

U. 168.

**S**chriftlag in Codes Parden  
à 12.

4 Hautbois

4 Viols.

4 Voci con.

4 Voci in Lip.

con  
Continuo à Doppio.

di  
Immanuel Bach.

Feria 1. 1713.  
— 1718.

**S**

V. 64

MS. 1320-E-500









# Soprano.

21.

Sonata.

Christ lag in Todes Banden, glich unser Sünden ge,

gen. Der ist wieder erstanden, und hat uns krafft Tab Erren,

Darum sollen wir loben ihn, Gott loben, und ihm dankbar sein, und singen

Maria, ja, alle lu, ja!

Triumph mein 15.

Jesus ist erstan, in

er reißt - und mit sich aus dem

Tode reißt - und mit sich aus dem Tode, aus Siro

und aus jener Noth, Der Leben fürste steht und brü, in dem

und ge ma, ist fertig von unsrem jehesum Joch und Bür

„In Triumph mein Jesus ist erstan“ „In

und, laßt er mit jauch - „In auß, zu



Cap.

Spinne und im Himmel hinauf. Cap. lobt — Ihr Herr,

Ihr Herr" "lichteit. Drum singt die ganze

ganze Christenheit zu Eh" — " von Gott, in allen

Landen, drum singt die ganze ganze Christenheit zu Eh" — " von

Gott, in allen Landen. Drum singt die ganze ganze Christen,

heit zu Eh" — " von Gott, in allen Landen, drum singt die

ganze, ganze Christenheit zu Eh" — " von Gott, in allen

Landen, drum singt die ganze ganze Christenheit zu Eh" zu

Eh" — " von Gott, in allen Landen, drum singt die ganze

ganze Christenheit zu Eh" — " von Gott, in allen

Landen: triumphum Ioseph ist vortan" — " von, triumphum

Ioseph ist vortan" — " von



21. 26. 58. sol.

Sonata  
Christ lag in Todesgr.

Der Tod

Eximius

sol.

mein Jesu ist erstan" " In Eximius, mein Jesu ist erstan, Mein Jesu lobd mich

hier und hier, In dem zum Himmel reist er mir, Er lobt

lobt - mein liebster Vater, Eximius, der gestern starb

vor mir sind, sind aber ihn gemacht zu sein" " Cap.

Im, sind aber ihn gemacht zu sein, " In Eximius, mein

Jesu ist erstan" " In Eximius, mein Jesu ist erstan,

läßt sich mit jauchz" " auf zu sein und unserm Gott sing

auf" " lobt der Herr

ganz" " lichter, Eximius singt die ganze ganze Erbschaft zu

Ch" " von zu Ch" " von Gott in allen



Handen, Drum singt die ganze ganze Christenheit zu Jesu Gott in  
 allen Handen, Drum singt die ganze ganze Christenheit zu  
 Jesu Gott, zu Jesu Gott in allen  
 Handen, Drum singt die ganze Christenheit zu Jesu Gott, Drum  
 singt die ganze ganze Christenheit zu Jesu Gott in allen  
 Handen, zu Jesu Gott in allen Handen, Drum singt die ganze ganze  
 Christenheit zu Jesu Gott in allen Handen,  
 Drum singt mein Jesu ist vorhan, Drum singt mein  
 Jesu ist vorhan,



Tenore. Soprano. in Lipsio.

21. 26. 58. Sol.

Sonata. B. Triumph

Christlag in Luthersam. Cap. Triumph, mein Jesu ist erstan,

12. 16. 15. 16. Solo.

Ich zu meinem Heiland hab, der ist erstan - " Ich, der ist er,  
 stand an dem Grab, künfft er von neu", " Ich vor frei -  
 " Ich vor freim in mein Dörl hin, zu der künfft dem Grab, der  
 Heil, in welcher Jesu ist erstan" " Ich, in welcher Jesu ist er  
 erstan", Cap. Triumph, mein Jesu ist erstan.

Solo.  
 und Kaiser heil mit jainig" - " Ich auff zu  
 sein und im dem Gottgmauß. Cap. Es lobt der Herr,  
 der Herrlichkeit, Solo. Drum singt die ganze ganze Erden,  
 heil zu ihm" " von Gott, in allem Landen,



zu Herrn Gott, in allem allen Landen, *Drum singt die*  
 ganze ganze Christenheit zu *Ch.* " *rum Gott, die*  
 Herrn Gott in allem Landen, *Drum singt die ganze*  
 ganze Christenheit zu *Ch.* " *rum Gott in*  
 allen Landen, *Drum singt die ganze ganze Christen,*  
*heit zu Ch.* " *rum Gott in allen Landen,*  
 zu Herrn, Herrn Gott in allen Landen, *Drum*  
*rumm, rumm*  
 Jesus ist erstan, *Drum*  
 Jesus ist erstan, *Drum*



# Pastor.

21.

26.

sol.

2.

Sonata. Christ lag. Der Tod ist triumphus "gru

in dem Ding. In

Der Tod ist triumphus "gru in dem Ding. Der Tod ist kein Stachel.

Der Tod ist kein Stachel. Gölle, Gölle, was ist dem Ding Gölle

Gölle, was ist dem Ding? Triumph mein Jesu ist erstau,

Cap. In, Erinnerung mein Jesu ist erstau, In.

Er weißt uns

mit sich aus dem Tod, Er weißt uns mit sich aus dem

Tod, aus dem Tod und aus jener Noth. Der Erbannt fürste steht uns

brig im dem er uns gemacht, Herr von unserm Jesu, In

Jesu und Zamben. Erinnerung mein Jesu ist erstau, In.

Erinnung mein Jesu ist erstau, In

und schiedt sich mit





Cap. 3.

Jauch, " zum auß, zu siner und unserm Gott hinauff, so lobt der Herr die  
 lobt der Herr die Herrlichkeit. Exim singt die  
 ganze, ganze Christenheit zu Ch" " zum Gott, zu Herrn Gott, in  
 allen Landen, Exim singt die ganze, ganze Christenheit zu  
 Ch" " zum Gott in allen Landen, Exim singt die  
 ganze, ganze Christenheit zu Ch" " zum,  
 Exim singt die ganze, ganze Christenheit zu Ch"  
 " zum Gott, zu Herrn Gott, in allen Landen, Exim singt die  
 Jesus ist erstanden, Exim singt, mein Jesus ist er  
 stande



# Soprano in Ripieno.

21. 26. 58. 3. 15. 14. 15. 13.

Sonata. *Christus in cordis. Verbo est* *Estimungsum Jesu ist*

*Am 11 207*

*Sub- des Gens, des Gens, Licht*

*Daum singt die ganze ganze Christenheit zu* — *11 207*

*Gott in allen Eanden, Daum singt die ganze ganze Christenheit zu*



*„ von Gott, in allen Ecken, Dörfern, Singt zu*

*ganze ganze Christenheit zu Ehren, zu Ehre*

*Gott, in allen Ecken, Dörfern, Singt zu ganze ganze Christenheit zu*

*„ von Gott, in allen, Ecken,*

*Ecken: Dörfern, Jesus ist geboren // der, Dörfern, Dörfern*

*Jesus ist ge // born //*



Alto in Lixieno.

21. 26. 58. 4.

Ernata  
Christ lag in Todesr.  
Der Tod ist nicht  
Triumph mein Jesus  
ist nicht  
Triumph mein Jesus ist nicht  
12. 12. 12. 12.

16. 16. 11. 12.

So lobt ihr Jesus,   
Jesus, lichter,   
Singt die ganze ganze Christenheit zu Ehre  
"um Gott zu"

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Org. " von Gott in allen Landen, *zum singt die ganze Christenheit*  
 Gott zu Ehren Gott, *zum singt die ganze ganze Christenheit zu*  
 Org. " von Gott in allen Landen, zu Org. "  
 " von Gott zu Org. " von Gott in allen Landen  
*zum singt die ganze ganze Christenheit zu Ehren Gott in allen*  
 Landen; *Erinnere, mein Jesus ist verstorben, Erinnere, mein*  
*Jesus ist verstorben.*



Tenore in Ripieno

21. 26. 58. 4.

Sonata  
Christ lag in Todesbanden

Verzodigt

Erinnert uns Jesu ist

Stimmen

Erinnert uns Jesu ist

Es lobt den Herrn

Verz

Geheiligt

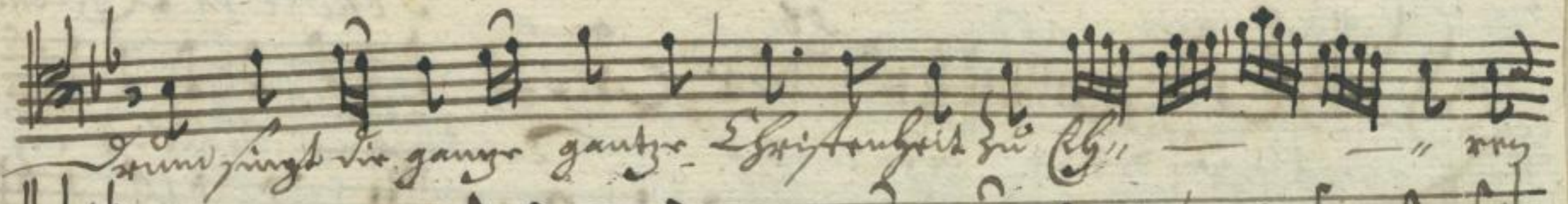
Erinnert uns die ganze ganze Christenheit zu

von Gott zu Ehren Gottes in allen Landen

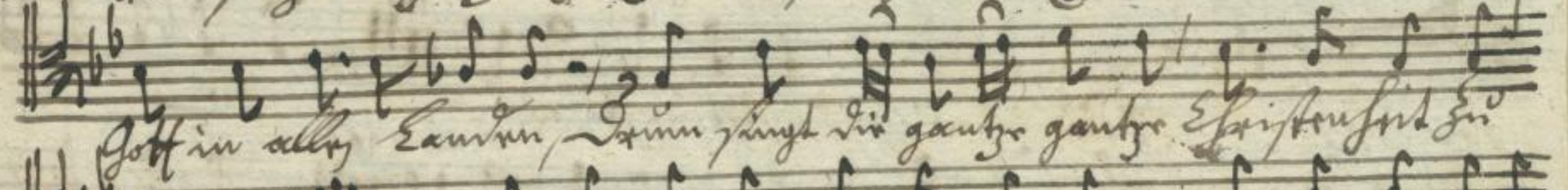


Mus. 1920-E-500

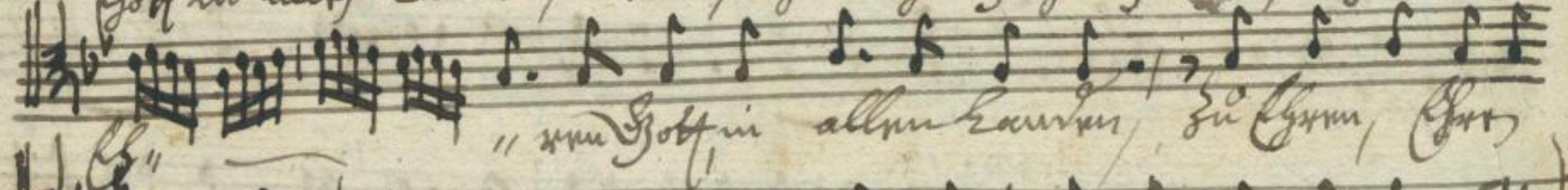




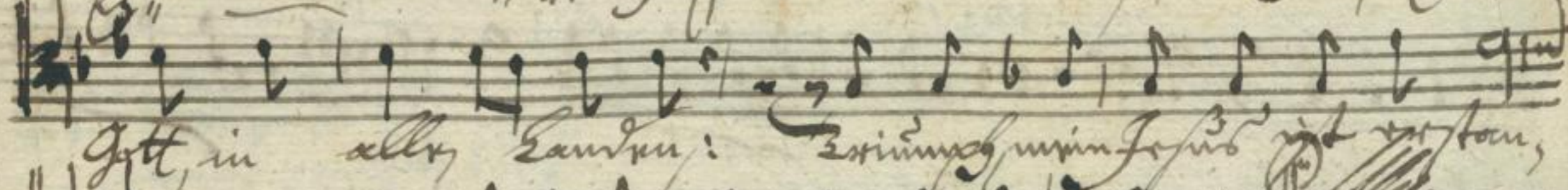
Ihm singt die ganze ganze Christenheit zu Eh



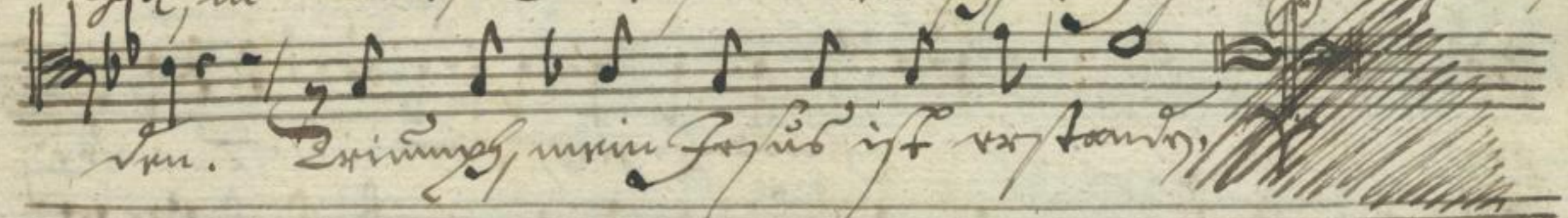
Gott in allen Landen, Ihm singt die ganze ganze Christenheit zu



Ihm Gott in allen Landen, zu Ehren, Eh



Gott, in allen Landen: Erinnerung, mein Jesus ist erstanden,



Ihm. Erinnerung, mein Jesus ist erstanden,



Basso in Ripieno.

21. 26. 58. 4.

Sonata  
Christ lag in Todesbanden.  
Der Tod ist p.  
Erinnere mich  
Froh ist erstanden,  
15.  
16.  
12.  
16.  
5.  
16.  
16.  
12.

Es lebt der  
Herr  
Der Herrlichkeit  
Dann singt die ganze ganze  
Christenheit die Ehre  
— dem Gott in allen Ewigkeit

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Da nun singt die ganze ganze Christenheit zu Ehre

Da nun singt die ganze ganze Christenheit zu Ehre

Da nun Gott zu Ehren Gott in allen Landen: Erinnerung

Jesus ist vorhan, nun Erinnerung, Jesus ist vorhan

han



Violino I.

Handwritten musical notation on a five-line staff. Above the staff, the text "Sonata" and "Christ lag in Todesbanden" is written in cursive. The notation includes a treble clef, a common time signature, and various rhythmic values such as eighth and sixteenth notes.

Handwritten musical notation on a five-line staff. The text "Christ lag" is written above the staff. The notation features a treble clef and a common time signature, with a series of rhythmic patterns.

Handwritten musical notation on a five-line staff, continuing the piece with rhythmic patterns.

Handwritten musical notation on a five-line staff. The number "58." is written above the staff. The text "Lob des H. G." and "Ternmisch" is written below the staff.

Handwritten musical notation on a five-line staff, continuing the piece.

Handwritten musical notation on a five-line staff. The number "15." is written above the staff.

Handwritten musical notation on a five-line staff. The number "2." is written above the staff.

Handwritten musical notation on a five-line staff. The number "12." is written above the staff.

Handwritten musical notation on a five-line staff.

Handwritten musical notation on a five-line staff. The number "2." is written above the staff.

Handwritten musical notation on a five-line staff. The number "12." is written above the staff.



Hautbois 1.

Sonata

Christ lag

Triumph

Triumph  
repetatur

Triumph  
repetatur



Violino 2<sup>o</sup>

4.

Sonata  
Christ lag in Todesbanden

Christ lag

58.

13.

tr. solo  
tr. cordis

Triumph

3.

15.

Triumph

12.

Triumph

5.

13.

repetita

repetita







Viola 1<sup>a</sup>

*S* Sonata.

4. 9. 13. 28. 58.

4. 13. *Esprit/Allegro* B.

15. *Esimms repetatur* 13. *Esimms repetatur* 5.

12.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.

Handwritten musical notation on a staff.



Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



Handwritten musical score on aged paper, featuring several staves of music. The notation is dense and includes various symbols, possibly representing notes, rests, and other musical elements. The paper shows signs of wear, including a large diagonal smudge or stain in the lower-left quadrant.



Viola 2<sup>a</sup>

Sonata,

Handwritten musical notation on a single staff, starting with a treble clef and a key signature of two flats. The notation includes various note values and rests.

Handwritten musical notation on a single staff, continuing the piece. It features a repeat sign and a measure number '28.' at the end.

Handwritten musical notation on a single staff, including a section marked '54.' and a measure number '13.'.

Handwritten musical notation on a single staff, featuring a section marked '10.' and a measure number '15.'. It includes the instruction 'Eximio p.' and 'repetitur'.

Handwritten musical notation on a single staff, featuring a section marked '5.' and a measure number '14.'.

Handwritten musical notation on a single staff, continuing the melodic line.

Handwritten musical notation on a single staff, continuing the melodic line.

Handwritten musical notation on a single staff, ending with a double bar line and a large scribble.

Empty musical staff with a large scribble on the right side.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.

Empty musical staff.



*[Faint, illegible handwritten musical notation on a page with ten staves. The notation is mirrored across the top half of the page, suggesting bleed-through from the reverse side.]*



La Taille

*S* <sup>2.</sup> Sonata.

<sup>28.</sup> *Eximius*

<sup>3.</sup> *Eximius*

<sup>9.</sup> *Eximius*

<sup>4.</sup> <sup>13.</sup> *Eximius*

<sup>3.</sup> *Eximius*

<sup>15.</sup> *Eximius repetitur* <sup>12.</sup> *Eximius repetitur*

<sup>9.</sup> *Eximius*

*Eximius*

*Eximius*

*Eximius*

*Eximius*

*Eximius*



Handwritten musical score on aged paper, featuring multiple staves of music. The notation is dense and appears to be a historical manuscript, possibly in a style like Cistercian notation. The ink is dark, and the paper shows signs of wear and discoloration. The score includes various musical symbols, including notes, stems, and clefs, arranged in a structured manner across the staves. The handwriting is somewhat faded and difficult to read in detail.



Violone

Sonata

Handwritten musical notation for the first system of the Sonata, featuring a treble clef, a key signature of one flat, and a common time signature. The notation includes various note values and rests.

Handwritten musical notation for the second system of the Sonata.

Handwritten musical notation for the third system of the Sonata.

Handwritten musical notation for the fourth system of the Sonata.

Handwritten musical notation for the fifth system of the Sonata.

Handwritten musical notation for the sixth system of the Sonata.

Handwritten musical notation for the seventh system of the Sonata.

Handwritten musical notation for the eighth system of the Sonata.

Handwritten musical notation for the ninth system of the Sonata, marked with "A."

Handwritten musical notation for the tenth system of the Sonata.

Handwritten musical notation for the eleventh system of the Sonata, marked with "Ritorno".

Handwritten musical notation for the twelfth system of the Sonata.



A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The music is written in a single system across the staves. Key annotations include:

- Sopr. B.* (Soprano Basso) written above the first staff.
- ap.* (crescendo) written above the second staff.
- Cap.* (Crescendo) written above the fourth staff.
- Tem.* (Tempo) written below the fifth staff.
- Cap.* (Crescendo) written below the sixth staff.
- Ritorn.* (Ritornello) written below the sixth staff.
- Cap.* (Crescendo) written above the eighth staff.

The notation includes various note values, rests, and dynamic markings. The page concludes with a large, decorative flourish or signature at the bottom right.



Violono

Handwritten musical score for Violon (Violoncello) on aged paper. The score consists of 15 staves of music. The first staff begins with a large, decorative initial 'S' and the word 'Sonata.' written below it. The music is written in a cursive hand with various note values, rests, and clefs. The key signature is one flat (B-flat). The score includes several dynamic markings: 'f.' (forte) on the 11th staff and 'Litono.' (likely 'Lento') on the 14th staff. The notation includes many slurs, ties, and accidentals. The paper shows signs of age, including some staining and foxing.



This image shows a page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The key signature is one flat (B-flat), and the time signature is common time (C). The music is written in a single melodic line on each staff. Various performance instructions are written in Italian, including "Tern. B" (Ternario Basso), "Cap." (Cappiccio), "Tern." (Ternario), and "pian." (piano). The notation includes a variety of note values, rests, and dynamic markings. The paper shows signs of age, with some staining and a large, dark scribble at the bottom right corner.







Handwritten musical score on ten staves. The notation includes notes, rests, and various performance markings. The markings include:

- Cap.* (Crescendo)
- B.* (Basso)
- Sen.* (Sensibile)
- piano.* (piano)
- Ritorn.* (Ritornello)
- rit.* (ritardando)
- st. Cap.* (staccato Crescendo)
- sol.* (solando)

The score is written in a single system with ten staves. The notation is dense and includes many accidentals and dynamic markings. The paper shows signs of age, including some staining and a large scribble at the end of the final staff.



Organo.

*Andante.*

*Tremolo.*

*Schrift lag in Zornesband.*

*Im Tod ist Erfüllung.*

*Alto.*

*Cap.*

*Rit.*

*Cap.*

*Opp. B.*

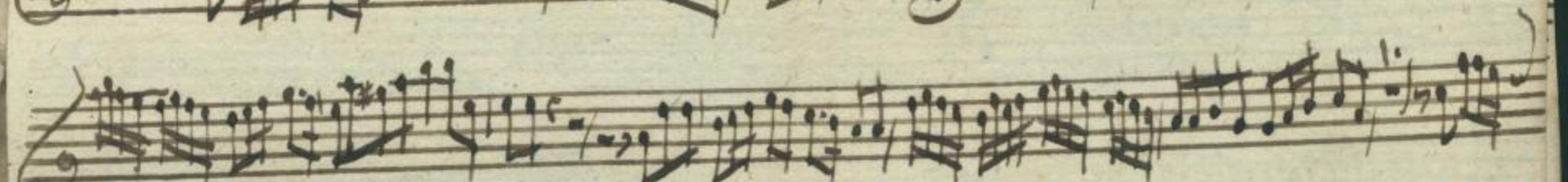
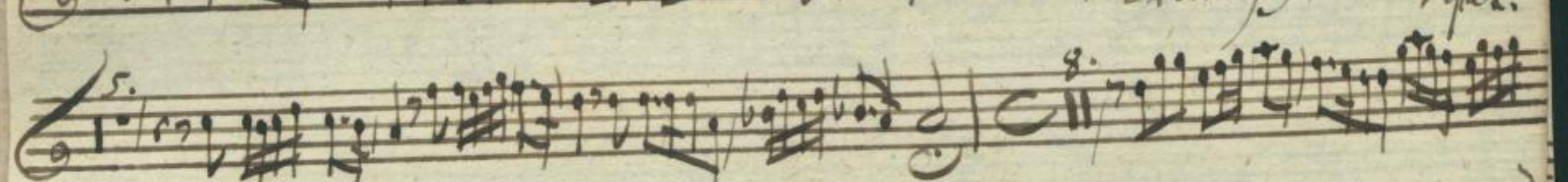
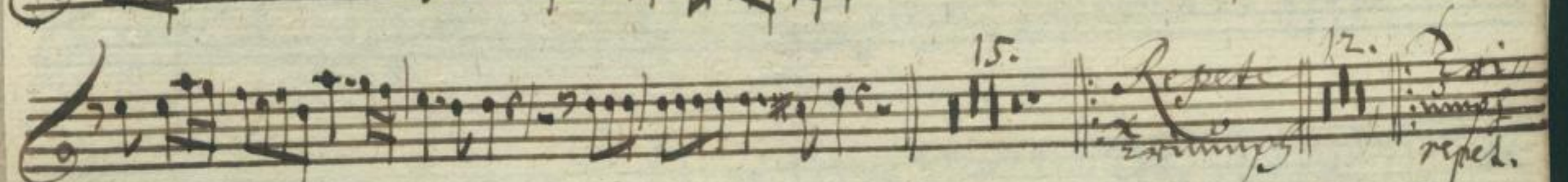
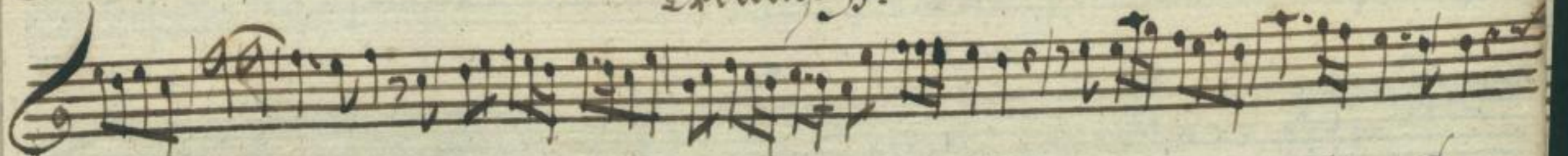
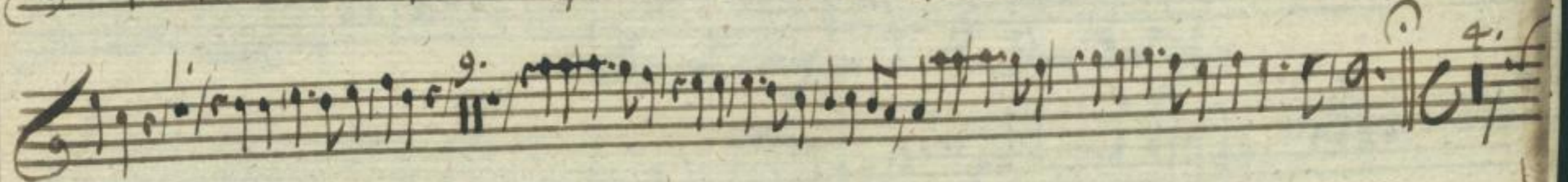
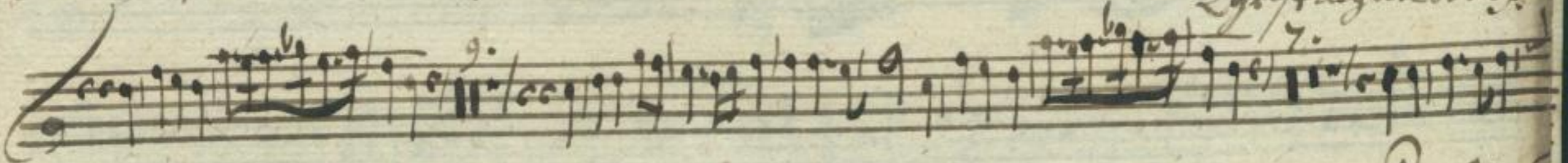
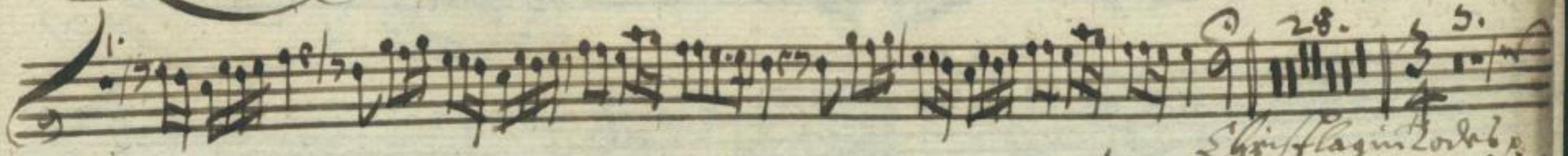


A page of handwritten musical notation on ten staves. The notation includes notes, rests, and various markings such as 'Cap.', 'Lituro.', 'Jen.', 'pian.', and 'soli.'. The music is written in a historical style, possibly Baroque or Classical. The bottom of the page features a large, dark scribble over the final staff.



# Hautbois 1.

*Sonata*





Handwritten title or text at the top of the page, possibly a page number or name, written in a cursive script.

A series of ten horizontal staves containing handwritten musical notation. The notation is extremely faint and difficult to discern, but it appears to be a single melodic line or a simple harmonic setting. The notes are small and closely spaced, with some stems visible. The paper is aged and yellowed, contributing to the overall faded appearance of the manuscript.



# Hautbois I.

## Sonata.

2.  
3.  
28.  
3.  
9.  
7.  
4.  
13.  
3.  
15.  
12.  
5.  
7.

*Christ lag p. B. Jene Zeit*

*Triumph.*

*Triumph repetatur*

*Triumph repetatur*



*[Faint, illegible handwritten text on musical staves]*



# Bassone

Sonata.

Handwritten musical score for Bassoon, consisting of ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Measure numbers are indicated at the beginning of several staves: 2, 3, 24, 3, 9, 9, 13, 3, 15, 12, 5, 9, 3. The text "Sonata." is written below the first staff. The text "Eximius, in in Joseph." is written below the fourth staff. The text "Eximius, in in Joseph." is written below the fifth staff. The text "Eximius, in in Joseph." is written below the sixth staff. The text "Eximius, in in Joseph." is written below the seventh staff. The text "Eximius, in in Joseph." is written below the eighth staff. The text "Eximius, in in Joseph." is written below the ninth staff. The text "Eximius, in in Joseph." is written below the tenth staff.



Handwritten musical score on aged paper, featuring approximately 12 staves of music. The notation is dense and includes various musical symbols such as notes, rests, and clefs. A large, decorative flourish is visible in the upper right corner of the page.







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