

Musicalisches

S p f e r

Fr. Königlichen Majestät in Preußen u.

allerunterthänigst gewidmet

VON

Johann Sebastian Bach.





Allergnädigster König,



Ew. Majestät weyhe hiermit in tieffter Unterthänigkeit ein Musicalisches Opfer, dessen edelster Theil von Deroselben hoher Hand selbst herrühret. Mit einem ehrefurchtsvollen Vergnügen erinnere ich mich annoch der ganz besondern Königlichen Gnade, da vor einiger Zeit, bey meiner Anwesenheit in Potsdam, Ew. Majestät selbst, ein Thema zu einer Fuge auf dem Clavier mir vorzuspielen geruheten, und zugleich allergnädigst auftrugen, solches alsobald in Deroselben höchsten Gegenwart auszuführen. Ew. Majestät Befehl zu gehorsamen, war meine unterthänigste Schuldigkeit. Ich bemerkte aber gar bald, daß wegen Mangels nöthiger Vorbereitung, die Ausführung nicht also gerathen wollte, als es ein so treffliches Thema erforderte. Ich faßte demnach den Entschluß, und machte mich sogleich anheischig, dieses recht Königliche Thema vollkommener auszuarbeiten, und sodann der Welt bekannt zu machen. Dieser Vorsatz ist nummehro nach Vermögen

bewerk-

beverfäffiget worden, und er hat keine andere als nur diese untadelhafte Absicht, den Ruhm eines Monarchen, ob gleich nur in einem kleinen Punkte, zu verherrlichen, dessen Größe und Stärke, gleich wie in allen Kriegs- und Friedens-Wissenschaften, also auch besonders in der Musik, jedermann bewundern und verehren muß. Ich erlaube mich dieses unterthänigste Bitten hinzuzufügen: **Em. Majestät** geruchen gegenwärtige wenige Arbeit mit einer gnädigen Aufnahme zu würdigen, und **Derosehlen** allerhöchste Königliche Gnade noch fernerweit zu gönnen

Em. Majestät

Leipzig den 7. Jullij
1747.

allerunterthänigst gehorsamsten Knechte,
dem Verfasser.

3

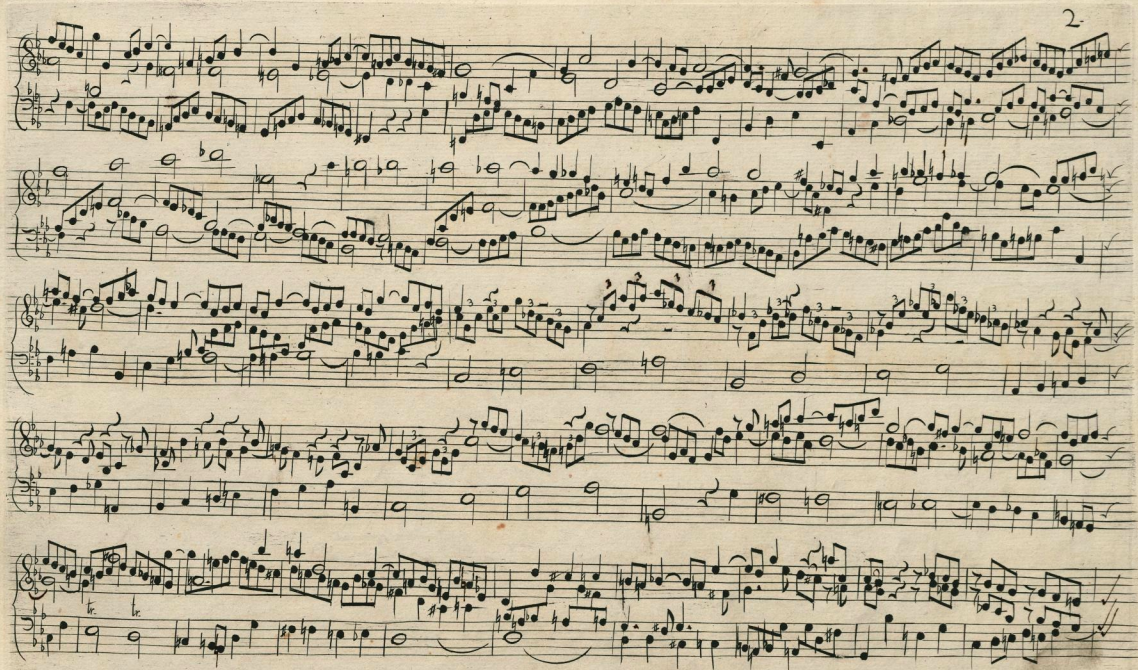
Regis Iusu Cantio Et Reliqua Canonica Arte Resoluta.

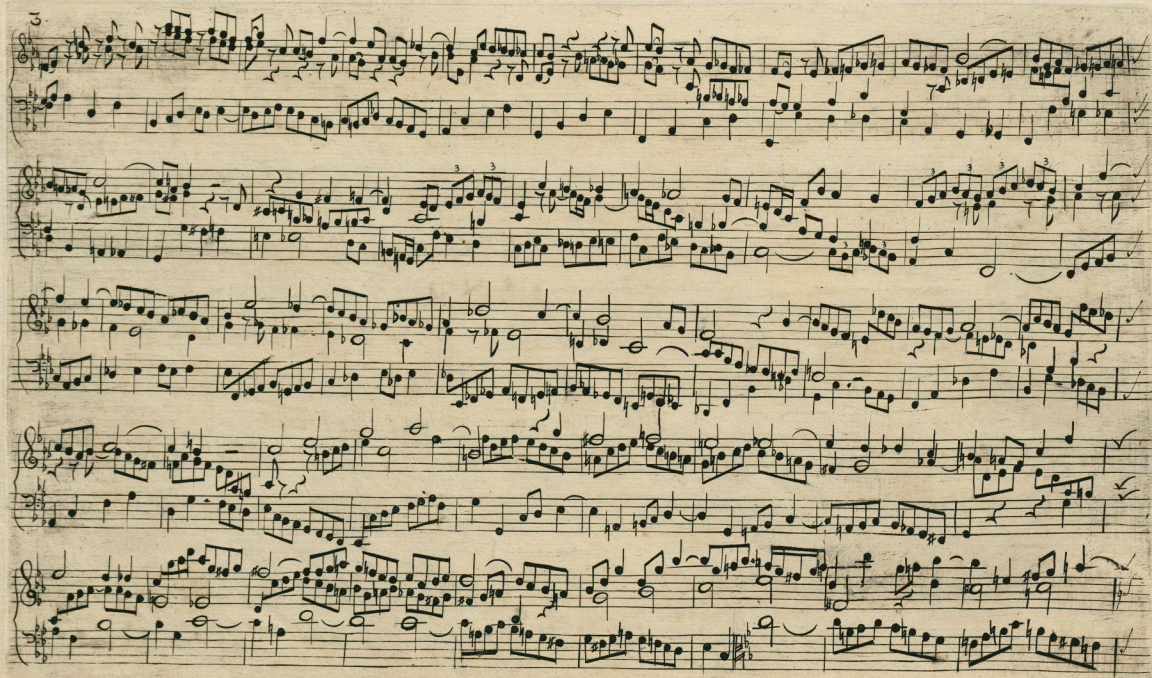
1.

Ricercar.

The musical score consists of five systems, each with a treble and bass staff. The notation is dense, with frequent sixteenth and thirty-second notes, suggesting a fast tempo. The first system begins with the title 'Ricercar.' in a cursive hand. The music is written in a key with one flat (B-flat) and a common time signature (C). The notation includes many sixteenth and thirty-second notes, often beamed together in groups. There are also some larger note values like half and whole notes. The manuscript shows signs of age, including some staining and wear on the paper.

Handwritten musical score on six systems, numbered 2 in the top right corner. The notation is in treble and bass staves, featuring complex rhythmic patterns, including triplets and sixteenth notes, and various accidentals (sharps, flats, naturals). The manuscript is written on aged, slightly stained paper.

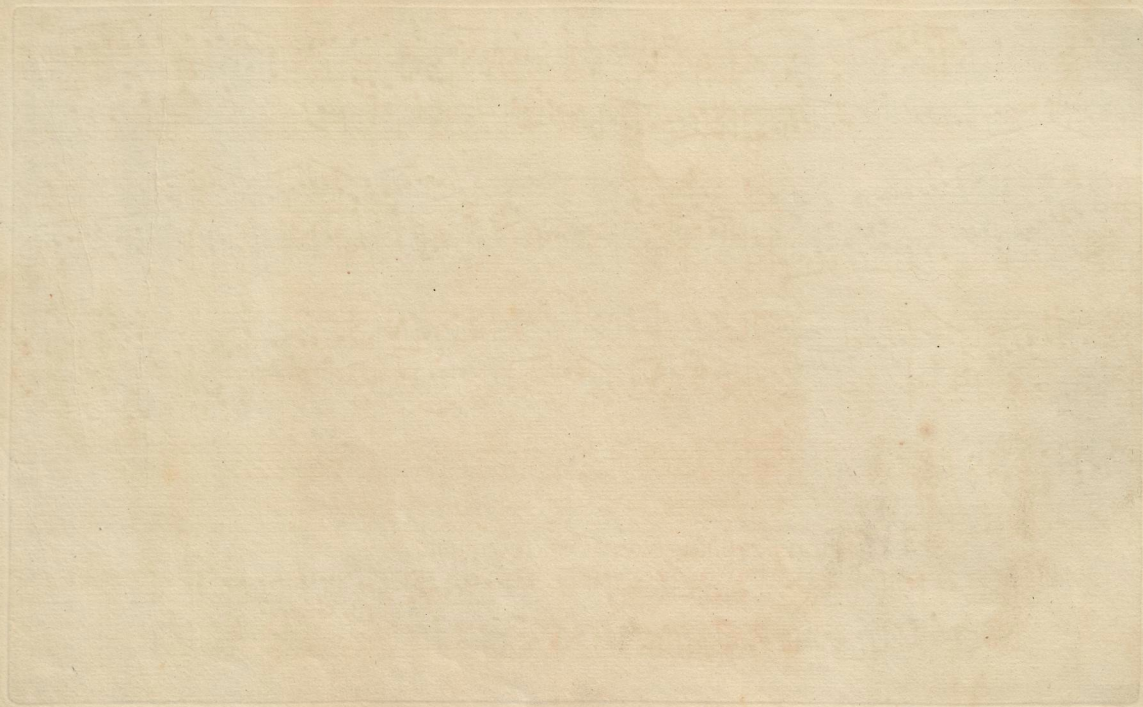




Handwritten musical score for a canon, consisting of four systems of staves. The notation is in treble and bass clefs, with various musical symbols including notes, rests, and accidentals. The score is written in a single system of staves, with the first system ending with a double bar line and a repeat sign. The second system begins with a key signature change to two flats. The third system ends with a double bar line and a repeat sign. The fourth system begins with a key signature change to one flat. The score is written in a single system of staves, with the first system ending with a double bar line and a repeat sign. The second system begins with a key signature change to two flats. The third system ends with a double bar line and a repeat sign. The fourth system begins with a key signature change to one flat.

Canon perpetuus super Thema Regium.

Handwritten musical score for a canon, consisting of two systems of staves. The notation is in treble and bass clefs, with various musical symbols including notes, rests, and accidentals. The score is written in a single system of staves, with the first system ending with a double bar line and a repeat sign. The second system begins with a key signature change to two flats. The third system ends with a double bar line and a repeat sign. The fourth system begins with a key signature change to one flat.



THEMATIS REGII

Elaborationes Canonica .

K. 10. 11.

Canones diversis super Thema Regium

Canon Ia 2.



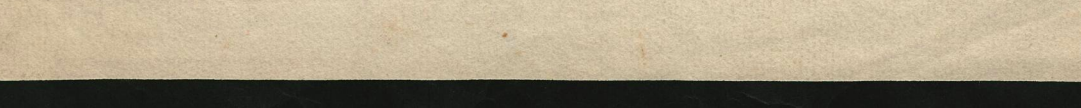
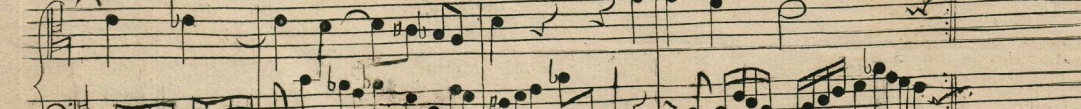
2. a 2 Violin: in Unisono.



3. a 2 per Motum contrarium.



4. a 2. per Augmentationem, contrario Motu



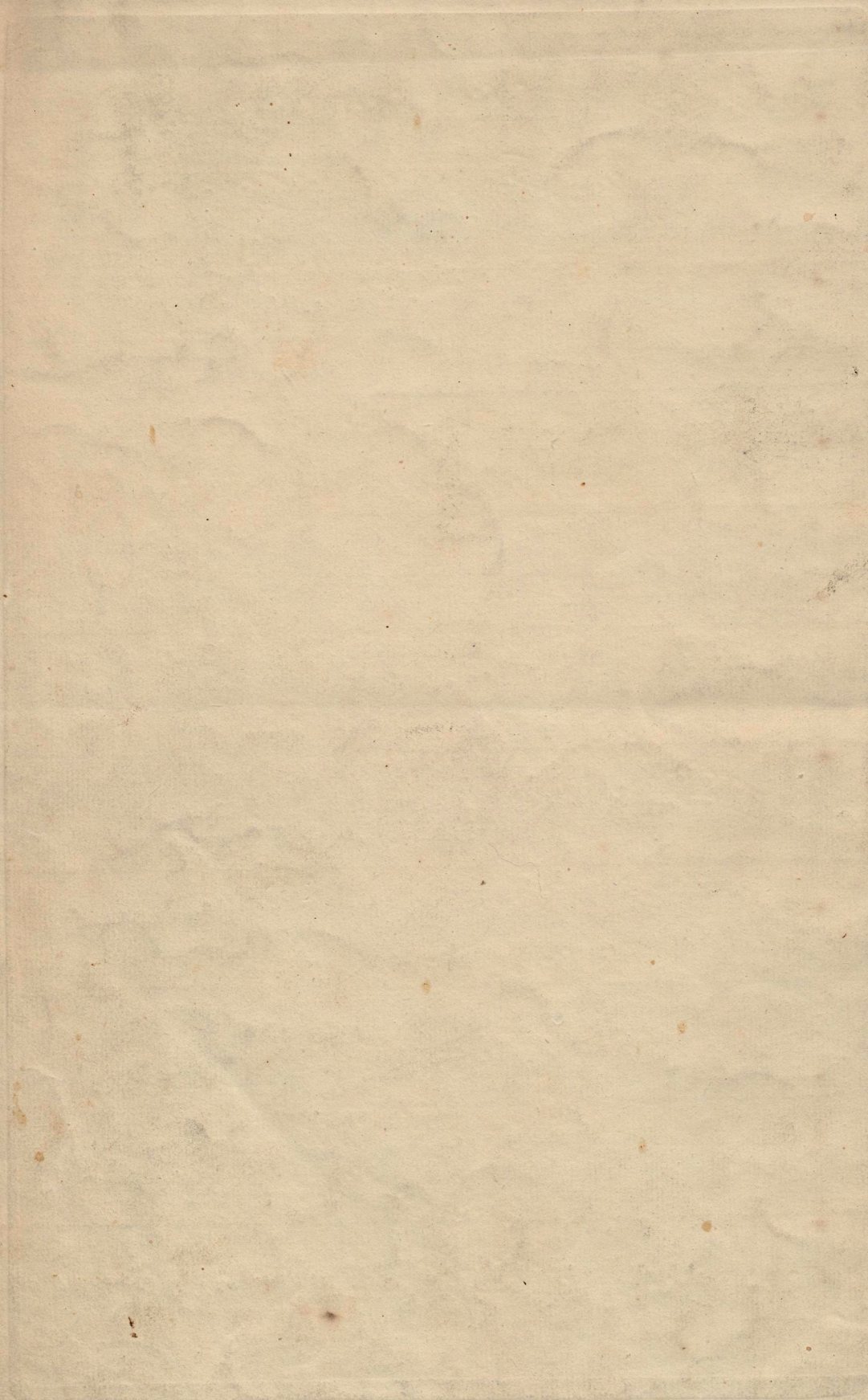
Notulis creant,
tibus creant
Fortuna.
Regis.
Fluendatq; cunctula,
tione ascendat
Gloria

Fuga canonica in Epidiapente.

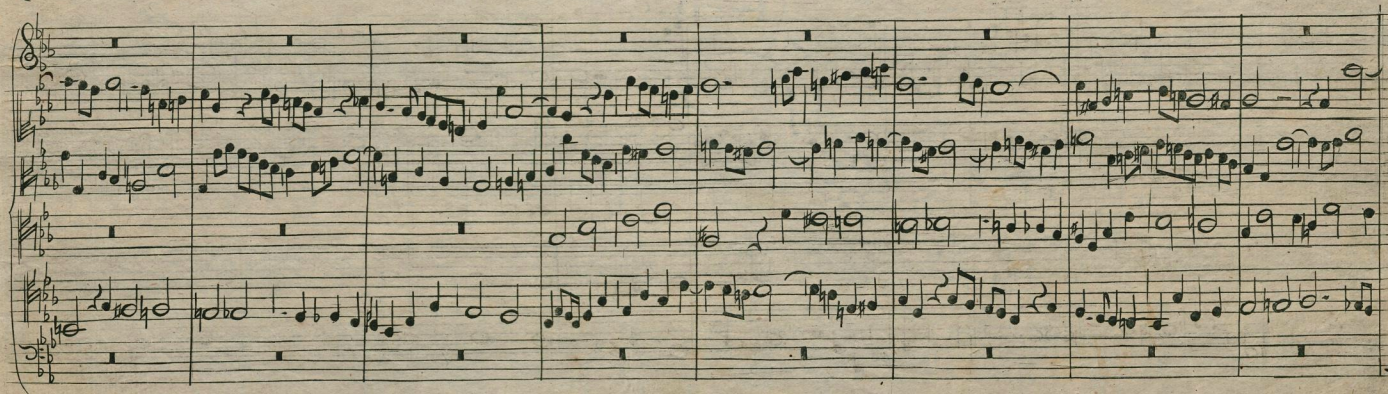
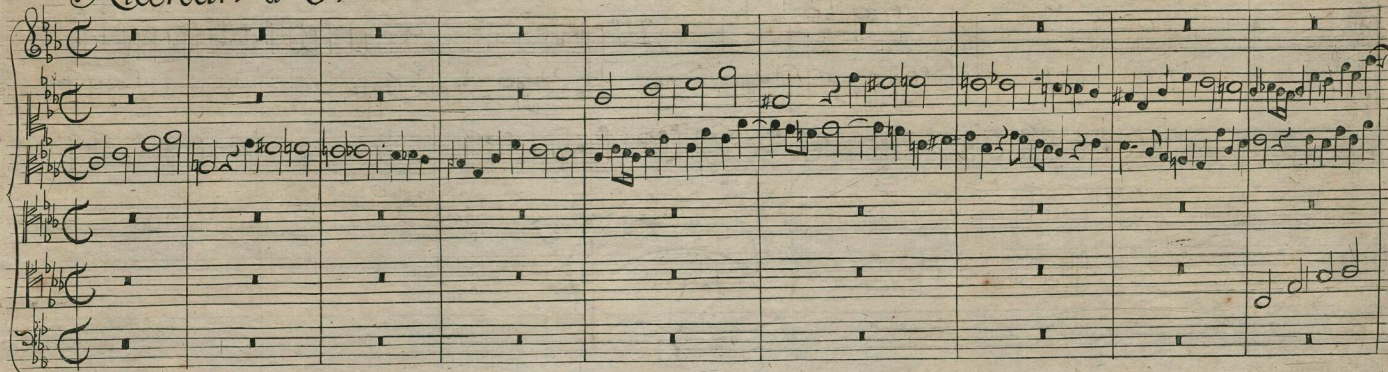
Handwritten musical score on ten staves, featuring complex notation with many accidentals (sharps, flats, naturals) and slurs. The notation is dense and appears to be a transcription of a complex piece, possibly a fugue or a highly ornamented melody. The staves are arranged in a single column. The paper is aged and shows some staining.

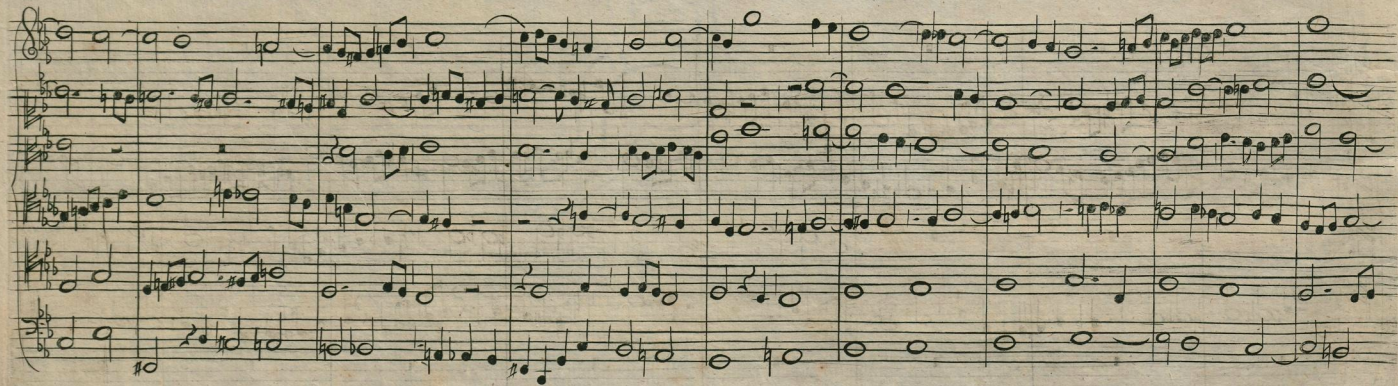
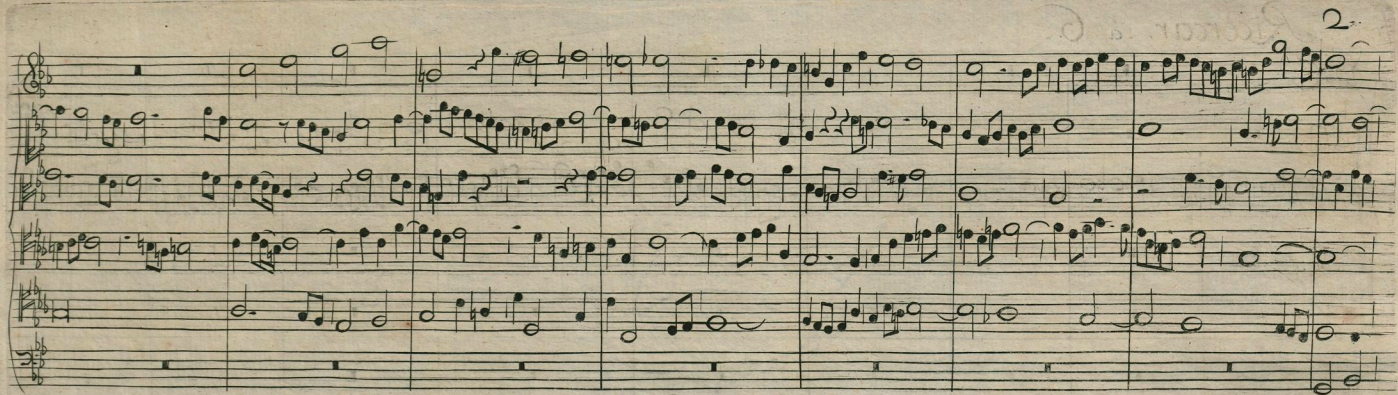
Key features of the notation include:

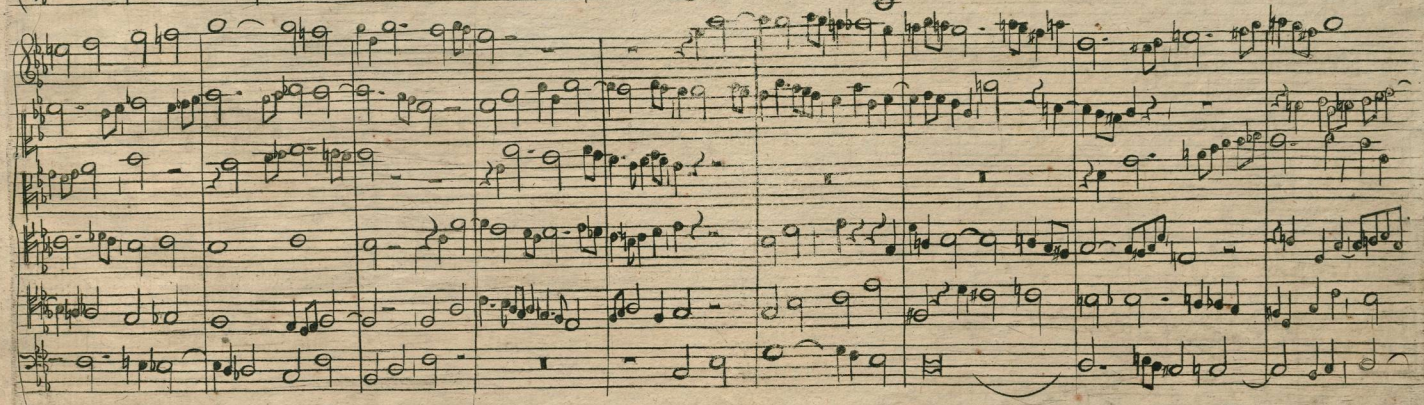
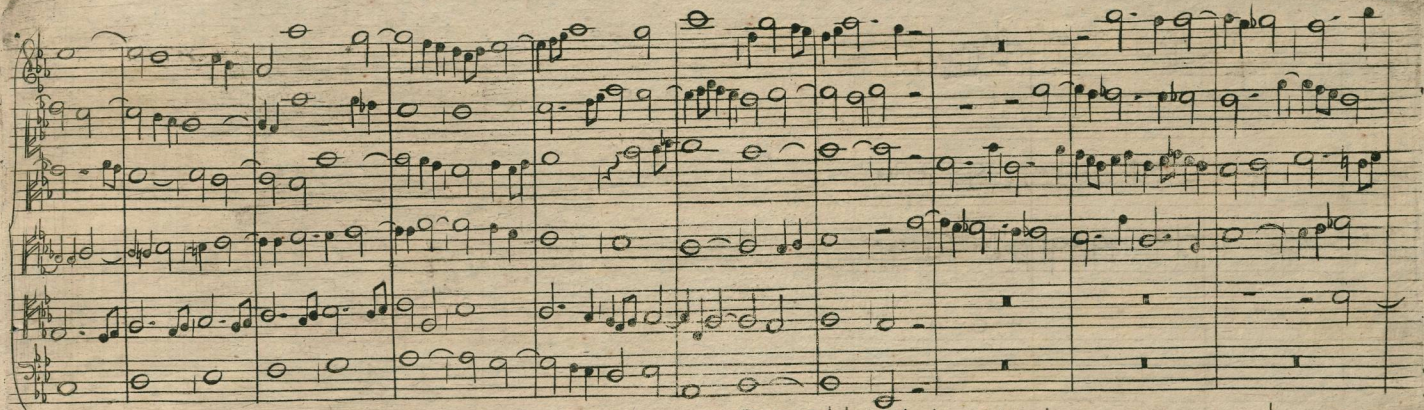
- Extensive use of accidentals (sharps, flats, naturals) throughout the score.
- Slurs indicating phrasing or melodic lines.
- Complex rhythmic patterns, including many sixteenth and thirty-second notes.
- Some staves begin with a treble clef and a key signature of two flats (B-flat and E-flat).
- There are some handwritten markings above the staves, including a small '3' and a 'T'.
- The score ends with a double bar line and a final flourish.

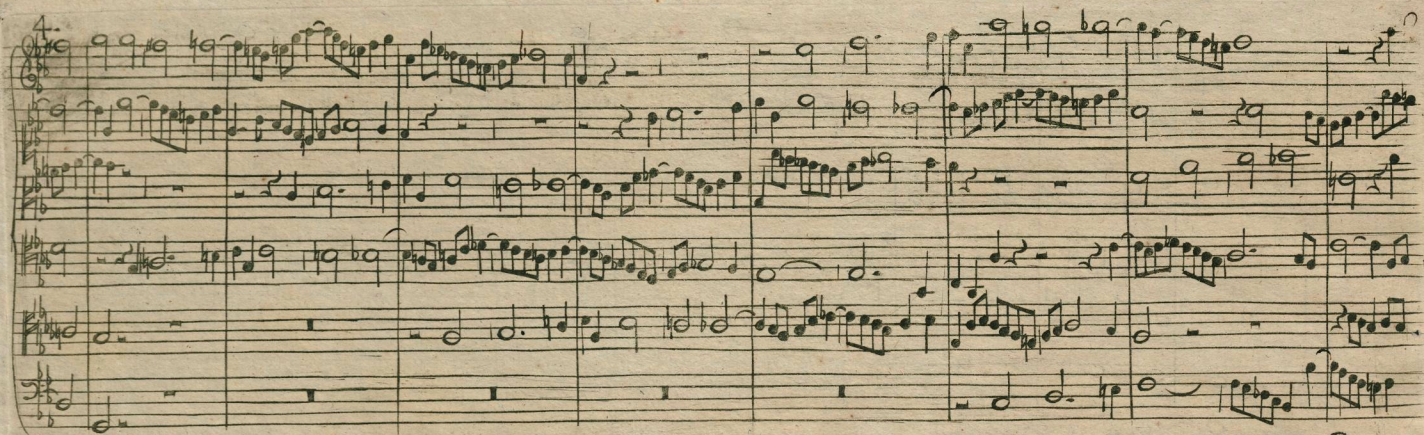


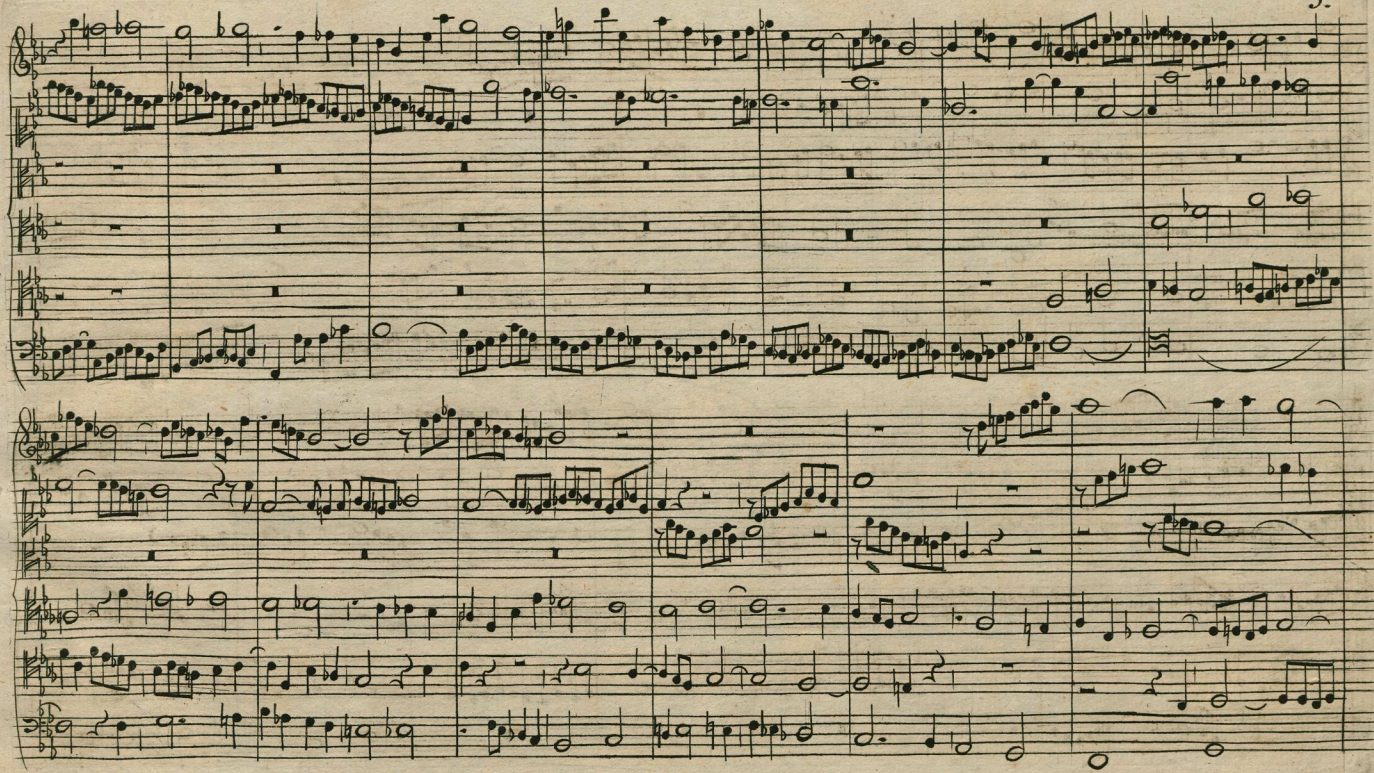
Ricercar. à 6.



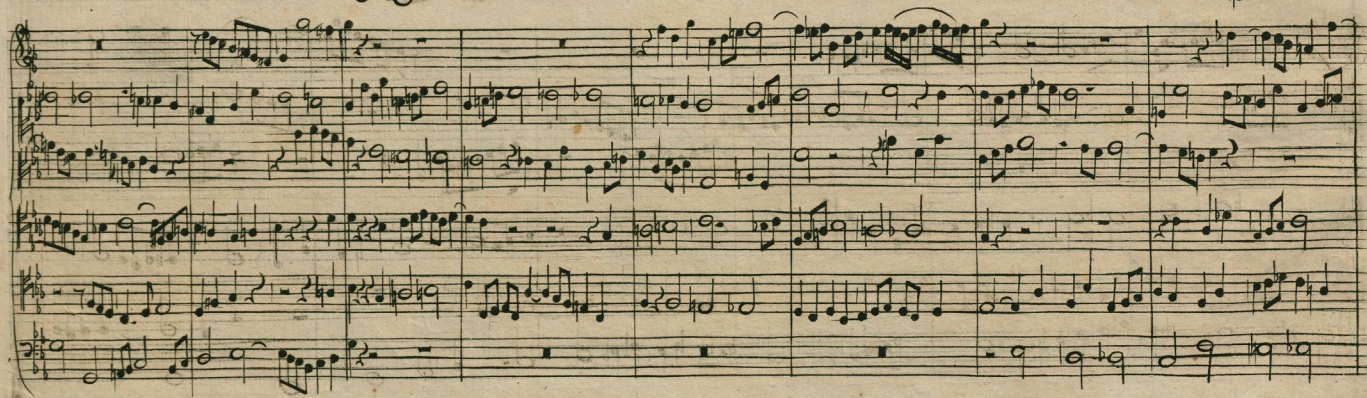








6.



Canon à 7. Querendo invenietis.

J. J. Schübler. sc.

