



[Jerome Hill Papers.](#)

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BACH-ANALIA

AS WE KNOW JO-HANN SE-BAS-TIAN BACH HAD SUCH A FLOCK OF CHIL-DREN EV-RY-ONE WOULD TIT-TER IT WAS

AS WE KNOW JO-HANN SE-BAS-TIAN BACH HAD SUCH A FLOCK OF CHIL-DREN

LI-TER'LLY A LIT-TER COULD-N'T FIND A BA-BY SIT-TER

MIS-SUS BACH WAS GET-TING BIT-TER FOR A

WAS SIT-TING FOR OL' J. S. B. THE EIGHT-EENTH CENTRY LIT-TER-BUG

JOB NO BA-BY SIT-TER DUG WAS SIT-TING FOR OL' J. S. B. THE EIGHT-EENTH CENTRY LIT-TER BUG

EV-RY YEAR THAT SAME LONG LEG-GED BIRD
 EV-RY YEAR A VIS-IT FROM THAT SAME LONG LEG-GED BIRD
 EV-RY YEAR THAT SAME LONG LEG-GED BIRD IT WAS CLEAR THAT "I GOT RHY-THM" WAS A

FOR THAT WAS LONG BE-FORE THE PILL
 SONG THEY'D NEV-ER HEARD YES, THAT WAS LONG BE-FORE THE

BE-FORE THE PILL COULD FILL THE BILL YES, THAT WAS LONG BE-FORE THE
 PILL BE-FORE THE PILL COULD FILL THE BILL BE-FORE THE

PILL, BE-FORE THE PILL COULD FILL THE BILL TO REN-DER LIT-TLE WIL-LIE NIL SO WHEN
 PILL COULD REN-DER LIT-TLE WIL-LIE NIL

DIS-BE-LIEV-ING CEN-SUS TA-KERS HINT-ED AT DE-CEP-TION
 MIS-TER BACH COULD SAFE-LY TELL THEM WITH-OUT

FEAR OF CON-TRA-CEP-TION THERE WAS JO-HANN GOTT-FRIED BERN-HARD
 CA-TA-

-RI-NA DOR-O-THE-A

AND MA-RI-A SO-PHI-A

JO-HANN CHRIS-TIAN, JO-HANN CHRIS-TOPH AND MA-RI-A SO-PHI-A AL-SO

AUG-UST AB-RA-HAM PLUS JO-HAN-NA CAR-O-LIN-A AND RE-

WIL-HELM FRIED-MAN RE-GINE JO-HAN-NA AND RE-

-GI-NA SUZ-AN-NA CHRIS-TI-AN-E SOPH-IE E-

-GI-NA SUZ-AN-NA LE-O-POLD AUG-US-TUS CHRIS-TIAN GOTT-LIEB

-LIZ-A-BETH JUL-I-AN-NA FRED-ER-I-CA

HEIN-RICH GOTT-FRIED CHRIS-TI-AN-A BEN-E-DIC-TA

CHRIS-TI-AN-A DOR-O-THE-A NOT TO

JO-HANN CHRIS-TOPH FRIED-RICH CAR-L PHIL-LIPPE E-MAN-U-EL

MEN-TION STILL AN-O-THER SON, ER-NES-TUS AN-DREA-US PA-PA BACH, ALL I CAN SAY IS, "MEIN

"MEIN

Handwritten musical score for a song, featuring vocal staves and piano accompaniment. The lyrics are: "GOTT'' YOUR CLAV-I- CHORD MAY HAVE BEEN WELL TEM-PERED, BUT I'LL BET YOUR WIFE WAS NOT."

The score is written in G major (one sharp) and 3/4 time. It consists of five systems of staves. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has two vocal staves and a piano accompaniment. The fourth system has two vocal staves and a piano accompaniment. The fifth system has two vocal staves and a piano accompaniment.

The piano accompaniment features a variety of musical techniques, including triplets, slurs, and dynamic markings. The lyrics are written below the vocal staves.