

Weihnachtslieder aus dem Quempas-Buch für Barockclavier und Melodieinstrument

Es kommt ein Schiff, geladen

The musical score is written in 6/4 time. The melody is on a single staff, and the figured bass is on a grand staff (two staves). The figured bass notation includes various figures and accidentals.

Figured Bass Notation:

- Measure 1: a
- Measure 2: a a f r
- Measure 3: a r f f a
- Measure 4: f a f a r
- Measure 5: a d a
- Measure 6: f h k k

Figured Bass Notation (Continued):

- Measure 7: h f v r a r
- Measure 8: y r a
- Measure 9: a f

Nun komm, der Heiden Heiland

The first system of the musical score for 'Nun komm, der Heiden Heiland'. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. Below the staff, there are two rows of handwritten notes and symbols. The first row contains a series of vertical strokes and curved lines, likely representing a simplified notation for the melody. The second row contains a series of letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z) and numbers (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 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, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100), which appear to be a simplified notation for the melody.

The second system of the musical score for 'Nun komm, der Heiden Heiland'. It begins with a box containing the number 7, indicating the start of a new section. The notation is similar to the first system, with a single staff and a treble clef. Below the staff, there are two rows of handwritten notes and symbols, continuing the simplified notation for the melody.

Macht hoch die Tür

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time, ending with a repeat sign. The bottom staff is a complex rhythmic accompaniment, likely for a guitar, featuring various rhythmic values (quarter, eighth, sixteenth notes, rests, and triplets) and some specific markings like "a", "a6", and "4a". The notation is in a handwritten style.

The first system of the musical score for 'The Rose Tree' consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half). This is followed by a repeat sign and the notes: G4 (quarter), A4-B4 (beamed eighth notes), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half). The system ends with a double bar line.

[illegible]

Maria durch ein Dornwald ging

The musical score is written in B-flat major (two flats) and 3/4 time. It consists of three systems of music, each with a vocal line and a piano accompaniment.

System 1: The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a bass line with notes A3, G3, F3, E3, D3, C3, and B2, with many 'a' notes indicating a specific pitch or fingering. The piano part includes various rhythmic patterns, including eighth and sixteenth notes.

System 2: The vocal line continues with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with similar rhythmic patterns and 'a' notes in the bass line.

System 3: The vocal line concludes with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment ends with a final chord and a double bar line.

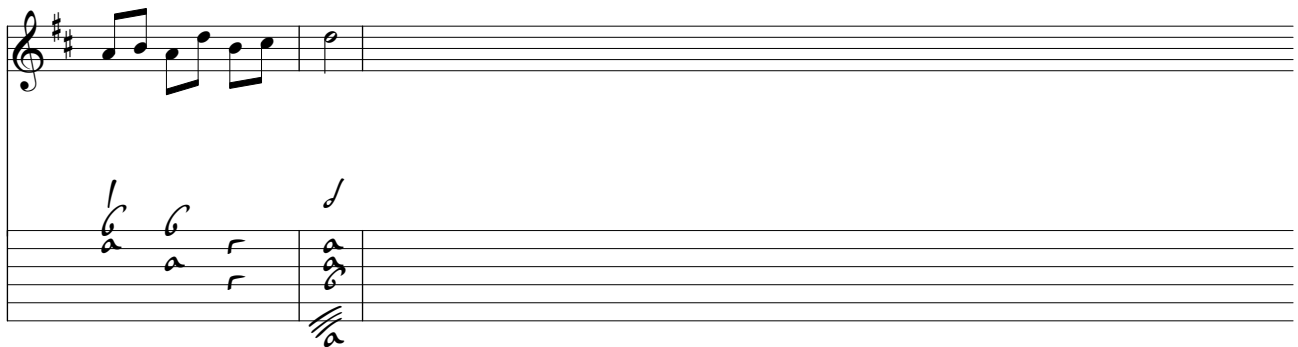
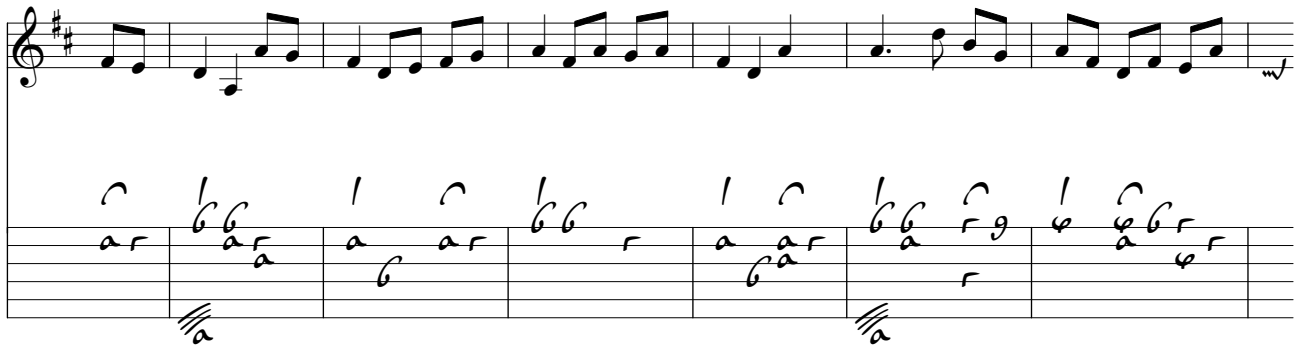
Es ist ein Ros entsprungen

Handwritten musical score for 'The Rose Tree'. The score is written on three systems. The first system is a single melodic line in G major (one sharp) and 2/4 time, consisting of 16 measures. The second and third systems are for the piano accompaniment, written on three staves. The second system contains 8 measures, and the third system contains 8 measures. The piano part features a variety of chords and arpeggios, with some measures marked with 'f' (forte) and 'p' (piano). The piece concludes with a final chord in the eighth measure of the third system.

[illegible]

Lobt Gott, ihr Christen alle gleich

Inmitten der Nacht



Wißt ihr noch, wie es geschehen

The image displays a musical score for the song "Wißt ihr noch, wie es geschehen". It consists of two systems, each with a vocal line and a piano accompaniment line.

System 1:

- Vocal Line:** A single staff in G major (one flat) with a melody consisting of eighth and quarter notes, ending with a fermata.
- Piano Line:** A grand staff (treble and bass clefs) with arpeggiated chords. The right hand contains notes like 'a', 'a', 'a', 'r', 'f', 'h', 'h', 'h'. The left hand contains notes like 'a', 'a', 'a', 'a', 'a', 'a'. There are fingerings (1, 2, 3, 4, 5) and a 4-measure rest indicated.

System 2:

- Vocal Line:** A single staff in G major with a melody consisting of eighth and quarter notes.
- Piano Line:** A grand staff with arpeggiated chords. The right hand contains notes like 'h', 'h', 'f', 'h', 'a', 'a', 'f', 'h', 'h', 'h', 'h'. The left hand contains notes like 'a', 'a', 'a', 'a', 'a', 'a'. There are fingerings (1, 2, 3, 4, 5) and a 5-measure rest indicated.

Was soll das bedeuten

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody consists of the following notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half), F#3 (half), E3 (half), D3 (half), C3 (half), B2 (half), A2 (half), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), B1 (half), A1 (half), G1 (half), F#1 (half), E1 (half), D1 (half), C1 (half), B0 (half), A0 (half), G0 (half), F#0 (half), E0 (half), D0 (half), C0 (half), B-1 (half), A-1 (half), G-1 (half), F#-1 (half), E-1 (half), D-1 (half), C-1 (half), B-2 (half), A-2 (half), G-2 (half), F#-2 (half), E-2 (half), D-2 (half), C-2 (half), B-3 (half), A-3 (half), G-3 (half), F#-3 (half), E-3 (half), D-3 (half), C-3 (half), B-4 (half), A-4 (half), G-4 (half), F#-4 (half), E-4 (half), D-4 (half), C-4 (half), B-5 (half), A-5 (half), G-5 (half), F#-5 (half), E-5 (half), D-5 (half), C-5 (half), B-6 (half), A-6 (half), G-6 (half), F#-6 (half), E-6 (half), D-6 (half), C-6 (half), B-7 (half), A-7 (half), G-7 (half), F#-7 (half), E-7 (half), D-7 (half), C-7 (half), B-8 (half), A-8 (half), G-8 (half), F#-8 (half), E-8 (half), D-8 (half), C-8 (half), B-9 (half), A-9 (half), G-9 (half), F#-9 (half), E-9 (half), D-9 (half), C-9 (half), B-10 (half), A-10 (half), G-10 (half), F#-10 (half), E-10 (half), D-10 (half), C-10 (half), B-11 (half), A-11 (half), G-11 (half), F#-11 (half), E-11 (half), D-11 (half), C-11 (half), B-12 (half), A-12 (half), G-12 (half), F#-12 (half), E-12 (half), D-12 (half), C-12 (half), B-13 (half), A-13 (half), G-13 (half), F#-13 (half), E-13 (half), D-13 (half), C-13 (half), B-14 (half), A-14 (half), G-14 (half), F#-14 (half), E-14 (half), D-14 (half), C-14 (half), B-15 (half), A-15 (half), G-15 (half), F#-15 (half), E-15 (half), D-15 (half), C-15 (half), B-16 (half), A-16 (half), G-16 (half), F#-16 (half), E-16 (half), D-16 (half), C-16 (half), B-17 (half), A-17 (half), G-17 (half), F#-17 (half), E-17 (half), D-17 (half), C-17 (half), B-18 (half), A-18 (half), G-18 (half), F#-18 (half), E-18 (half), D-18 (half), C-18 (half), B-19 (half), A-19 (half), G-19 (half), F#-19 (half), E-19 (half), D-19 (half), C-19 (half), B-20 (half), A-20 (half), G-20 (half), F#-20 (half), E-20 (half), D-20 (half), C-20 (half), B-21 (half), A-21 (half), G-21 (half), F#-21 (half), E-21 (half), D-21 (half), C-21 (half), B-22 (half), A-22 (half), G-22 (half), F#-22 (half), E-22 (half), D-22 (half), C-22 (half), B-23 (half), A-23 (half), G-23 (half), F#-23 (half), E-23 (half), D-23 (half), C-23 (half), B-24 (half), A-24 (half), G-24 (half), F#-24 (half), E-24 (half), D-24 (half), C-24 (half), B-25 (half), A-25 (half), G-25 (half), F#-25 (half), E-25 (half), D-25 (half), C-25 (half), B-26 (half), A-26 (half), G-26 (half), F#-26 (half), E-26 (half), D-26 (half), C-26 (half), B-27 (half), A-27 (half), G-27 (half), F#-27 (half), E-27 (half), D-27 (half), C-27 (half), B-28 (half), A-28 (half), G-28 (half), F#-28 (half), E-28 (half), D-28 (half), C-28 (half), B-29 (half), A-29 (half), G-29 (half), F#-29 (half), E-29 (half), D-29 (half), C-29 (half), B-30 (half), A-30 (half), G-30 (half), F#-30 (half), E-30 (half), D-30 (half), C-30 (half), B-31 (half), A-31 (half), G-31 (half), F#-31 (half), E-31 (half), D-31 (half), C-31 (half), B-32 (half), A-32 (half), G-32 (half), F#-32 (half), E-32 (half), D-32 (half), C-32 (half), B-33 (half), A-33 (half), G-33 (half), F#-33 (half), E-33 (half), D-33 (half), C-33 (half), B-34 (half), A-34 (half), G-34 (half), F#-34 (half), E-34 (half), D-34 (half), C-34 (half), B-35 (half), A-35 (half), G-35 (half), F#-35 (half), E-35 (half), D-35 (half), C-35 (half), B-36 (half), A-36 (half), G-36 (half), F#-36 (half), E-36 (half), D-36 (half), C-36 (half), B-37 (half), A-37 (half), G-37 (half), F#-37 (half), E-37 (half), D-37 (half), C-37 (half), B-38 (half), A-38 (half), G-38 (half), F#-38 (half), E-38 (half), D-38 (half), C-38 (half), B-39 (half), A-39 (half), G-39 (half), F#-39 (half), E-39 (half), D-39 (half), C-39 (half), B-40 (half), A-40 (half), G-40 (half), F#-40 (half), E-40 (half), D-40 (half), C-40 (half), B-41 (half), A-41 (half), G-41 (half), F#-41 (half), E-41 (half), D-41 (half), C-41 (half), B-42 (half), A-42 (half), G-42 (half), F#-42 (half), E-42 (half), D-42 (half), C-42 (half), B-43 (half), A-43 (half), G-43 (half), F#-43 (half), E-43 (half), D-43 (half), C-43 (half), B-44 (half), A-44 (half), G-44 (half), F#-44 (half), E-44 (half), D-44 (half), C-44 (half), B-45 (half), A-45 (half), G-45 (half), F#-45 (half), E-45 (half), D-45 (half), C-45 (half), B-46 (half), A-46 (half), G-46 (half), F#-46 (half), E-46 (half), D-46 (half), C-46 (half), B-47 (half), A-47 (half), G-47 (half), F#-47 (half), E-47 (half), D-47 (half), C-47 (half), B-48 (half), A-48 (half), G-48 (half), F#-48 (half), E-48 (half), D-48 (half), C-48 (half), B-49 (half), A-49 (half), G-49 (half), F#-49 (half), E-49 (half), D-49 (half), C-49 (half), B-50 (half), A-50 (half), G-50 (half), F#-50 (half), E-50 (half), D-50 (half), C-50 (half), B-51 (half), A-51 (half), G-51 (half), F#-51 (half), E-51 (half), D-51 (half), C-51 (half), B-52 (half), A-52 (half), G-52 (half), F#-52 (half), E-52 (half), D-52 (half), C-52 (half), B-53 (half), A-53 (half), G-53 (half), F#-53 (half), E-53 (half), D-53 (half), C-53 (half), B-54 (half), A-54 (half), G-54 (half), F#-54 (half), E-54 (half), D-54 (half), C-54 (half), B-55 (half), A-55 (half), G-55 (half), F#-55 (half), E-55 (half), D-55 (half), C-55 (half), B-56 (half), A-56 (half), G-56 (half), F#-56 (half), E-56 (half), D-56 (half), C-56 (half), B-57 (half), A-57 (half), G-57 (half), F#-57 (half), E-57 (half), D-57 (half), C-57 (half), B-58 (half), A-58 (half), G-58 (half), F#-58 (half), E-58 (half), D-58 (half), C-58 (half), B-59 (half), A-59 (half), G-59 (half), F#-59 (half), E-59 (half), D-59 (half), C-59 (half), B-60 (half), A-60 (half), G-60 (half), F#-60 (half), E-60 (half), D-60 (half), C-60 (half), B-61 (half), A-61 (half), G-61 (half), F#-61 (half), E-61 (half), D-61 (half), C-61 (half), B-62 (half), A-62 (half), G-62 (half), F#-62 (half), E-62 (half), D-62 (half), C-62 (half), B-63 (half), A-63 (half), G-63 (half), F#-63 (half), E-63 (half), D-63 (half), C-63 (half), B-64 (half), A-64 (half), G-64 (half), F#-64 (half), E-64 (half), D-64 (half), C-64 (half), B-65 (half), A-65 (half), G-65 (half), F#-65 (half), E-65 (half), D-65 (half), C-65 (half), B-66 (half), A-66 (half), G-66 (half), F#-66 (half), E-66 (half), D-66 (half), C-66 (half), B-67 (half), A-67 (half), G-67 (half), F#-67 (half), E-67 (half), D-67 (half), C-67 (half), B-68 (half), A-68 (half), G-68 (half), F#-68 (half), E-68 (half), D-68 (half), C-68 (half), B-69 (half), A-69 (half), G-69 (half), F#-69 (half), E-69 (half), D-69 (half), C-69 (half), B-70 (half), A-70 (half), G-70 (half), F#-70 (half), E-70 (half), D-70 (half), C-70 (half), B-71 (half), A-71 (half), G-71 (half), F#-71 (half), E-71 (half), D-71 (half), C-71 (half), B-72 (half), A-72 (half), G-72 (half), F#-72 (half), E-72 (half), D-72 (half), C-72 (half), B-73 (half), A-73 (half), G-73 (half), F#-73 (half), E-73 (half), D-73 (half), C-73 (half), B-74 (half), A-74 (half), G-74 (half), F#-74 (half), E-74 (half), D-74 (half), C-74 (half), B-75 (half), A-75 (half), G-75 (half), F#-75 (half), E-75 (half), D-75 (half), C-75 (half), B-76 (half), A-76 (half), G-76 (half), F#-76 (half), E-76 (half), D-76 (half), C-76 (half), B-77 (half), A-77 (half), G-77 (half), F#-77 (half), E-77 (half), D-77 (half), C-77 (half), B-78 (half), A-78 (half), G-78 (half), F#-78 (half), E-78 (half), D-78 (

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in a simple, folk-like style. The second system consists of three staves. The top staff continues the melody, while the bottom two staves provide a harmonic accompaniment using a variety of note values and rests. The third system also consists of three staves, continuing the melody and accompaniment. The score concludes with a double bar line and a repeat sign.

O Freude über Freude

The musical score is written for a vocal part and a keyboard accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal staff and a multi-staff keyboard staff.

System 1: The vocal staff begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, and a half note A4. The keyboard staff features a complex texture with multiple voices, including a prominent bass line with many accidentals and a treble line with various intervals. Handwritten notes above the keyboard staff indicate fingerings (e.g., 1, 2, 3, 4, 5) and articulation (e.g., accents, slurs).

System 2: The vocal staff continues with a quarter note G4, an eighth note A4, a quarter note B4, and a half note A4. The keyboard staff maintains the complex texture, with handwritten notes providing further fingering and articulation guidance.

System 3: The vocal staff continues with a quarter note G4, an eighth note A4, a quarter note B4, and a half note A4. The keyboard staff continues the complex texture, with handwritten notes providing further fingering and articulation guidance.

System 4: The vocal staff continues with a quarter note G4, an eighth note A4, a quarter note B4, and a half note A4. The keyboard staff continues the complex texture, with handwritten notes providing further fingering and articulation guidance.

In dulci jubilo

[illegible][illegible]

Wach, Nachtigall, wach auf

[illegible]

The first system of the musical score for 'The Bird Song' consists of a single staff in G major (one sharp). The melody is written in a treble clef and spans 12 measures. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half), D4 (half), C4 (half), B3 (half), A3 (half), G3 (half). The key signature has one sharp (F#).

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The notes are: G4 (quarter), A4-B4 (beamed eighth notes), C5 (half), B4-A4 (beamed eighth notes), G4 (quarter), F4 (half), and E4 (half). The system ends with a double bar line.

Laufet, ihr Hirten

First system of musical notation. The top staff is a treble clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes. The bottom staff shows the bass line with notes and rests, including fingerings (1, 2, 3, 4, 5, 6) and slurs.

Second system of musical notation. The top staff continues the melody. The bottom staff includes more complex rhythmic patterns and fingerings, with some notes marked with 'a' and 'b'.

Third system of musical notation. The top staff continues the melody. The bottom staff features a variety of note values and rests, with fingerings and slurs indicating the intended performance.

Fourth system of musical notation. The top staff continues the melody. The bottom staff concludes the piece with final notes and rests, including fingerings and slurs.

Es ist ein Ros entsprungen

First system of the musical score for 'Es ist ein Ros entsprungen'. The notation includes a treble clef, a key signature of one flat, and a melody line. Below the melody, there are rhythmic markings and a multi-measure rest for 4 measures. The bottom part of the system shows a complex rhythmic pattern with notes and rests, and a multi-measure rest for 4 measures.

Second system of the musical score for 'Es ist ein Ros entsprungen'. The notation includes a treble clef, a key signature of one flat, and a melody line. Below the melody, there are rhythmic markings and a multi-measure rest for 4 measures. The bottom part of the system shows a complex rhythmic pattern with notes and rests, and a multi-measure rest for 4 measures.