

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.

S

Mus 1825-E-514

V. 35



7

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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"
 "amus 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" amg à nobis, jugum i"
 "orum, et projici" a" "mg et projicia" "
 mus à nobis ju" gum i" ssum. Tunc loquetur ad eos in.
 irà suà à conturbabit conturbabit conturbabit
 "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 Domini
 Servi te Domini in timore, et exulta
 te exulta te cum tremore
 re, et exulta te exulta te
 te et exulta te cum tremore re,

43

4

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. *6.* *9.* qui confidunt qui con-
 fiunt in eius. *2.* *13.* *9.* Gloria Patri et Filio
 et Spiritui Sancto, et Spiritui Sancto
 et Spiritui Sancto. *13.* *9.* 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 has 'men amen' and 'men a men'. The third staff has 'men amen, A'. The fourth staff has 'men amen A men'. The fifth staff has 'men amen A men'. The sixth staff has 'men amen A men' and ends with a double bar line and a flourish. There are some ink smudges and a large scribble over the end of the fifth staff.

A " — — — — — " men amen, a "

" men amen *A* " — — — — — " men a " men

A " — — — — — " men amen, *A* "

" men amen *A* " — — — — — " men.

A " men *A* " men

45

"vare fre" "muerunt gentes et
 populi meditati sunt inania inania?
 12.
 Dirumpamus vincula eorum Dirumpamus
 vincula eorum, adlitterunt Reges terra et principes
 conuenerunt aduersus Christum eius aduersus Christum
 eius, dirumpamus vincula eorum
 et projiciamus a
 nobis et projiciamus a nobis
 10.
 5.
 10.
 jugum israhel. Tunc loquetur ad eos in ira sua

Mus 1825-E-514



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

49

Sonata tacet.

Alto

9.

*Q*uare fremue. Astiterunt Reges terra, et principes conve-
 ne" " runt et principes convene" " runt convenerunt in
 unum, Adversus Dominum adversus Dominum et principes
 convene" " runt, vincula e" " rum dirumpamus
 vin" cula eorum. Astiterunt Reges terra et
 principes convenerunt adversus Christum ejus, ad
 versus Christum ejus, adversus Christum e" " jus, vincu-
 la e" " rum, dirumpamus vincula eorum et pro-
 jici" a" " mus projici" a" " mus, et pro-
 jicia" " mus projici" a" "

Mus 1825-E-574





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



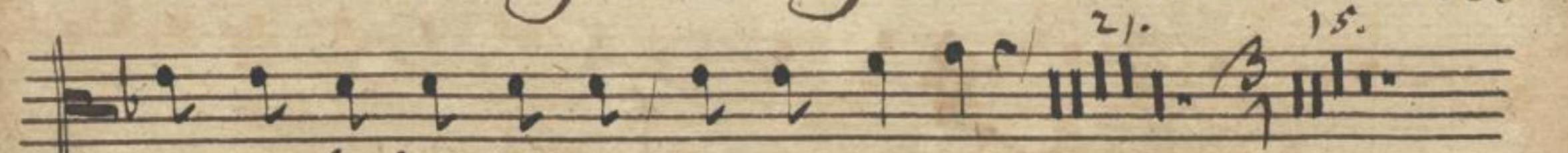
eos conturbabit eos et in fu



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. Pereratis de via ius
 ta, cum exaruerit 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}
 A^{men} A^{men}
 A^{men} A^{men}
 A^{men} A^{men} A^{men} A^{men}
 A^{men}

53

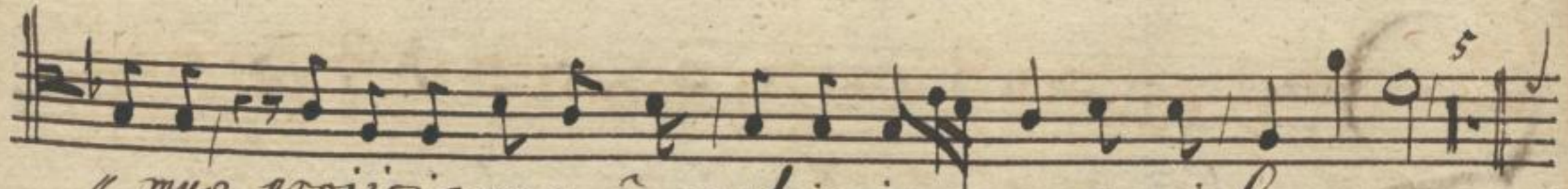
Sonata tacet.

Tenore 1^{mo}

*Q*uare *fron* Adstiterunt Reges terre et principes conve-
 ne" "runt et Principes convenerunt in unum adversus
 Dominum, et Principes convenerunt "runt adversus Domi-
 num dirumpamus vincula e" orum Dirumpamus vincula e-
 orum. Adstiterunt Reges terre adversus Christum ejus et
 Principes convenerunt, et Principes convenerunt "runt adversus
 Christum ejus, vincula eorum Dirumpamus vincula e-
 orum et projicia" — "mus et projicia"
 — "mus et projici" a" "ng à nobis jugum jugum i"
 sforum, et projici" a" — "mus projicia"

Mus 1825-E-514

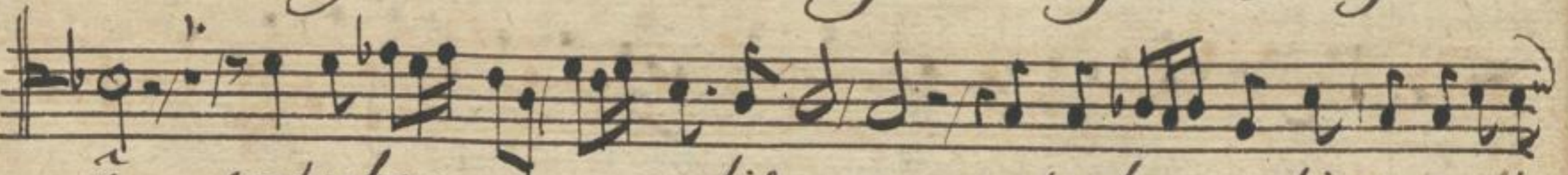




" nos projeciamus a nobis ju" " gum ipso" rum.



Tunc loquetur ad eos in ira sua et in furore su



o conturba" " bit eos, conturba" bit eos, conturba"



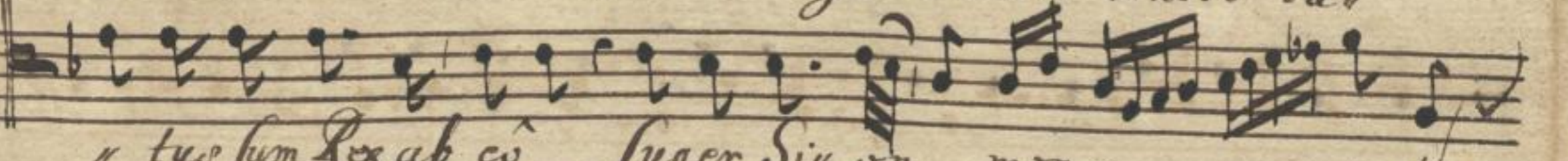
ba" " bit eos conturba" " bit eos et in furore



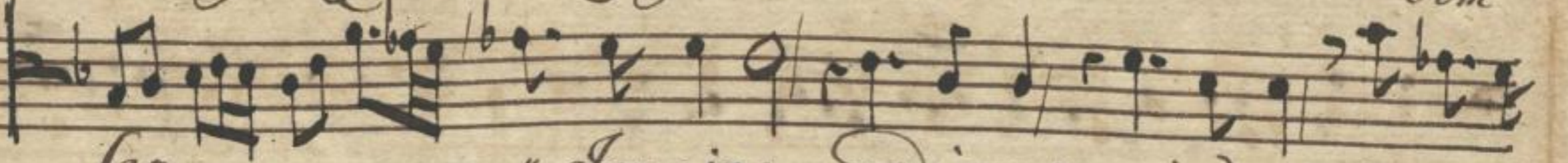
su" o conturba" bit eos et in furore suo conturba"



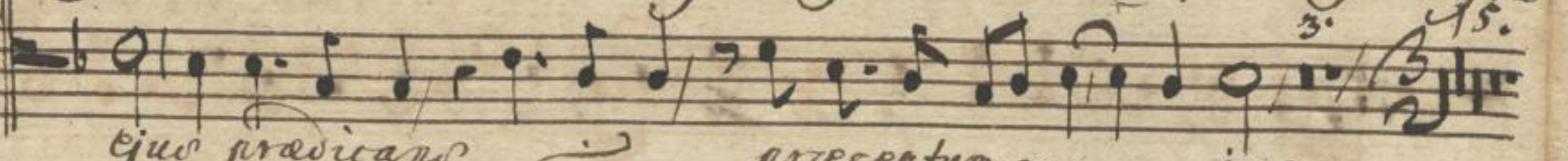
" bit eos ego autem consti tua



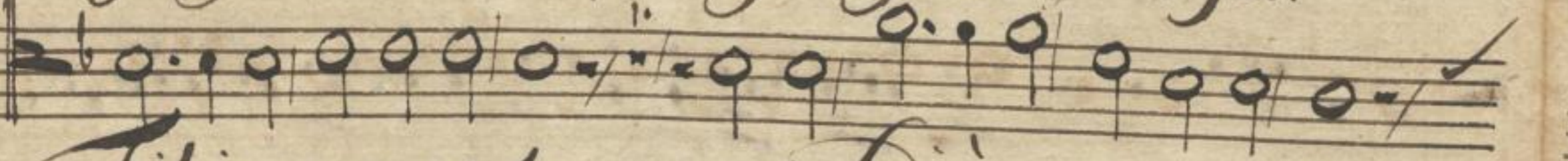
" tu sum rex ab eo super Si on mon" " tem



San" " cum ejuo pradicans preceptu



ejuo pradicans preceptum e" " juo.



Filius meus es tu, ego hodie genui te,

55

ego hodie genui te, hodie ge- - - - - nui te.

24.

Et nunc Reges intelligite intelligite

qui iudicatis terram, eradi- - - - - mini erudi- - - - - mi-

14.

ni, Apprehendite Discipulo-

3.

nam apprehendite Ne quando ira- - - - - scatur Dominus

ira- - - - - scatur Dominus irascatur Dominus Dominus ira-

scatur Dominus et perea- - - - - tio de vi- - - - - a iusta et

perea- - - - - tio et pere- - - - - atis de via iusta, cum ex-

ar- - - - - serit in brevi ira- - - - - ejus. Beati vs

mnes, qui confidunt in eo, qui confidunt

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

Sonata tacet.

Tenore 2^o

*Q*uare *fremuoy* Adstiterunt Reges terra, et Principes conve-
 ne-
 runt in unum et Principes convenerunt
 adversus Dominum, et Principes convenerunt vincula er-
 orum dirumpamus vincula eorum, Adstiterunt Reges ter-
 ra, et Principes convenerunt adversus Christum ejus et
 principes convenerunt adversus Christum ejus vincu-
 la eorum Dirumpamus vincula eorum et projicim-
 us a
 nobis jugum iho- rum, et projicim-
 us a nobis jugum i-
 sorum.

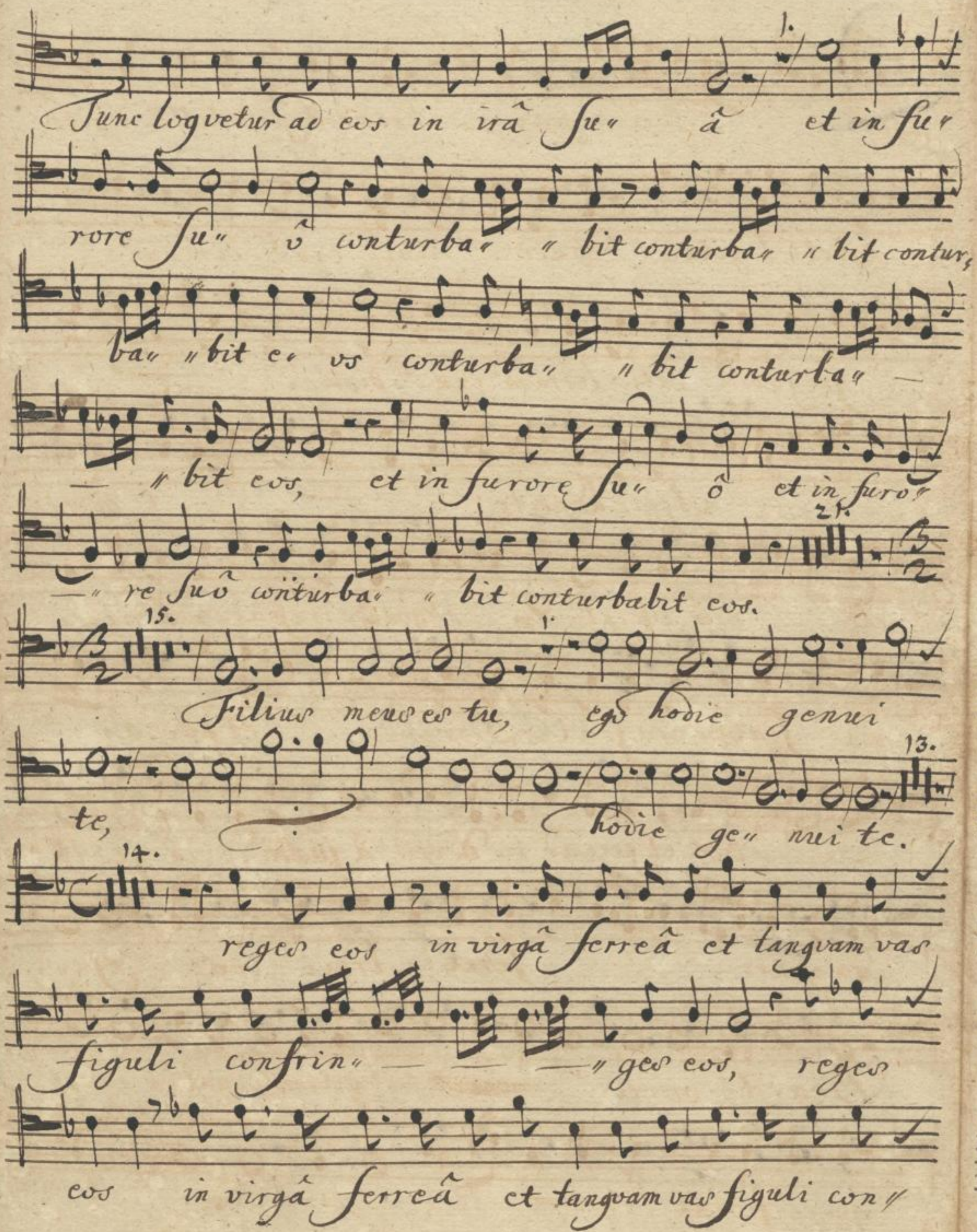
Mus 1825-E-514



Tunc loquetur ad eos in irâ suâ et in furore suâ conturbabit eos. Et in furore suo conturbabit eos, et in furore suo conturbabit eos. Et in furore suo conturbabit eos.

Filius meus es tu, ego hodie genui te. hodie genui te.

reges eos in virgâ ferreâ et tanquam vas figuli confringet eos. reges eos in virgâ ferreâ et tanquam vas figuli con-



Detailed description: The image shows a page of handwritten musical notation on aged paper. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in a cursive hand below the notes. The text is Latin, likely from the Bible (Psalm 135). The notation includes various note values, rests, and dynamic markings. There are some annotations like '15.' and '14.' near the start of certain phrases. The page number '20' is visible at the bottom center.

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.

Gloria Patri et Filio et Spiritui Sancto
 et Spiritui Sancto
 Sicut erat in principio et nunc et semper
 Sicut erat in principio et nunc et semper
 et in secula seculorum Amen
 Amen Amen Amen Amen Amen
 Amen Amen Amen Amen Amen
 Amen Amen Amen Amen Amen

69

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
 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

Mus 1825-E-514



^{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"
^{21.}
 " 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 « discipuli- » 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

54

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

Mus 1825-E-514



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 systems of musical notation, each consisting of two five-line staves. The notation is handwritten in dark ink on aged, yellowish paper. The notes are mostly quarter and eighth notes, with some rests. The handwriting is somewhat faded and there are some ink smudges on the page. The notation appears to be a single melodic line, possibly for a voice or a single instrument. The systems are arranged vertically down the page.

Sonata tacet.

Alto del 2^o Coro.

21.

vare fremue. Dirumpamus vincula eorum Dirum-
 jamus vincula eorum. Fortiterunt Reges terra.
 Dirumpamus vincula eorum Dirumpamus vincu-
 la eorum et projici' a' 'mg projici'
 a' 'mus et projicia' 'mg projicia' a'
 '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'

Mus 1825-E-514

69

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

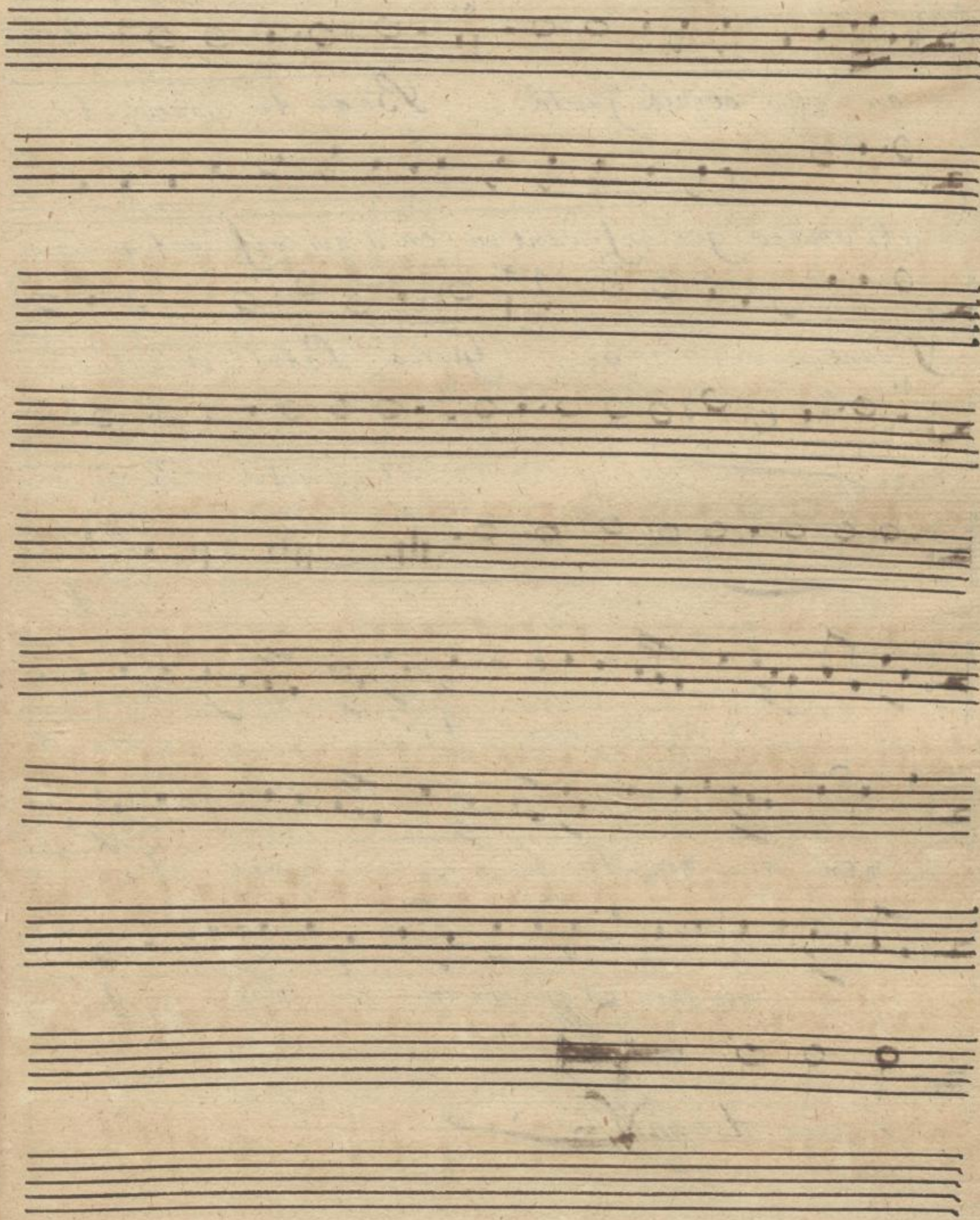
erudi" mini erudimini ^{23.} Ne quando irascatur

Dominus irascatur

Dominus irascatur Dominus et pereat is de

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

a'' atio de via juota. Beati omnes, be,
 ati omnes qui confident in e'' o' qui confident, qui con''
 Fidunt in e'' " 5 Gloria Patri et Filio
 et Spiritui Sancto,
 13. 14. 7.
 A''
 — — — — — " men, A'' — — — — — " men A,
 — — — — — men a'' men, A'' — — — — — " men A''
 — — — — — " men amen amen amen a'' men. A''
 " men Amen



Sonata tacet.

Tenore del 2^o Coro.

21.

Quare fremuerunt. Dirumpamus vincula eorum

Dirumpamus vincula eorum. Astiterunt Reges terra

ra Dirumpamus vincula eorum

et projecit

mus et projecit

mus projecit

mus a nobis jugum

gum ipsorum et projecit

mus et pro-

jectum a

mus a nobis ju-

gum ipso- rum.

Tunc loquetur ad eos in ira sua et

in furore suo et in furore suo conturbabit, contur-

bat, bit

eos contur-

Mus 1825-E-514



32

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 irascat Dominus Dominus ne quando
 irascat irascat irascat Dominus et
 pereatis de via a iusta de via ju" sta. Be
 iusta, et pereatis de via

73



ati omnes

qui confidunt in eo



qui confidunt

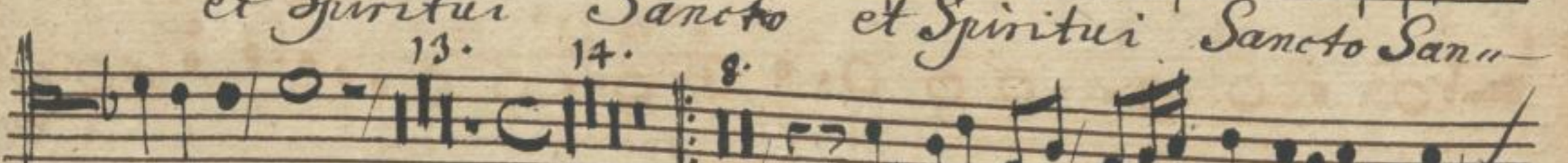
in e



Gloria Patri et Filio



et Spiritui Sancto et Spiritui Sancto San



— " eto.

A



— " men A

— " men A

— " men



amen A

— " men, A



— " men, a

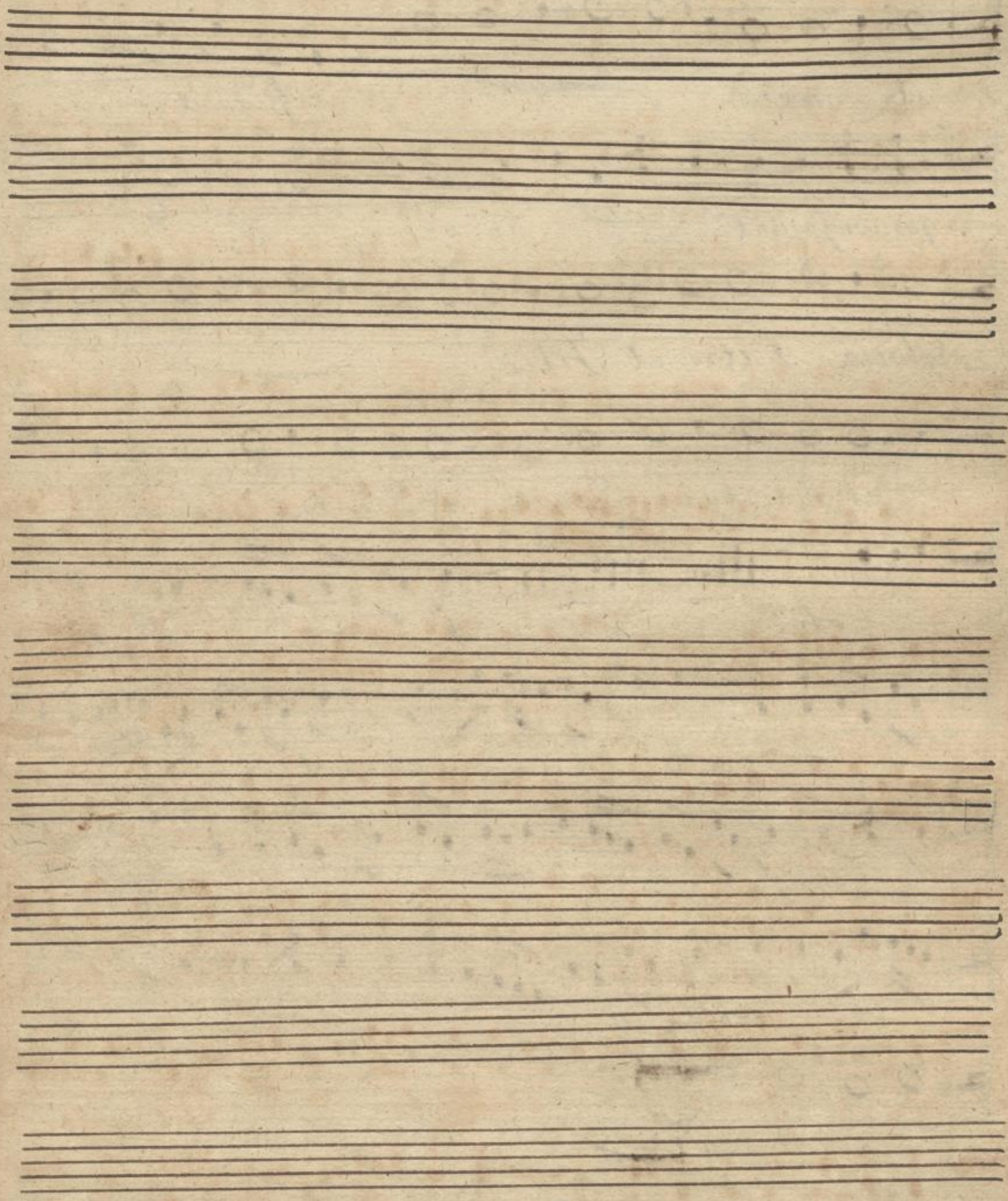
— " " men amen

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

Mus 1825-E-514

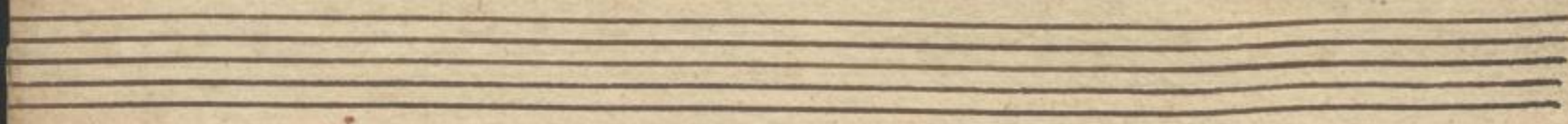
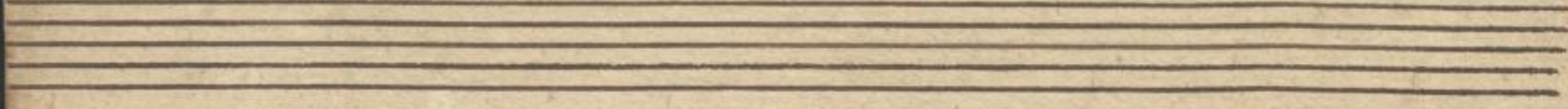
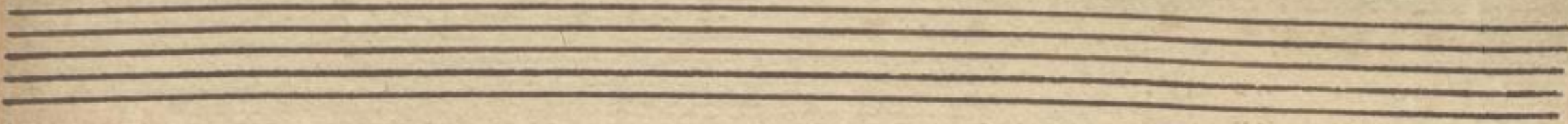
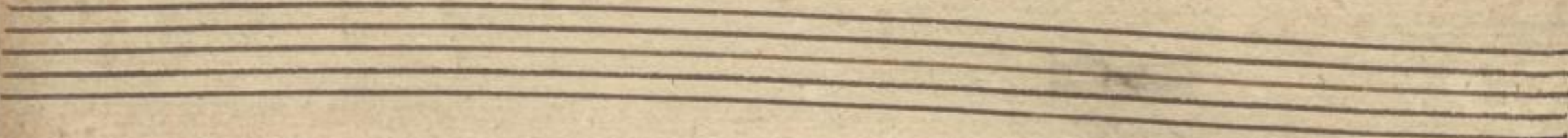
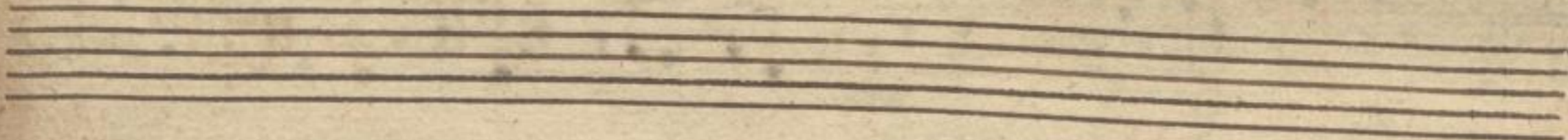
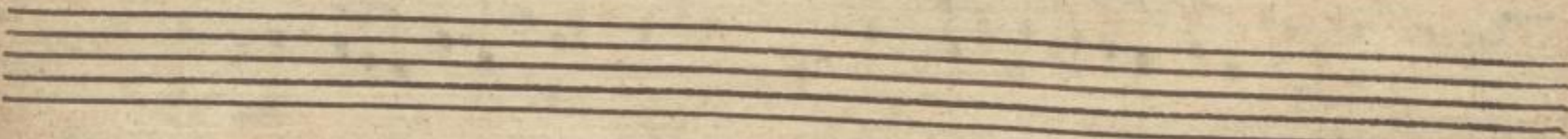
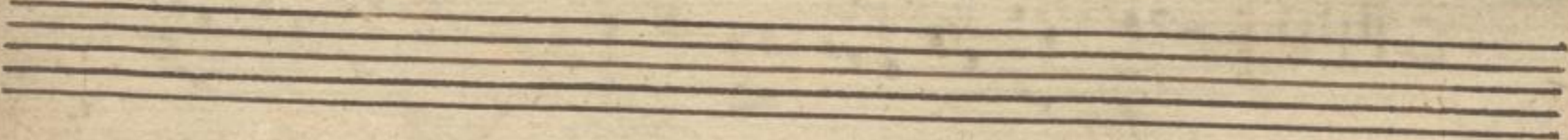
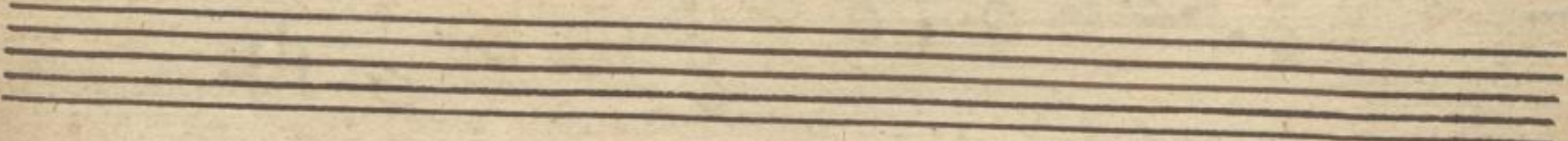
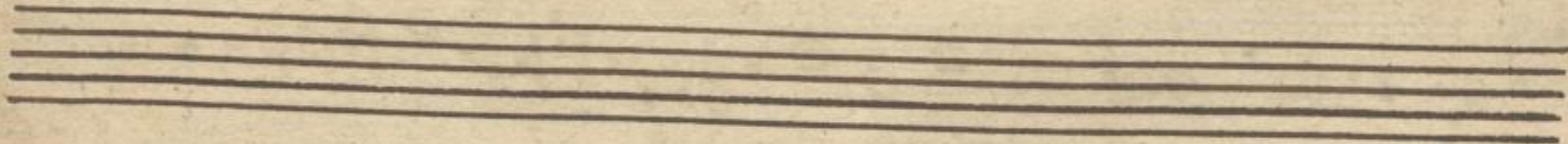
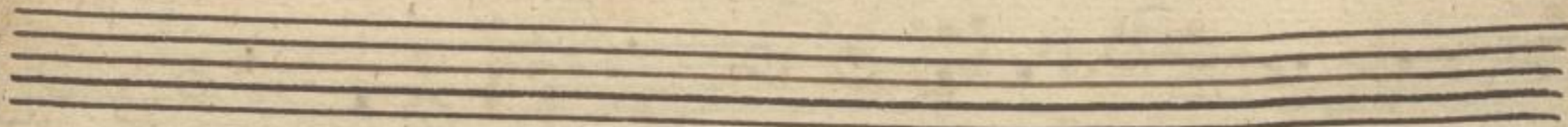


75

et in furore suo conturbabit eos
 21. 13. bit e
 os. Filius meus es tu filius meus
 es tu ego hodie genui te
 genui te Et nunc Reges
 intelligite intelligite et credi mini eris
 24. 4.
 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.

Fine.

Mus 182,5-E-514



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, characteristic of a lute or keyboard part. The fourth through tenth staves show a more rhythmic accompaniment, primarily consisting of quarter and eighth notes. There are several measures with repeat signs (triple bar lines) and some measures with a '2' above them, possibly indicating a second ending or a specific rhythmic value. The paper is aged and shows 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 figure in the second staff. The score concludes with a double bar line and a fermata-like flourish.

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 whole notes, and concludes with a large, decorative flourish.

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

Violino 2^o

*Sonata
rare fremueant gentes*

21

Forte.

Mus 1825-E-514



f

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 rhythmic values, including eighth and sixteenth notes, and rests. A double bar line with repeat dots appears on the fourth staff, followed by a 3/2 time signature. The notation is dense and fills most of the page.

A handwritten musical score on ten staves. The notation is in a historical style, likely from the 18th or 19th century. The first four staves feature a melodic line with various note values and rests, including some complex rhythmic patterns. The fifth and sixth staves show a more rhythmic, possibly bass line, with many eighth and sixteenth notes. The seventh, eighth, and ninth staves continue this rhythmic pattern. The tenth staff concludes the piece with a final cadence and the word "forte" written in cursive below the staff.

Handwritten musical notation on three staves. The top staff begins with a treble clef and a common time signature. 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 with similar note values. The third staff features a red double bar line with repeat dots, followed by a series of notes and a final double bar line with repeat dots. The paper shows signs of age and wear.

Viola Ima

sonata
Sare fremuerunt gentes,

21

Verte.

The musical score is written on ten staves. The first staff begins with a large, ornate initial 'O'. The notation includes various note values, rests, and dynamic markings. The lyrics 'Sare fremuerunt gentes,' are written below the first staff, with 'sonata' written above it. A measure number '21' is written above the fourth staff. The word 'Verte.' appears at the end of the tenth staff.

Mus 1825-E-574



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 and structured 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 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 sharp (F#). The music features a variety of note values, including minims, crotchets, and quavers, often beamed together. There are several slurs and phrasing marks throughout. The second staff has a '23' written above it. The final staff ends with a double bar line and a fermata, with 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, some beamed together, and rests. A red double bar line is present after the first measure. The second staff continues the melody. 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. The score consists of ten staves of music. 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 and includes various note values, rests, and dynamic markings. A measure rest is marked with '21' above it. A six-measure rest is marked with '6' above it. The score concludes with a double bar line and the word 'Forte.' written below the final staff.

Mus 1825-E-514



55

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 on the tenth staff. The paper is aged and shows some staining.

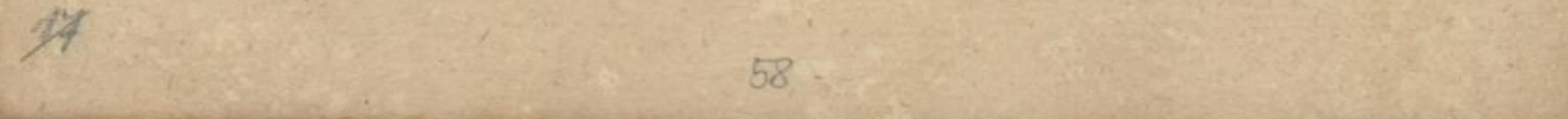
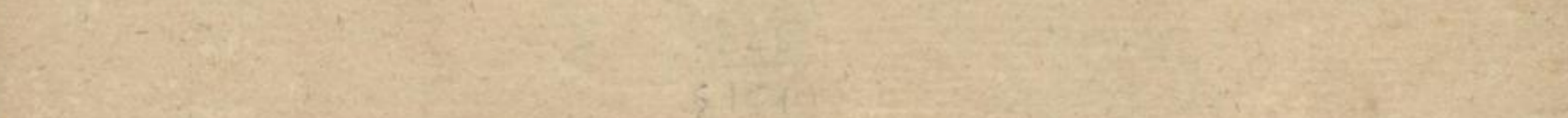
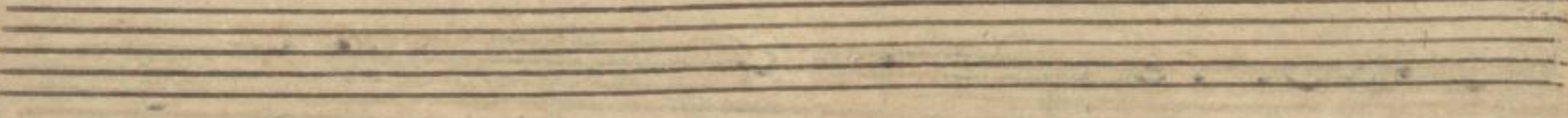
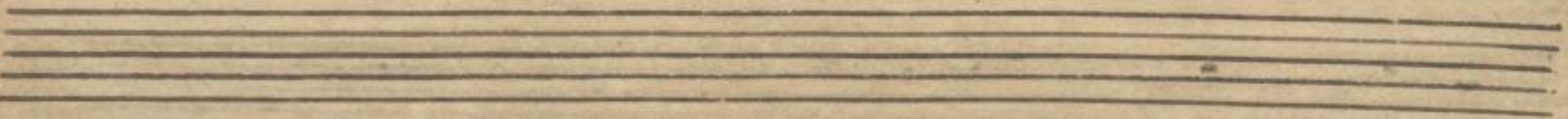
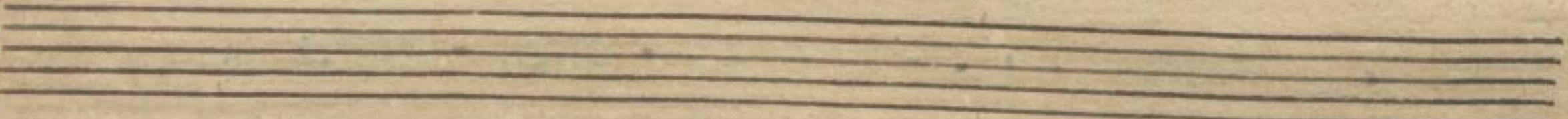
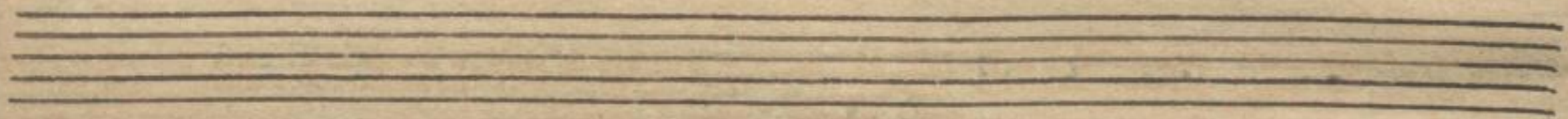
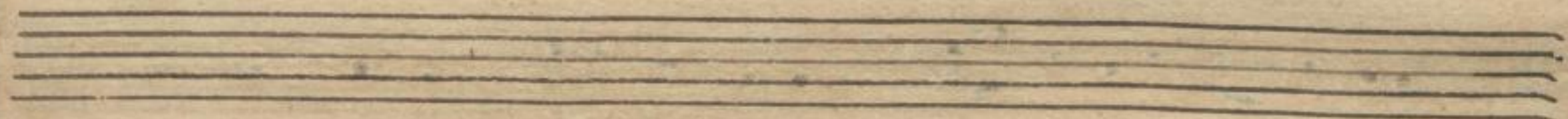
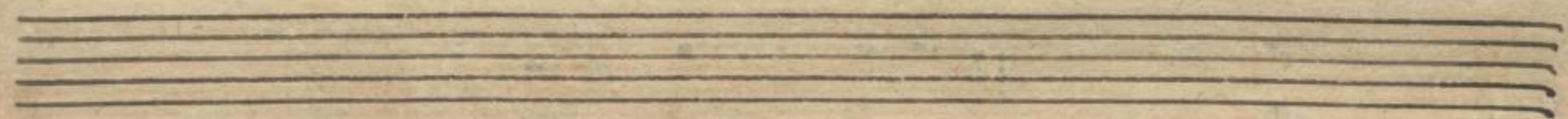
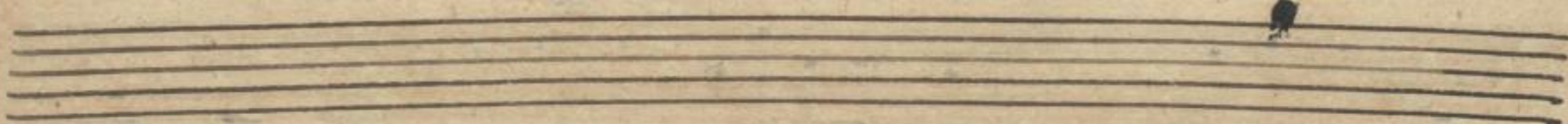
75

56

A handwritten musical score consisting of ten staves. The notation is in a single system, likely for a single instrument. The first staff begins with a treble clef and a common time signature. The music is written in a cursive, historical style. The second staff has a measure with a '23' written above it. The fourth staff has a measure with a '6' written above it. The final staff ends with the word 'ferte' written in cursive below the staff. The paper is aged and shows some staining.

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.



§ 154

14

58

Viola 3^{ra}

Handwritten musical score for Viola 3^{ra}. The score consists of ten staves of music. The first staff begins with a large, decorative initial 'O' and contains the title 'Sonata' and the Latin text 'Vane fremuerunt gentes'. The music is written in a cursive style with various note values, rests, and dynamic markings. There are several measure numbers written above the staves: '21' above the fourth staff, '6' above the fifth staff, and '10' above the tenth staff. The piece concludes with the word 'Finito' written in cursive at the end of the tenth staff.

Mus 1825-E-574

Sächs.
Landes-
Bibl.
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 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. The sixth through ninth staves show a more rhythmic, repetitive pattern of notes, possibly a bass line or a second part. The tenth staff concludes with a double bar line and a repeat sign. There are some ink smudges and a faint circular stamp on the right side of the page.

49

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 empty 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, decorative initial 'Q' and the title 'Quare fremuerunt gentes'. The notation includes various rhythmic values (e.g., 6, 43, 76) and melodic lines. The second staff contains the title 'Quare fremuerunt' written in a larger, more decorative script. The third staff is marked 'A. J. B.'. The notation continues with various 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 for the Violin, and the second staff is for the Cap. (Cello/Double Bass). 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 score is written on aged, yellowed paper.

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 for guitar, consisting of ten staves. The notation includes various rhythmic values, accidentals (sharps and flats), and fingering indications (numbers 1-5). Above the first staff, there are handwritten notes: 7 ob , $5 \sim 5 \text{ ob}$, 5 ob , $4 \# \#$, and 7 . Above the second staff, there are notes: 6 , 6 , $4 \#$, 6 , 6 ob , and 6 . Above the third staff, there are notes: 7 ob , 6 , 5 ob , 6 , 6 , 5 ob , 7 ob , 6 , 6 , 6 ob , 7 ob , and $\#$. Above the fourth staff, there are notes: 6 , 6 ob , 6 ob , 5 , $4 \#$, 6 ob , $4 \#$, $\#$, 6 , 6 , 6 , 6 , $4 \#$, and 6 . Above the fifth staff, there are notes: 6 , 6 , $4 \#$, 6 , 6 , $4 \#$, 6 , 6 , $4 \#$, 6 , 6 ob , 6 , 6 ob , $4 \#$, and 6 . Above the sixth staff, there are notes: 6 ob , 6 , $\#$, 2 , 7 ob , 6 , $4 \#$, and 6 . Above the seventh staff, there are notes: 4 , 6 , 7 ob , 6 ob , $4 \#$, 6 , 6 , 6 , 6 , 6 , 6 , 6 , 6 , 6 , and 6 . Above the eighth staff, there are notes: 6 , 6 , 5 , 5 , 6 , 6 , 6 , 6 , 6 , 6 , 6 , 6 , 6 , and 6 . Above the ninth staff, there are notes: 7 , 6 , 7 , 7 , 6 , 7 , 6 , 7 , 7 , 6 , 2 , 6 , 7 , and 6 .

81

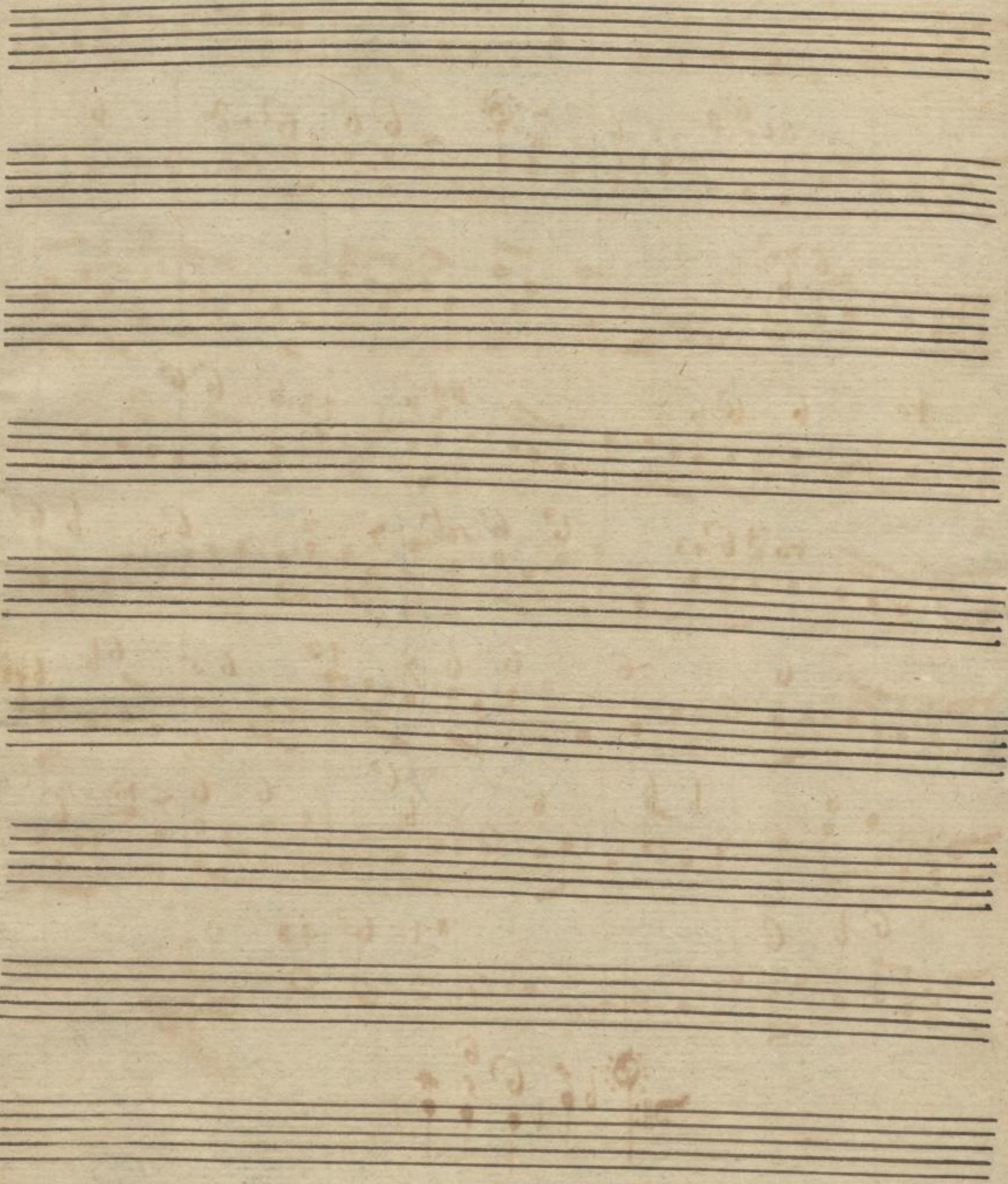
Handwritten musical score on eight staves. The notation includes various note values, rests, and ornaments. Fingerings are indicated by numbers 1-5 above notes. The word "Gloria" is written in a decorative script across the fourth and fifth staves. The manuscript shows signs of age, including foxing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

vollate presto.

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, each with a treble clef and a common time signature (C). The notation includes various note values, rests, and accidentals. Above the staves, there are numerous handwritten annotations, including numbers (e.g., 6, 7, 43, 56, 2, 7, 6, 7, 43, 6, 5, 6, 6, 43, 6, 6, 6, 43, #4, 6, 43) and symbols (e.g., #, b, 6, 7, 43, #4, 6, 43). Some annotations are written in red ink. The music appears to be a single melodic line. The final staff is partially obscured by a large, dark scribble. The paper shows signs of age, including discoloration and some staining.

83

68



A. J. J. B.

Violin

Mus 1825-E-514



71

24

A page of handwritten musical notation on aged, yellowed paper. The page contains 12 staves of music, each with a treble clef and a key signature of one flat (B-flat). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. There are several instances of the word "Cant." written in the left margin, likely indicating a cantata or similar piece. The paper shows signs of age, including foxing and some staining. At the bottom left, there is a circled number "92" with a diagonal slash through it. At the bottom center, the number "72" is written.

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. It features various note values, rests, and clefs. The first staff begins with a large 'C' time signature. The music is written in a single system across the staves. There are some annotations in the manuscript, including 'cra.' on the third staff and 'Gloria.' on the tenth staff. The paper shows signs of age, with 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 quarter notes, eighth notes, and sixteenth notes, along with 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 discoloration and a small stain near the bottom left.

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 for Violin and Alto. The score consists of eight staves. The first four staves are for the Violin, and the last four are for the Alto. The Alto part includes the text "Qui habitat." and "Cap. Tunc loquatur." with a measure number of 43. The music is written in a system with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, accidentals, and figured bass notation (numbers 1-7) written above or below the notes. Red wavy lines separate the staves. The paper shows signs of age and wear.

85

76

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. Form.*
- 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. Lodie*

Other markings include numbers like 43, 65, 64, and 7, and a red wavy line under the first two staves.

A page of handwritten musical notation on aged, yellowed paper. The page contains ten staves of music, arranged in two systems of five staves each. The notation is in a historical style, featuring various note values, rests, and accidentals. The music is written in a single system across the staves. The notation includes many sixteenth and thirty-second notes, often beamed together. There are several accidentals, including sharps and flats, scattered throughout the score. Some staves begin with a treble clef and a key signature of one sharp (F#). Above the staves, there are numerous handwritten annotations, including numbers (e.g., 6, 7, 43, 34, 43, 4#) and symbols (e.g., >, #, b) that likely indicate fingerings, breath marks, or other performance instructions. A small word, possibly "Cap.", is written above one of the staves. The paper shows signs of age, with some staining and a slightly uneven texture. The right edge of the page shows the binding of the book.

Beatiſſimes

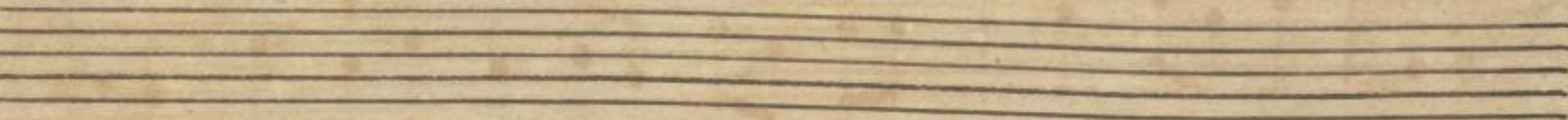
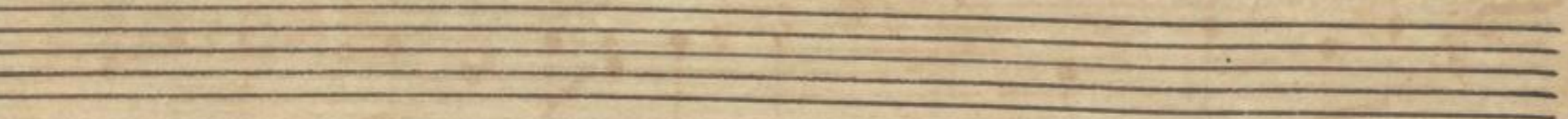
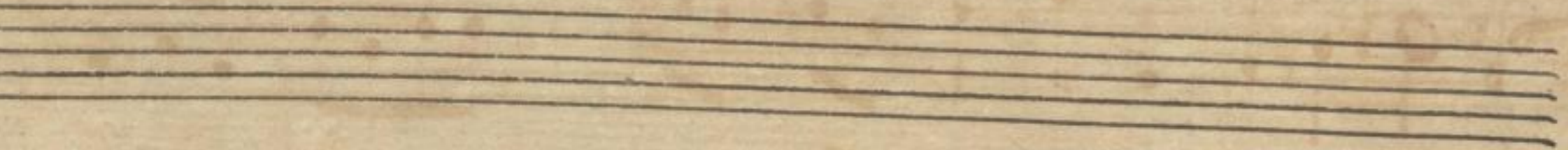
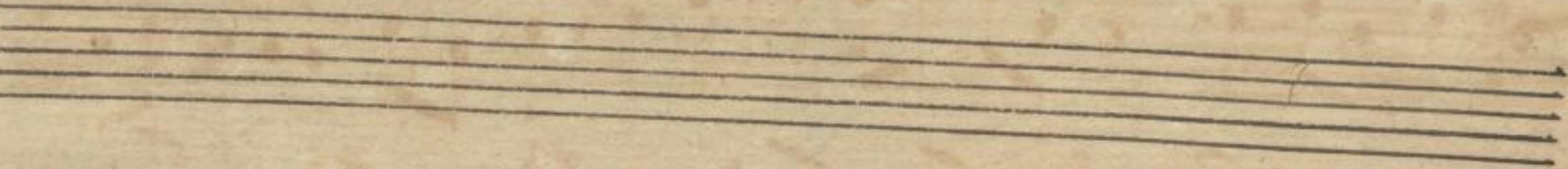
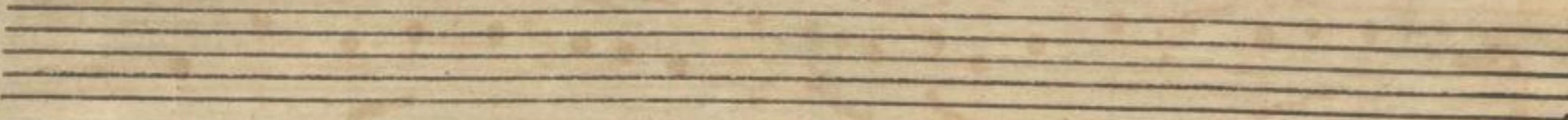
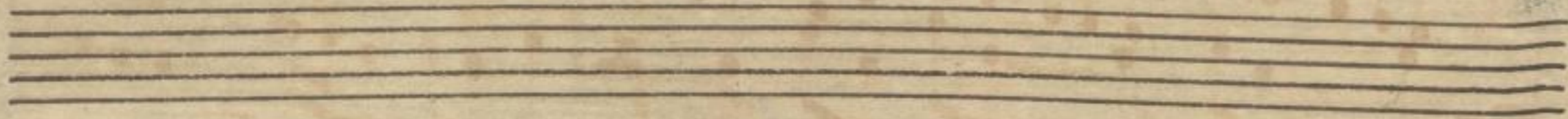
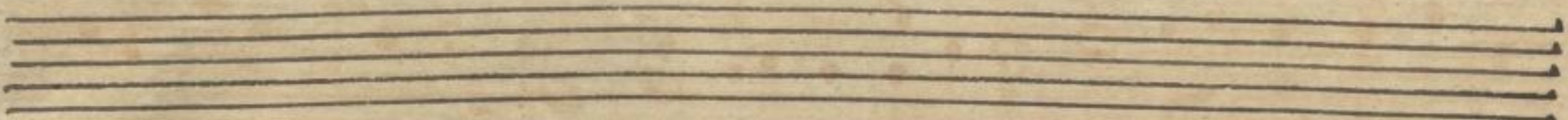
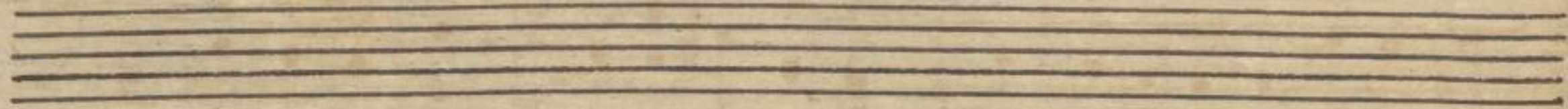
Tercio

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, 7) 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 foxing.

89

80



Fagotto.

*Sonata,
vare fremu erunt gentes.*

21

6

7

10

13

16

19

22

25

28

31

34

37

40

43

46

49

52

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991

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997

1000

Fine

Mus. 1825-E-514



83

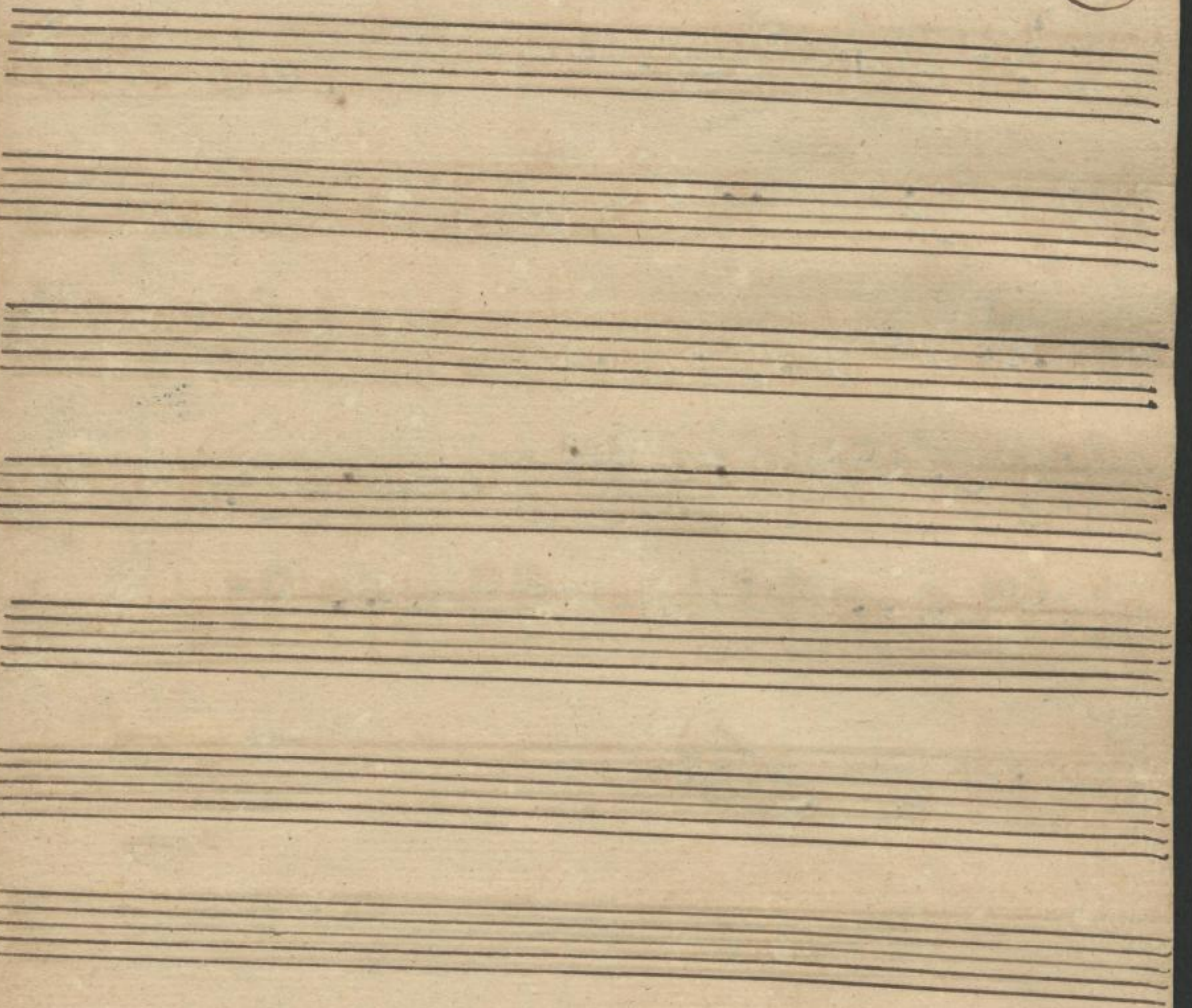
22

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 measure with a '3' above it. The seventh and eighth staves continue with rhythmic patterns, with the eighth staff starting with a '3' above a measure. The ninth staff has a double bar line and a '9' above it. The tenth staff concludes the piece with a final note and a fermata.

23

84

Lucchi



25

86

Cornetto 1^{ma}

Sonata.
Quare fremuerunt

21

Solo

vorte.

Mus 1825-E-574



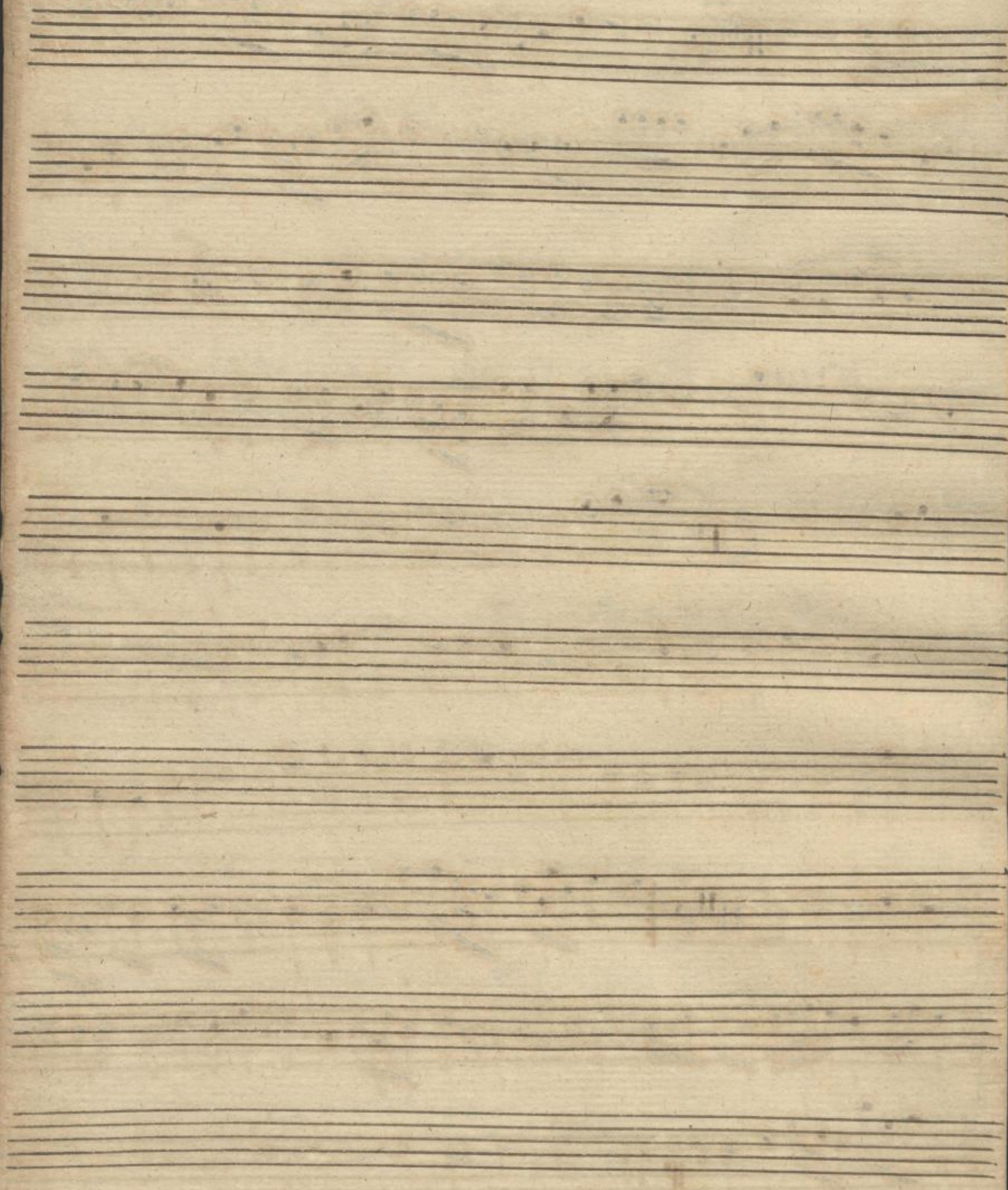
87

36

Handwritten musical score on ten staves. The notation includes various note values, rests, and clefs. A red *piano.* marking is present on the fourth staff. Measure numbers 15, 29, and 3 are indicated above the staves.

27

Handwritten musical score on page 22, featuring ten systems of staves. The notation includes various note values, rests, and clefs. A red double bar line is visible in the eighth system, and a red '23' is written above it. The page is numbered '22' at the top center.



Cornetto 2^{do}

O *Sonata*
Nulli fuerunt gentes.

21

5

Finito

Mus 1825-E-514



91

29

A handwritten musical score consisting of ten staves. The notation includes various note values, rests, and clefs. A red annotation "piano." is written on the fourth staff. The score is written on aged, slightly stained paper.

piano.

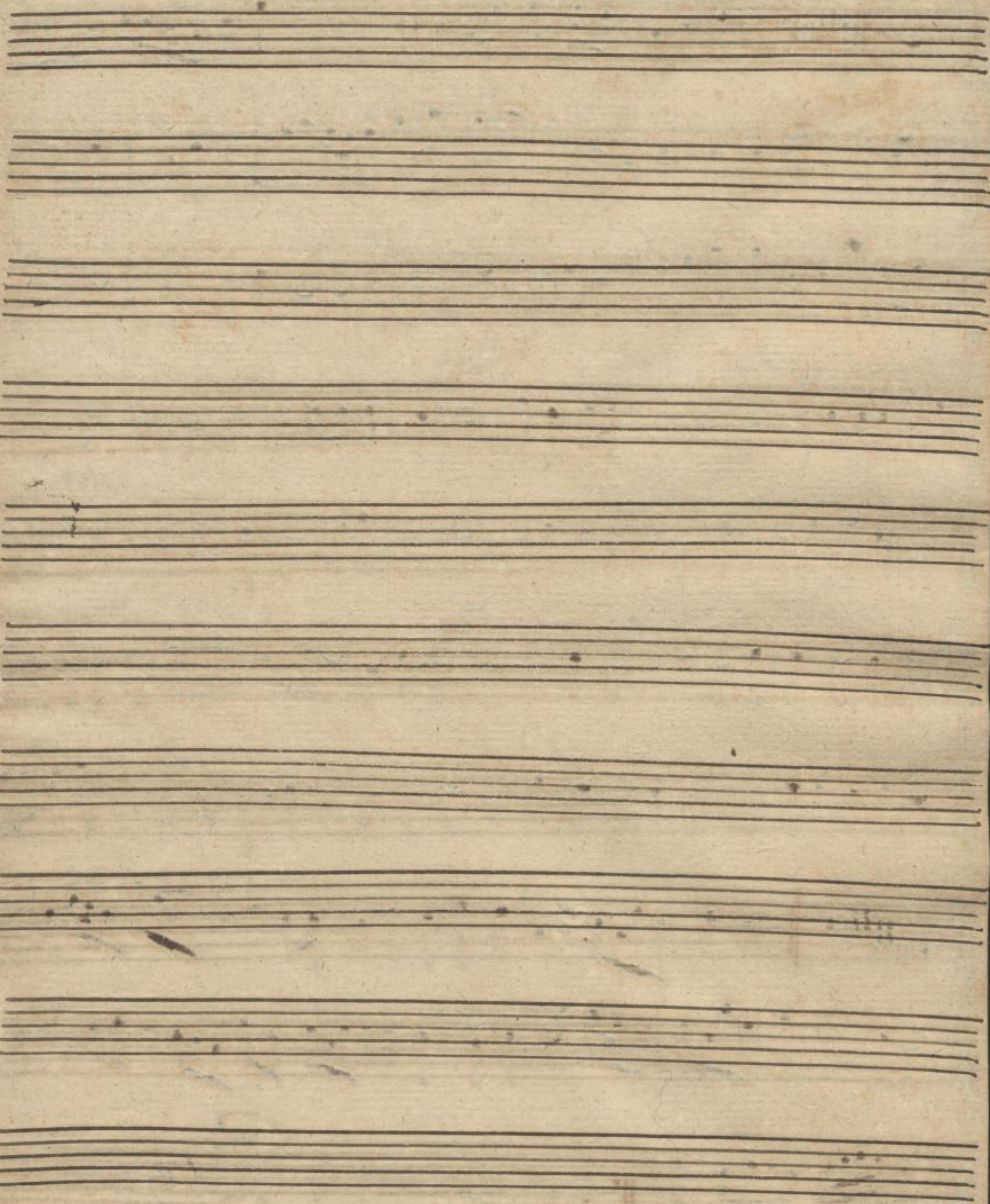
~~30~~

92

25

23

9



Tromb. 1mo

Sonata
vare fremuerunt gentes

21

5 w

Verte.

Mus 1825-E-514



95

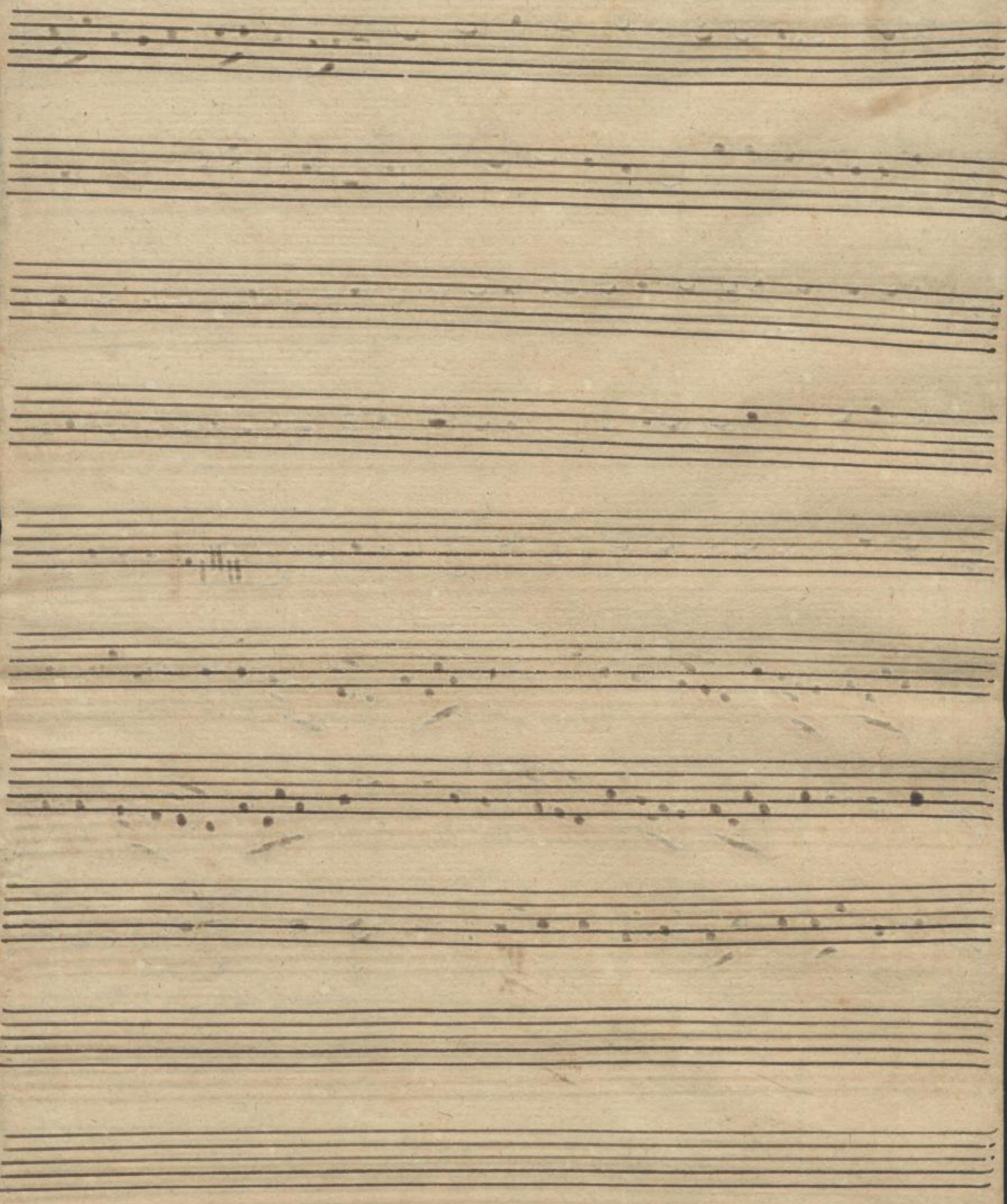
22

A handwritten musical score on ten staves. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and bar lines. The score is divided into measures, with some measures containing multiple notes beamed together. There are several measures with repeat signs (double bar lines with dots) and some measures with a '3' over them, possibly indicating a triplet. 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 visible 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}

Spirita
vare fuerunt gentes.

21

20

Pesto

Mus 1825-E-514

Sächs.
Landesbibl.
1825.
39

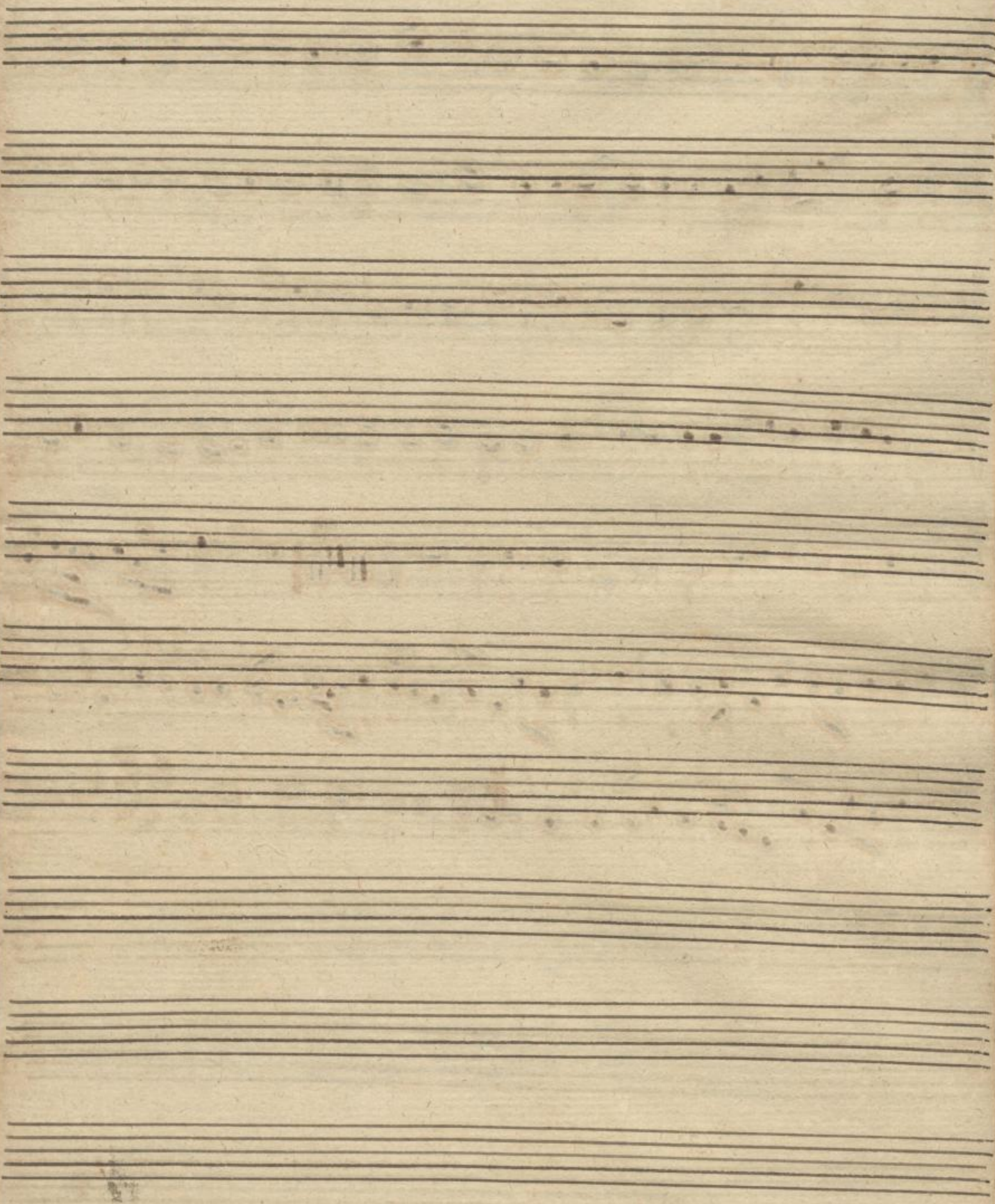
35

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 measure numbers 27 and 28. The ninth and tenth staves conclude the piece with further melodic notation. The paper shows signs of age, including some staining and discoloration.

38

100

A handwritten musical score consisting of seven staves. The notation includes various note values (quarter, eighth, and 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

Forte.

Mus 1825-E-514



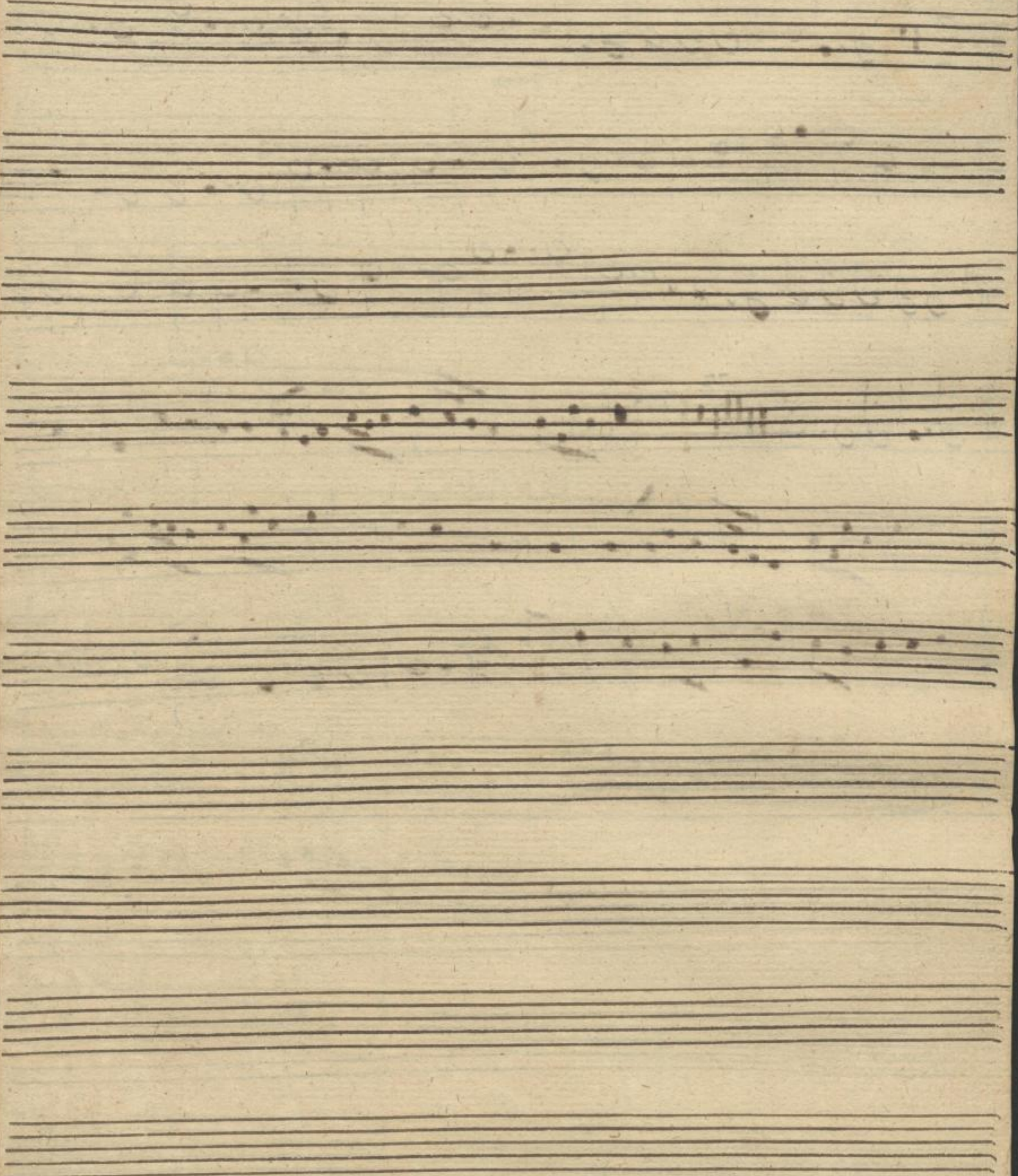
103

38

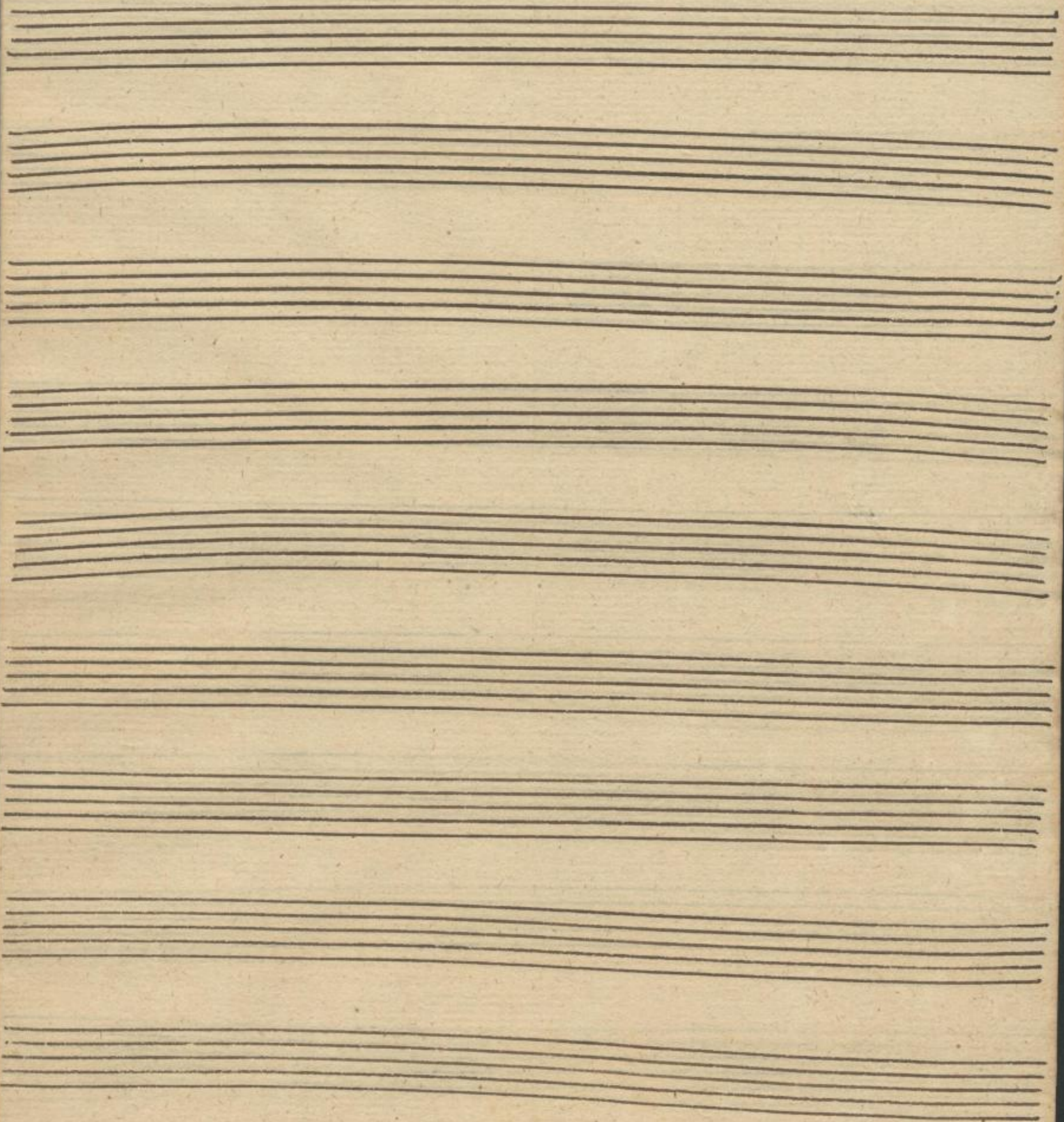
A handwritten musical score on ten staves. The notation includes various note values, rests, and bar lines. Measure numbers 15, 16, 24, and 26 are clearly visible above the staves. The paper shows signs of age and wear.

~~39~~

Handwritten musical score on six staves. The first three staves contain a melody in 3/2 time with a key signature of one flat. The fourth staff begins with a double bar line and a red '22' above it, followed by a section of sixteenth-note runs. The fifth and sixth staves continue this section, with a red '8' below the fifth staff and a circled '8' below the sixth staff. The bottom half of the page contains five empty staves.



Trombone 4to

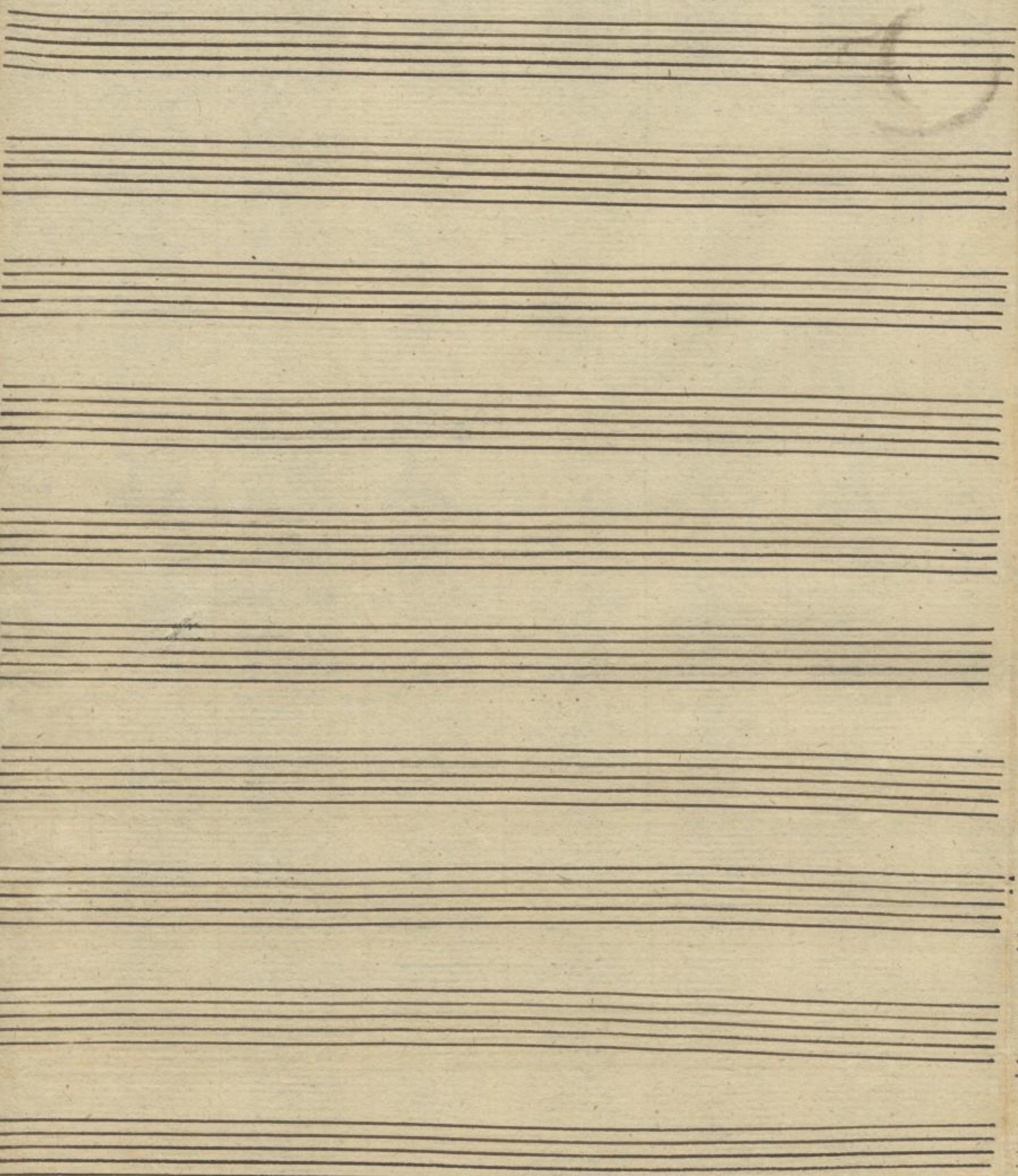


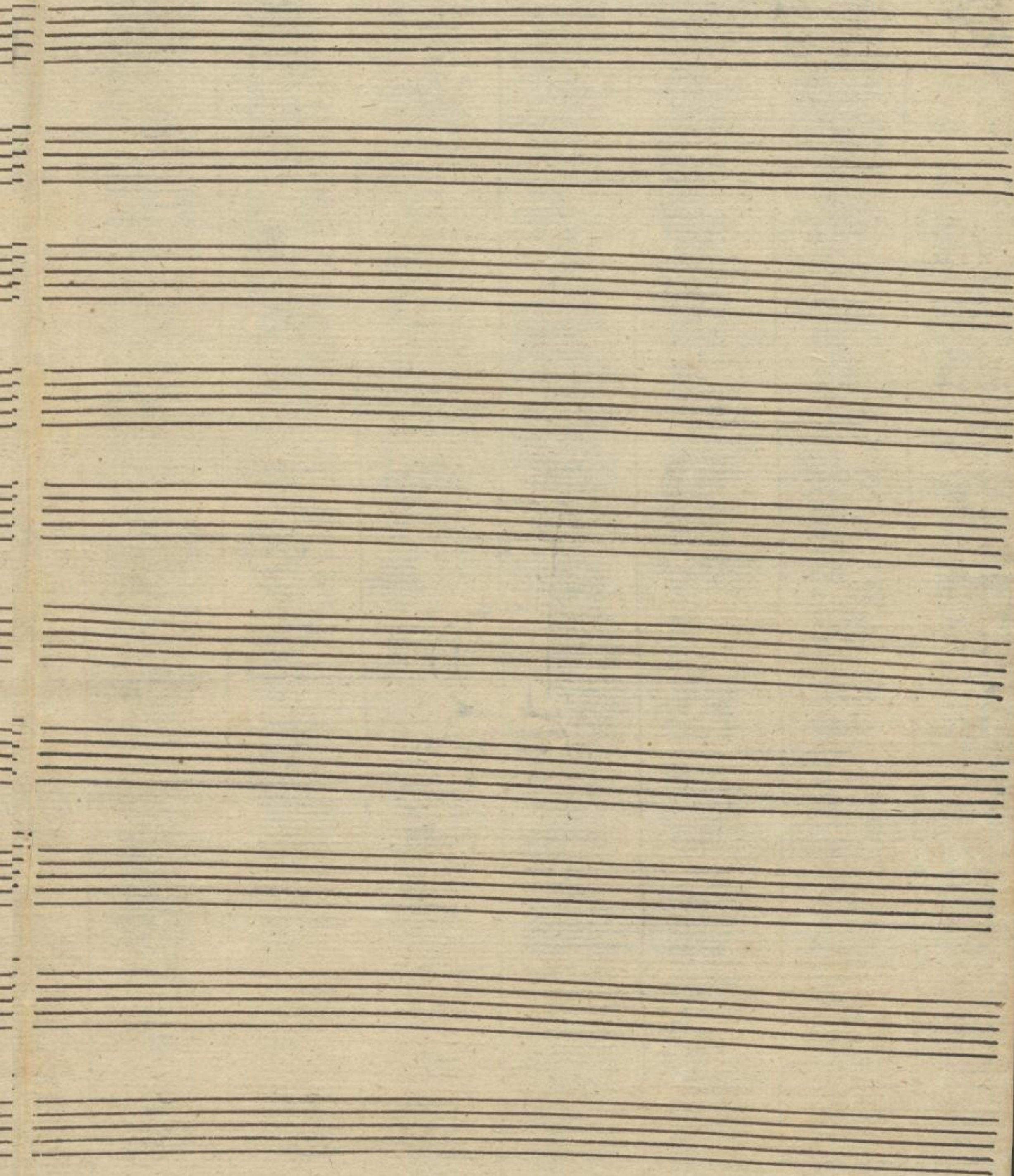
Mus 1825-E-514

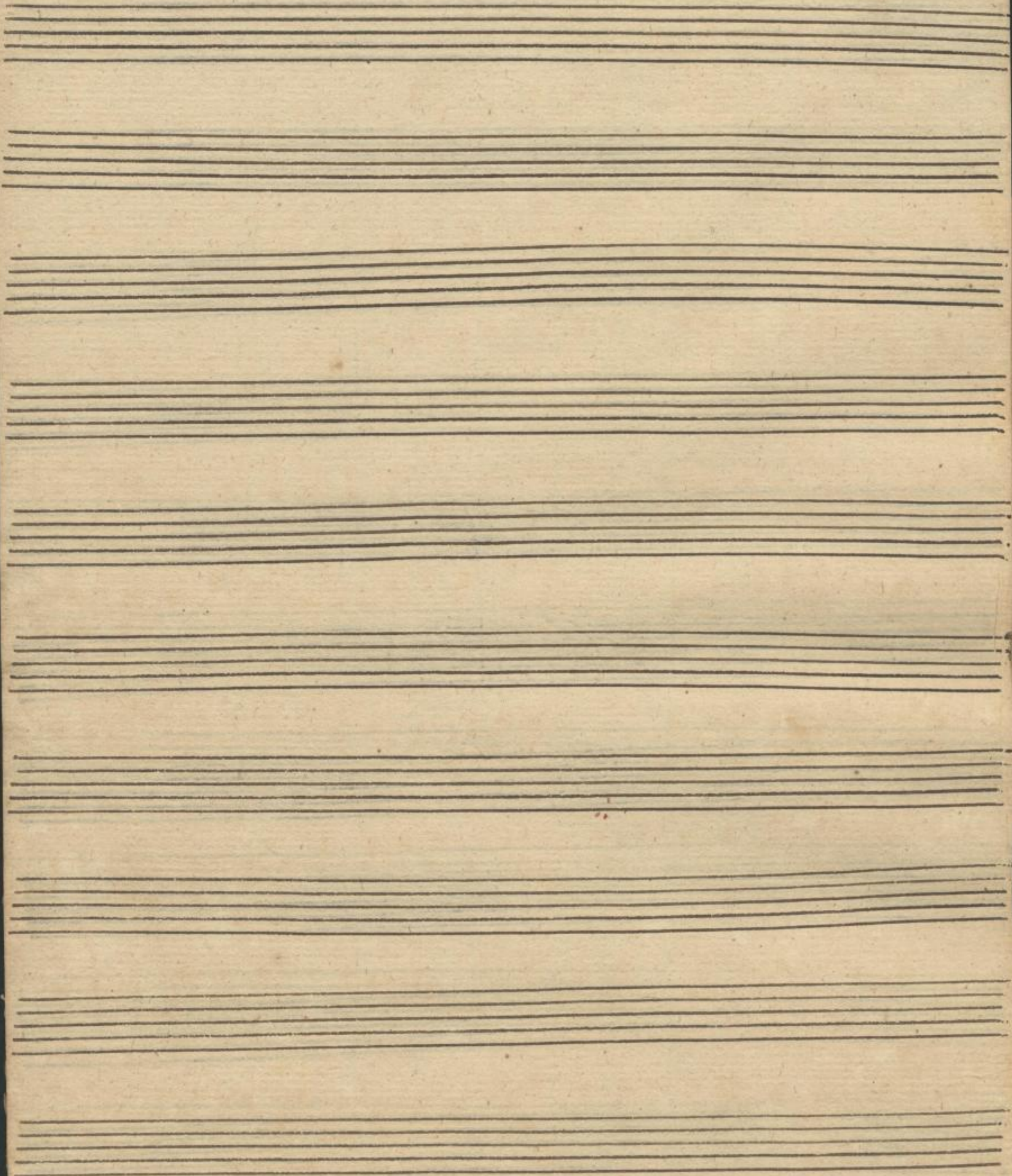


107

41







110

111

1825

Σ 1514

112