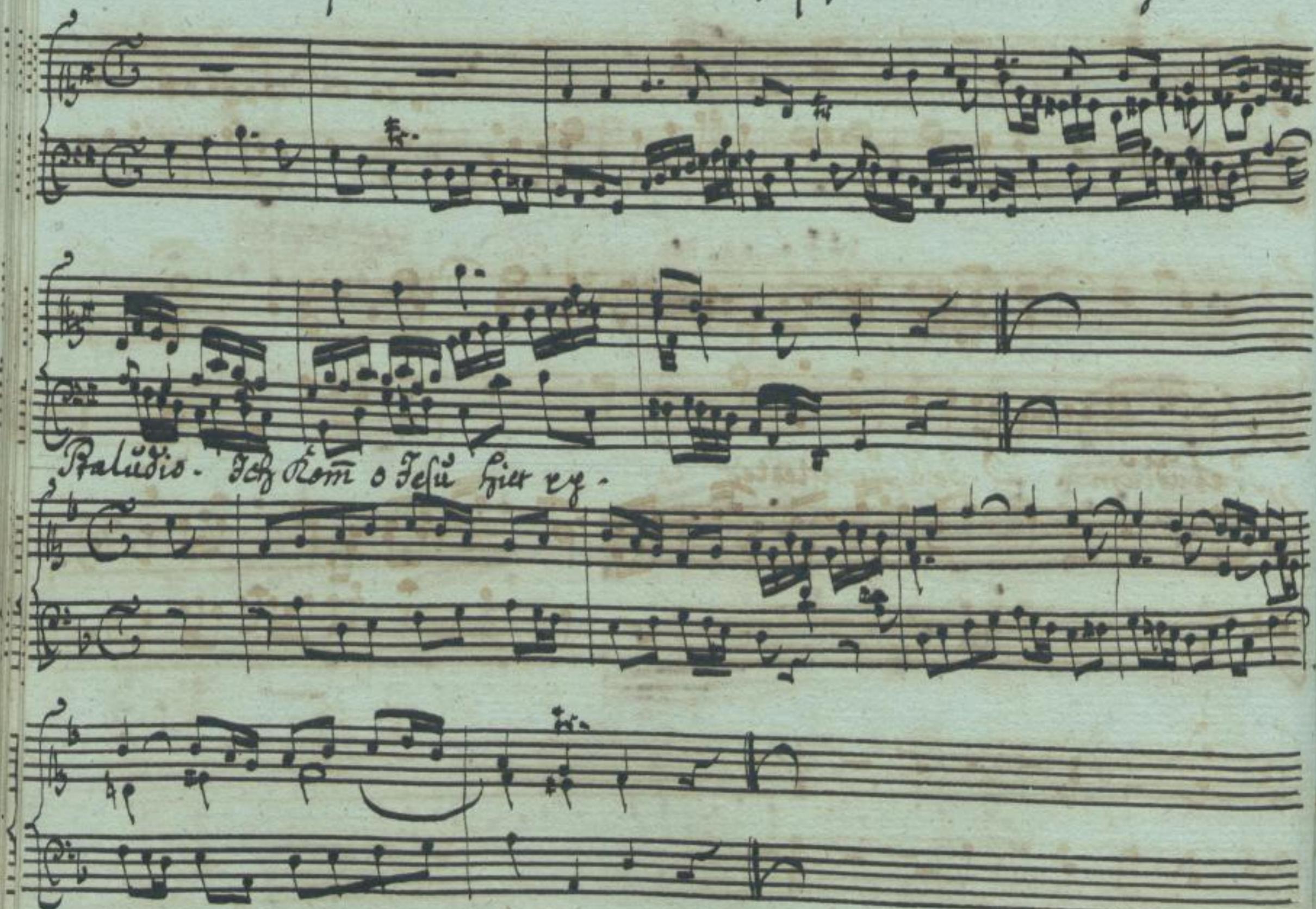


94. Præludium.



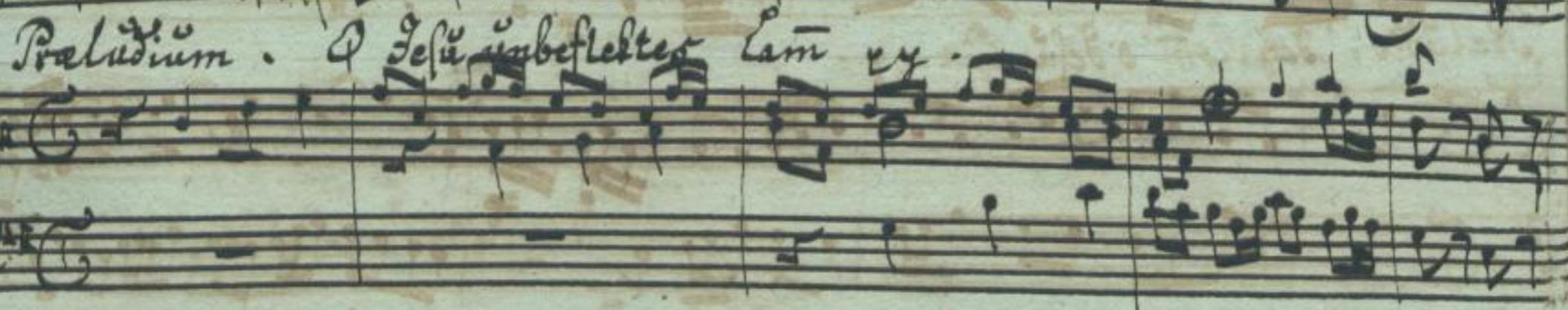
Prael: wer nur den lieben gott läßt walten pp

66. Prälud: auf den Choral. fröhlich seht o meine Seele ey.

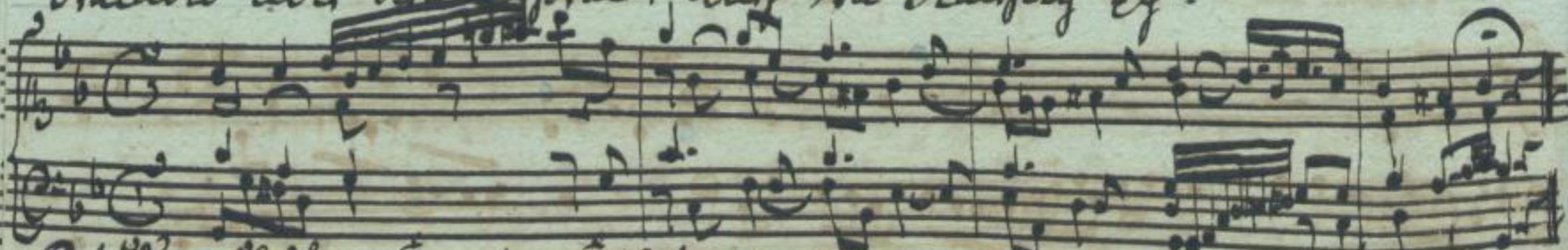


Prelud: Jesu meine Freude ey -

67.



90. Präludio über den Choral . doch wie flüchtig ey.



Prälud: auf den Choral. Christus der ist mein Leben ey.

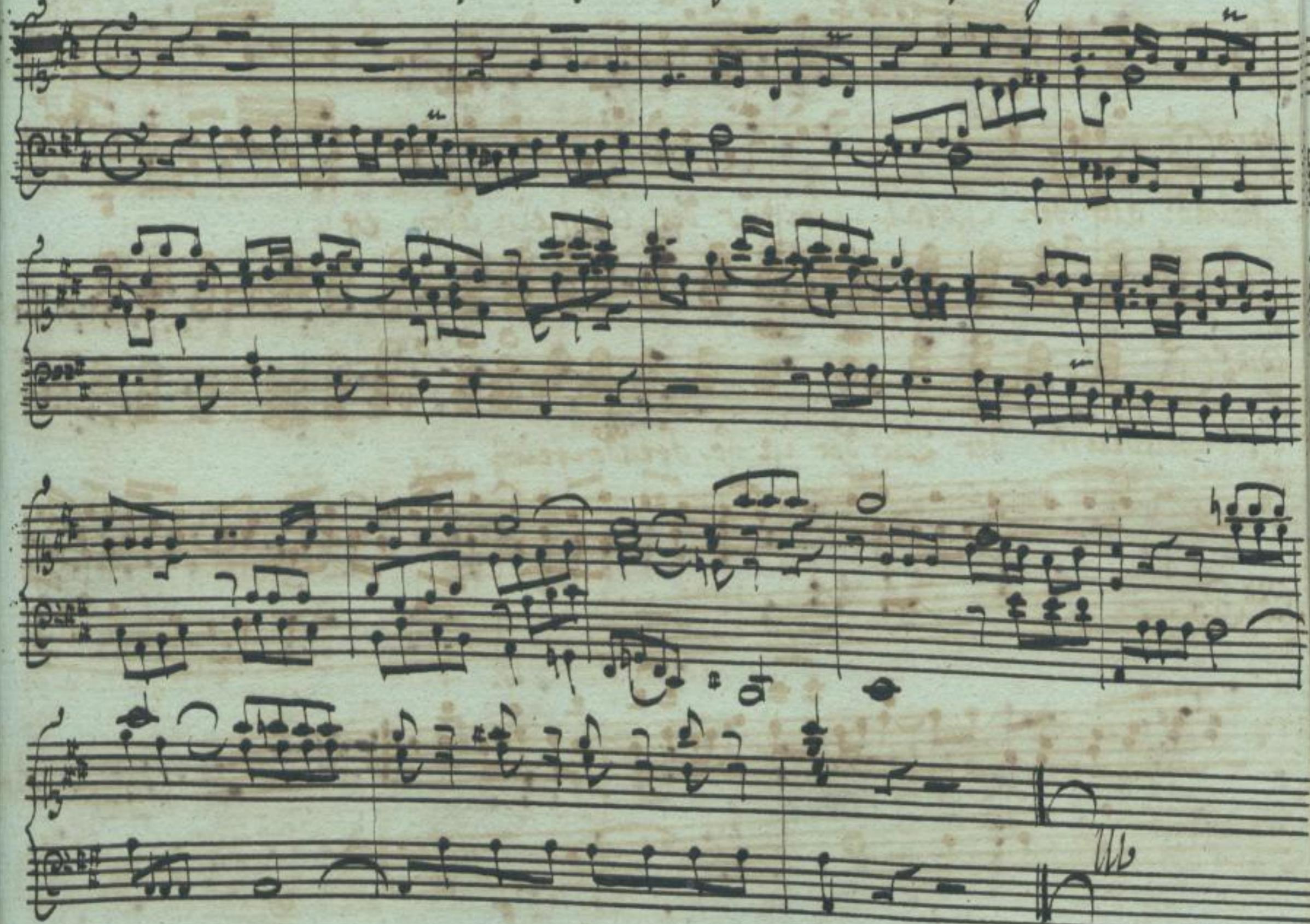


, Präludium der Tag der ist so freudenreich ey

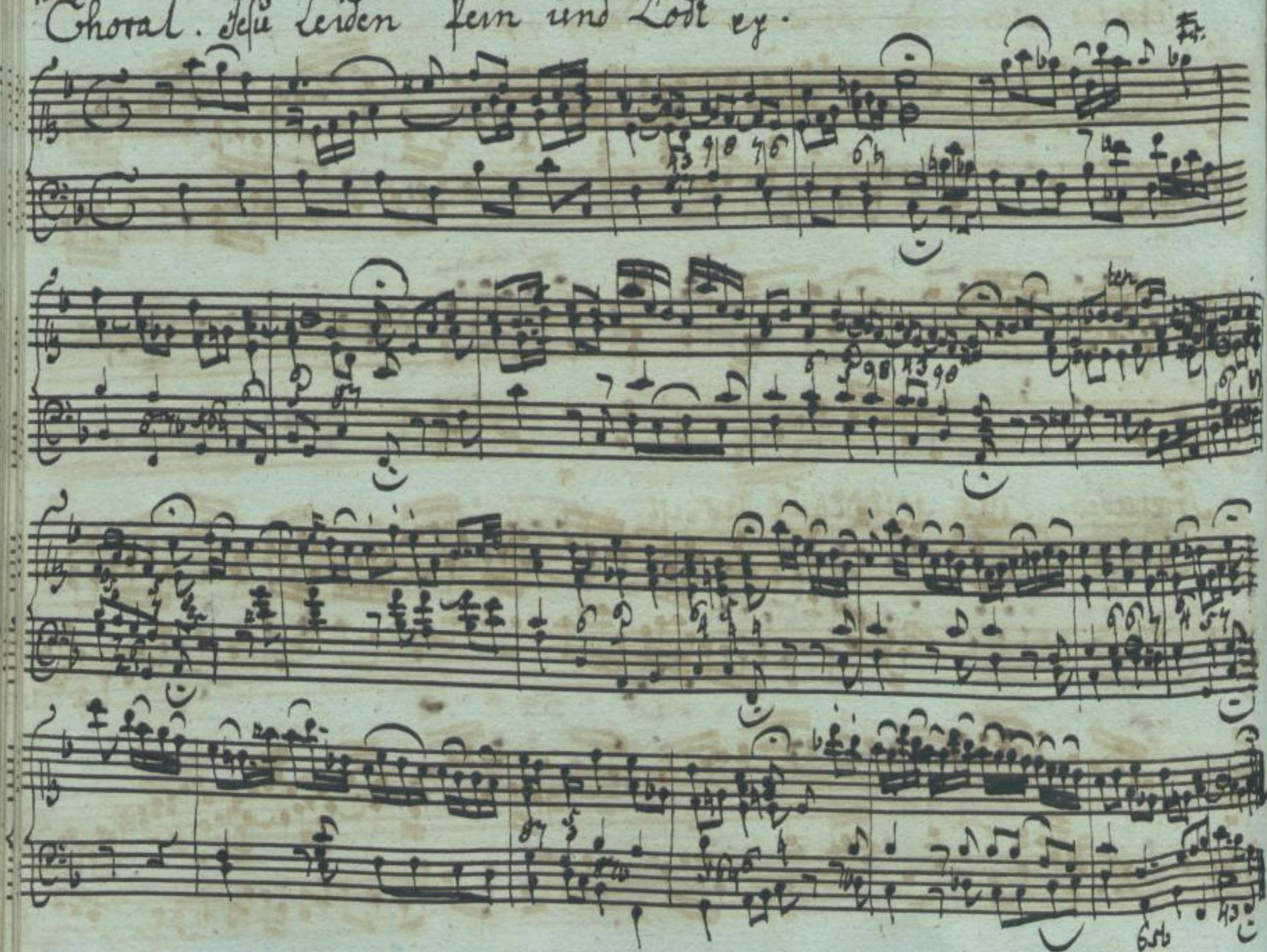


Praeludium Das Jesulein soll doch mein Trost ey-

99.



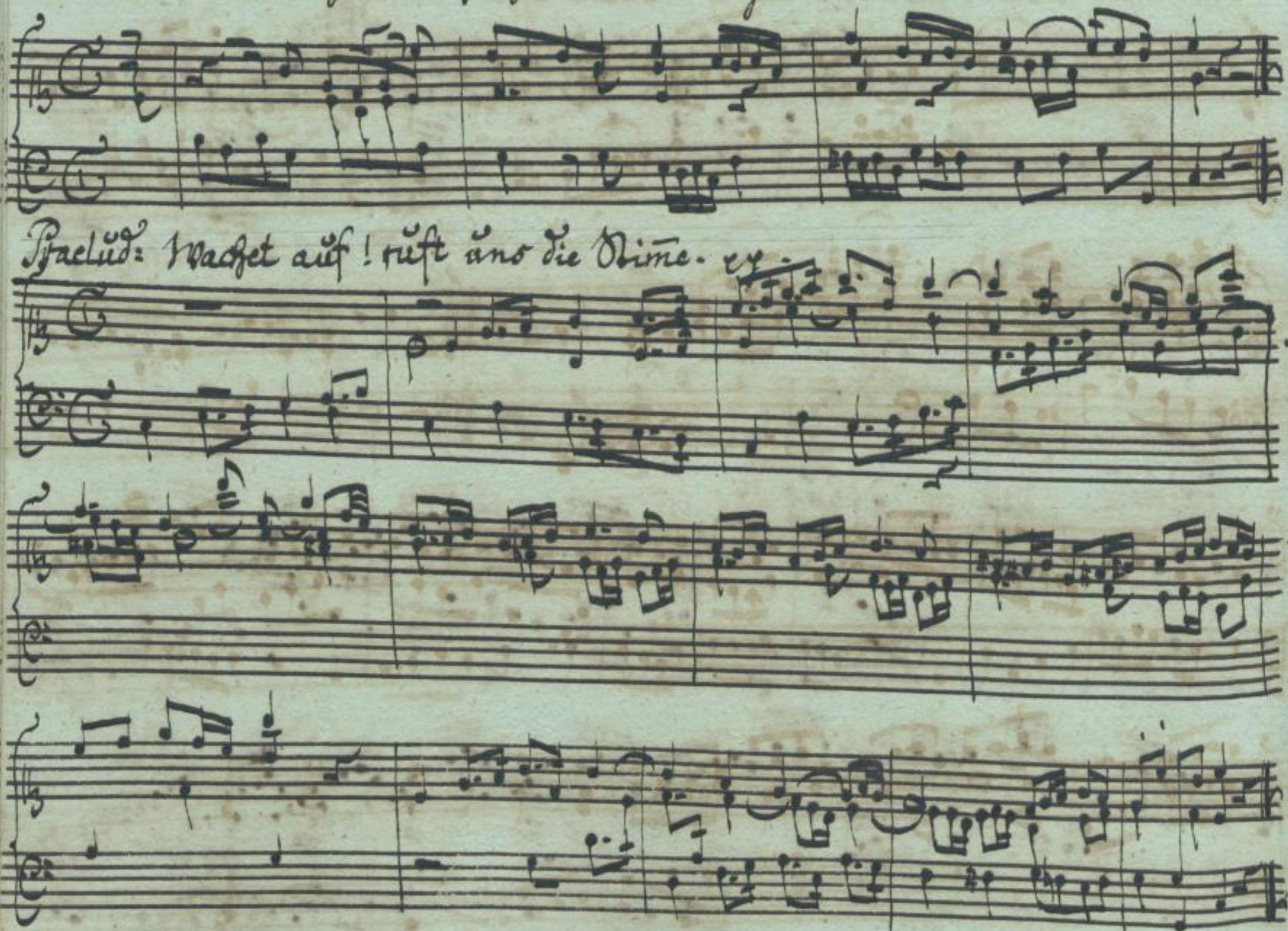
100 Choral. Jesu Leiden Sein und Löst ey.



Praelud: Schmücke dich o lieber Seele ev.



102 Präludio. Von Himmel hoch da kom ey.

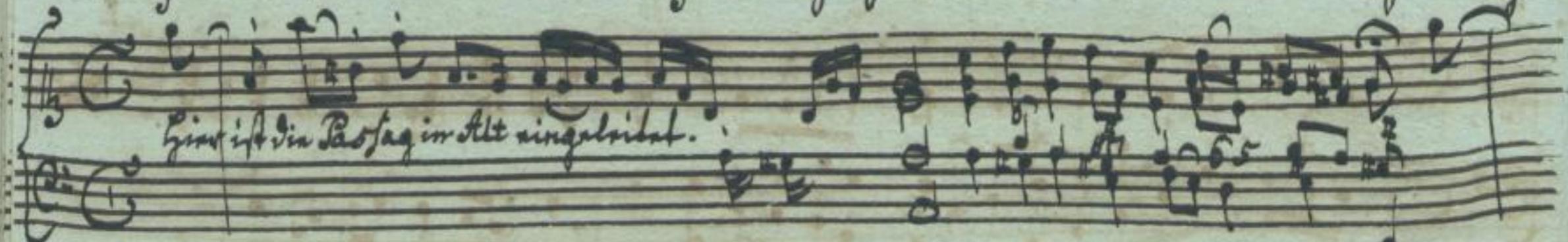


Prelud: Wir glauben all an einen Gott Schöffer ey- 105

Prelud: Wohl dem der in Gottes fücht ey.

Prelud: Wohl dem der in Gottes fücht ey.

104. Einige Choräle mit einleitungs Passagen: Vor nur den lieben Gott



Nun fröhlt auch der Himmel g'mein ey.

105.

The image shows a page from a handwritten musical manuscript. At the top, there is a title in German: "Nun fröhlt auch der Himmel g'mein ey.". In the top right corner, the number "105." is written. The music is composed of four staves. The top two staves represent the upper voices (two sopranos and one alto), while the bottom two staves represent the basso continuo (one bassoon and one cello). The notation uses black ink on aged, yellowish paper. The music consists of several measures of complex polyphony, with various note values and rests. The basso continuo staff includes bassoon and cello parts with their respective basso continuo tablatures.

106 Das Jesülein soll doch mein Trost ey

Gmo ist die Passage in Tenor eingehilft

fis in Alt

Gmo in Discant

in Bass.

Einleitung in 2 Stimmen zugleich per Imitationem alle Unisono - 107.

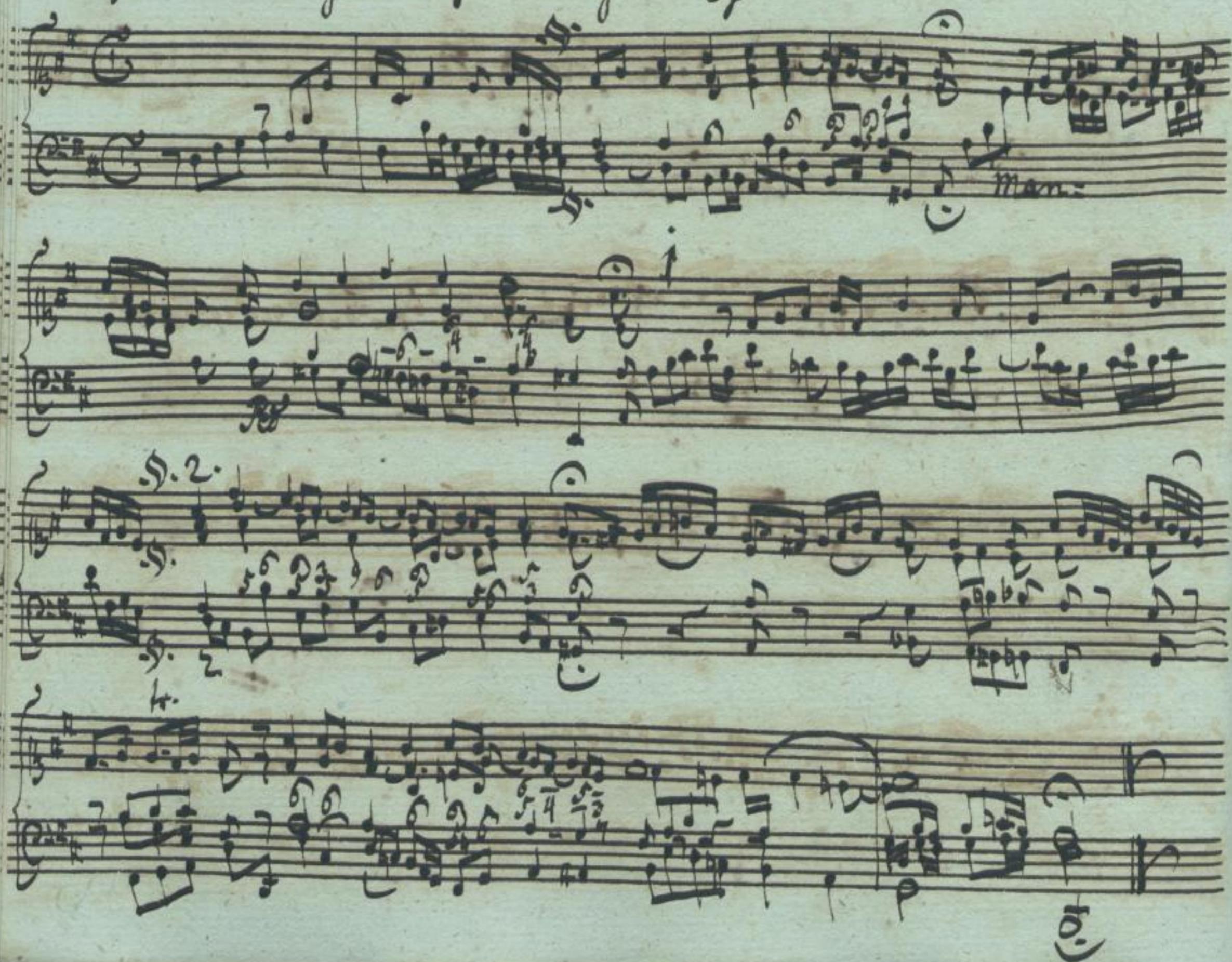
The image shows a page from a handwritten musical manuscript. It consists of four systems of music, each with four staves. The music is written in common time. The first system starts with a treble clef, followed by three bass staves. The second system starts with a bass clef, followed by three treble staves. The third system starts with a bass clef, followed by three treble staves. The fourth system starts with a bass clef, followed by three treble staves. The music is composed of eighth and sixteenth notes. There are various dynamics and performance instructions written in the margins and above the staves, such as 'finale in 2 Stimmen per Imitationem alla ottava' and 'per Imitationem alla 4ta'. The paper is aged and yellowed.

188. Gott du frömer Gott ey. Hier müßt man abmerken, wie man mit einer Gedanke in verschiedene Tonarten. u. Harmonien gehen soll.





110 Mach mit mir Gott nach deiner Güt ey.



O Traurigkeit ey.

iii.



112. Siciliano oder Veränderung auf den vorhergehenden Choral.





114. Tique . oder Veränderung über den vorhergehenden Choral . un



Zur Veränderung.

115.

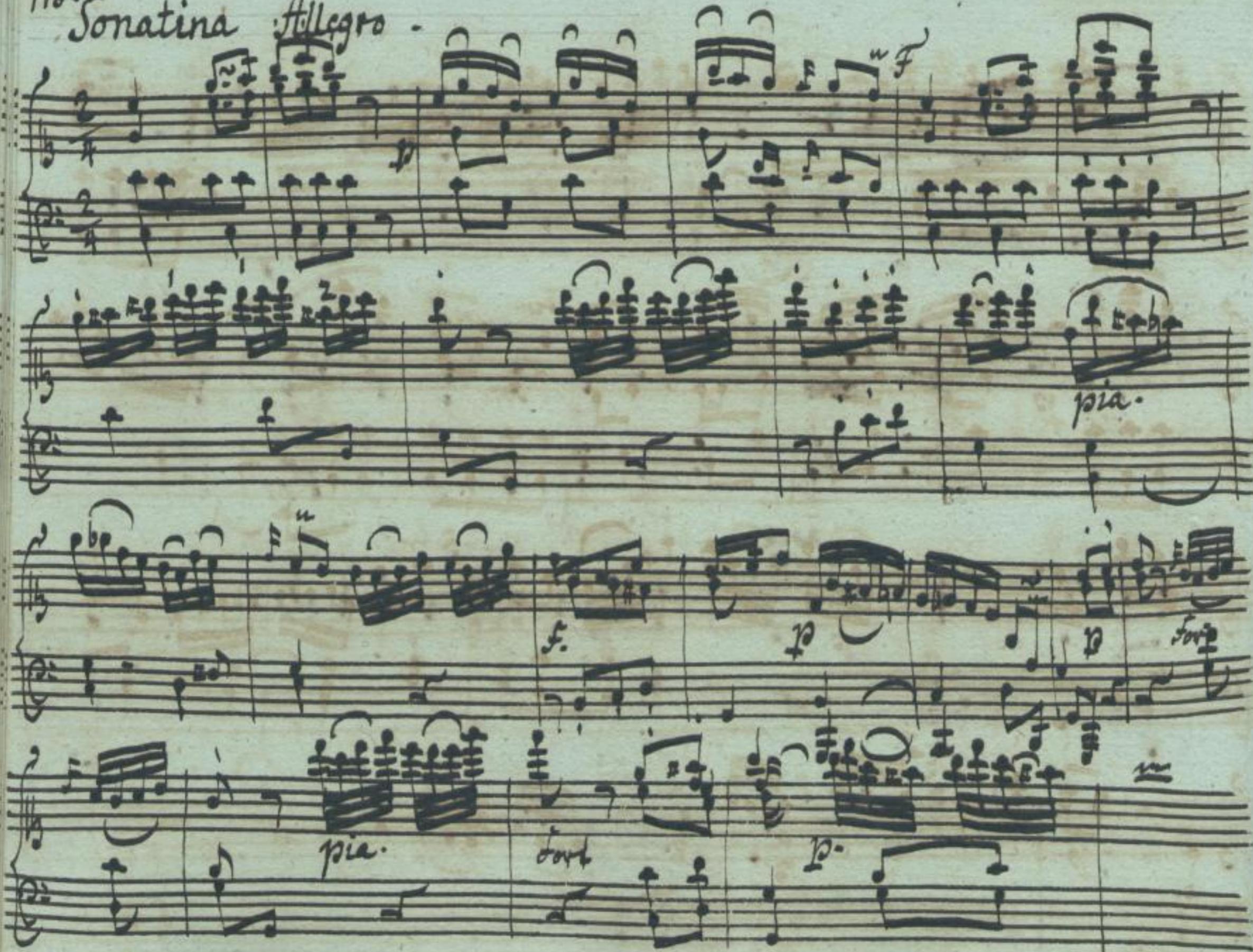


iii. Nun rüthen alle Frälder ey -



A handwritten musical score for three staves. The top staff consists of two systems of music. The first system ends with a fermata over the bass clef, followed by a repeat sign and the instruction "Man:". The second system begins with a bass clef and a tempo marking "Adagio". The middle staff has a bass clef and a tempo marking "Chorale.". The bottom staff has a bass clef and a tempo marking "Choral. Sehr triumphal mit pp". Measure numbers 60, 61, 62, 63, 64, and 65 are written below the staves. The manuscript shows signs of age, including foxing and water damage.

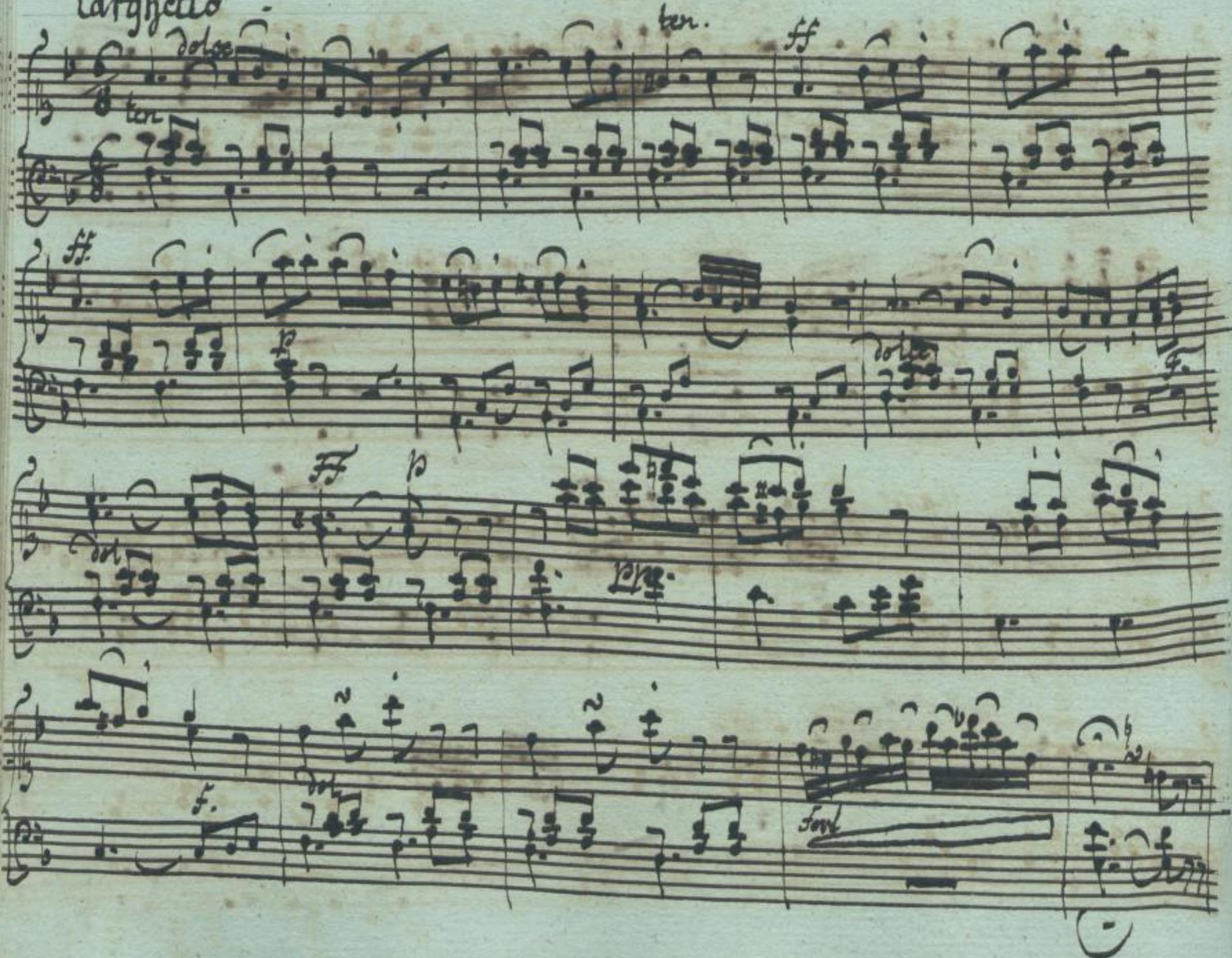
118. Sonatina *Allegro*

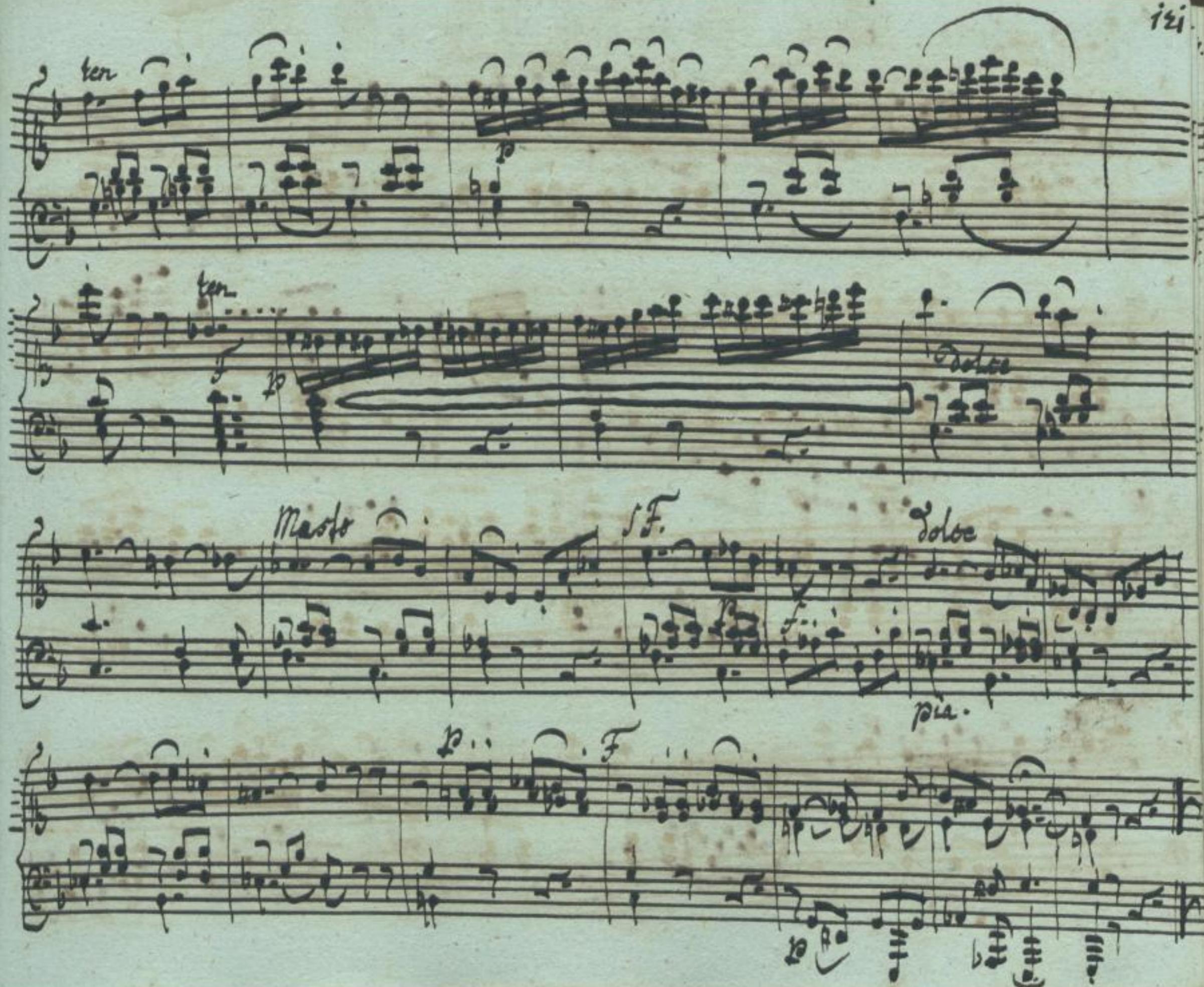




120.

Larghetto



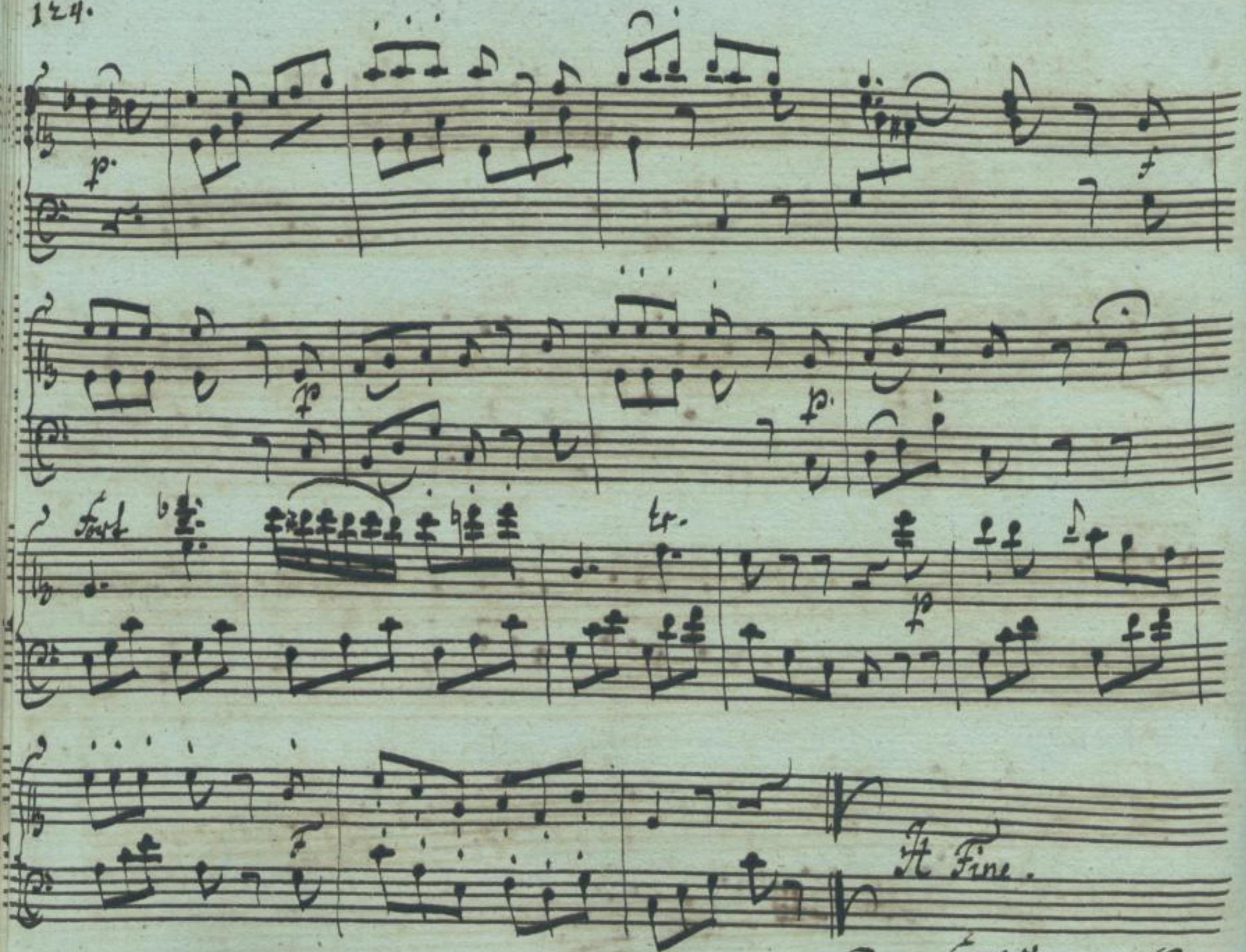


122. *Presto piano. Thema. Wie grausam ist der wilde Bär ey.*





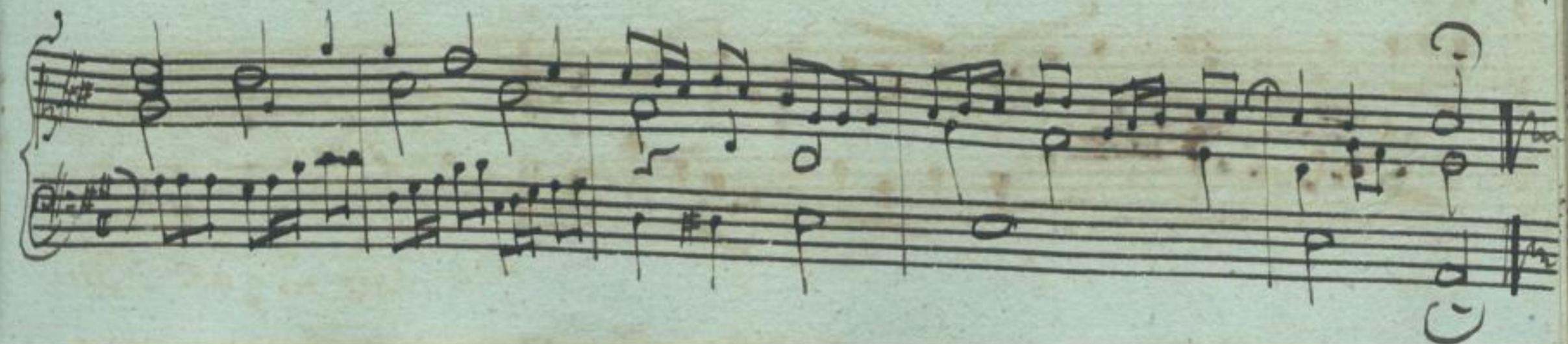
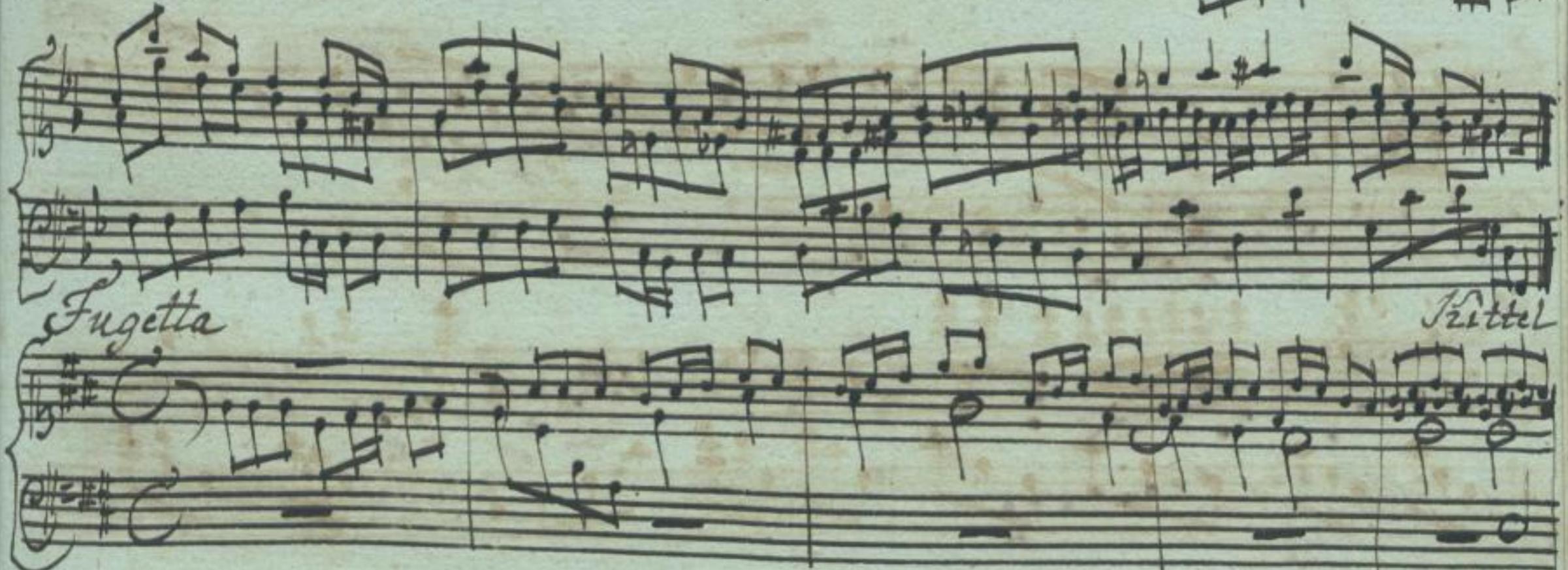
124.



Der Sammlung von Kittel

Prael-

Rittell 125.

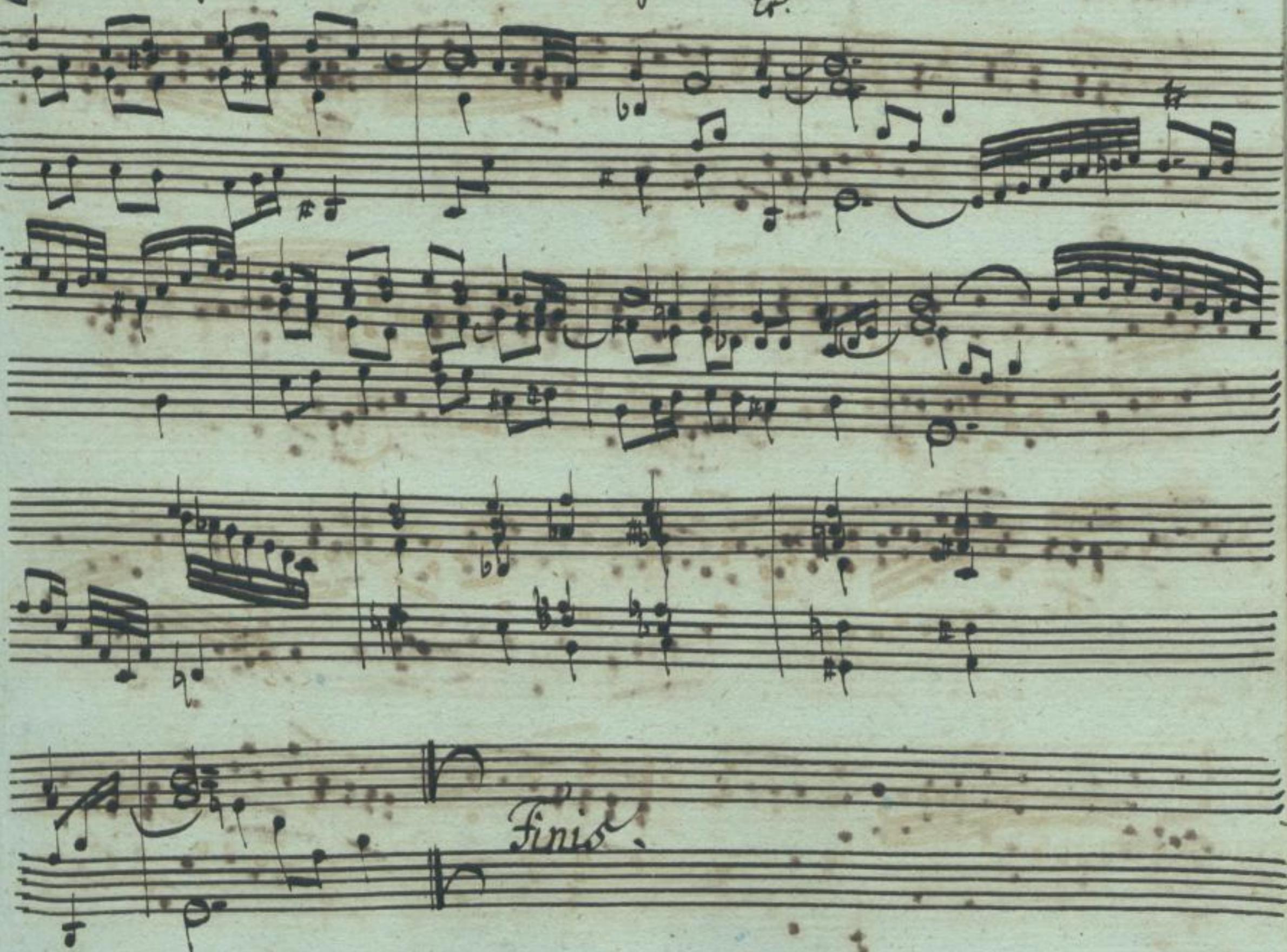


126 Choral - Allein Gott in der Höh sei Ehr - =



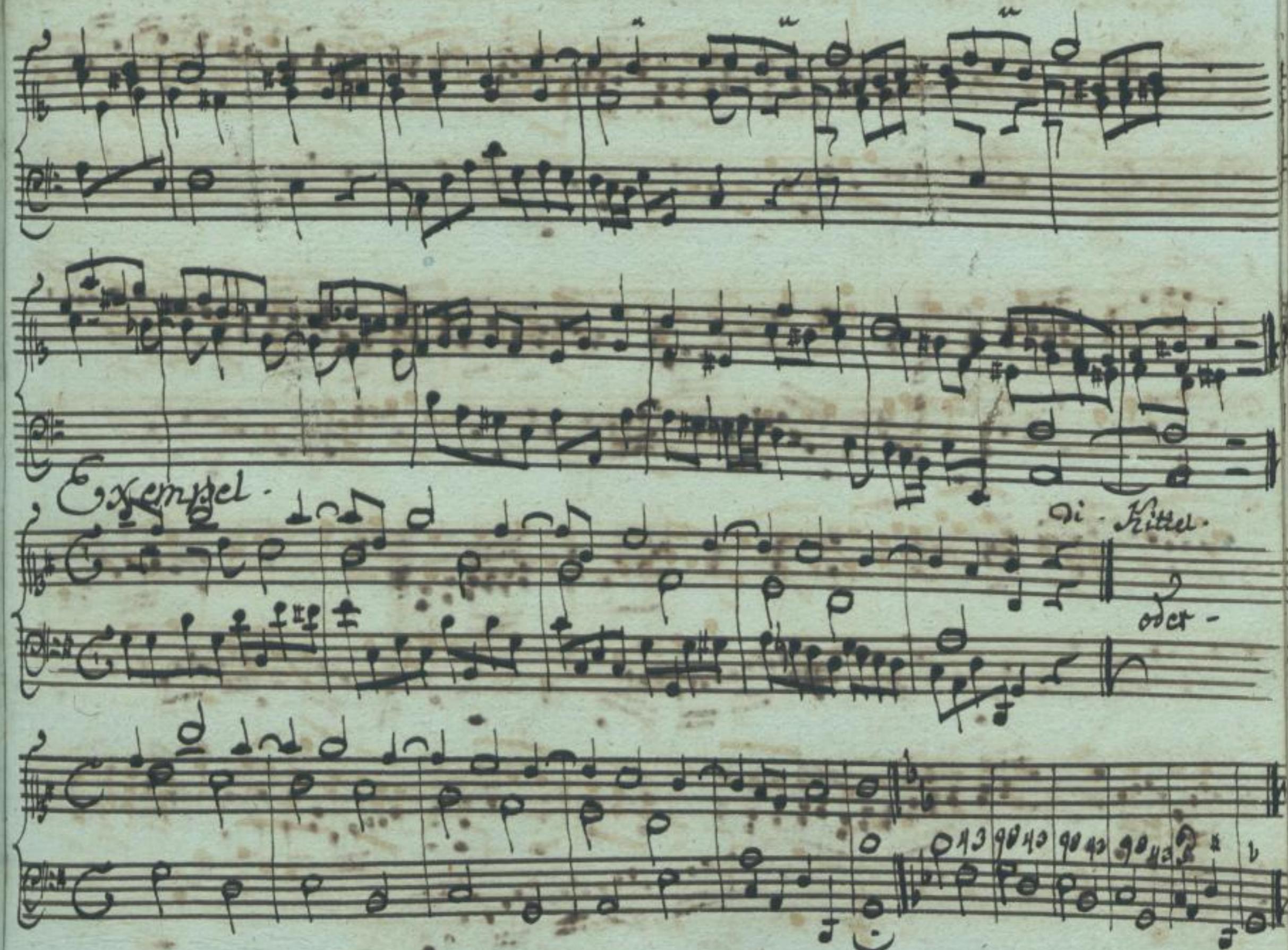
Bon Johann Sebastian Bach.

125:



148. 888 Bas mein Gott will das Geschet allezeit von Klügo





150. Præludium super. Ach Herr mich a'remen Sünder ex von Klagen .
Langsam -

man: Pedal -
man: Melod:
man: Bass:
man: Mel:
man: Bass:
man: Mel:
man: Bass:

Musical score for two staves. The top staff consists of five lines of music with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff consists of five lines of music with a bass clef, a key signature of one sharp, and a common time signature. The score is divided into measures by vertical bar lines. The first measure is labeled "Mel." above the staff. The second measure is labeled "man:" above the staff. The third measure is labeled "Pet:" below the staff. The fourth measure is labeled "Exempel di Kittel" above the staff. The fifth measure is labeled "Pal. di Kittel" above the staff.

152. Fuga in G dur - von George Heinrich Kluge.

Man.

Pedal.

Man:

Pedal.

Man:

A handwritten musical score for three voices (Soprano, Alto, Tenor) and piano. The score consists of six staves. The top two staves are soprano and alto parts. The third staff is tenor, with the instruction "Pedal" written above it. The fourth staff is bass, with the instruction "Kittel - pag: 117 der Choral" written below it. The fifth staff is soprano, and the sixth staff is alto. The music includes various note heads, stems, and rests. The vocal parts have lyrics written underneath them. The score is dated 153.

Pedal
Kittel - pag: 117 der Choral

Soprano: Ral - seit triumfalreis mit.

Alto: 153.

154. Præludium über: Allein gott in der höh' sei klüge Schular de Kittel.



Praelud: in G dur. Di Kittel.

155



156. Präludium in D mor. Kittel.



Präludium in F. M. - Di Kittel.



Praeludium in g dur. Di Mittel.

157.



150. Præludium in G. 9. Satz. 2. H. Kited.

The image shows a page from a handwritten musical manuscript. It features three staves of music for organ, indicated by the bass clef and the use of bassoon-like note heads. The music is written in common time. The first staff begins with a treble clef, followed by a bass clef, and then continues with a treble clef. The second staff begins with a bass clef, followed by a treble clef. The third staff begins with a bass clef. The music consists of various note heads and rests, with some notes having stems and others not. There are also several rests of different lengths. The manuscript is written in black ink on aged paper.



1. 160. Prael: Allian Gott in der Höh u. di Mittel.

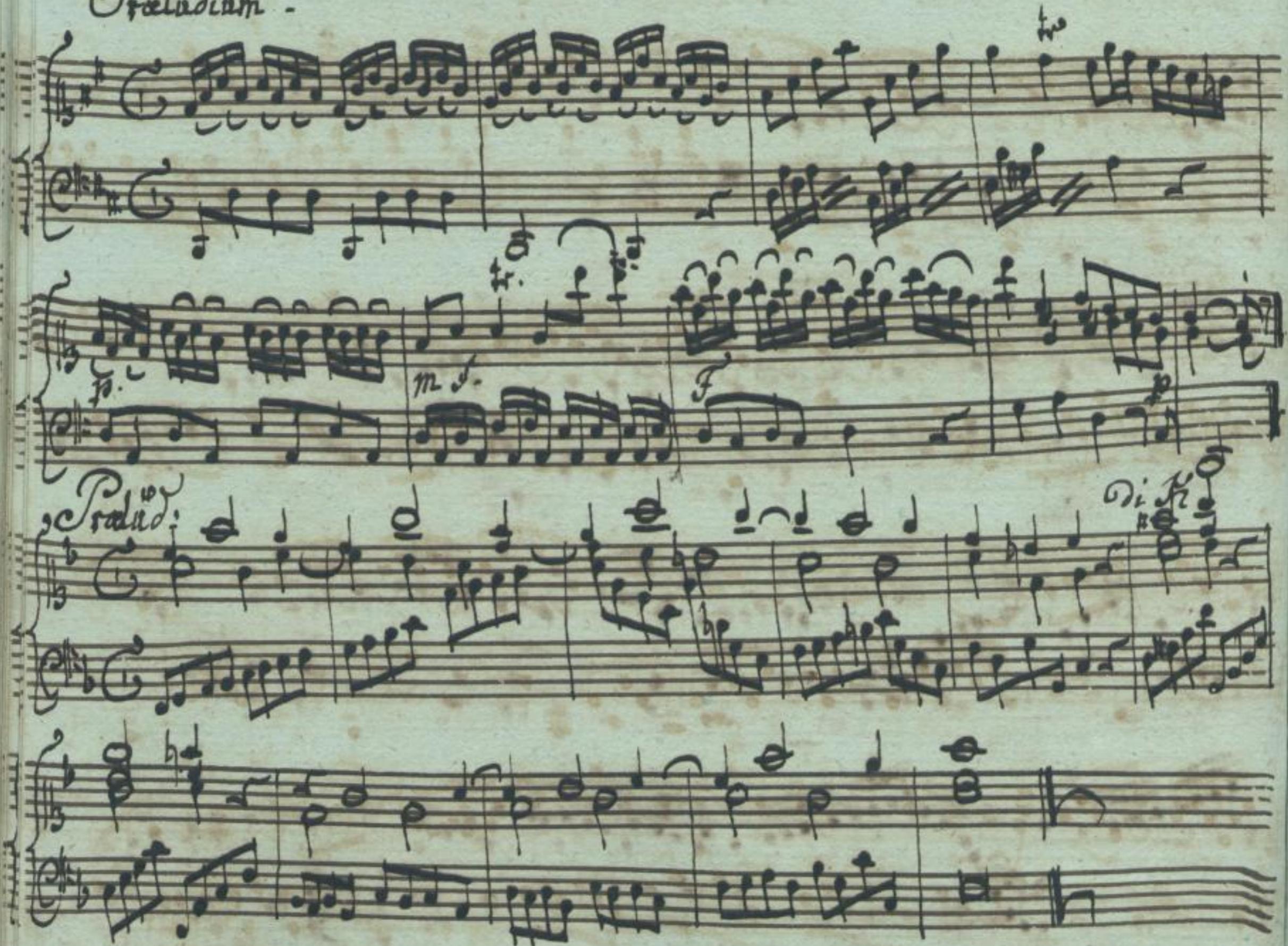
160.

161.

Psal: Nun lob mein Seel den Her. ey -

1. irz. *Praeludium*.

Di. K.

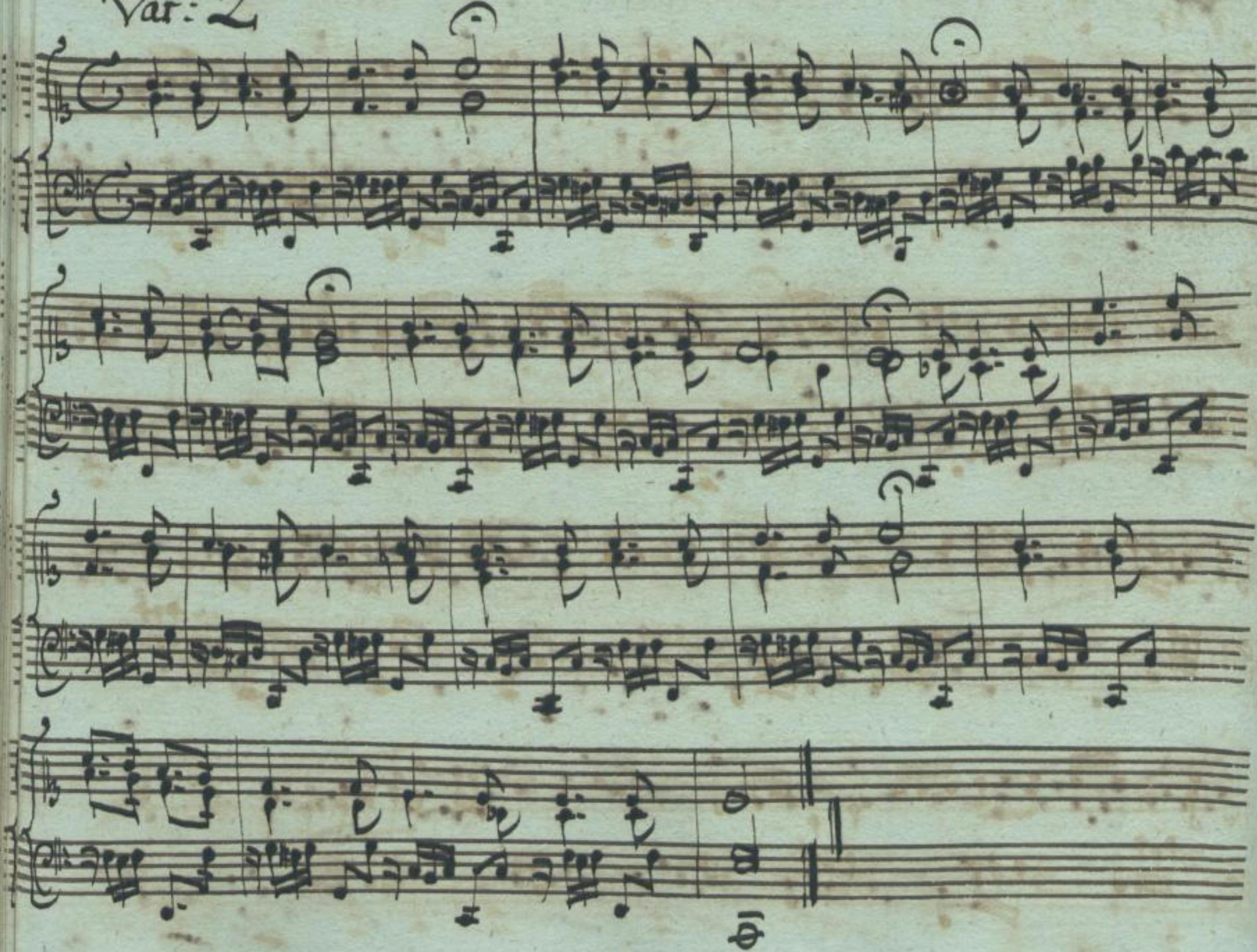


Praeludium. Über Meinen Jesum Laß ich nicht ^g di Kättel.



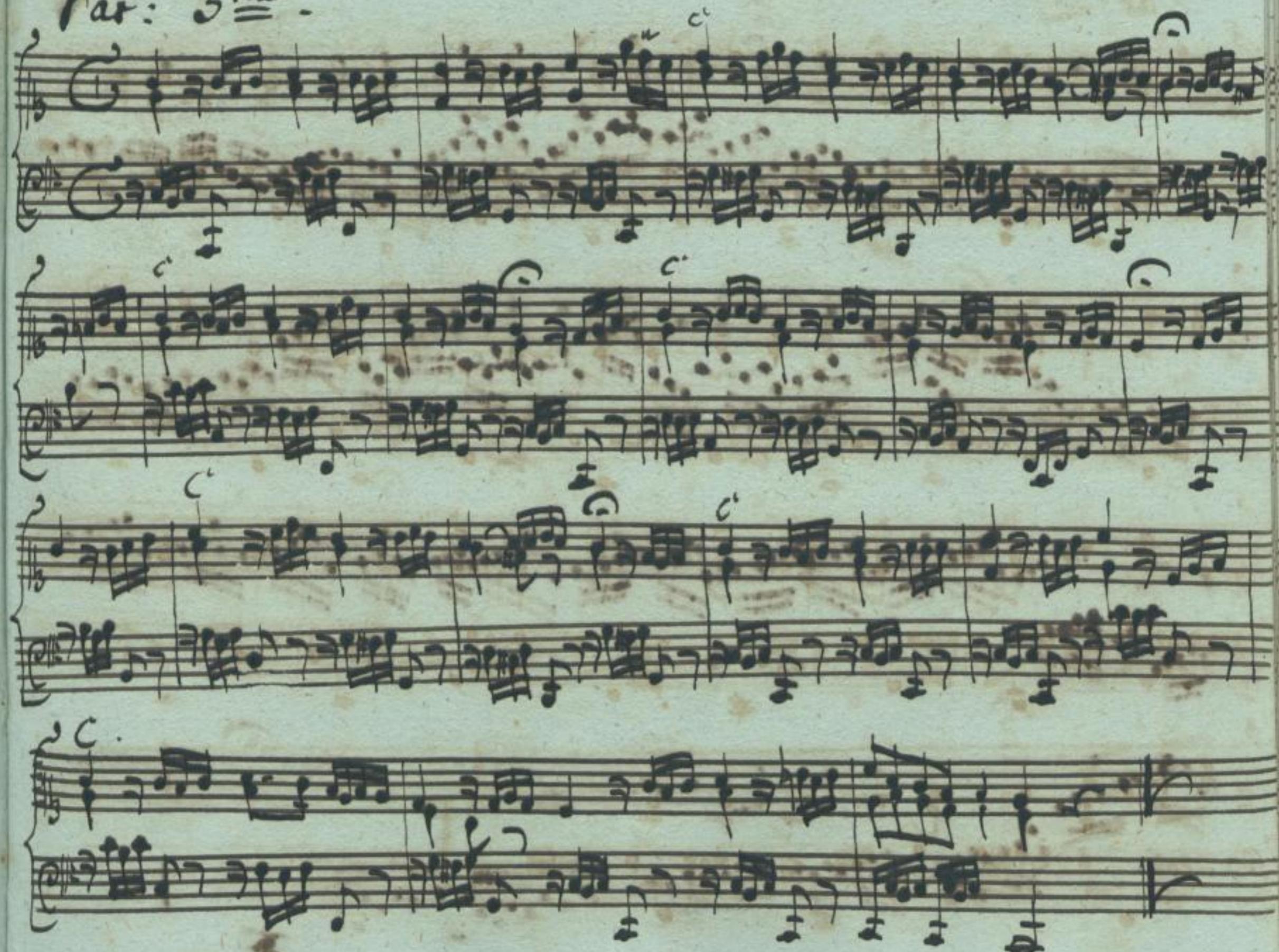
164. Var: Z da.

Di Kittel.



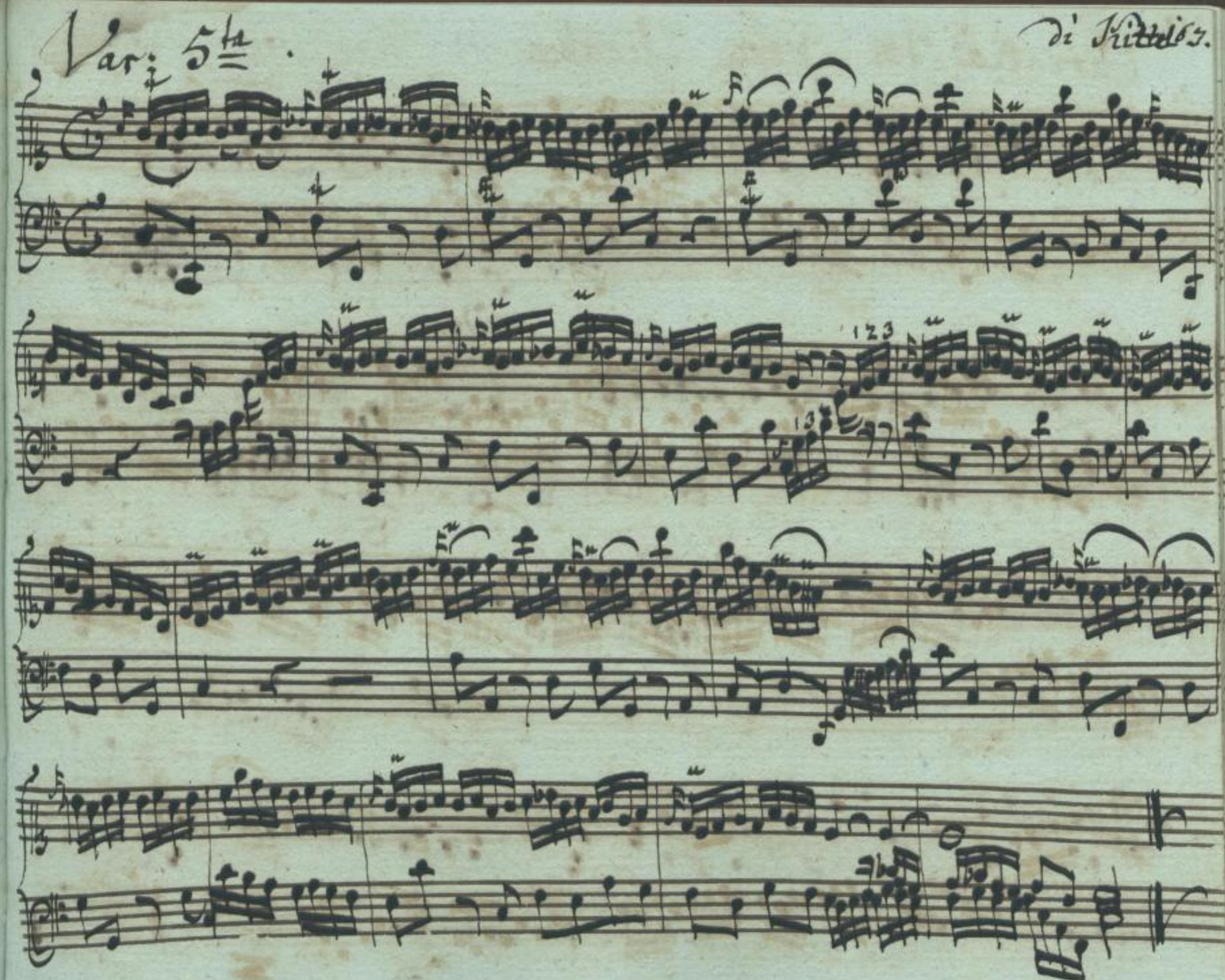
22. XII. 185.

Var: 3 ^{dia}.



i66. Variatio 4^{ta} -





160. Pack auf den Großen Glauben - Ti Kittel.

A handwritten musical score for organ, consisting of four staves of music. The top staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics "Pack auf den Großen Glauben - Ti Kittel." are written above the first two staves. The second staff starts with a bass clef, a common time signature, and a key signature of one sharp. The third staff starts with a bass clef, a common time signature, and a key signature of one sharp. The fourth staff starts with a bass clef, a common time signature, and a key signature of one sharp. The score includes various musical markings such as fermatas, slurs, and dynamic signs. The lyrics "Liebster Jesu weil ich nur" are written below the third staff, followed by a repeat sign and the beginning of a new section of music.

Prael: Herr Jesu Christ dich zu uns wend ey

169.

Prael. Herr Jesu Christ dich zu uns wend ey

Prael. Lob sei dem allmächtigen Gott - P. di Kittel

170-
Psalm: Lobt Gott ihr Christen allmächtig - ay.

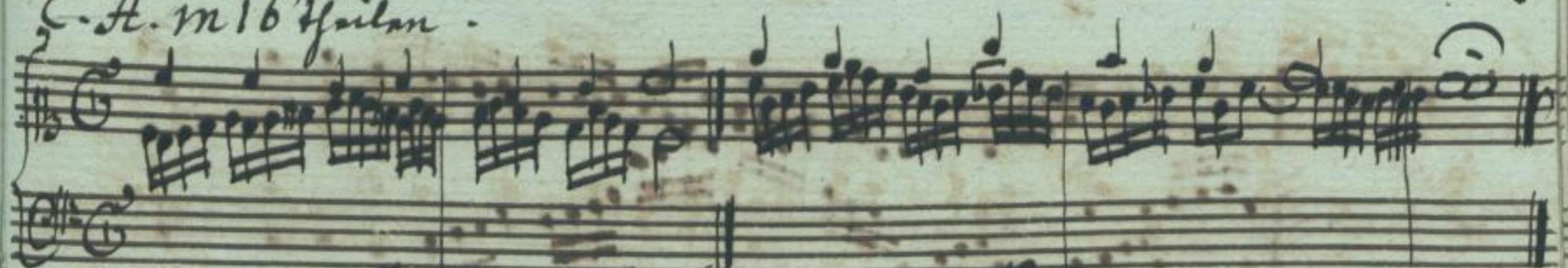
Soprano
Alto
Tenor
Bass
Organ (Pedal)
Organ (Manuscript)

Meinen Jesum Laß ich nicht - ay.

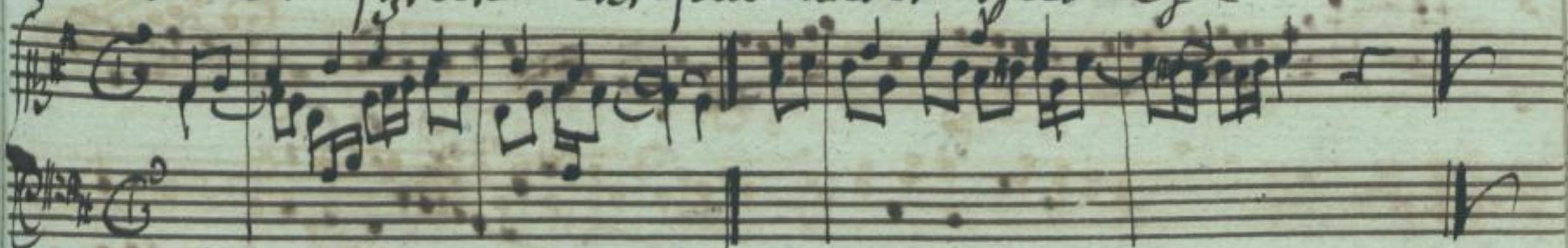
171



C. A. in 16' hälften.



Mir nach spricht Christus unser held ay.



C. A. in 16' hälften.



172.

Was Gott thüt das ist wohl Gethan

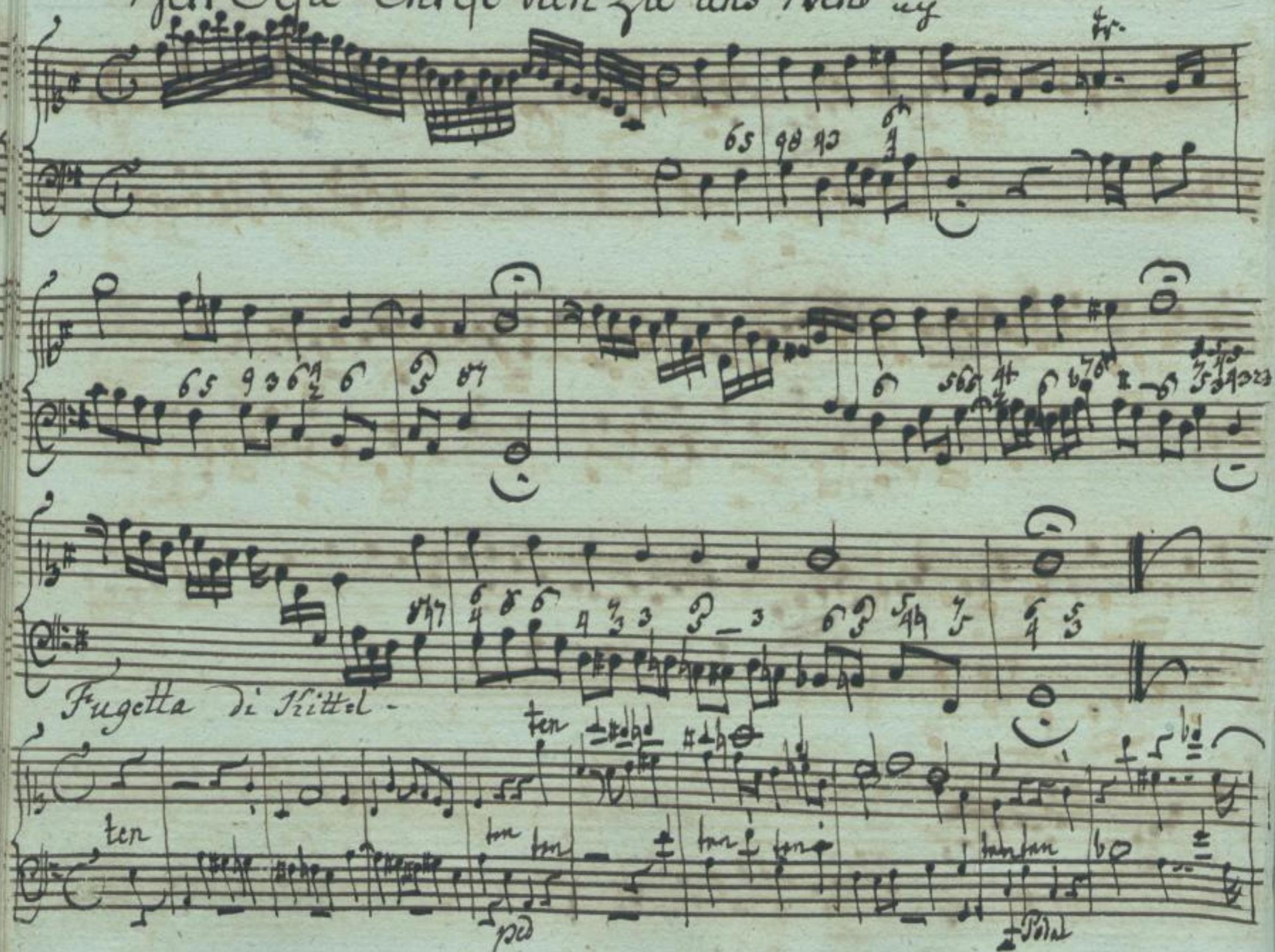
The image shows a page from a handwritten musical manuscript. At the top left, the number '172.' is written. Below it is the German text 'Was Gott thüt das ist wohl Gethan'. The music is arranged in four staves. The top staff is for soprano, the second for alto, the third for tenor, and the bottom for bass. An organ part is indicated by a basso continuo staff at the bottom. The music consists of various note values and rests, with some measure endings marked by a small 'e' at the end of a bar. Measure numbers '63' and '64' are visible on the right side of the page. The manuscript is written in black ink on aged, yellowish paper.

Mir nach Spricht Christus unser Held ay die Kriege 173.



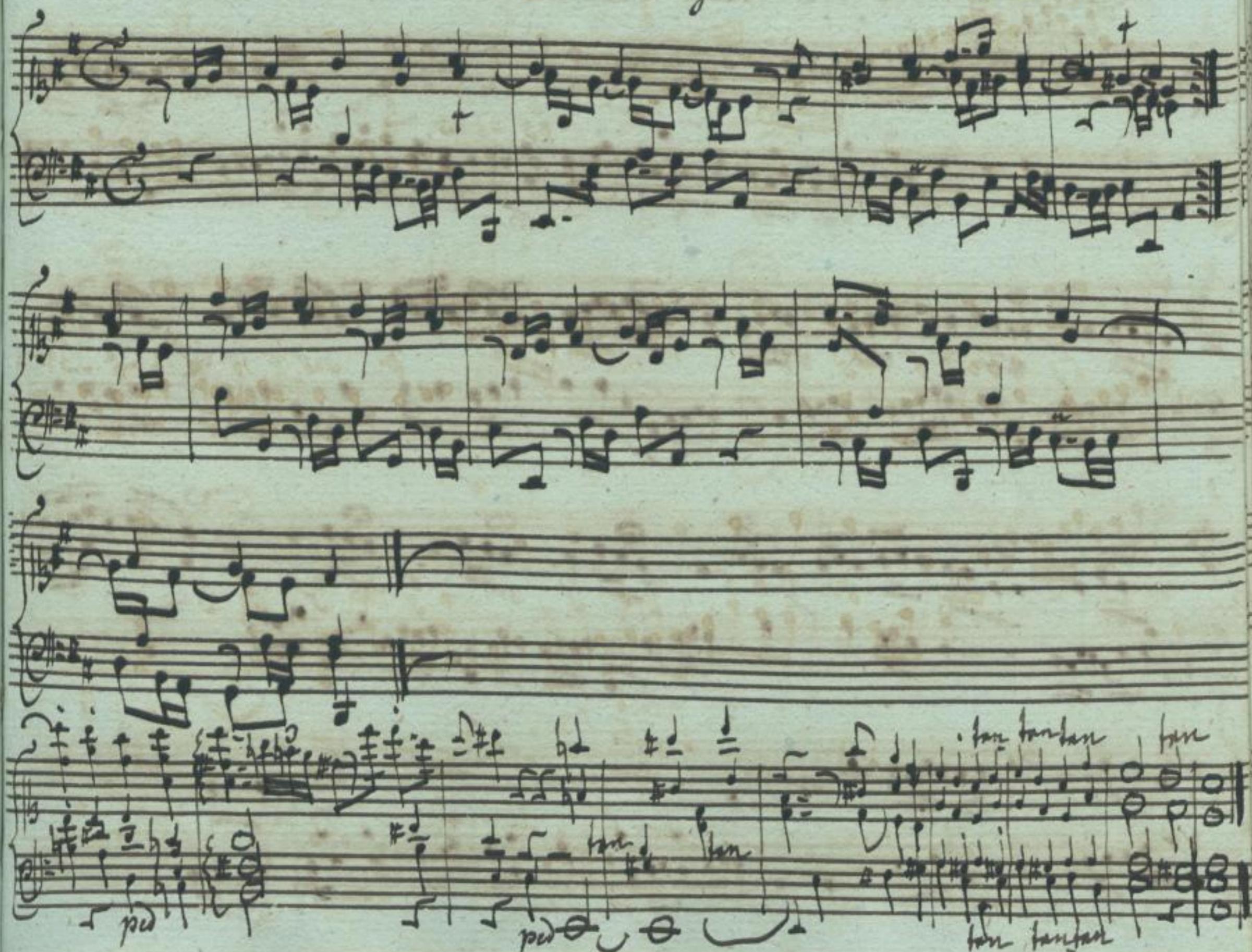
174.

Herr Jesu Christ dich zu uns wend' *wy*



Machs mit mir Gott nach ey Di Walther -

155.



176. Christus der ist mein Leben D. Walter.

The image shows a page from a handwritten musical manuscript. At the top left, the number '176.' is written above the title 'Christus der ist mein Leben'. To the right of the title, the name 'D. Walter.' is written. Below the title, there are four staves of music. The top two staves represent the upper voices (Soprano and Alto), and the bottom two staves represent the lower voices (Tenor and Bass). The music is written in a traditional staff notation with black notes. The basso continuo part is indicated by a bass staff at the bottom, which includes a basso continuo bassoon icon. The manuscript is written in black ink on aged, yellowish paper.



178. Gott ist mein Heil mein Helfer. Di Walter.

The image shows a page from a handwritten musical manuscript. At the top left, the number '178.' is written. To its right, the title 'Gott ist mein Heil mein Helfer. Di Walter.' is written in a cursive hand. Below the title, there are five staves of music. The first three staves represent voices, likely soprano, alto, and tenor/bass, as indicated by the C, F, and B clefs respectively. The fourth and fifth staves represent the organ, indicated by the organ stop symbols. The music consists of various note heads and stems, with some beams connecting notes. The paper is aged and shows some staining.

Coral gott ist mein heil



Prælud:

Di Clementi ,

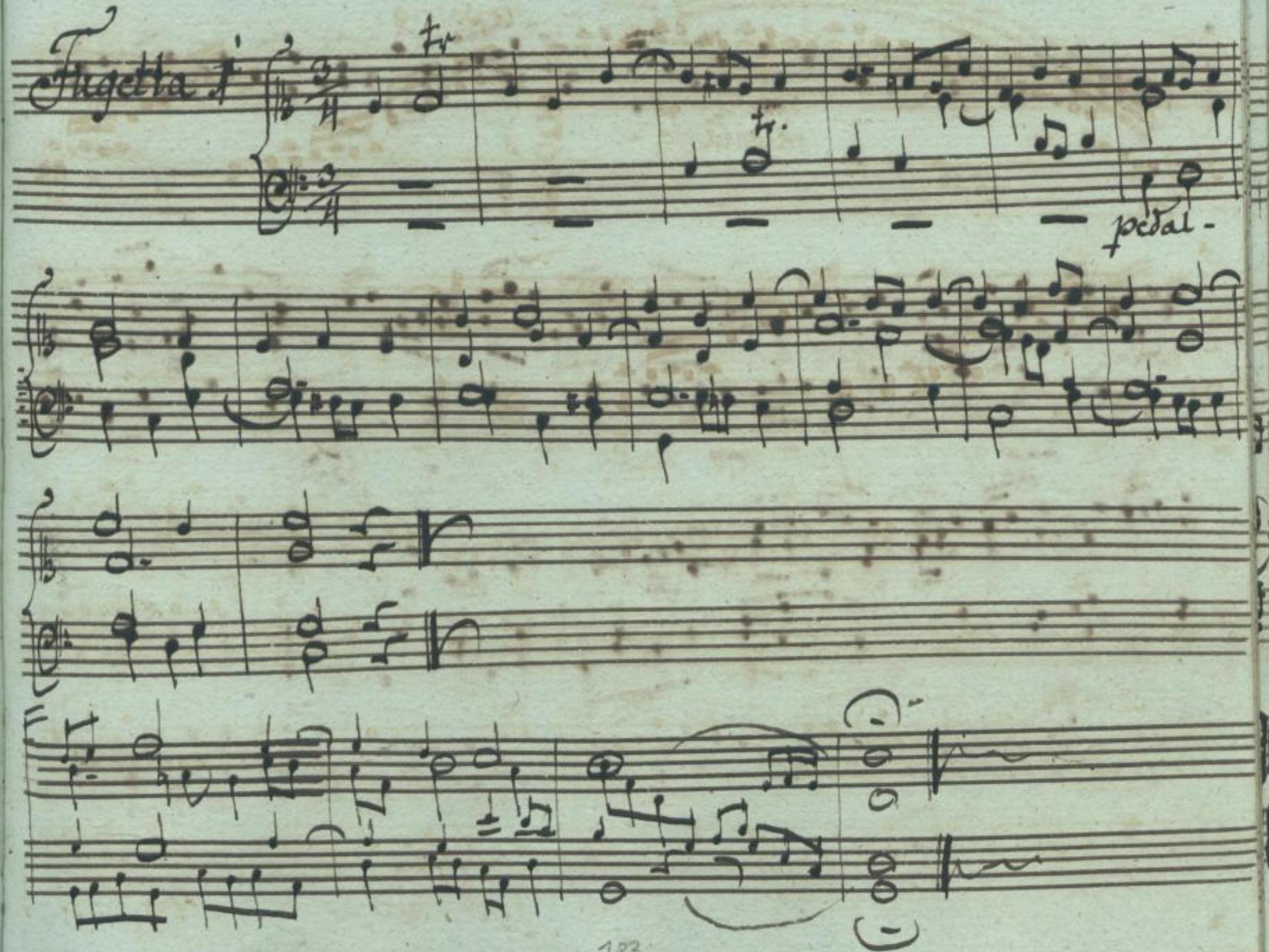




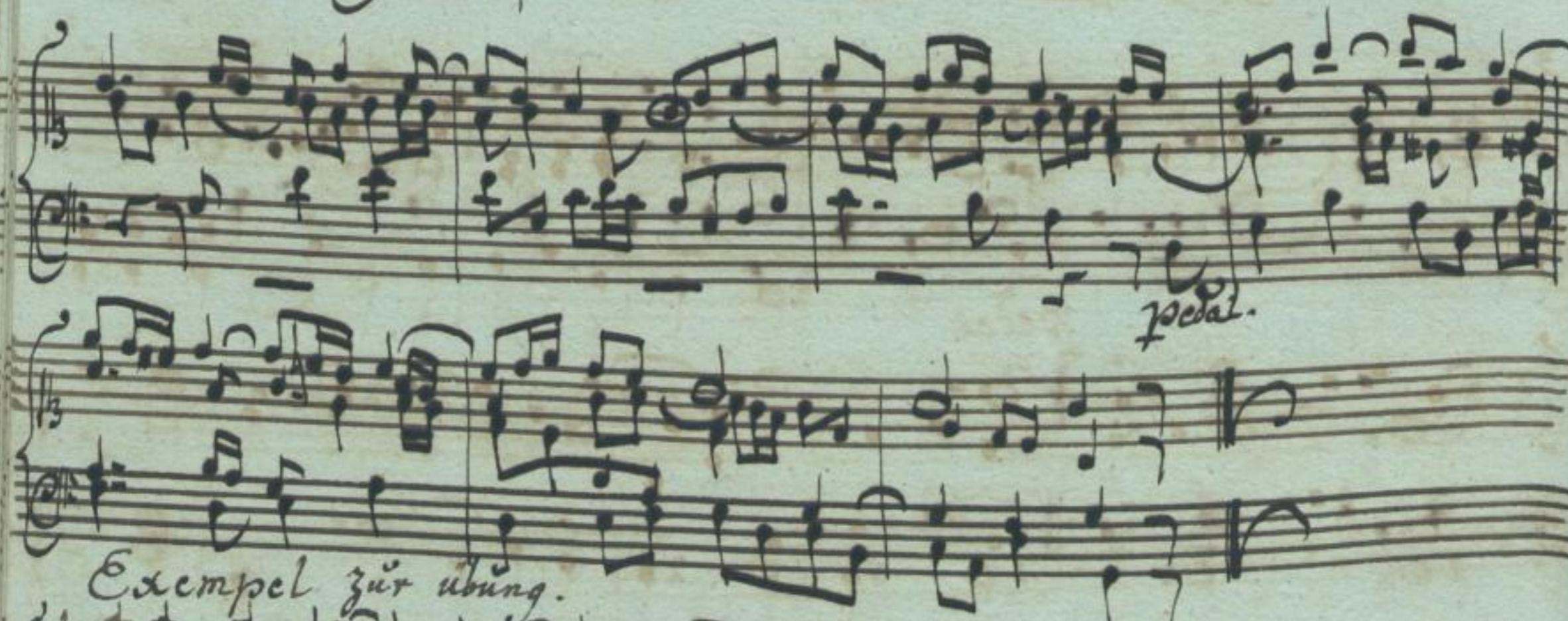
181

A handwritten musical score for piano and voice. The score consists of six staves. The top staff is for the right hand of the piano, featuring a melodic line with various note heads and stems. The second staff is for the left hand, showing chords and bass notes. The third staff is for the voice, with lyrics in German: "Prael - Sauf triumphalist mit strahlen op di Kittel -". The fourth staff continues the piano's right-hand melody. The fifth staff shows a bass line for the piano. The sixth staff concludes the vocal line with the word "Kittel". The score includes dynamic markings like "dimin:" and "f", and performance instructions such as "Arpeggio" and "alentando".

Di Rembt,

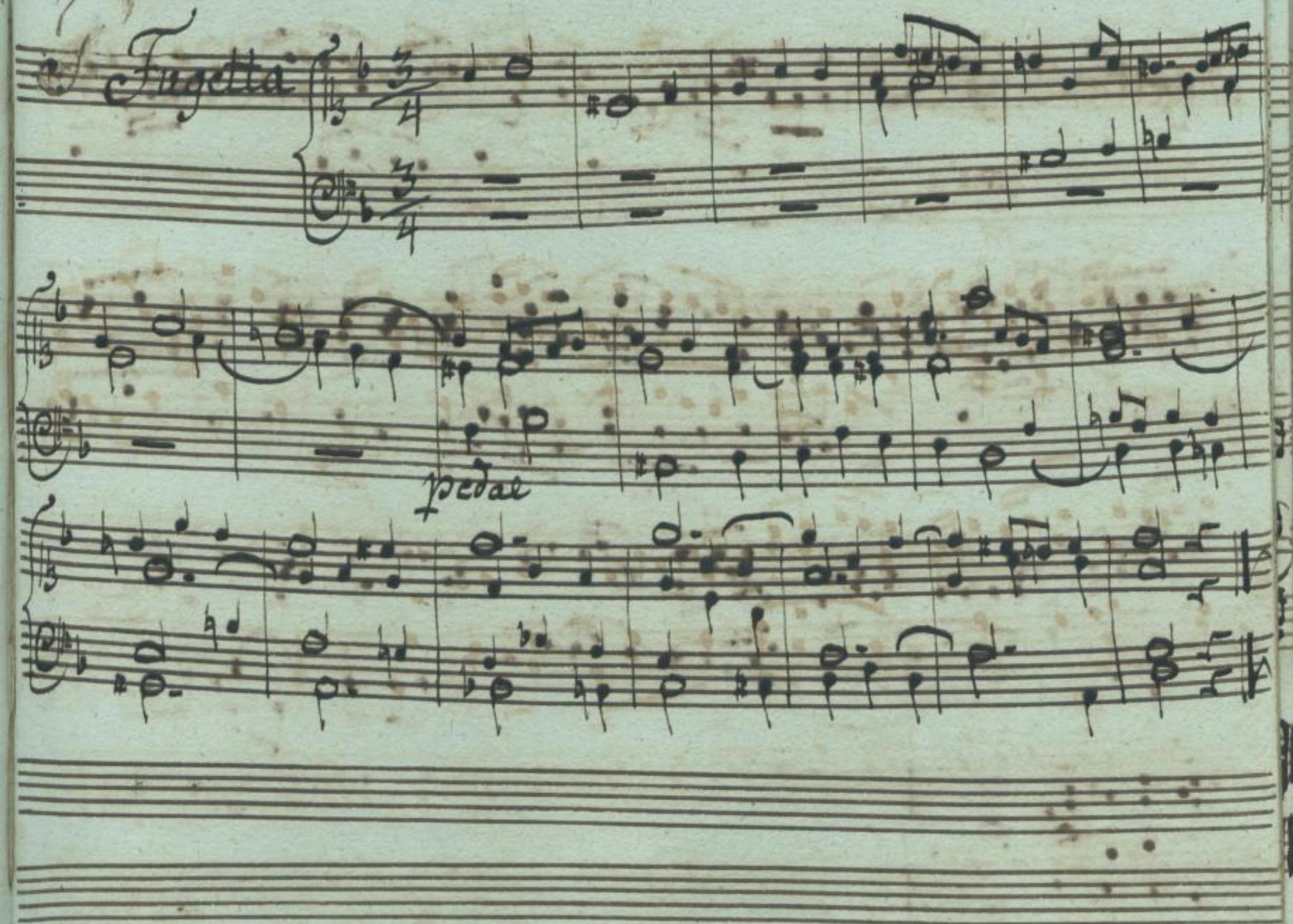


Di Rembt,

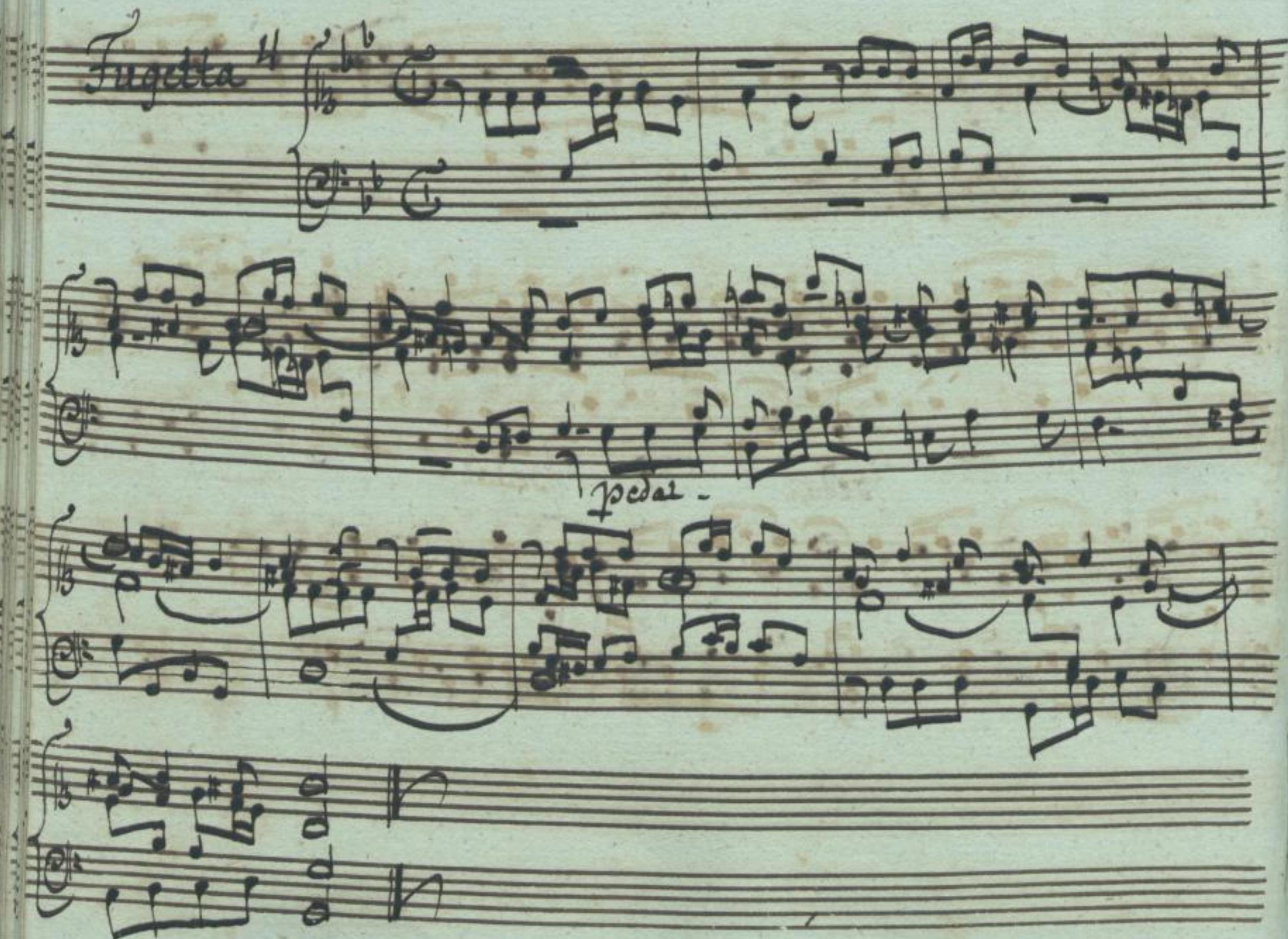


Exempel zur übung.

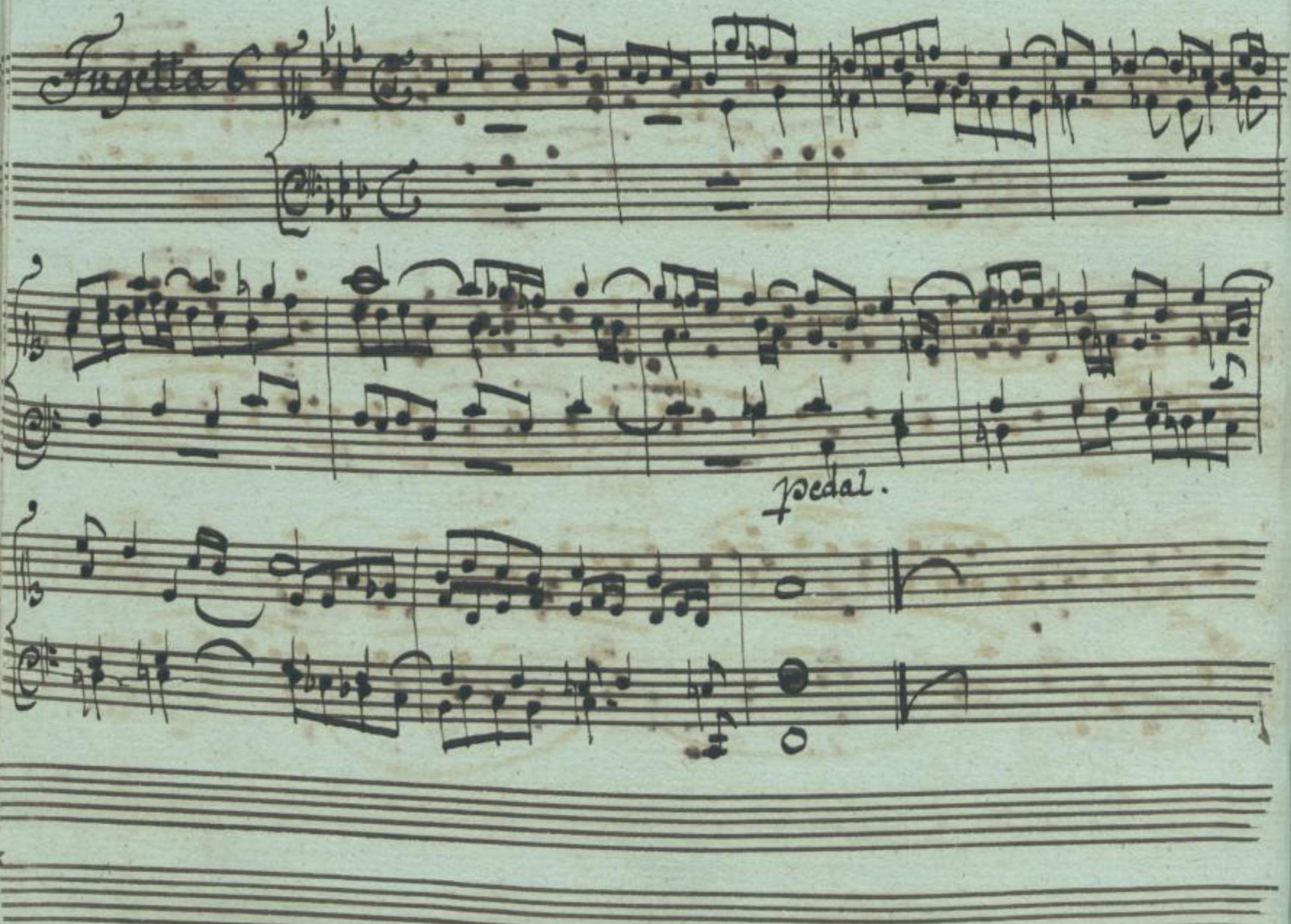
Oi Romb.



di Rembt.







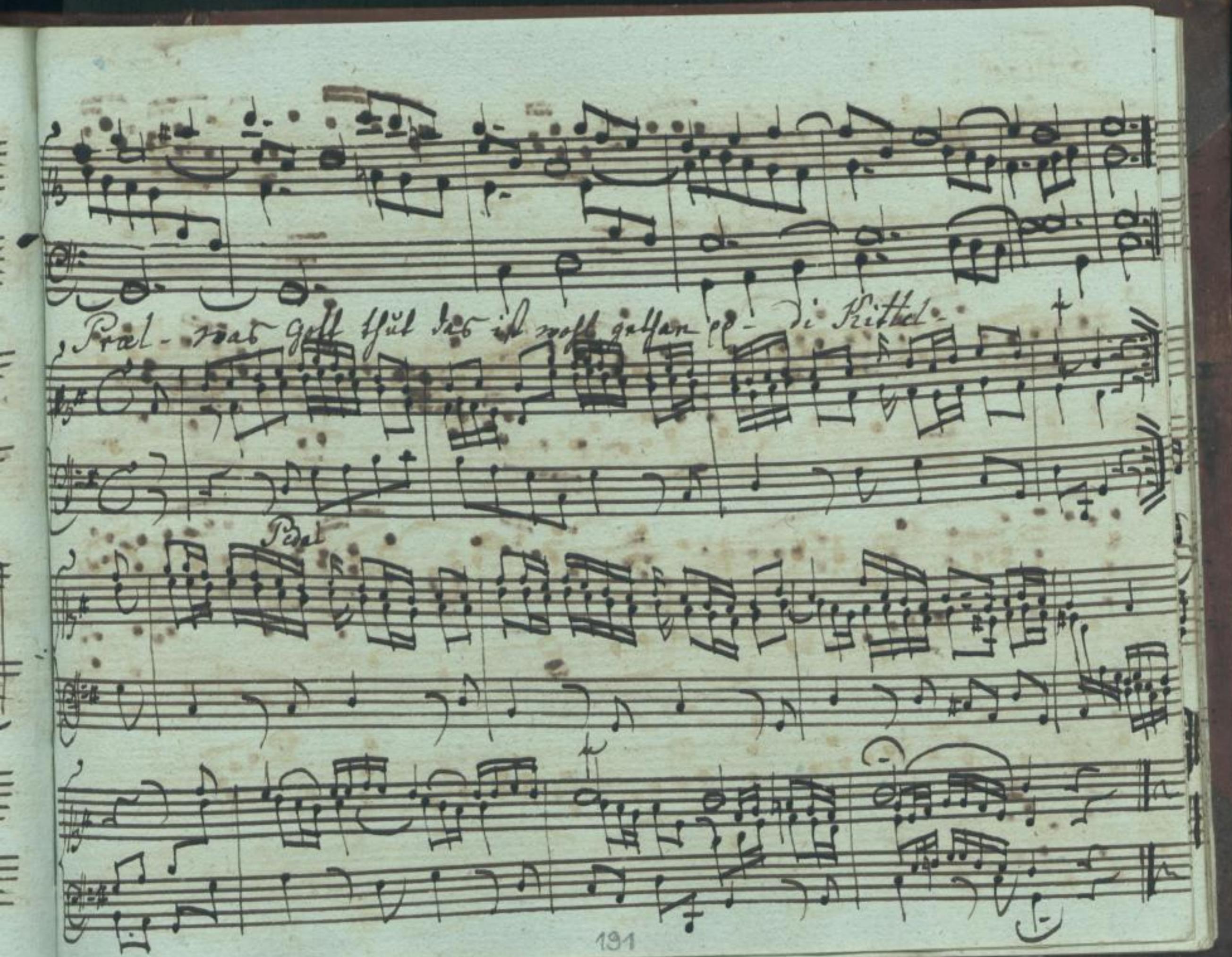
188



189

Lamb

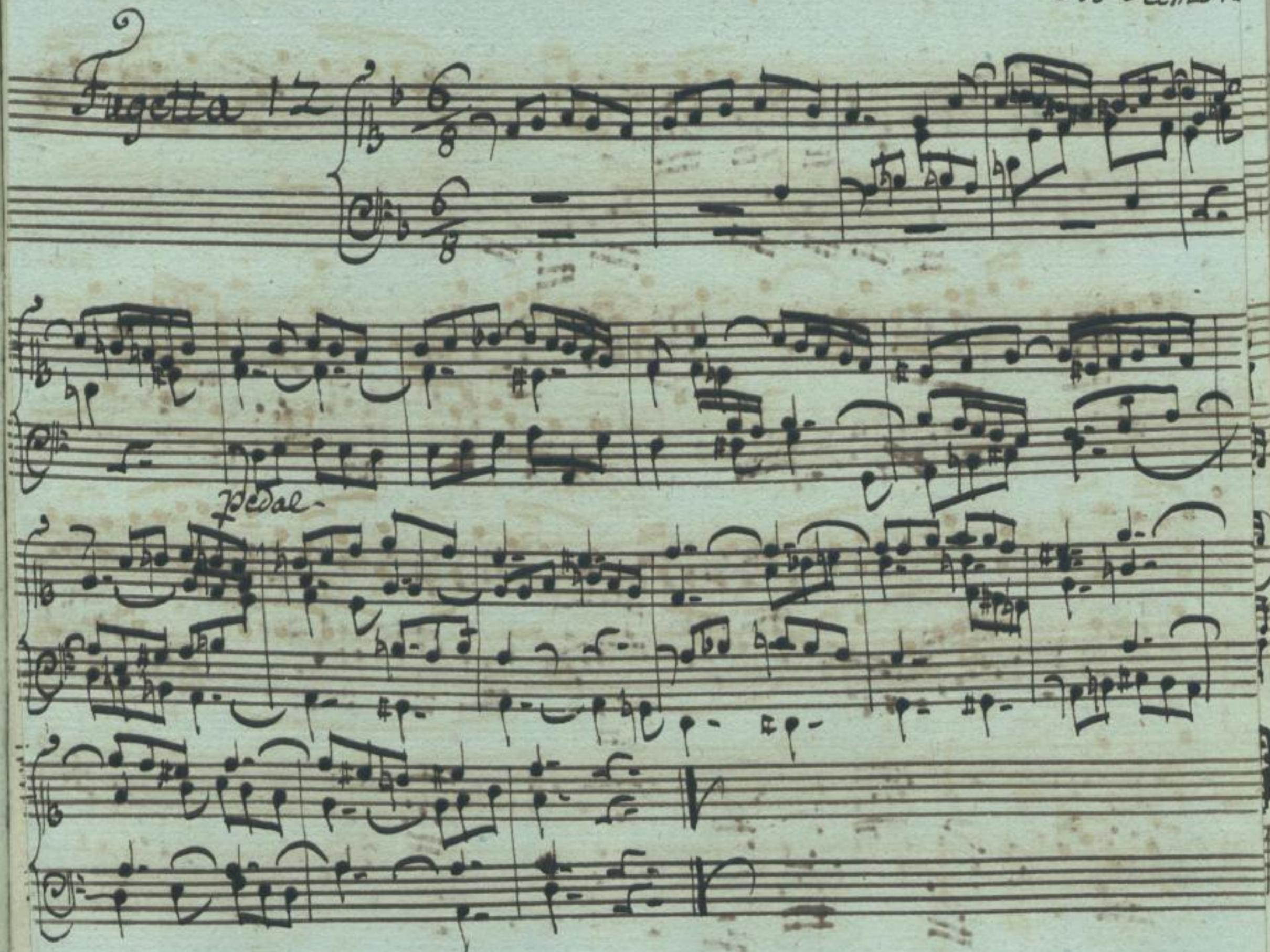




Fugetta. 10.



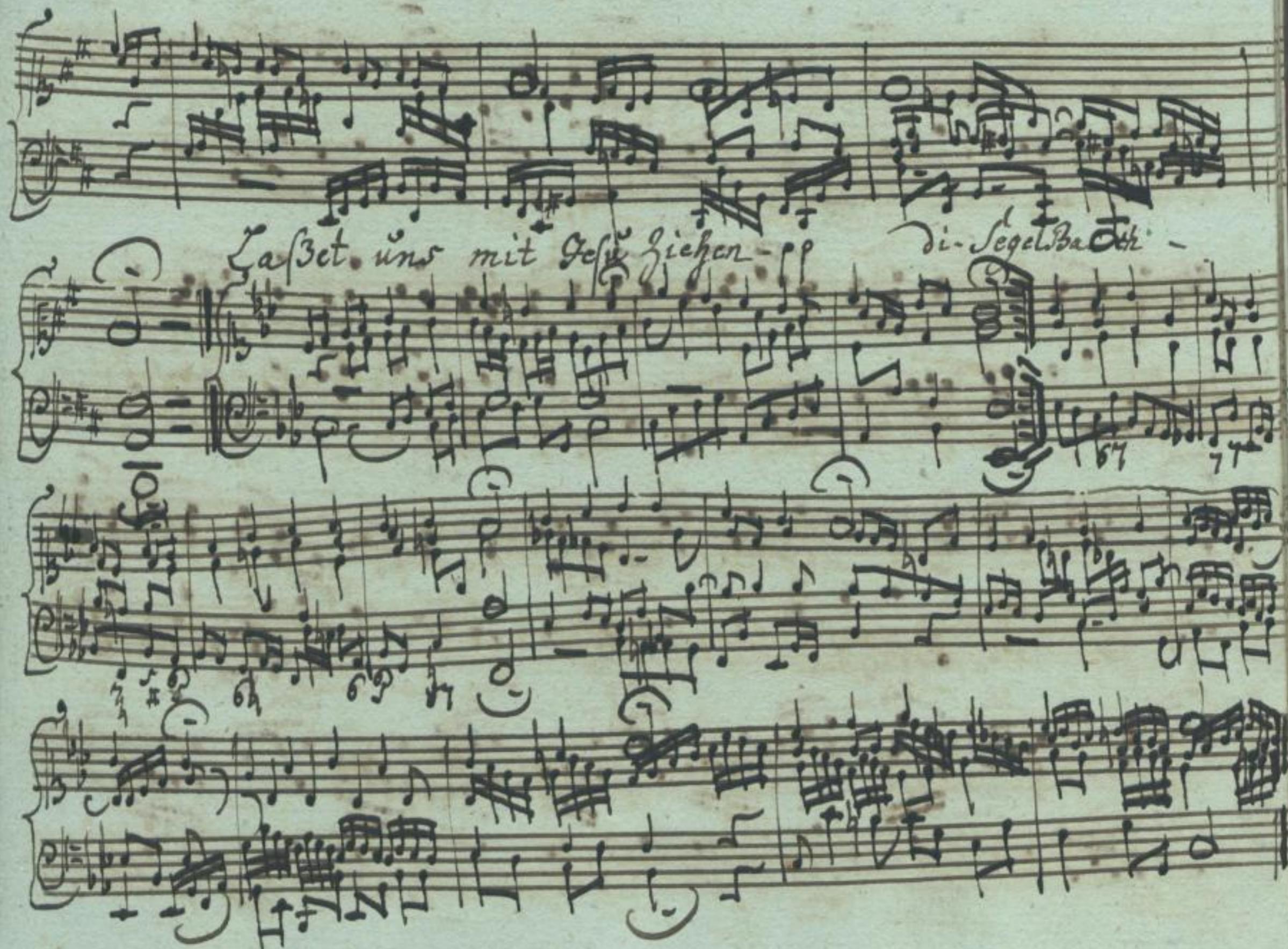
Odi Rembr.



193

wie schön leuchtet der Morgenstern - Di Segelbach -





Prael: & Ein' feste Burg ist uns'r Gott, der singet Kluge arranges

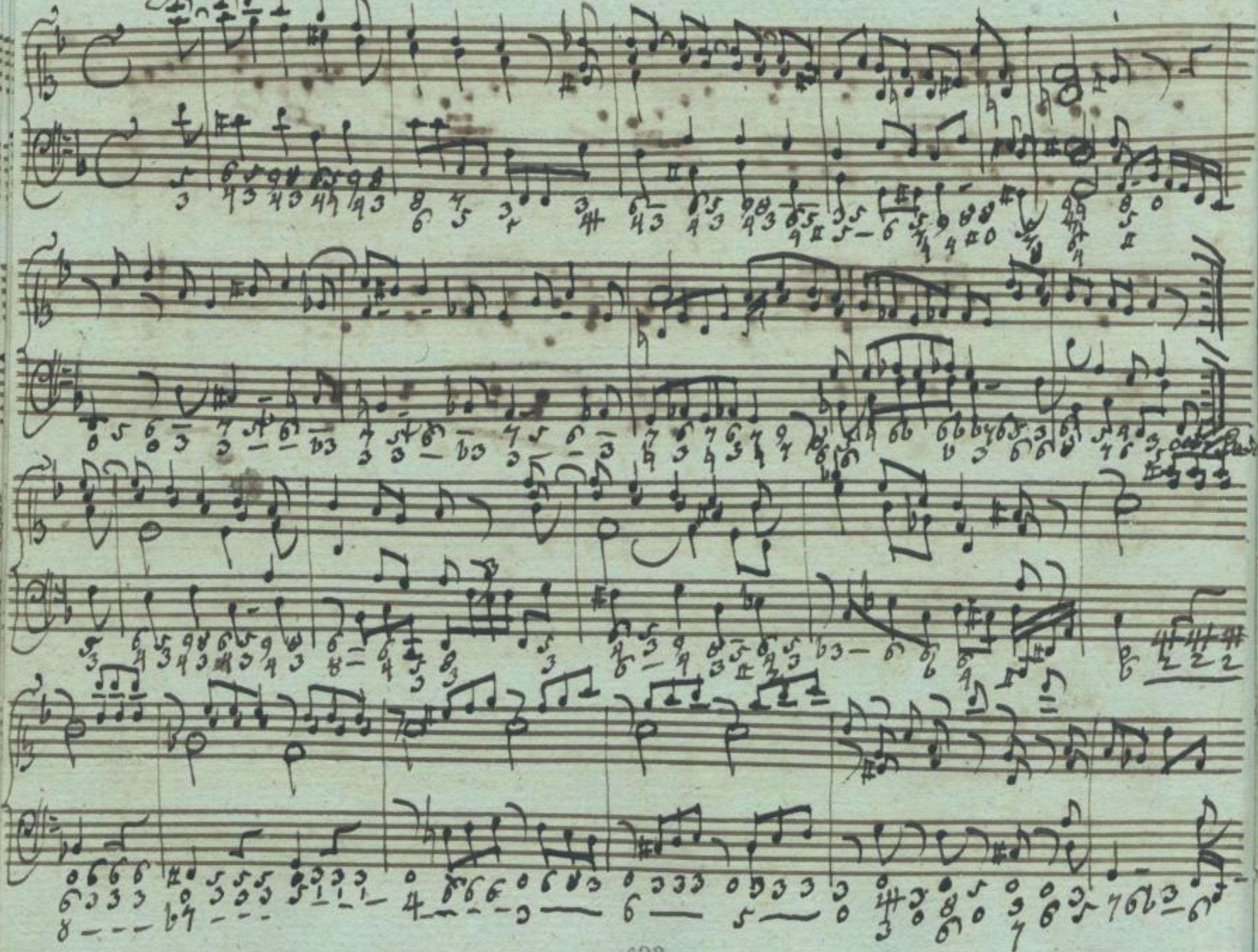
A handwritten musical score for organ, consisting of four staves. The top staff is labeled "Pedal". The second and third staves are labeled "Manual". The bottom staff is labeled "Pedal". The music is written in black ink on light-colored paper. The notation includes various note heads, stems, and bar lines. The score is divided into measures by vertical bar lines.

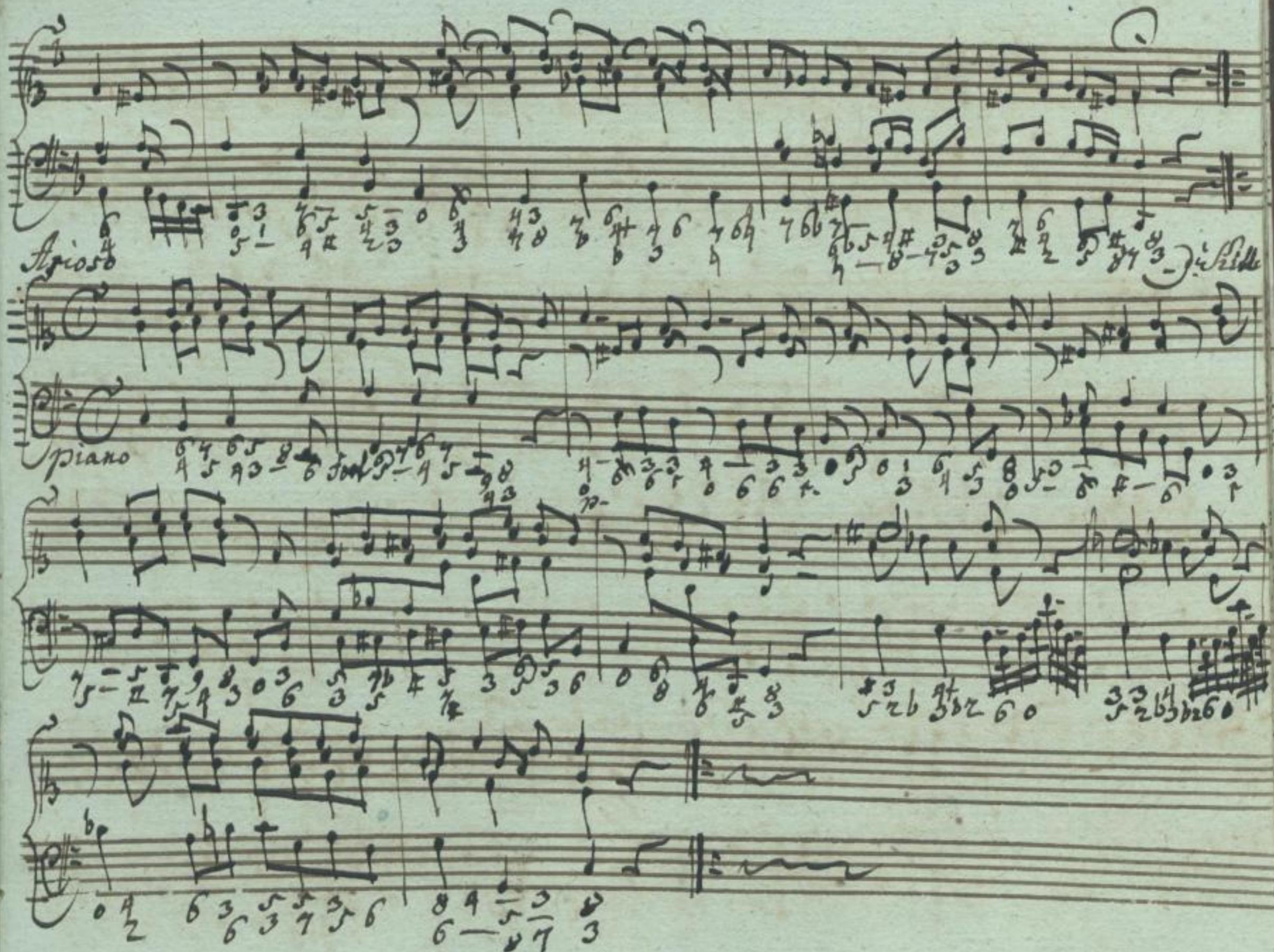
par J. Bach -



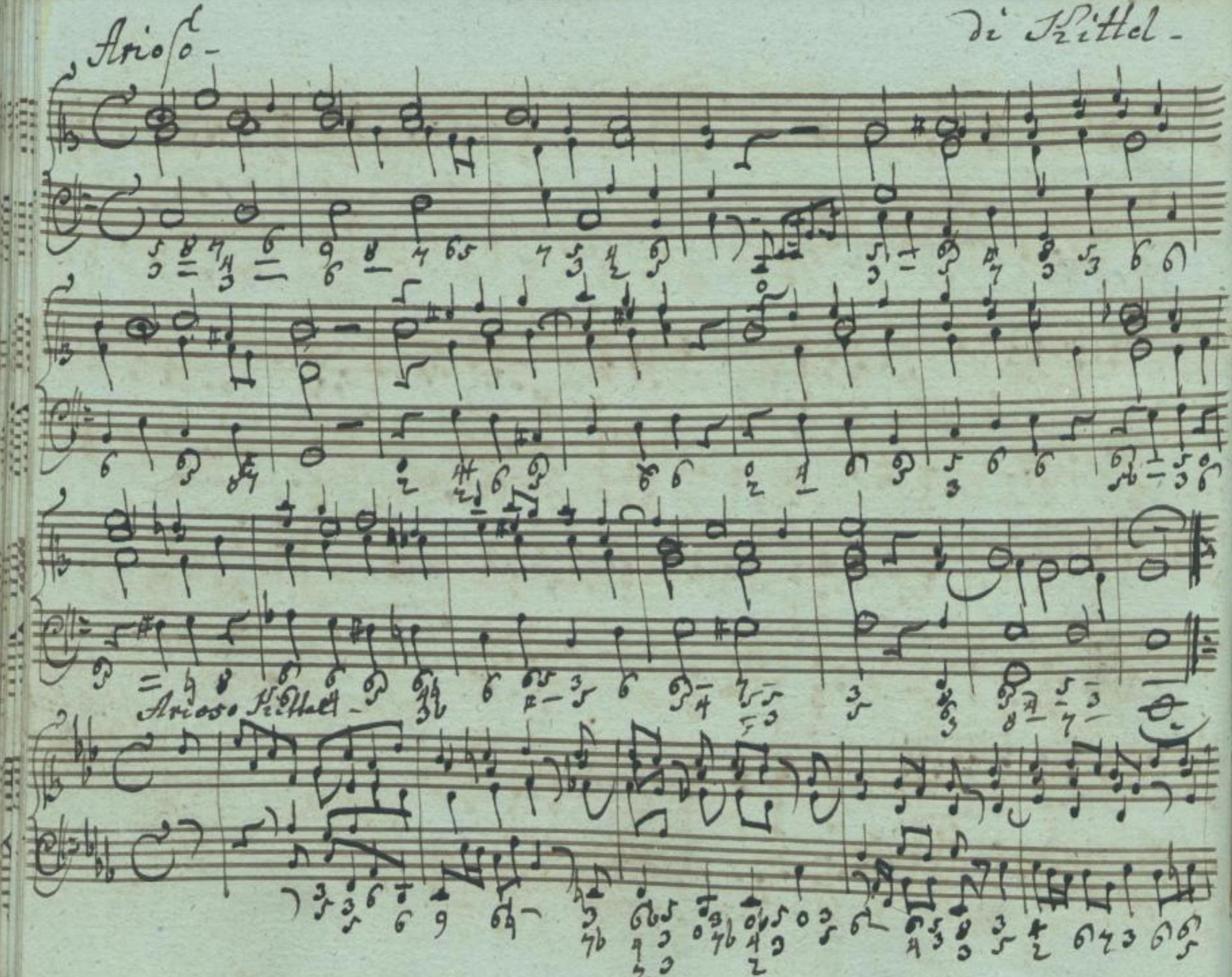
di Sitter

Arioso

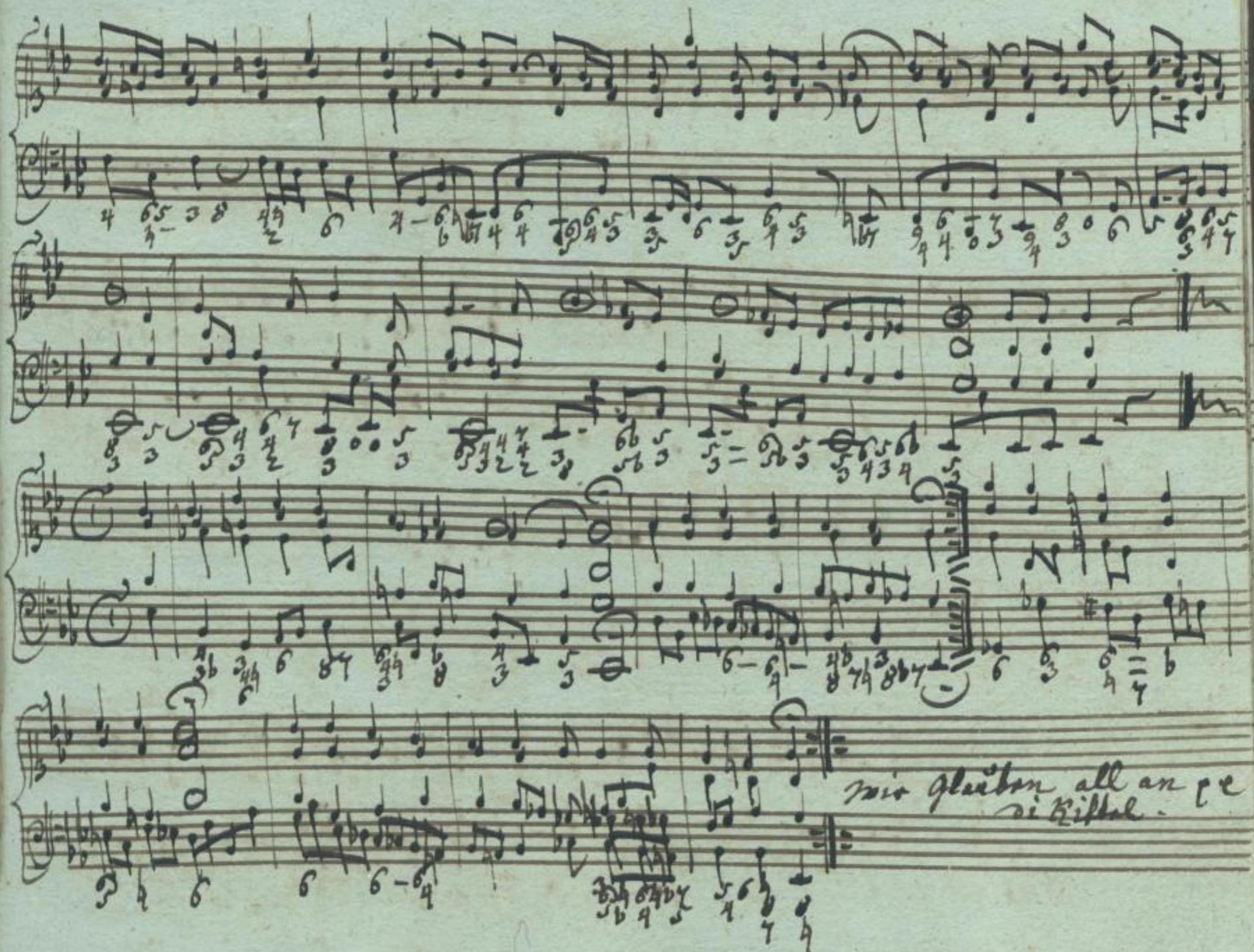




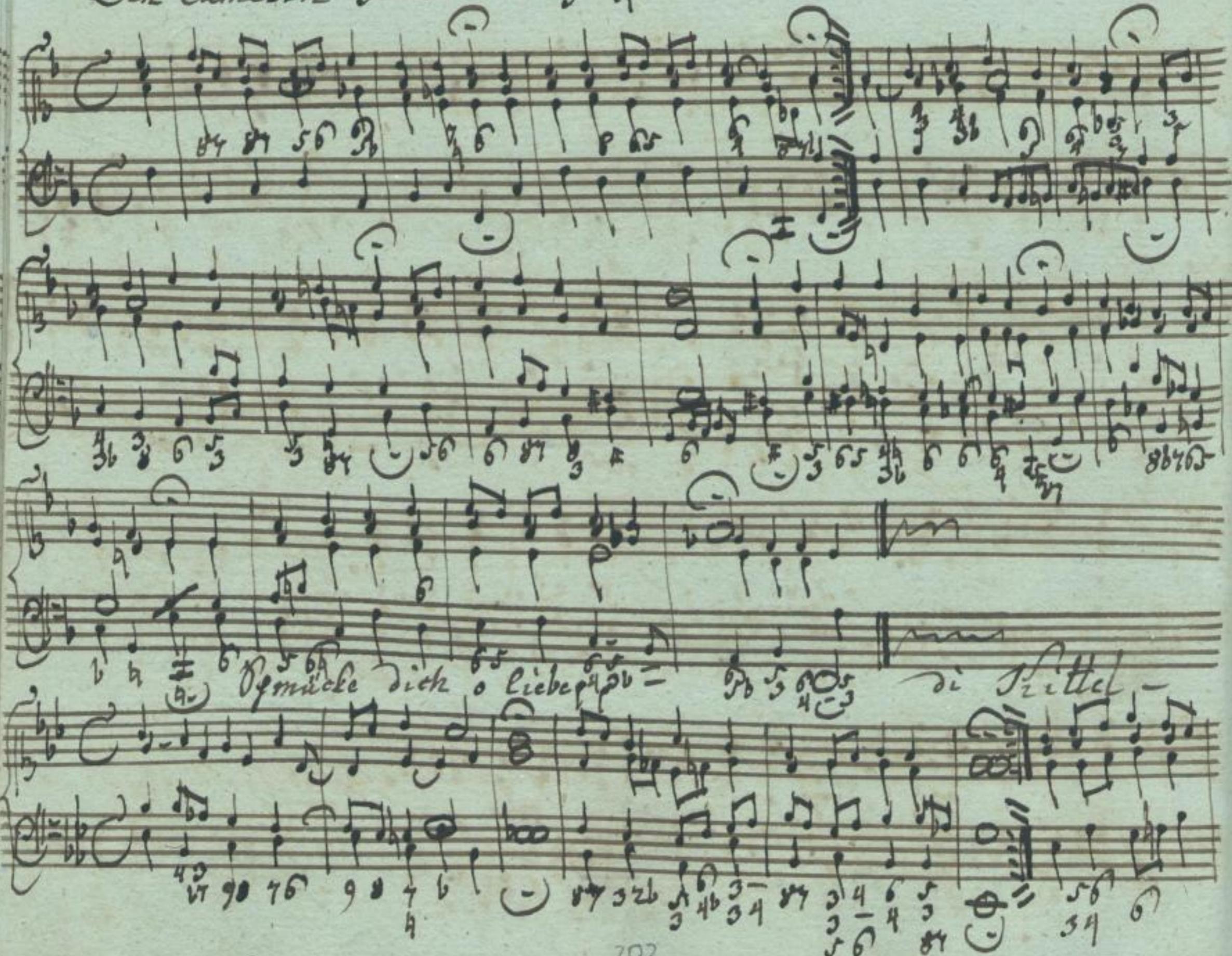
199

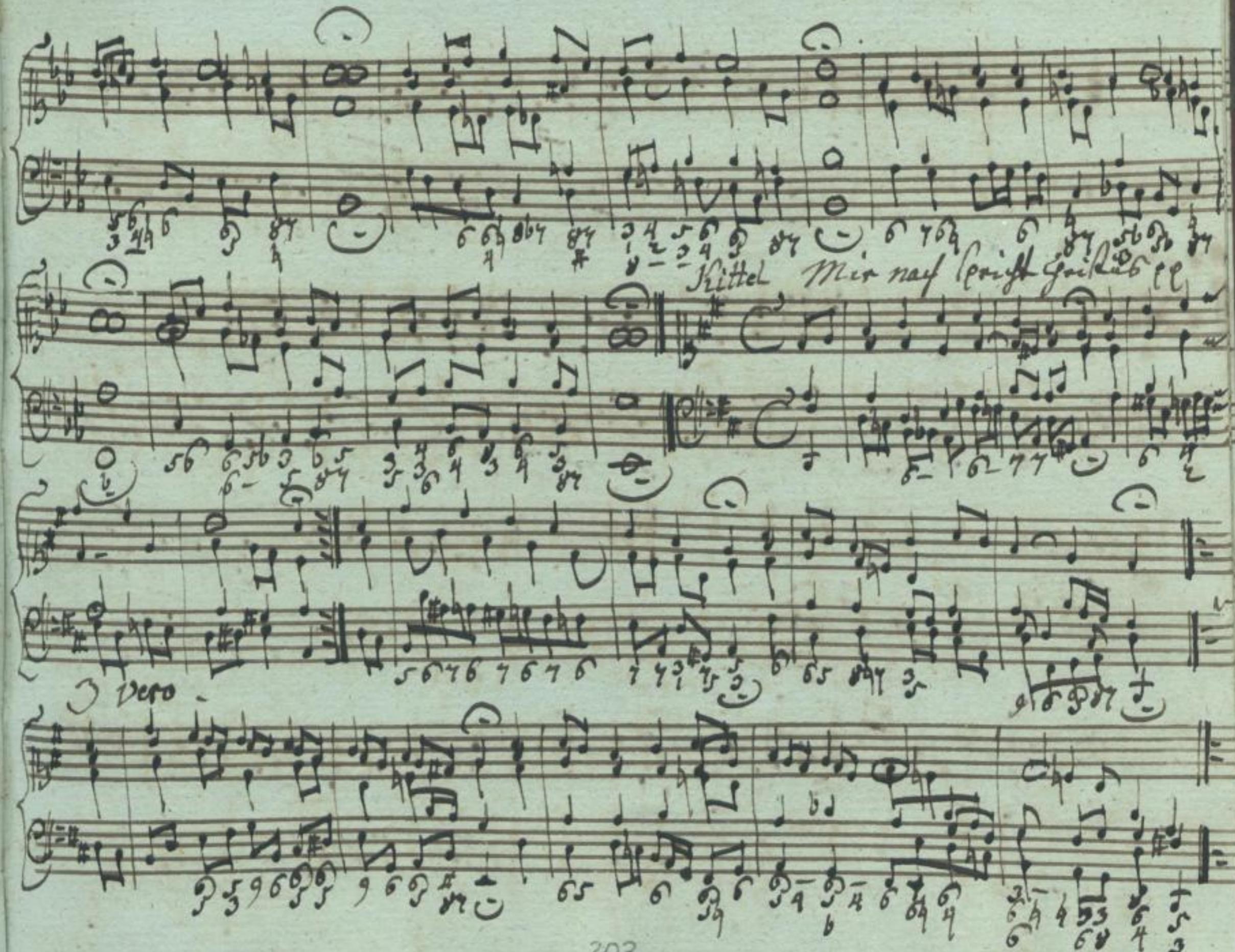


200



Ein Lämlin geth und trägt er - di Kittel-

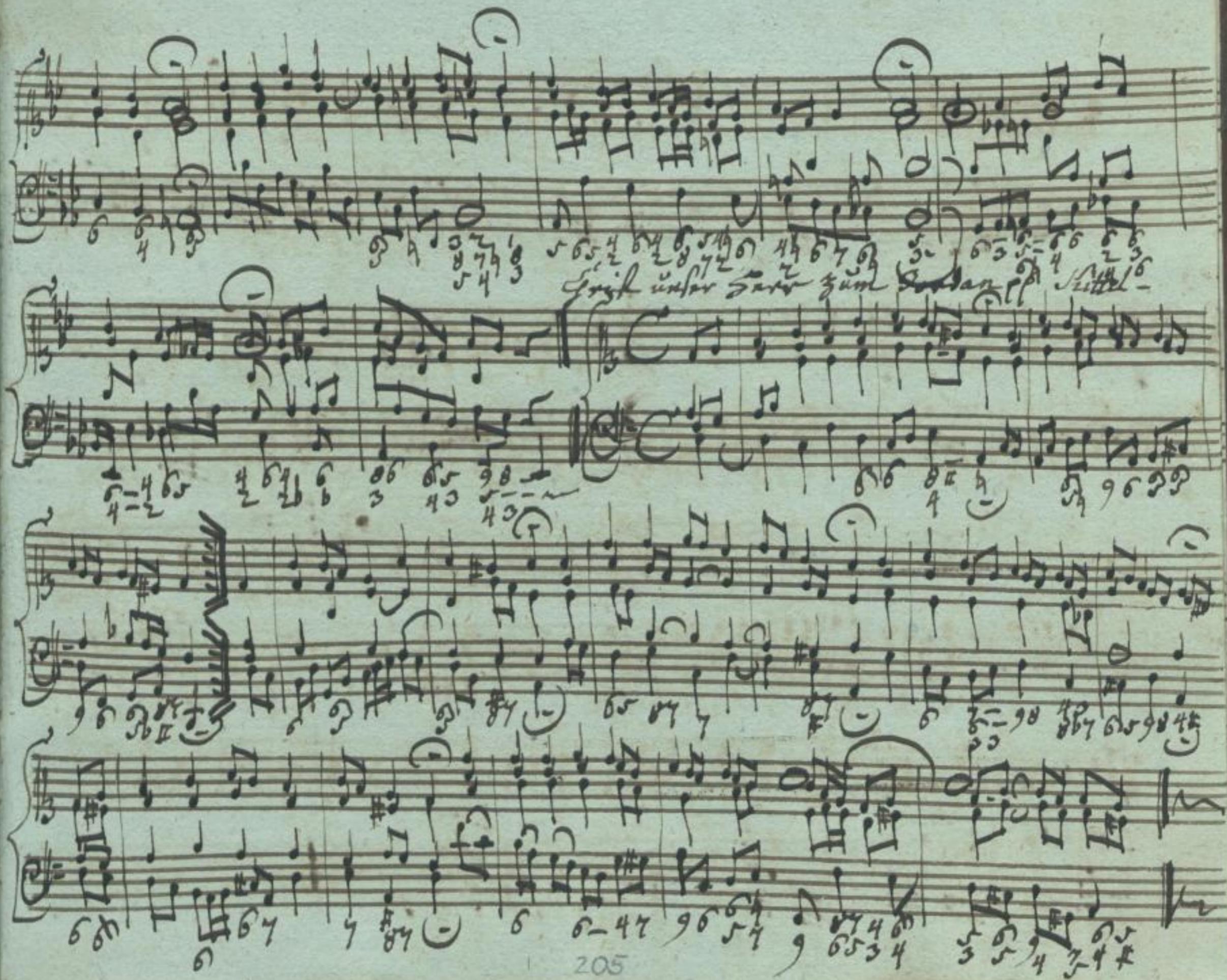




dem Water dort oben

di. Mittel.

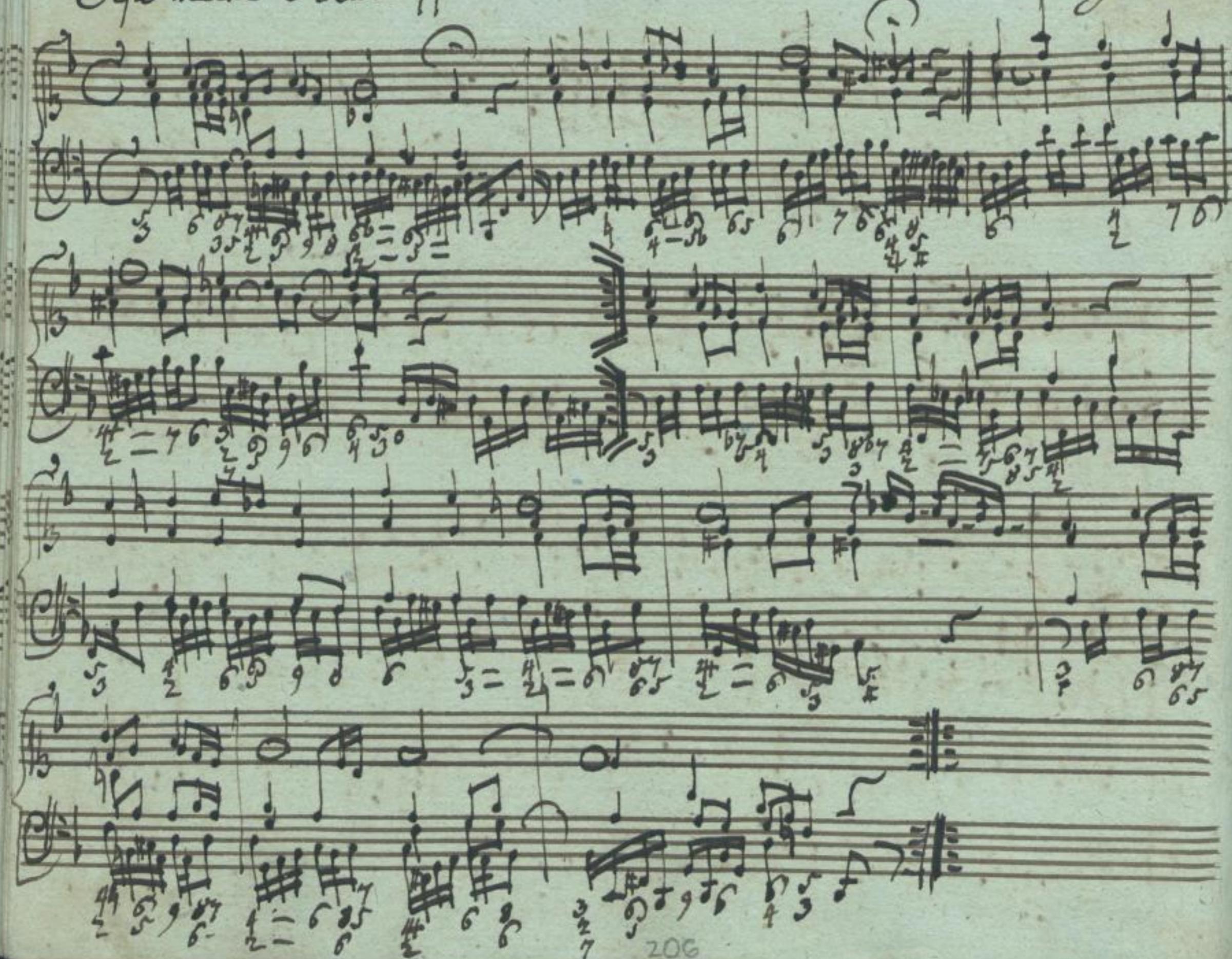
A handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The music is written on five systems of five-line staves each. The vocal parts are in common time, while the piano part is in 2/4 time. The vocal parts consist of three staves: Soprano (top), Alto (middle), and Bass (bottom). The piano part is on the bottom staff of each system. The score includes various dynamics, articulations, and performance instructions. The vocal parts begin with a melodic line, followed by harmonic chords. The piano part provides harmonic support and rhythmic patterns. The score is written in black ink on aged paper.



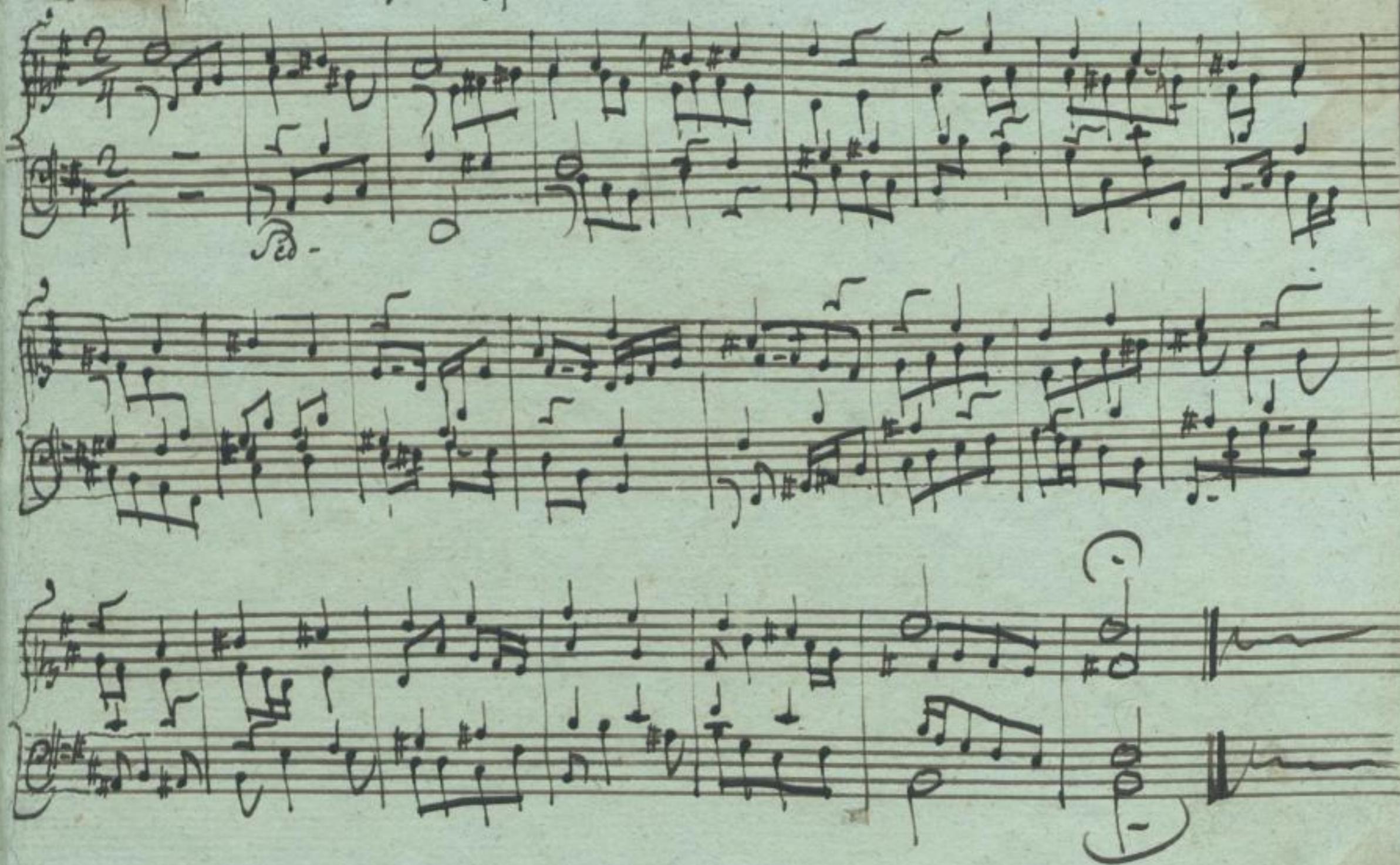
205

Sei meine Freude pp-

di Segelbach.



2.
Auch Gott und Herr pp. a. 2 Clav=et Bd- in Canone à 2 Pianos.



(Mus. Q 1968)

207

