

U. 175

PSALMUS II.

Quare fremuerunt
gentes etc.
à 18. et 22.

2 Violini.

3 Viole.

Fagotto.

2 Cornetti muti.

4 Tromboni.

2 Canti.

Alto.

2 Tenori.

Basso.

4 in ripieno.

(1672. mens. Decemb.)

Del sigl

Senüffers.

Dom. 18. Trinit. 1690.

Festo Mich. Arch. Aug. 1698.

Dom. 17. Trinit. 1699.

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Mus 1825-E-514

V. 35



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Sonata tacet.

Canto 1mo

"vare fre" "muerunt gentes, fre"
 "muerunt gentes, et populi meditati sunt inania
 ina" "nia?" Dirumpamus vincula eorum, Dirum"
 ramq vincula eorum, astiterunt Reges terre, adversus Christum eius
 et principes convene" "runt adversus Christum eius vincula e
 orum Dirumpamus vincula eorum et projicia"
 "mg et projici" amq a nobis, jugum i"
 forum, et projici" a" "mg et projicia" "
 mus a nobis ju" gum i" forum. Tunc loquetur ad eos in.
 ira su" a conturbat" "bit conturbabit conturbat"
 "bit eos, conturbabit eos.

Mus 1825-E-574

Verte repente.

et in furore suo conturbabit eos

conturbabit eos et in furore suo

conturbabit eos Dominus dixit ad

me: Filius meus es tu, ego hodie genui te

ego hodie genui te, hodie genui te.

Et nunc Reges intelligite intelligite

qui iudicatis terram eorum Domini

Servite Domino in timore, et exultate

te exultate te cum tremore

re, et exultate te exultate te et exultate

te cum tremore re,

Apprehendite *Discipuli*
 nam, ne quando ira scatur Dominus ne quando
 ira scatur Dominus et pereratis de via iusta
 et pereratis et pereratis de
 via iusta cum exarserit in brevi
 ira eius. *ius.* Beati omnes, beati
 omnes, qui confidunt in eius. *ius.* qui confidunt qui con-
 fidunt in eius. *ius.* Gloria Patri et Filio
 et Spiritui Sancto, et Spiritui Sancto
 et Spiritui Sancto. *ius.* et in
 secula seculorum

A handwritten musical score on aged paper, featuring six staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and various rhythmic values such as eighth and sixteenth notes. The lyrics are written in a cursive hand below the notes. The first staff begins with a large 'A' and the lyrics 'men amen, a'. The second staff continues with 'men amen' and another 'A'. The third staff has 'men amen.' and 'A'. The fourth staff has 'men amen' and 'A'. The fifth staff has 'men amen' and 'A'. The sixth staff has 'men amen' and 'A'. There is a large, dark scribble over the end of the sixth staff. Below the sixth staff are several empty staves.

A " — — — — — " men amen, a " — — — — —
" men amen *A* " — — — — — " men a " men
A " — — — — — " men amen. *A* "
" men amen *A* " — — — — — " men.
A " men *A* " men

45

Sonata tacet.

Canto 2^o

"vare fre" "muerunt gentes et
 populi meditati sunt inania inania?
 Dirumpamus vincula eorum Dirumpamus
 vincula eorum, adlitterunt Reges terra et principes
 conuenerunt aduersus Christum eius aduersus Christum
 eius, dirumpamus vincula eorum
 et projiciamus
 "mus et projiciamus
 "mus projiciamus
 amus a nobis jugum israhelitarum, et projiciamus
 "mus et projiciamus
 "mus a nobis ju
 gum israhelitarum. Tunc loquetur ad eos in ira sua

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á conturba " *bit eos et in furore su*
conturba " " *bit, conturba* " " *bit*
eos, conturbabit " *eos, conturba* " " *bit*
eos et in furore suo conturba " " *bit eos.* *Dominus dixit ad me:*
Filius meus es tu. Ego hodie genui te
ego hodie genui te hodie ge " *genui te.*
Et nunc Reges intelligite intelligite
qui judica " *tió terram erudi* " *mini erudimi* " *ni, servite Domino cum timo* " *re, et exulta* " " *te exulta* " " *te*

47

cum tremo — — — — — *re et exulta* — — — — — *te cum tre*
mo — — — — — *re cum tremo* — — — — — *re, Apprehendite*
Apprehendite *Discipuli* — — — — — *nam, ne*
quando ira — — — — — *scatur Dominus ira* — — — — — *scatur Dominus*
ne quando ira — — — — — *scatur Dominus irascatur* *Doming*
et perea — — — — — *tis et perea* — — — — — *tis de via*
justa et perea — — — — — *tis de via justa,* *cum ex*
ar — — — — — *serit in brevi ira* — — — — — *ejus.*
Beati omnes,
qui confidunt in eo, qui confidunt, qui confidunt in eo
Gloria Patri et Filio

et Spiritui Sancto, et Spiritui Sancto
 et Spiritui Sancto et in secula
 seculorum Amen amen amen
 amen amen amen amen amen amen

49

Sonata tacet.

Alto

9.

vare fremue. Adstiterunt Reges terra, et principes conve-

ne " " runt et principes convene" " runt convenerunt in

unum, (adversus Dominum adversus Dominum et principes

convene" " runt, vincula e" orum Dirumpamus

vin" cula eorum. Adstiterunt Reges terra et

principes convenerunt adversus Christum ejus, ad

versus Christum ejus, (adversus Christum e" " jus, vincu-

la e" orum, Dirumpamus vincula eorum et pro-

jici" a" " mus projici" a" " mus, et pro-

jicia" " mus projici" a"

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musā nobis jugum isso rum, et projici a



mus projici a musā nobis jugum i



isso rum. Qui habitat in caelis irri



de bit eos et Dominus Subfanna



bit Subfanna bit e vs,



Tunc loquetur ad eos in irā suā contur



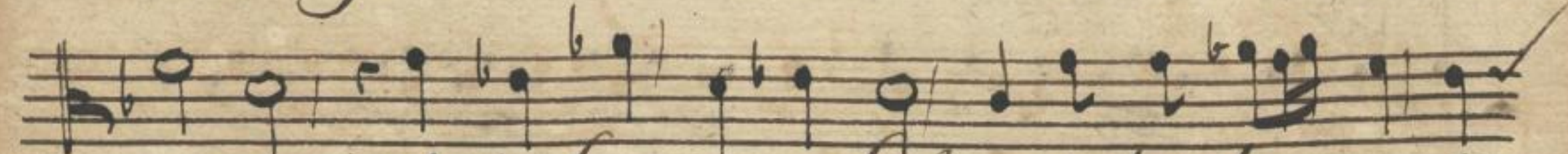
ba bit e vs conturba bit



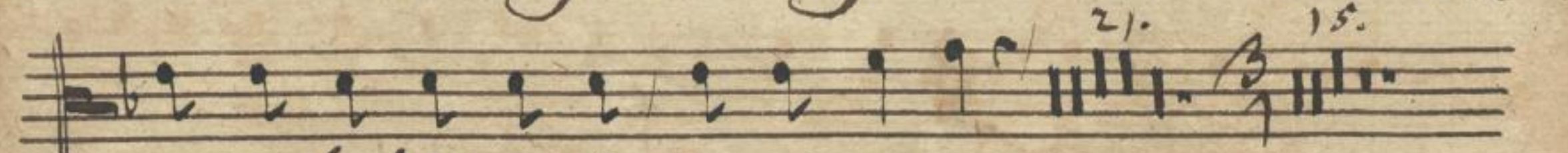
eos conturbabit eos et in fu



rore su conturba bit eos conturbabit



eos et in furo re suo conturba bit



conturbabit eos

58

125

Filius meus es Tu, Ho die ho die
 Ho die genui te. Et
 nunc Reges intelligite intelligite erudimini
 qui iudicatis terram, erudi mini
 erudi mini Apprehendite
 Discipuli nam apprehendite Ne quando
 irascatur Dominus ne quando irascatur Domi
 nus irascatur Dominus
 et pereratis de via a iusta et pereratis
 de via a iusta et pereratis de via ius
 ta, cum exarsit in brevi ira e

jus. Bea^{ti} omnes
 qui confi^{si}
 Count in c^o & qui confidunt in c^o
 Gloria Patri et Filio et Spi^{ritu}
 ritui Sancto
 Sicut erat in principio et
 nunc et sem^{per} sicut erat in principio et nunc et sem^{per} et nunc et
 sem^{per} et in secula secul^{orum} A^{men}
 "men A^{men}
 "men, a^{men} "men A^{men}
 "men, a^{men} "men a^{men} men a^{men} a^{men} men a^{men}
 A^{men}

53

Sonata tacet.

Tenore 1^{mo}

vare *fren* Adstiterunt Reges terre et principes conve-
 ne" " runt et Principes convene" runt in unum adversus
 Dominum, et Principes convene" " runt adversus Domi-
 num dirumpamus vincula e" orum Dirumpamus vincula e-
 orum. Adstiterunt Reges terre adversus Christum ejus et
 Principes conve" nerunt, et Principes convene" " runt adversus
 Christum ejus, vincula eorum Dirumpamus vincula e-
 orum et projicia" — " mus et projicia" —
 — " mus et projici" a" " mg à nobis jugum jugum i"
 sforum, et projici" a" — " mus projicia" —

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54

mus projiciamus a nobis ju- gum i- y- so- rum.

Tunc loquetur ad eos in ira sua et in furore su-

o conturba- bit eos, conturba- bit eos, conturba-

bit eos conturba- bit eos et in furore

su- o conturba- bit eos et in furore suo conturba-

bit eos ego autem consti- tu-

tuus sum Lex ab eo Super Si- on mon- tem

San- ctum et ius praedicans

ius praedicans preceptum eius ius.

Filius meus es tu, ego hodie genui te,

55

qui confidunt in eo. Glo
ria Gloria Patri et
Filio et Spiritui Sancto
et Spiritui Sa ^{13.} ^{9.} *cto.*
et in secula seculorum A
men. A *men a* *men a*
men a *men a*
men amen. A men amen

57

18

Irin" — — — " geo eos. Et nunc Reges intelli gite
 intel ligite, erubi" mini eru. dimini
 qui judi" catio terram eru" dimini
 15. 2.
 Apprehendite 3. Disci"
 pli" " nam disciplinam, ne quando irascatur Dominus
 ira" scatur irascatur Dominus et perea"
 " tis et perea" tis devi" a justa de via justa
 cum exar" — — " Scrit in brevi ira ejus.
 Beati omnes qui confidunt in eo
 qui confidunt in eo.

Sonata tacet.

Basso.

vare frons Astiterunt Reges terra et Principes convenerunt
 convenerunt in unum adversus Dominum et
 Principes convenerunt convenerunt et principes convenerunt dirumpamus
 vincula eorum dirumpamus vincula eorum
 Astiterunt Reges terre adversus Christum ejus et Principes convenerunt
 adversus Christum ejus dirumpamus vincula
 eorum dirumpamus vincula eorum et pro-
 jecimus jugum ipsum et projecimus jugum ipsum
 jugum ipsum et projecimus jugum ipsum

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^{5.} ^{10.}
 gum iſo" rum. Tunc loquetur ad eos in irā suā
 conturbabit eos conturbabit
 os, et in furore suō conturba" bit
 conturbabit eos conturba"
 " bit eos et in furore suō conturba"
 " bit eos. Filius meus es tu, ego hodie
 genui Te, genui Te filius
 meus es tu, ego hodie genui Te, ego hodie genui
^{13.}
 Te hodie ge" nui Te. Postula à me et dabo
 tibi gentes heredi" ta"

63

« terra tuam, et possedi » onem tuam
 et possedi, onem tuam terminos terre ter-
 « minos, ter- »
 « minos terre. Et nunc Reges intelligite
 intelli- » gite eru- » dimini erudi- » « mini qui judi- »
 catis terram, erudi- » mini erudimini Appre-
 hendite « discipli- » nam disciplinam
 apprehendite, Ne quando ira » scatur Dominus irascatur
 Dominus. Ne quando irascatur ira » scatur Dominus
 et perca- » tis de via ju- » « At de via justa et perca- »
 tis de via justa cum exar- » « serit in brevi

ira e^{3.} jus. Beati omnes qui con^{6.}
 fidunt in e^{6.} qui confi^{6.} dunt in e^{6.}. Gloria
 Patri et Filio et Spiritui San^{13.} cto^{11.}
 San^{13.} — " cto^{11.} Et in secula
 seculorum A^{3.} — " men ? A^{3.} —
 " men amen A^{3.} — " men A^{3.} —
 " men A^{3.} — " men amen A^{3.} —
 " men A^{3.} — " men A^{3.} — " men
 A^{3.} men A^{3.} ~~men A^{3.}~~

65

26

Sonata taret.

21.
 vale fremuor. Dirum jamus vincula eorum Dirum
 jamus vincula eorum, Astiterent Reges terra, Dirum
 jamus vincula eorum
 et projici a — " mg et projici a — " mus
 projici a — " mus projici amus a nobis ju
 gum ipsorum et projici a — " mus et projici
 a — " mg a nobis jugum ipso — rem. Tunc loquetur ad
 eos in ira su a conturba " bit conturba " bit eos
 conturba " bit conturbabit e os conturba " bit
 conturba " bit in furo re su o conturba " bit contur

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ba" — "bit conturbabit e" "os et in furo" e
 suo conturba" — "bit eos.
 Filius meus es tu, ego
 hodie genui te, ego hodie ge" — "nui
 genui te. Et nunc Reges intelligite
 intelligite erunt dimini
 Ne quando irā scatur Dominus irā scatur ne
 quando irā scatur Dominus ne quando irā scatur Dominus
 irā scatur Dominus et perca" tis de viā justā
 et perca" tis de viā justā et perca" tis de viā

justa. Beati omnes qui con,
 fidunt in eo qui confidunt qui confi- dunt in eo.

Gloria Patri et Filio
 et Spiritui Sancto et Spiritui Sancto

amen Amen Amen Amen
 Amen Amen Amen Amen

The image shows ten staves of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and consists of various note heads, stems, and beams. The notes are arranged in a series of horizontal lines, with some notes connected by beams. The handwriting is somewhat cursive and appears to be from an older manuscript. The paper shows signs of age, including some staining and discoloration.

Sonata tacet.

Alto del 2^o Coro.

21.

vare fremuej. Dirumpamus vincula eorum Dirum
 jampus vincula eorum. Fortiterunt Reges terra.
 Dirumpamus vincula eorum Dirumpamus vincu
 la eorum et projici' a' "mg projici"
 a' "mus et projicia" "mg projicia"
 "mus a nobis jugum ipso" "rum et pro
 jici" a' "mus projici" a' "mg a nobis
 jugum ipso" rum. Tunc loquetur ad eos in ira su
 a conturba' "bit e" "os conturba"
 "bit e" "os"

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conturbabit eos et in furore su

conturba" "bit eos et in furore su

o conturba" "bit eos.

^{13.} Filius meus es Tu.

ho" die ho" die genui Te.

^{24.} Et nunc Reges intelli" gite intelli" gite

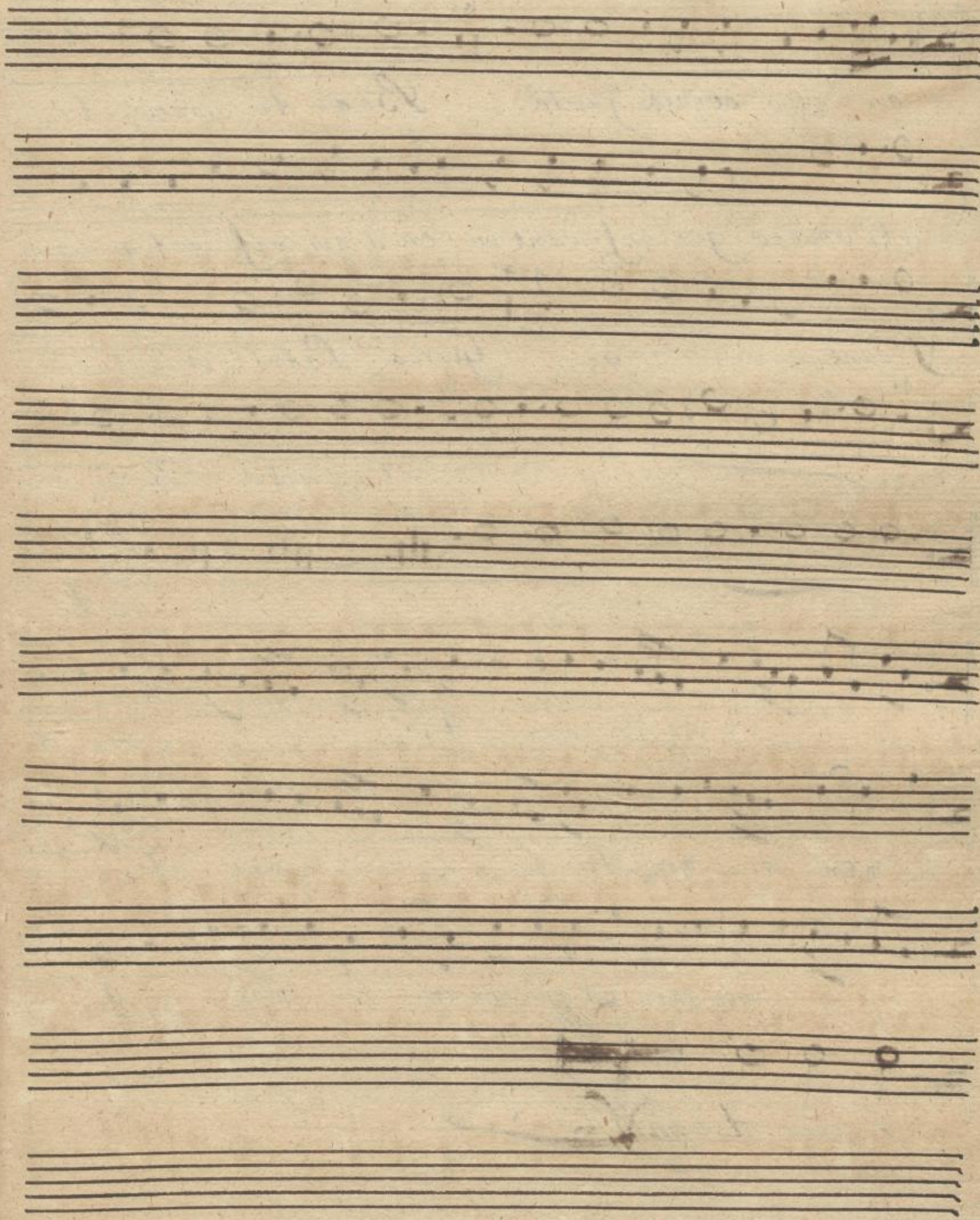
erudi" mini erudimini ^{23.} Ne quando irascatur

Dominus irascatur

Dominus irascatur Dominus et pereat is de

vi" a justa et pere" atis de vi" a justa et pere"

a'' 'tis de via iustâ. Bea'' ti omnes, be,
 ati omnes qui confident in e'' ô qui confident, qui con''
 Fidunt in e'' — '' ô Gloria Patri et Filio
 et Spiritui Sancto,
 A''
 — '' men, A'' — '' men A,
 — men a'' men, A'' — '' men A''
 — '' men amen amen amen a'' men. A''
 x men Amen



ba" — " bit eos conturba" — " " bit et in furore
 su" o conturba" " bit eos et in furore suo contur,
 ba" — " bit eos. *Filius*
 meus es tu, ego hodie
 genui Te, ge" — " mi
 Te. Et nunc Reges intelligite intel,
 ligite eru" dimini eru" di" " mini
 Ne quando irascatur Dominus Dominus ne quando
 ira" scatur irascatur irascatur Dominus et
 pereatis de via a justa de via ju" sta. Be
 justa, et pereatis de via

73



ati omnes

qui confidunt in eo



qui confidunt

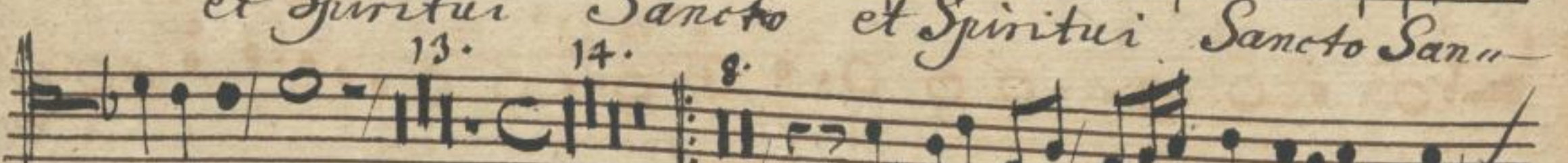
in e



Gloria Patri et Filio



et Spiritui Sancto et Spiritui Sancto San



— " eto.

A



— " men A

— " men A

— " men



amen A

— " men, A



— " men, a

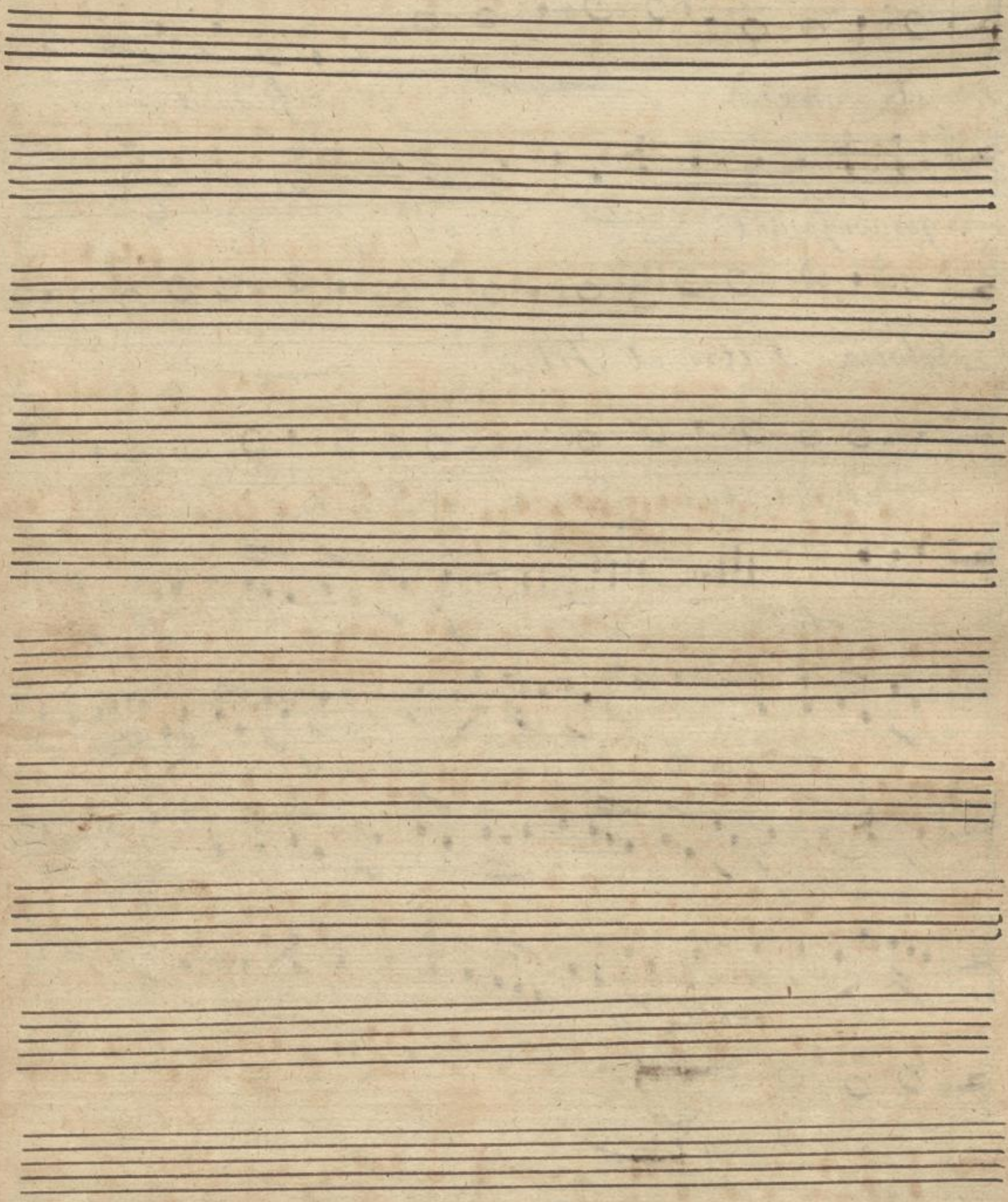
— " " men amen

A



" men Amen





Sonata tacet.

Basso del Coro.

21.
 vare fremuey. Dirumpamus vincula eorum
 Dirumpamus vin- cula eorum Adstiterunt Reges ter-
 Dirumpa- mus vincula eorum
 et projicia- "mg et projicia"
 "mus et projicia" "mus à nobis jugum isorum et pro-
 jicia" "mus projicia" "mus projicia"
 5. 10.
 "mg jugum isorum. Tunc loquetur ad eos in irâ
 sua, conturbabit eos conturbabit conturbabit
 os et in furore suo conturba- bit contur-
 babit eos conturba- bit eos

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75

et in furore suo conturbabit eos

Filius meus es tu Filius meus

es tu ego hodie genui te

genui te Et nunc Reges

intelligite intelligite credi mini eris

Dimini Ne quando irascatur Dominus, ira

Scatur Dominus ne quando ira scatur irascatur

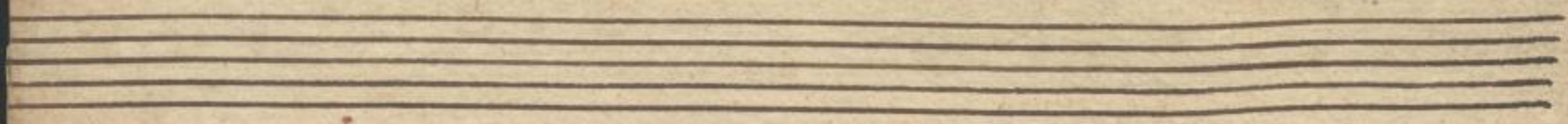
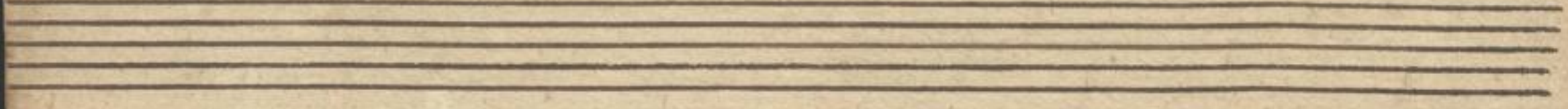
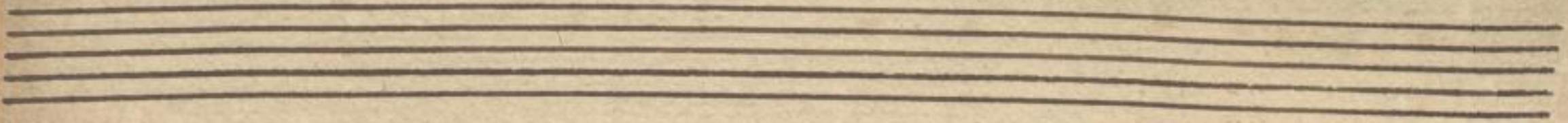
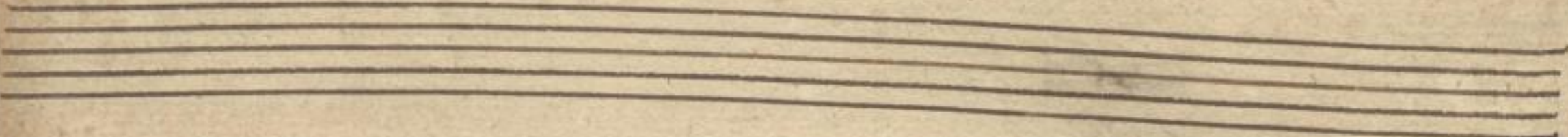
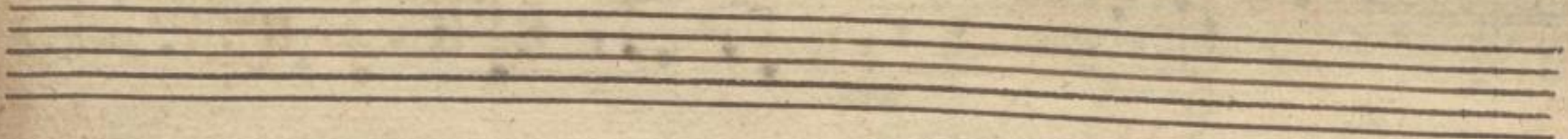
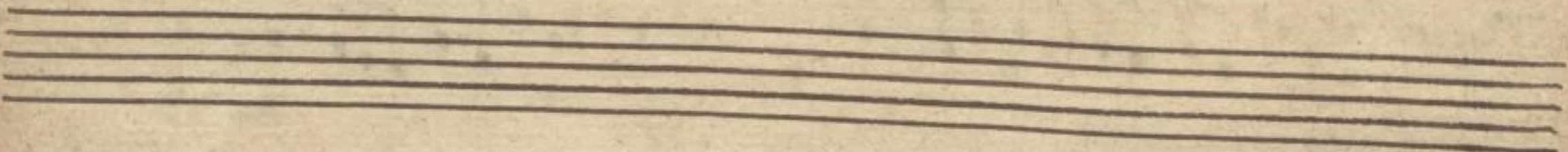
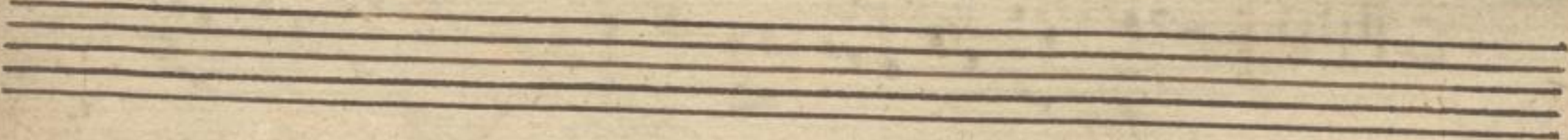
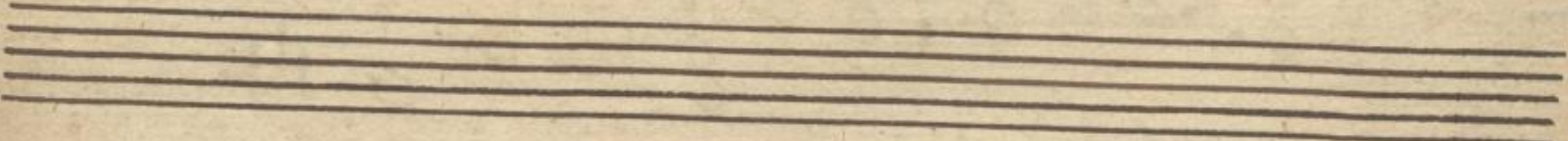
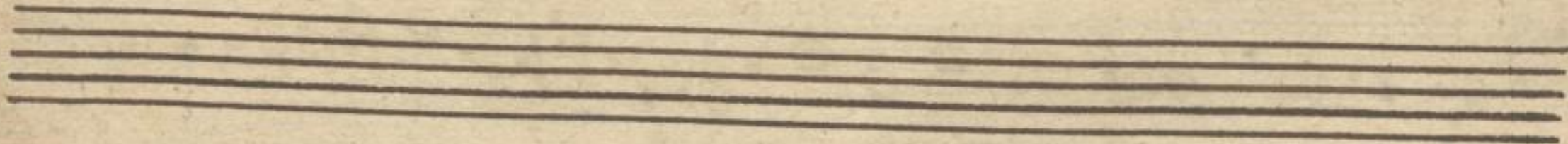
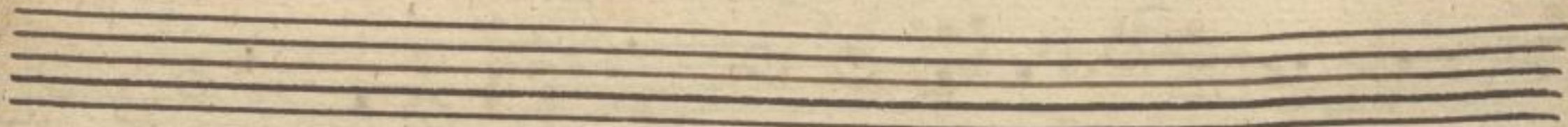
Dominus, et pereratis de via justa de

via justa et pereratis de via justa. Be-

ati omnes, qui confidunt in eo

76

qui confi- dunt in e-
 Gloria Patri et
 Filio et Spiritui
 Sancto et Spiritui Sancto
 A- men A-
 men, A- "men amen, A- "men
 A- "men a- "men. A,
 men Amen



Violino 1mo

Sonata.
vare fremuerunt gentes etc.

Zöchelotat.

Vede.

Mus 182,5-E-514



2

A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 17th or 18th century. The first three staves feature a melodic line with many beamed eighth and sixteenth notes, suggesting a fast or intricate passage. The fourth through seventh staves consist of a series of whole notes, possibly representing a harmonic accompaniment or a slower section. The eighth and ninth staves return to a more active melodic line with various note values and rests. The tenth staff concludes with a double bar line. There are several small annotations: a '16' above a measure on the third staff, a '2' above a measure on the fourth staff, and a '7' above a measure on the ninth staff. The paper shows signs of age, including foxing and some staining.

3

A handwritten musical score consisting of ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several measures with complex rhythmic patterns, including a triplet of eighth notes in the first staff and a sixteenth-note run in the second staff. The score concludes with a double bar line and a fermata over the final note.

Ferte

Handwritten musical notation on three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, some beamed together. The second staff continues the melodic line with similar rhythmic values. The third staff features a double bar line, followed by a series of notes, including a large, ornate flourish that resembles a stylized 'P' or 'R'.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page. They are completely empty of any notation.

Violino 2^{no}

*Sonata
rare fremuerunt gentes*

21

ferte.

Mus 1825-E-514



6

A page of handwritten musical notation on ten staves. The notation is in a single system, likely for a single melodic line. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of various note values, including quarter, eighth, and sixteenth notes, as well as rests. There are several measures with complex rhythmic patterns, including a measure with a 16-measure rest and a 3/2 time signature. The handwriting is in dark ink on aged, slightly yellowed paper. The page number '48' is written at the bottom center.

A handwritten musical score on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single system. The notation includes various note values, rests, and dynamic markings. A '22' is written above the first staff, and a '4' above the second staff. The word 'forte' is written at the end of the tenth staff. The paper shows signs of age, including some staining and a small mark at the bottom right.

Handwritten musical notation on three staves. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. A red number '23' is written above the first measure. The notation includes various note values, rests, and bar lines. The second staff continues the melody. The third staff features a red double bar line with repeat dots, followed by a series of whole notes and a final cadence. The paper is aged and shows some staining.

Viola I^{ma}

sonata
Vare fremuerunt gentes,

21

Verte.

The musical score is written on ten staves. The first staff begins with a large, ornate initial 'O'. The music is in a single system with a common time signature. The lyrics 'Vare fremuerunt gentes,' are written below the first staff. A measure number '21' is written above the fourth staff. The word 'Verte.' appears at the end of the tenth staff.

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51

30

A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first five staves feature a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The last five staves show a more rhythmic pattern, primarily consisting of quarter and eighth notes, with some rests. There are two double bar lines with repeat signs: one at the end of the fifth staff, marked with a '16' above it, and another at the end of the tenth staff, marked with a '14' above it. The paper is aged and shows some staining.

24

A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals. The first staff begins with a treble clef and a key signature of one flat. The second staff contains a measure with a '5' above it and a measure with a '23' above it. The final staff concludes with a double bar line and the word 'Forte' written below it.

Handwritten musical notation on three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). A red number '23' is written above the first measure. The notation consists of eighth and sixteenth notes with stems, and rests. A red double bar line is present after the first measure. The second staff continues the melodic line. The third staff concludes with a red double bar line, followed by a few whole notes and a decorative flourish.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

23

54

Viola 2^{da}

Handwritten musical score for Viola 2da, consisting of ten staves. The first staff begins with a large, decorative initial 'O' and the text 'Vare fremuerunt gentes' written below it. Above the first few notes of the first staff, the word 'Sonata' is written. The music is written in a cursive hand with various note values, rests, and bar lines. There are several annotations: '21' above the fourth staff, '6' above the fifth staff, and '7' above the sixth staff. The word 'Verte.' is written at the end of the tenth staff.

Mus 1825-E-514



14

A handwritten musical score consisting of ten staves. The notation is in a historical style, likely from the 17th or 18th century. The first five staves feature a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The last five staves show a more rhythmic pattern, primarily consisting of quarter and eighth notes. There are several clefs used, including soprano, alto, and tenor clefs. A double bar line with repeat dots is present on the fifth staff, and another similar symbol appears on the tenth staff. The paper is aged and shows some staining.

75

56

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single melodic line. The first staff begins with a treble clef and a common time signature. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several measures with complex rhythmic patterns, including a measure with a '23' above it and another with a '4' above it. The score concludes with a double bar line and a fermata. The word 'ferte' is written in cursive at the bottom right of the page.

21

Handwritten musical notation on three staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The notation includes various note values, rests, and bar lines. A red double bar line is visible in the first staff. The second and third staves continue the musical piece with similar notation. The third staff ends with a double bar line and a repeat sign.

Seven empty musical staves, each consisting of five horizontal lines, arranged vertically on the page.

§ 154

14

58

Viola 3^{ra}

Onata
pare fremuerunt gentes

21

6

2

10

Per te ato

The image shows a page of handwritten musical notation for the Viola 3^{ra} part. It consists of ten staves of music. The first staff begins with a large, decorative initial 'O'. The notation includes various note values, rests, and dynamic markings. There are several annotations in the left margin, including the number '21' above the fourth staff, '6' above the fifth staff, and '2' above the sixth staff. The number '10' is written above the tenth staff. The text 'Onata' and 'pare fremuerunt gentes' is written above the first staff. The text 'Per te ato' is written at the bottom right of the page.

Mus 1825-E-574



59

78

A handwritten musical score consisting of ten staves. The notation is in a historical style, likely from the 17th or 18th century. The first four staves feature a complex, flowing melodic line with many sixteenth and thirty-second notes, often beamed together. The fifth staff begins with a '2' above the first measure, indicating a second ending or a specific fingering. The sixth through ninth staves show a more rhythmic and harmonic progression, with many quarter and eighth notes. The tenth staff concludes with a double bar line and a repeat sign. There are some faint markings and a small '10' at the end of the fourth staff.

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. The first staff has a '3' above it, and the second staff has a '26' above it. The tenth staff ends with a double bar line and the word 'Forte' written below it.

Handwritten musical notation on three staves. The notation includes various note values, rests, and bar lines. A red '8.' is written above the third staff. The piece concludes with a double bar line and a decorative flourish.

Ten blank musical staves, each consisting of five horizontal lines, arranged vertically on the page.

27

62

Continuo.

Sonata.
Quare fremuerunt gentes

Quare fremuerunt

A. J. B.

The musical score consists of ten staves of handwritten notation. The first staff begins with a large, ornate initial 'Q' and is labeled 'Sonata.' and 'Quare fremuerunt gentes'. The notation includes various rhythmic values such as 6, 7, 6, 4, 3, and 2, along with accidentals like flats and sharps. The second staff is labeled 'Quare fremuerunt'. The third staff is signed 'A. J. B.'. The notation continues with similar rhythmic and melodic patterns across the remaining staves, ending with a checkmark on the final staff.

Mus 1825-E-514



63

78

Handwritten musical score for Violin and Cap. (Cello/Double Bass). The score consists of ten staves of music. The first staff is the Violin part, and the second staff is the Cap. part. The music is written in a single system with a treble clef and a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and accidentals. There are several annotations above the staves, including the word "Violin." and "Cap." written in a cursive hand. The annotations also include numbers and symbols, such as "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".

79

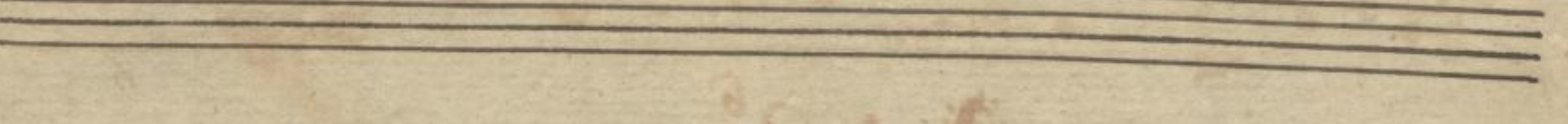
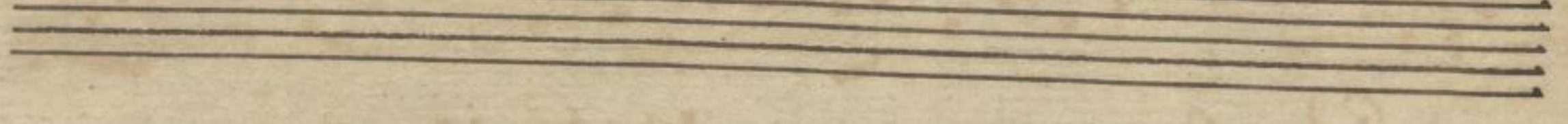
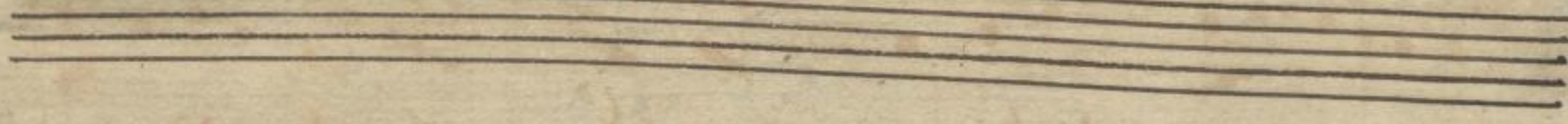
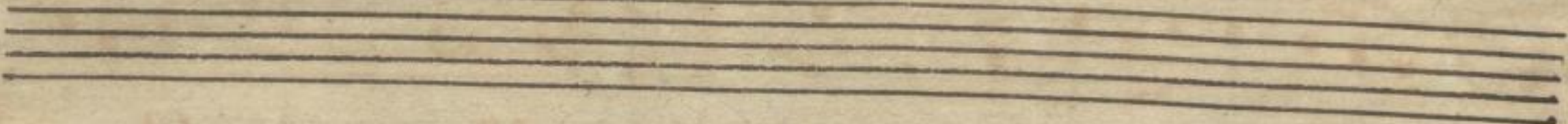
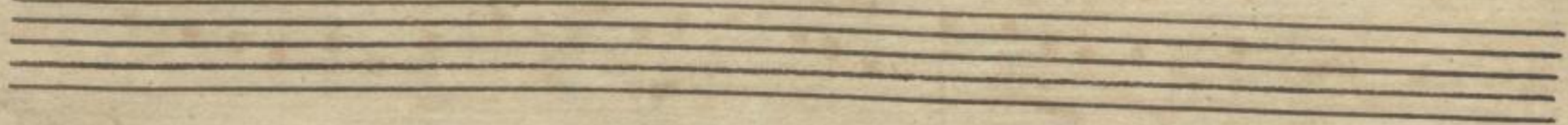
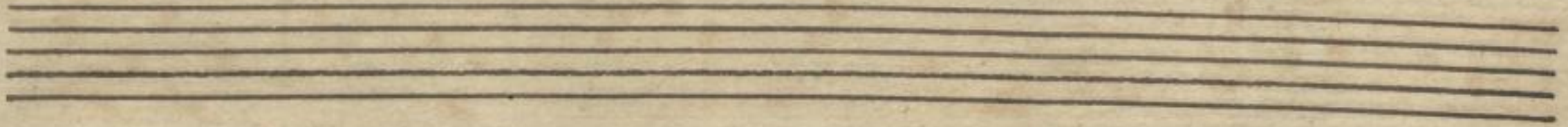
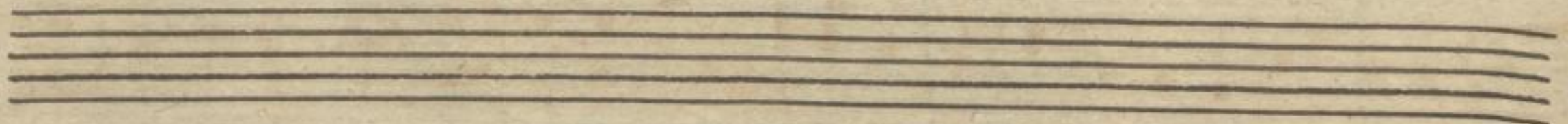
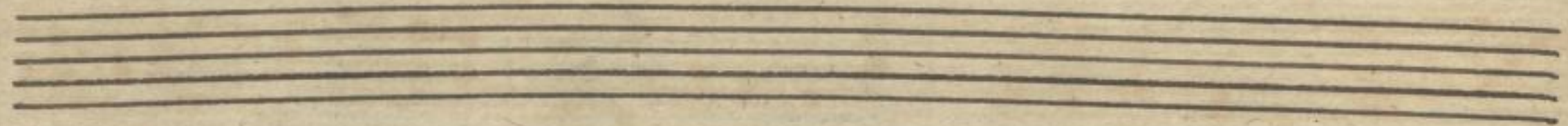
Handwritten musical score on ten staves. The notation includes various rhythmic values and accidentals. Annotations above the staves include:
- Staff 1: 65b, 6-7, 43, 6b5, 4# #, 6, 43
- Staff 2: b, 43, 43, 6, 7
- Staff 3: b4, 2, 6, 6, 6, 6, 6
- Staff 4: 65, 43, 6, 6, 7, 6, 7, 7, 6, 6, 7
- Staff 5: Cap.
- Staff 6: 65, 43, 6, 6, 7, 6, 6, 7, 6, 6, 7
- Staff 7: 6, 6, 76
- Staff 8: 6, 65, 65, 6, 56, 5, 43, 6, 76, 6, 56, 76
- Staff 9: 65, 65, 6, 43, #, 7

A handwritten musical score consisting of ten staves. The notation includes notes, rests, and various accidentals (sharps, flats, naturals). Above the staves, there are numerous handwritten annotations, including numbers (e.g., 6, 5, 4, 3, 2, 7), symbols (e.g., b, #, >), and some words like "Cap." and "Cant." with arrows pointing to specific notes. The music appears to be a single melodic line, possibly for a flute or violin. The paper is aged and shows some staining.

81

Handwritten musical score on eight staves. The notation includes various note values, rests, and ornaments. Fingerings are indicated by numbers 1-5 above notes. The word "Gloria" is written in cursive across the fourth and fifth staves. The manuscript shows signs of age, including foxing and staining.

vollate presto.



A. J. J. B.

Violin

Mus 1825-E-514



71

(24)

Handwritten musical score on aged paper, consisting of 12 staves of music. The notation includes various note values, rests, and clefs. There are two "Cant." markings and a "cc." marking. The paper shows signs of age and staining.

92

72

A page of handwritten musical notation on aged paper, consisting of 12 staves. The notation is in a historical style, likely from the 17th or 18th century. The first staff begins with a treble clef and a common time signature (C). The music is written in a single system across the staves. There are several dynamic markings: 'cresc.' is written on the third staff, and 'Gloria' is written on the tenth staff. The notation includes various note values, rests, and bar lines. The paper shows signs of age, including some staining and foxing.

A handwritten musical score on eight staves. The notation is in a historical style, featuring various note values, rests, and clefs. The first staff begins with a treble clef and a key signature of one flat. The music is written in a single system across the eight staves. The notation includes many sixteenth and thirty-second notes, as well as rests and bar lines. There are some red ink markings, possibly corrections or highlights, on the fourth and seventh staves. The paper shows signs of age, including foxing and water damage.

94

74

Organo.

Sonata.
vare fremuerunt gentes,

Violini
Com. Com.
Violini

Com. VI.

Cl. Cc.

vare fremuerunt,

A. T. T. B.

cap.

soli.

cap.
verte citiosimè

Mus 1825-E-514



24

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. Red ink annotations are present throughout the score, including:

- Staff 2: *Terz. 2. forma.*
- Staff 3: *Ego autem*
- Staff 4: *Bach's Nichte*
- Staff 5: *C. C. Roming dicit ad me F. H. Mey.*
- Staff 6: *Cap.*
- Staff 7: *Chor. 2.* (written three times)
- Staff 8: *Go. H. die*

Other markings include numbers like 43, 65, 7, 4#, and 6, and a red wavy line under the first two staves.

Beatiſſimes

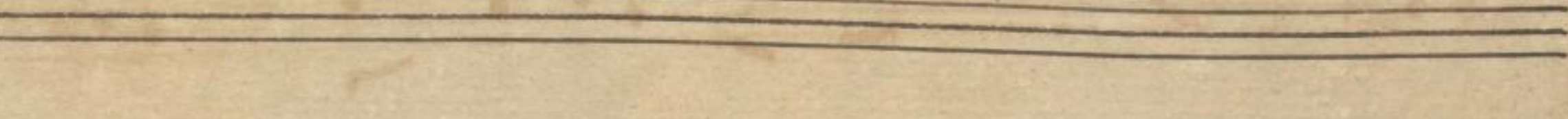
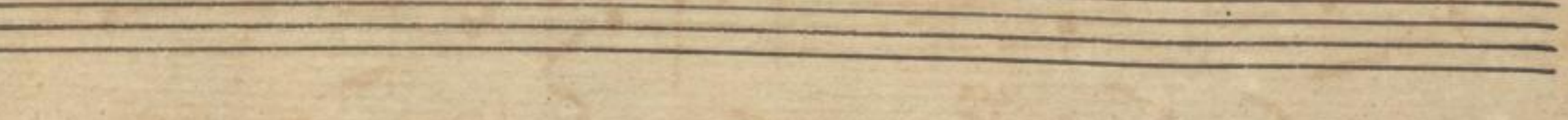
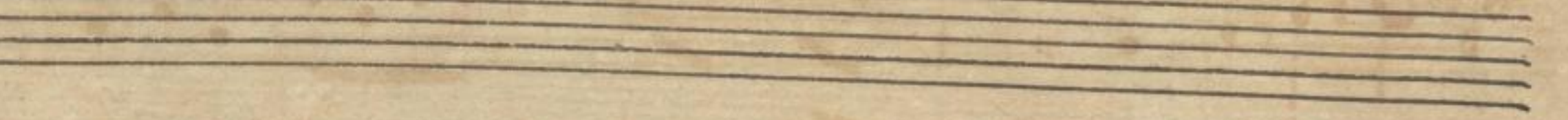
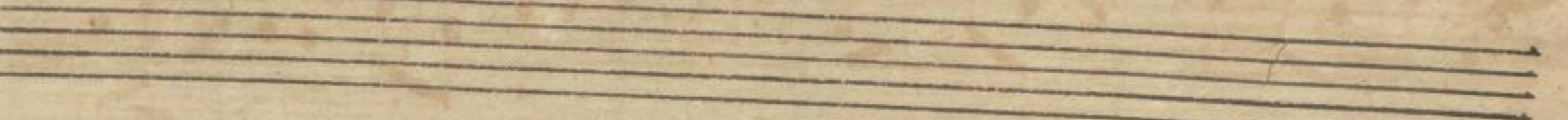
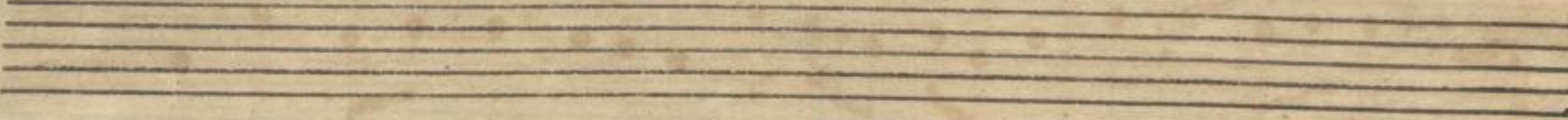
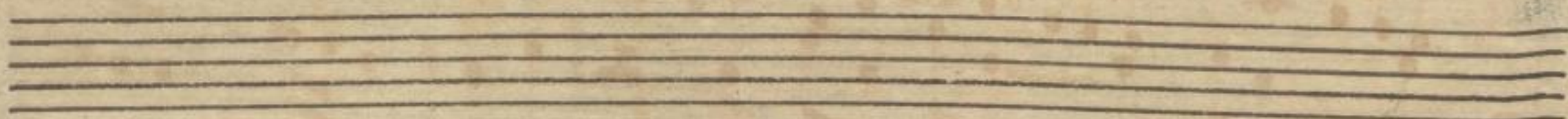
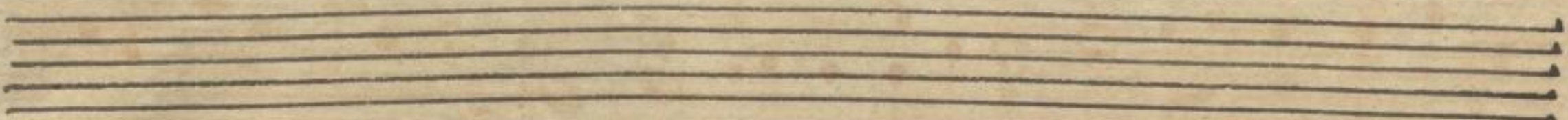
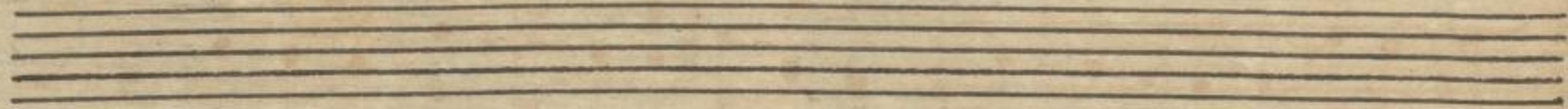
Tercio

Gloria

This page of handwritten musical notation contains ten staves of music. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and accidentals (sharps and naturals). Performance markings such as slurs, phrasing slurs, and fingerings (e.g., 43, 566, 76) are present throughout. The music is written in a single system across the ten staves. The paper shows signs of age, including some staining and discoloration.

89

80



Fagotto.

*Sonata,
vane fremu erunt gentes.*

21

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1500

A handwritten musical score consisting of ten staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The first five staves feature more complex rhythmic patterns with many beamed notes. The sixth staff begins with a double bar line and a repeat sign, followed by a 3/2 time signature and a fermata over the first measure. The remaining staves continue with rhythmic patterns, including some with fermatas. The manuscript shows signs of age, with some ink bleed-through and staining.

~~23~~

84

Lucas



25

86

Cornetto I^{ma}

Sonata.
Quare fremuerunt

21

Solo

forte.

Mus 1825-E-574

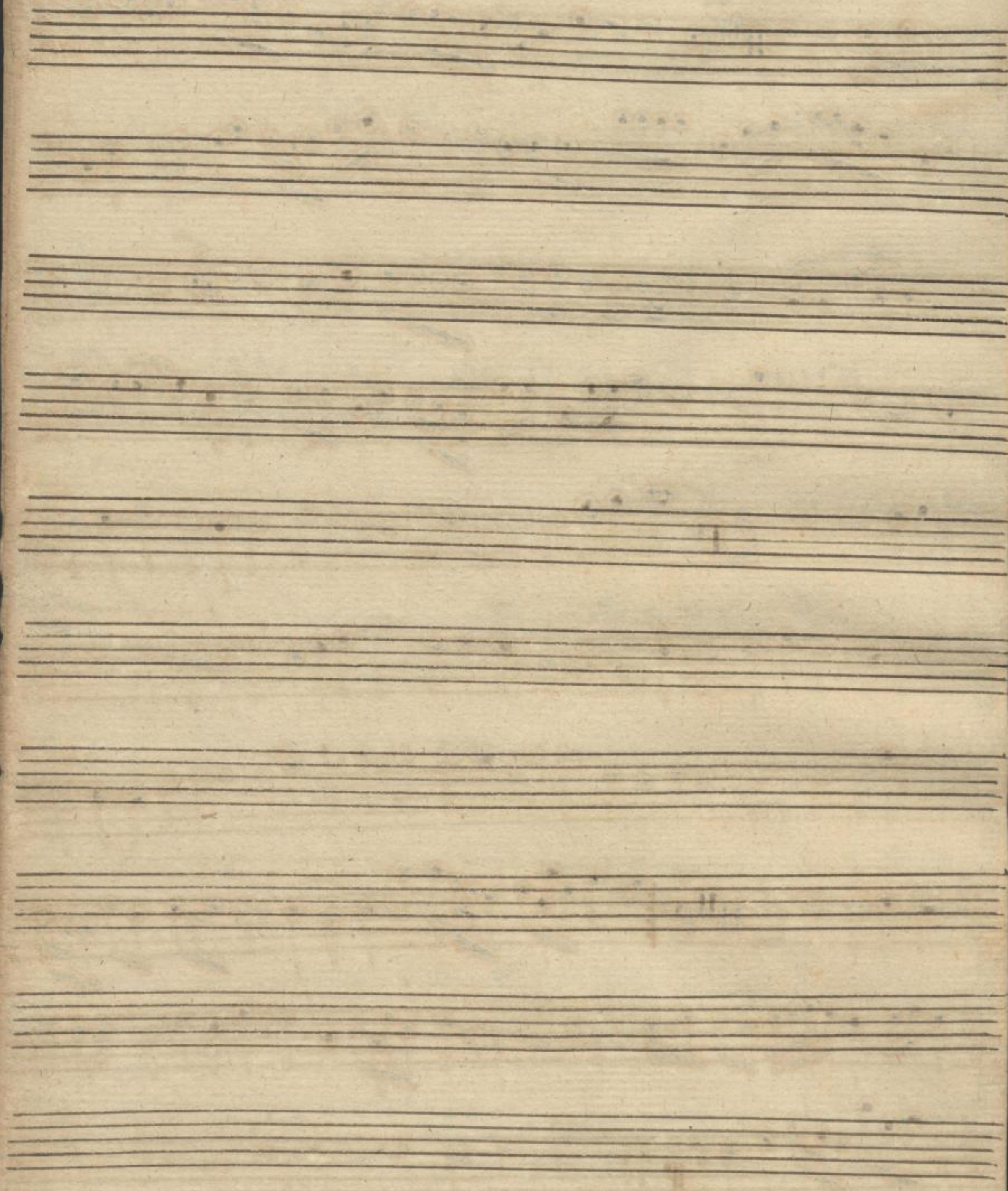


87

36

A handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. A red annotation "piano." is written between the fourth and fifth staves. Measure numbers 15, 29, and 3 are visible above the staves.

27



Cornetto 2^{do}

O *Sonata*
Nulli fuerunt gentes.

21

Credo

Finito

Mus 1825-E-514



91

29

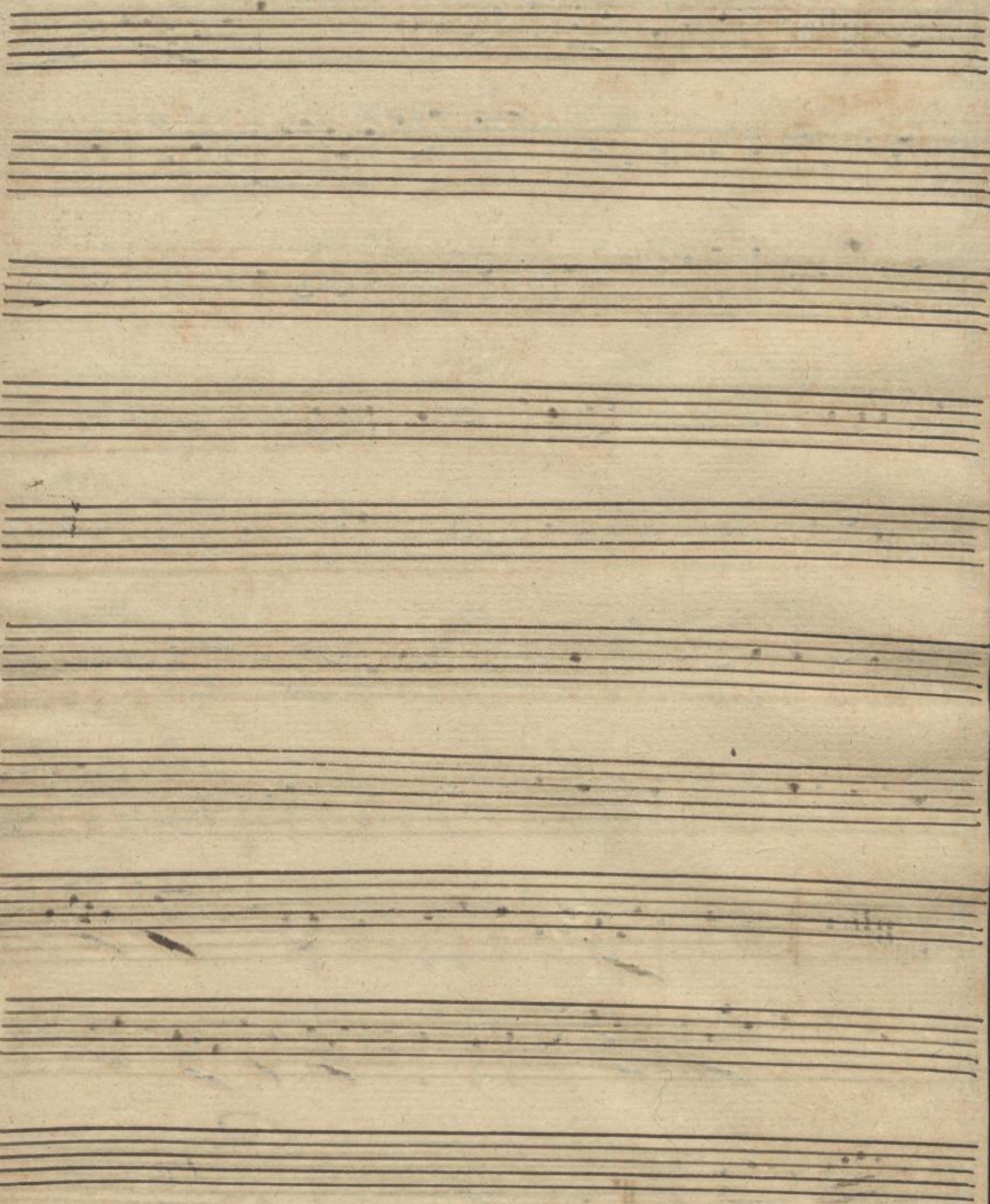
A handwritten musical score consisting of ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first five staves feature a complex, flowing melodic line with many slurs and ornaments. The sixth staff contains the word *piano.* written in red ink. The seventh and eighth staves show a more rhythmic, dotted pattern. The ninth and tenth staves return to a more complex melodic line. The manuscript is on aged, slightly yellowed paper.

piano.

30

92

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one flat, and various rhythmic values such as eighth, sixteenth, and quarter notes. The score is divided into two systems, with measure numbers 25 and 23 written above the first staves of each system. The notation is dense and characteristic of 18th-century manuscript notation.



Tromb. 1mo

Sonata
vare fremuerunt gentes

21

5 w

Verte.

Mus 1825-E-514



95

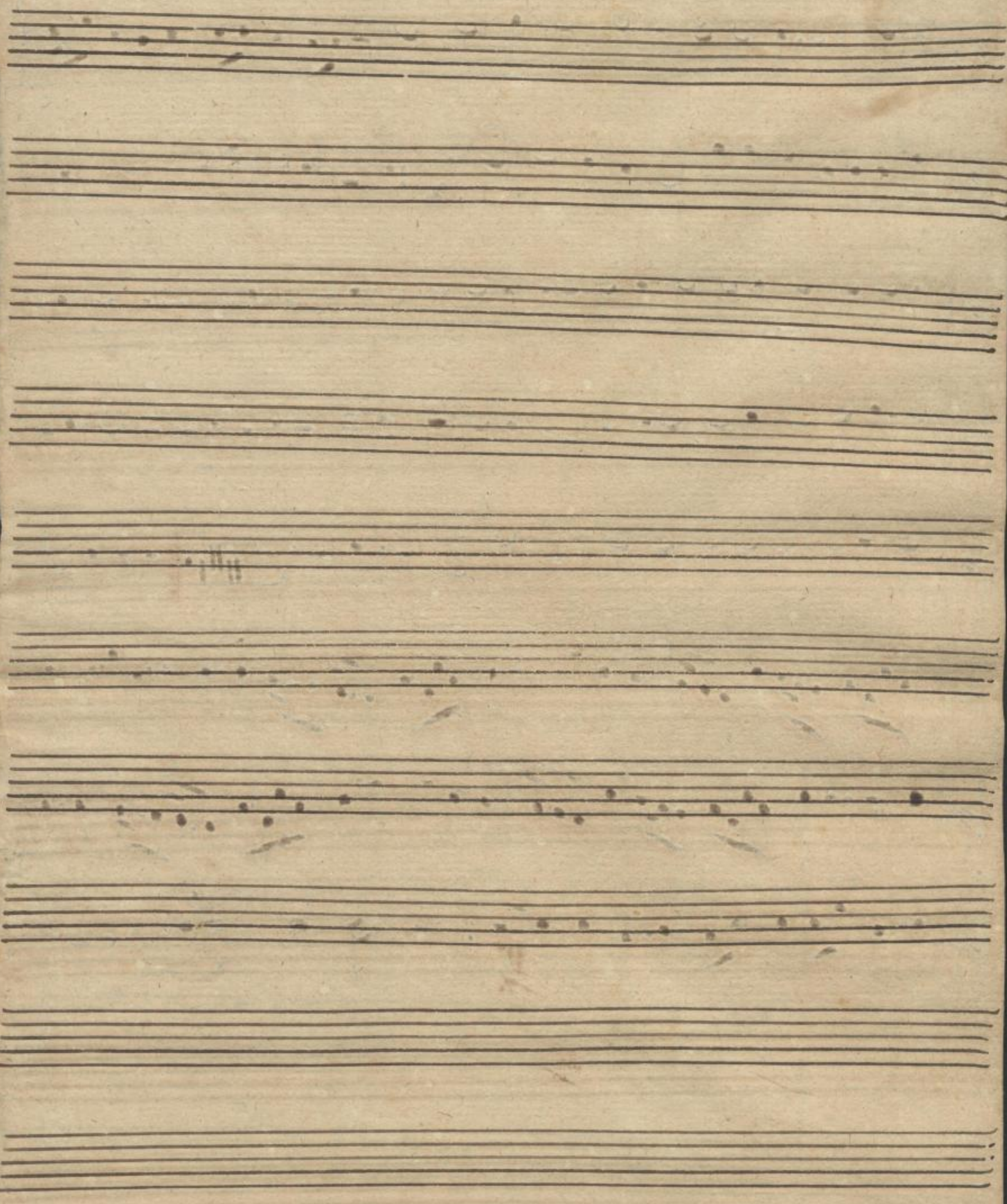
22

A page of handwritten musical notation on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first three staves feature a melodic line with various note values, including eighth and sixteenth notes, and rests. The fourth and fifth staves show a rhythmic accompaniment with a steady pulse of quarter notes. The sixth and seventh staves continue the melodic line, with some measures containing multiple notes beamed together. The eighth and ninth staves show a more complex melodic passage with many sixteenth notes. The tenth staff concludes the page with a final melodic phrase. There are several measure numbers written above the staves: '21' and '15' above the third staff, '27' above the eighth staff, and '23' above the ninth staff. The paper is aged and shows some staining and wear, particularly along the left edge.

33

36

Handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. A red double bar line with a '21' above it is present on the sixth staff. The eighth staff ends with a red double bar line and a '7.' below it. The final staff contains a large, stylized flourish or signature.



Trombone 2^{no}

sonata
vare fuerunt gentes.

21

w

resto

Mus 1825-E-514

Sächs.
Landesbibl.
1825.
39

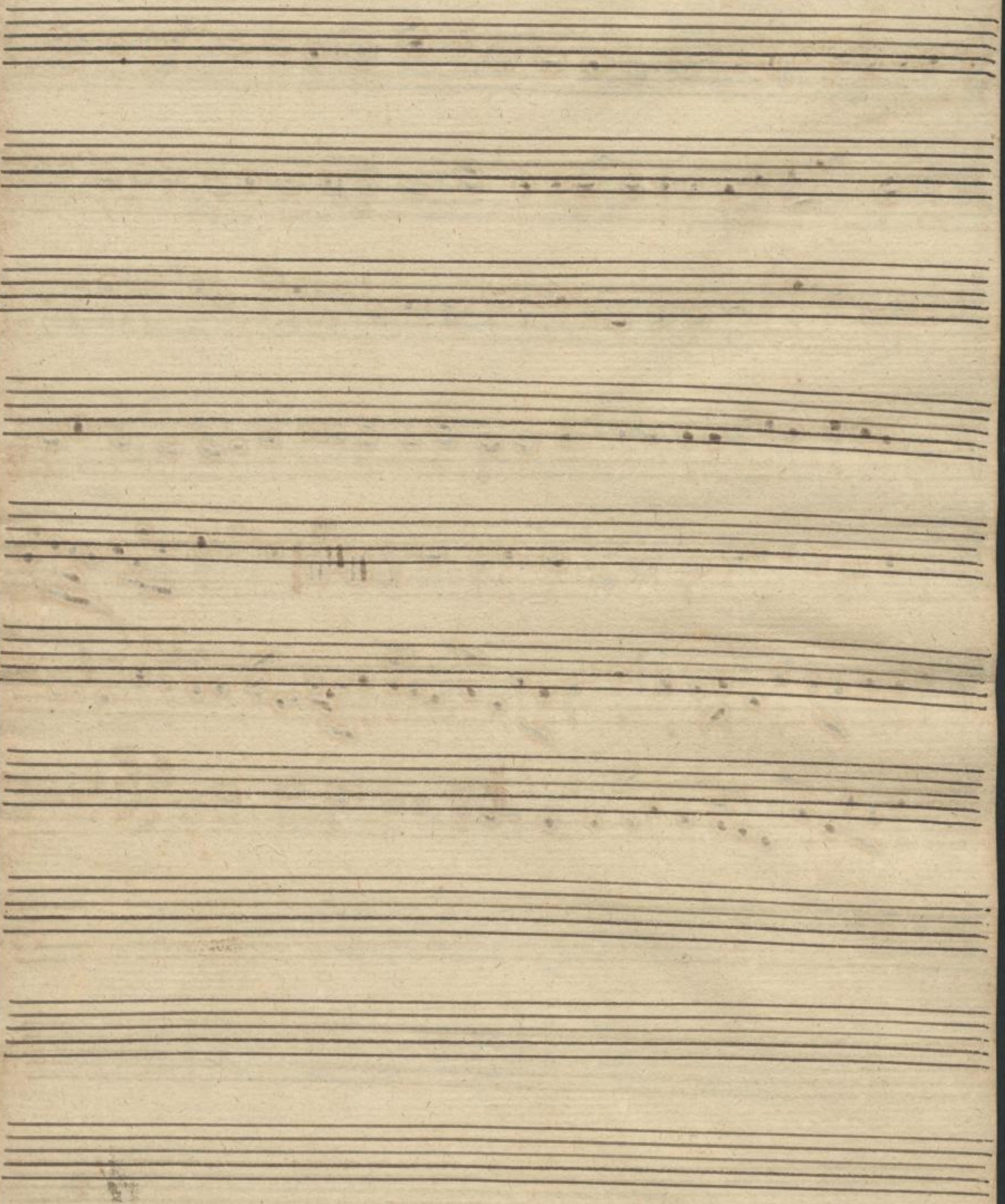
35

A handwritten musical score consisting of ten staves. The notation is in a historical style, likely from the 17th or 18th century. The first four staves feature a melodic line with various note values and rests. The fifth staff contains a section with a 3/2 time signature and includes measure numbers 14, 15, and 16. The sixth and seventh staves continue the melodic line. The eighth staff has a 2/4 time signature and includes measure numbers 27 and 28. The ninth and tenth staves conclude the piece with further melodic notation.

38

100

Handwritten musical score on seven staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. The first staff begins with a treble clef and a key signature of one flat. The second staff contains a measure with a '3' above it, possibly indicating a triplet. The fifth staff has a measure with a '24' above it, likely a measure number. The sixth staff features a measure with a '10' above it. The seventh staff concludes with a double bar line and the word 'Follow' written in a cursive hand.



Trombone 3^{to}

Sonata
vare fremuerunt gentes

21

6

5

10

Feste.

Mus 1825-E-514



103

38

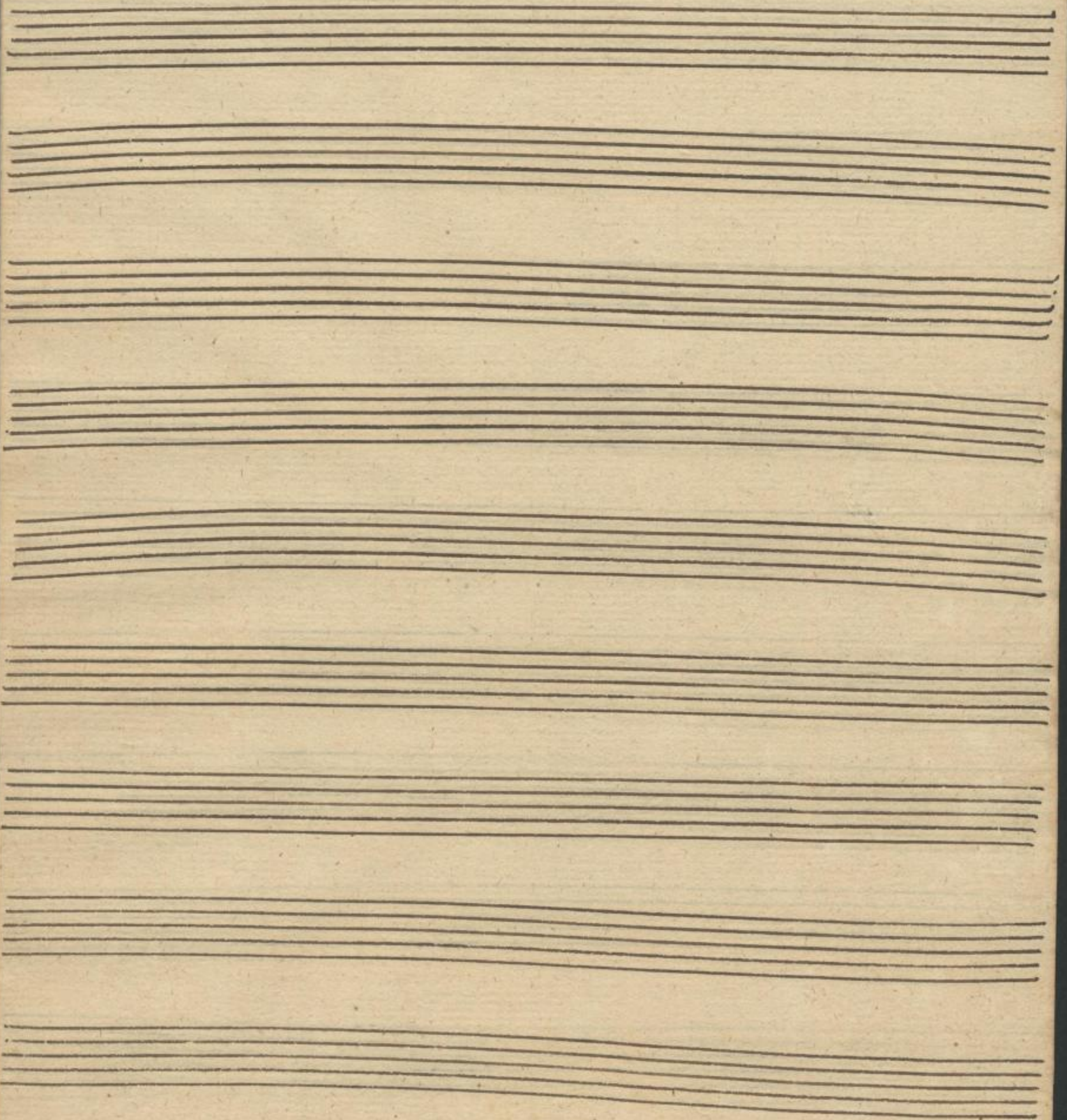
A handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. Measure numbers 15, 16, 24, and 26 are clearly visible above the staves. The paper shows signs of age and wear.

~~39~~

Handwritten musical score on six staves. The first staff has a treble clef, a 3/2 time signature, and a key signature of one flat. The music consists of a series of notes, some with stems pointing up and some down. The second and third staves continue the melody. The fourth staff begins with a double bar line and a red '22' above it, followed by a series of notes. The fifth and sixth staves continue the piece, with a red '8' below the fifth staff and a circled '8' below the sixth staff.

The image shows ten horizontal musical staves on aged, yellowish paper. The notation is handwritten in dark ink. The first two staves are mostly empty. The third staff contains a series of notes with stems, some beamed together. The fourth staff continues this notation with more notes and stems. The fifth staff has fewer notes, appearing as a continuation or a different part of the piece. The remaining six staves are mostly empty, with some faint lines and very light, illegible markings. The overall appearance is that of a manuscript page, possibly a score for a single instrument or voice.

Trombone 4to

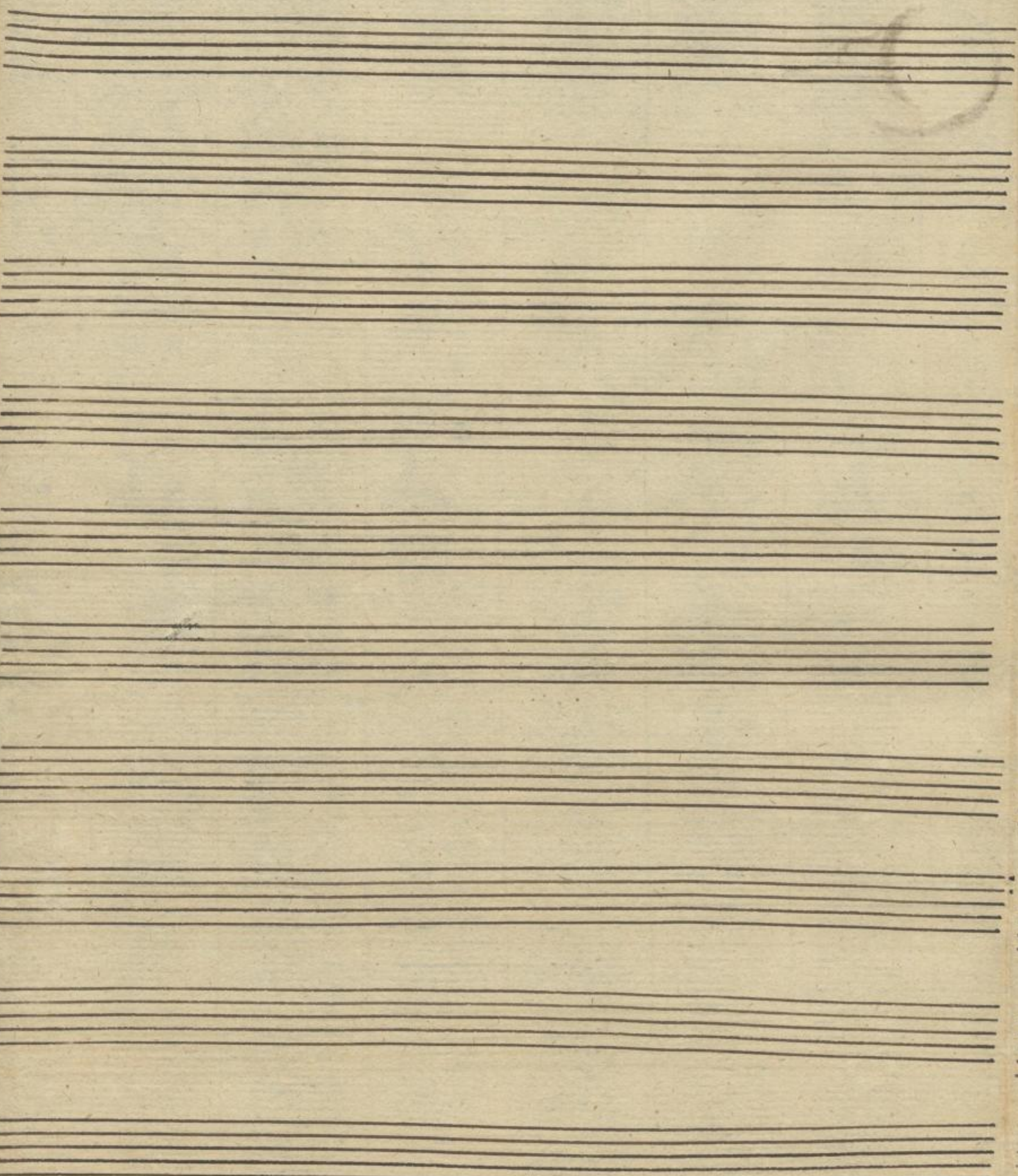


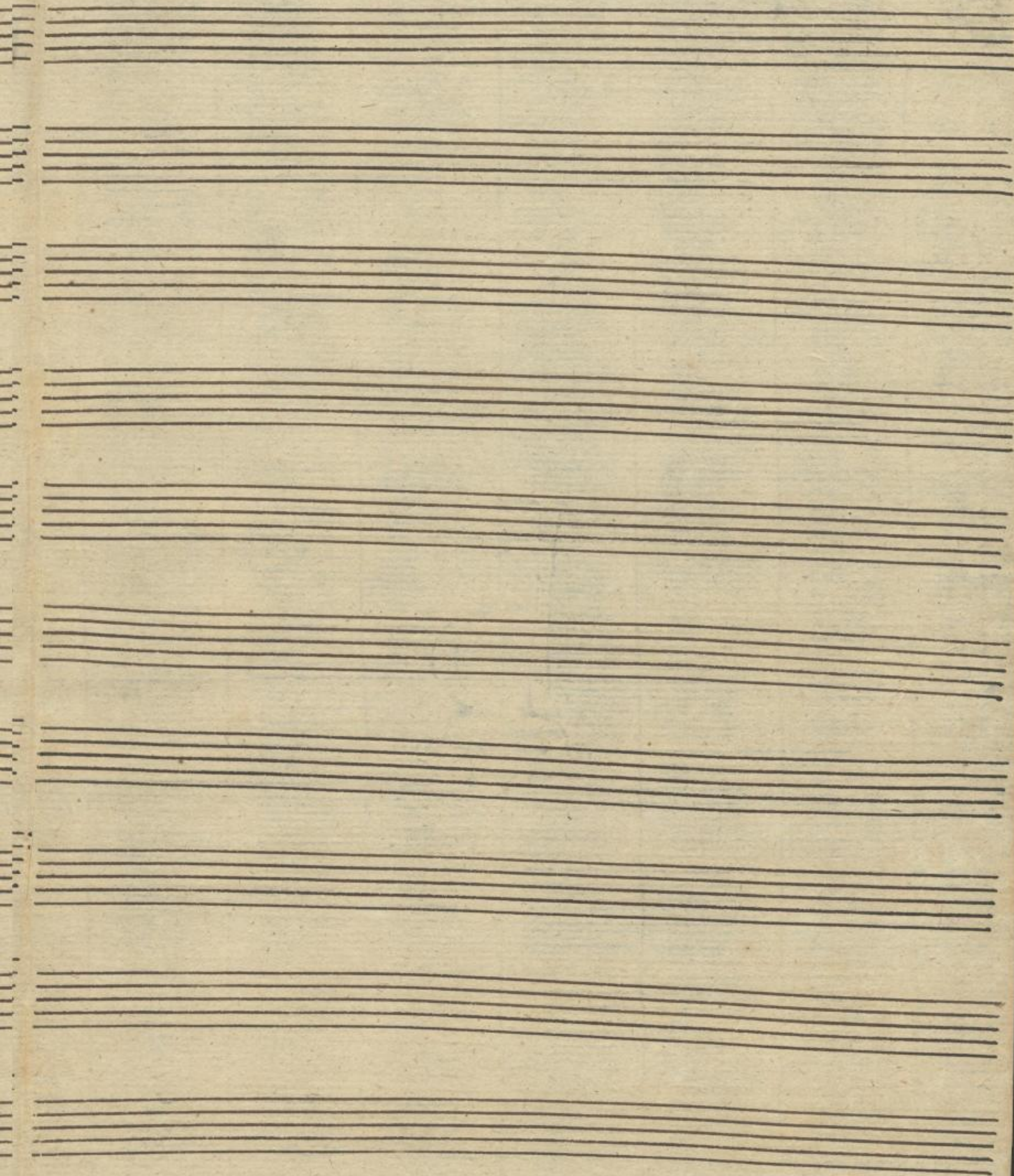
Mus 1825-E-514

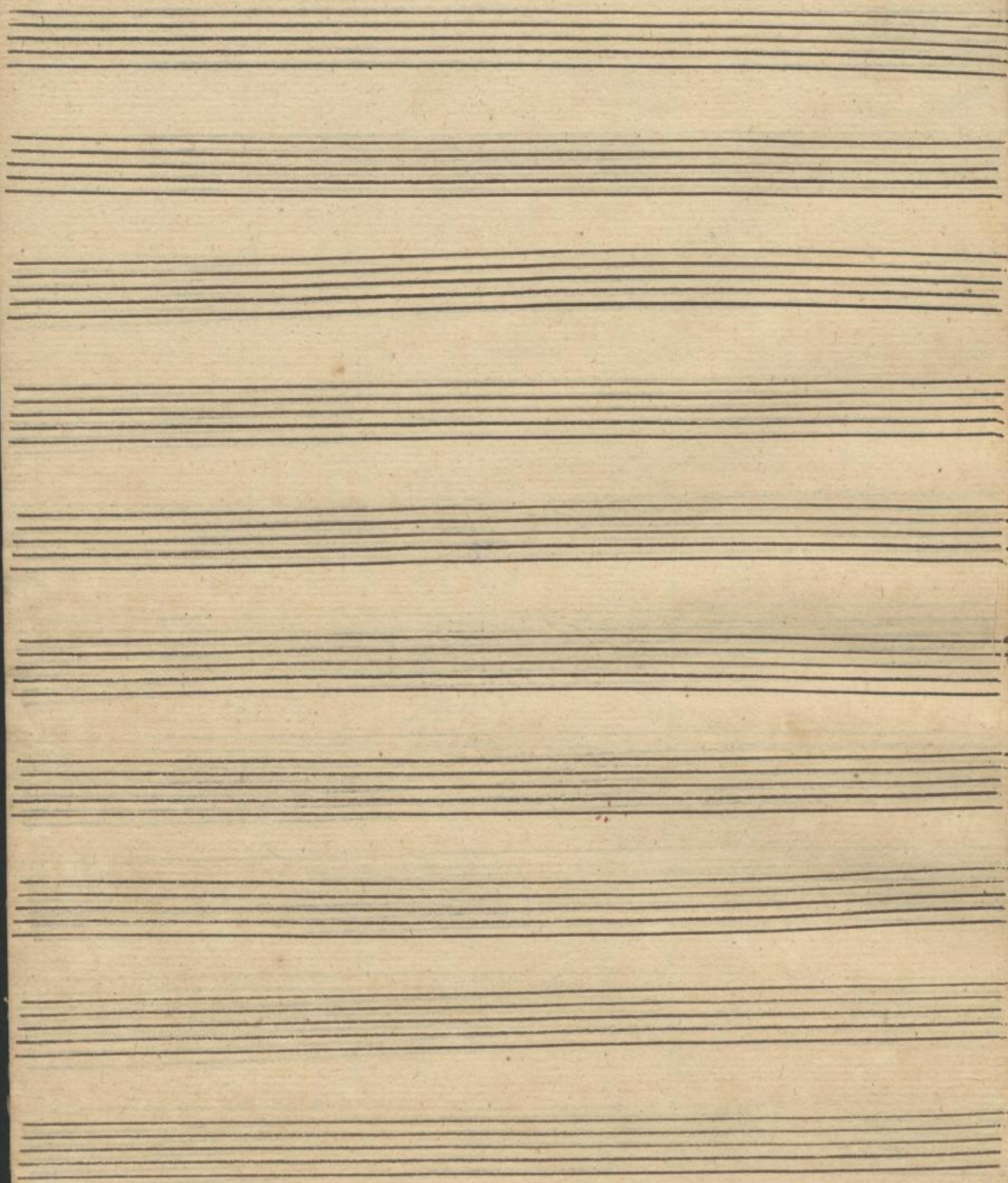


107

41







110

211

1825

Σ 1514

112