

Handwritten flourish
Leine Sünde betrü
ben mich
a 9

A Virole
Violine.
Soprano.
Alt.
Tendre.
Basso.

con
Continuo

Dom. 22. Trinit. 1701.
Dom. 9. Trinit. 1709.
Dom. 11. Trin. 1712

Handwritten flourish

1188

Handwritten musical score on ten staves. The notation includes various rhythmic values, accidentals, and dynamic markings such as "mpu", "mpu a", and "mpu ampu". The music is written in a cursive style on aged paper.

2106
18 50
5

35.

allegro.

Alts.



Canto.
 riner Dinnis betrübt, Gottes Guad erfrant, — — — — — " et mich er,
 frant, et mich, Gottes Guad erfrant, — — — — — " et mich Gottes Guad er,
 frant, — — — — — " et mich, erfrant, et mich, erfrant, et mich,
 Gottes Guad erfrant, et mich, erfrant, — — — — — " et mich,
 erfrant mich Gottes Guad erfrant, — — — — — " et mich erfrant mich
 Gottes Guad erfrant, — — — — — " et mich, Gottes Guad erfrant, — — — — — " et mich er,
 frant, et mich, erfrant, et mich, erfrant mich, Gottes Guad erfrant,
 frant, — — — — — " et mich, erfrant, et mich, erfrant mich, — — — — — " et mich, Gott ist barm
 herzig, — — — — — " zig ist barmherzig, ist barmherzig, — — — — — " zig barmherzig
 Gott ist barmherzig, — — — — — " zig ist barmherzig, — — — — — " Gott ist barm
 herzig, — — — — — " zig ist barmherzig, Gott ist barmherzig, zig ist barmherzig barm,
 herzig, zig ist barmherzig barmherzig, zig ist barmherzig, — — — — — " zig ist barmherzig,

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6

ist barmherz. — „zig barmherzig, Gott ist barmherz.“ „zig ist barm
herzig, — Gott ist barmherz. — „zig ist barmherzig
Gott ist barmherz.“ — „zig ist barmherzig barmherz.“ „zig ist barm
herzig ist barmherzig. *Lob in
Cant.* a a m m a a
„ m m a m m a a “ „ m m a a “ „ m m a m m a a “ m m
a a m m a m m a a m m a a m m a a
„ m m a a “ „ m m a a “ „ m m a a “ „ m m a a “
„ m m a m m a a “ — „ m m a a “ „ m m a a “ „ m m a a “
a a — „ m m a a “ a a m m a a a a “ „ m m a a “
a a m m a a m m a a m m a a m m a a m m a a
„ m m a a “ a a m m a a m m a a m m a a
m m a a — „ m m a m m a a “ m m a m m.

Tenore

35.

allegro.



Domine Deus altissimi. Gottes Guad erlöset

mich erlöset mich

Gottes Guad erlöset mich

erlöset mich Gottes Guad erlöset mich

mich Gottes Guad erlöset mich erlöset mich

Gottes Guad erlöset mich erlöset mich

Gottes Guad erlöset mich

Gottes Guad erlöset mich erlöset mich Gottes Guad erlöset

mich erlöset mich Gottes Guad erlöset mich erlöset

mich erlöset mich erlöset mich. Gott ist barmherzig

barmherzig ist barmherzig, zig ist barmherzig

zig, Gott ist barmherzig, zig ist barmherzig

Gott ist barmherzig — "zig ist barmherzig, ist barmherzig"

zig barmherzig" zig — Gott ist barmherzig — "zig ist barmherzig"

zig barmherzig — zig ist barmherzig — zig ist barmherzig zig

Gott ist barmherzig" zig ist barmherzig ist barmherzig — Gott ist barmherzig

zig ist barmherzig — barmherzig, Gott ist barmherzig

herzig. *Canu.* *Tabrisp.* a" my a" "mm a" my ? ? a"

"mm ? ? amon a" my ? ? ? a"

mm a" my ? a" my ? ? ? ?

? ? ? ? amon a" my ? ? a

my a" my ? ? ? amon a" my ? ?

? ? ? ?

Basso.

37.
 Sonata.
 Eine Duetto. Gottes Guad' ex'p'ant' et mich' ex'p'ant' et

mich' ex'p'ant' // " et mich' ex'p'ant' // et mich' Gottes Guad' ex'p'ant' //

// et mich' ex'p'ant' // et mich' Gottes Guad' ex'p'ant' // " et mich' ex'p'ant' //

mich' ex'p'ant' mich' ex'p'ant' mich' // Gottes Guad' ex'p'ant' //

ex'p'ant' // " et mich' ex'p'ant' // et mich' ex'p'ant' // et mich' ex'p'ant' // et mich'

Gottes Guad' ex'p'ant' // " et mich' ex'p'ant' mich' Gottes Guad' ex'p'ant' //

// et mich' ex'p'ant' mich' //

18.
 Singend. Gott ist barmherz'ig // zig ist barmherz'ig ist barmherz'ig //

zig ist barmherz'ig, Gott ist barmherz'ig, Gott ist barmherz'ig // zig ist b. //

herz'ig, barmherz'ig, ist barmherz'ig // zig, barmherz'ig // zig, Gott ist barmherz'ig //

// zig ist barmherz'ig // zig ist barmherz'ig // zig ist barmherz'ig // zig, Gott

ist barmherz'ig // Gott ist barmherz'ig // zig ist barmherz'ig barmherz'ig //

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zig ist barmhertzig, zig Gott ist barmhertzig. Gutes. Das uns. a'' 'mm, a'' mm
 a'' mm, a'' mm, ammm, a'' mm, a'' mm
 a'' mm ammm a'' mm a'' mm
 a'' mm, a'' mm, a'' mm, a'' mm, a'' mm
 a'' mm, a'' mm, a'' mm, a'' mm
 a'' mm, ammm, a'' mm, a'' mm
 a'' mm, ammm, ammm, a'' mm, ammm
 ammm, ammm.

Viola

Sonata
für die Violine von Vivaldi

Handwritten musical score for Viola, consisting of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The score is written in a cursive hand typical of the 18th century.

Annotations include:

- allegro.* (written below the sixth staff)
- quasi* (written below the seventh staff)
- Stottel* (written to the right of the fifth staff)
- Stottel* (written below the tenth staff)
- Stottel* (written below the tenth staff)

Mus. 2106-E-500



12

Viola 2^a

*Sonata.
Vino d'India battono mio*

allegro.

Stretto Quarta

Grave Ling. p.

allegro.

Stretto bassif.

Mus. 2106-E-500

Sächs.
Landes-
Bibl. 14

Handwritten musical score on 15 staves. The notation includes treble clefs, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. There are several annotations in cursive script: "Das ist die Bekanntheit" is written on the fourth staff, and "Amor" is written on the eighth staff. The manuscript is written on aged, yellowed paper with a faint, repeating watermark of a circular emblem.

Viola 3^a

Sonata.
Nun danket alle mich.

Weniger dunde

allegro.

Stotter's Quare

Jesus sing mir die

allegro.

Stott

ist das wunderbar.

Mus. 2106-E-500



Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a complex melodic line with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a complex melodic line with various note values and rests. A small '2.' is written above the first few notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a complex melodic line with various note values and rests. The staff concludes with a double bar line and a repeat sign.

*Canto.
Dab uin p*

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a complex melodic line with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a complex melodic line with various note values and rests.

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Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a complex melodic line with various note values and rests. A small '1.' is written above the final notes.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a complex melodic line with various note values and rests.

Handwritten musical notation on a single staff, featuring a treble clef, a key signature of one flat, and a complex melodic line with various note values and rests.

Organo.

Sofata
Vnus Dmndi

Cant. solo.
222 vnus Dmndi

allegro

a cap.
Sotto Quadruplo

tutti

The image shows a page of handwritten musical notation for an organ. It consists of ten staves of music. The notation includes various note values, rests, and ornaments. There are several performance directions and annotations: 'Organo.' at the top right, 'Sofata Vnus Dmndi' in the center, 'Cant. solo. 222 vnus Dmndi' on the right side, 'allegro' on the fifth staff, 'a cap. Sotto Quadruplo' on the sixth staff, and 'tutti' on the seventh staff. The manuscript is written in a cursive style on aged paper.

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18

estromb. e tanto solo.
forte allegro.

à cap.

allegro.

Gott ist dummforyig.

Finis e C.
Das ist ein dummforyig.

A page of handwritten musical notation on ten staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including some staining and foxing. A small handwritten note, possibly "à Cap. Amm.", is visible on the fourth staff. The number "43" is written in several places, including above the fourth, fifth, sixth, and tenth staves. The handwriting is in a historical style, likely from the 18th or 19th century.

2406
813

Hautbois in Leipzig.

36.

Handwritten musical notation for Hautbois in Leipzig, measures 36-49. The music is written on a single staff in treble clef with a key signature of one sharp (F#). It features a complex, rhythmic melody with many sixteenth and thirty-second notes, and rests.

14. Allegro.

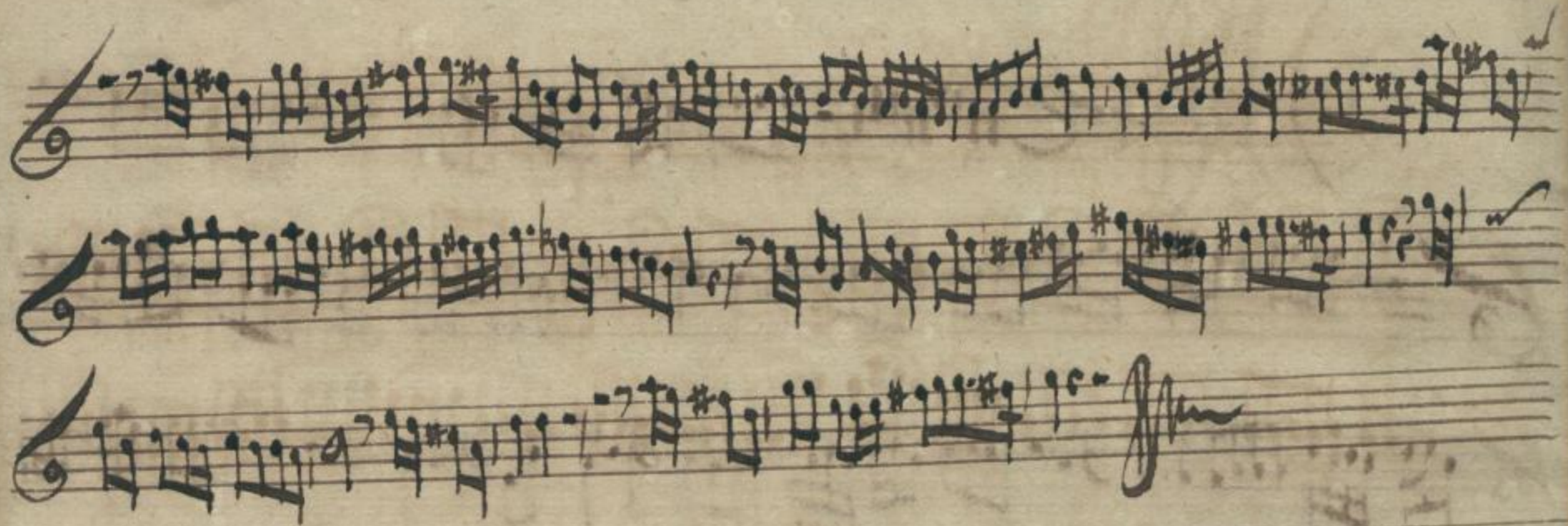
Gott ist der Herrscher.

Handwritten musical notation for Hautbois in Leipzig, measures 50-63. The music is written on a single staff in treble clef with a key signature of one sharp (F#). It features a complex, rhythmic melody with many sixteenth and thirty-second notes, and rests. A measure number '33.' is written above the staff at measure 63.

Mus. 2106-E-500



21



Fagotts Violone

sonata

Jesus Christus unser König

allegro.

Christus unser König

allegro.

Gott ist unser Herr

The image shows a page of handwritten musical notation for a Fagotts Violone. The score is written on ten staves. The first staff begins with a large, ornate initial 'A' and the tempo marking 'sonata'. The lyrics 'Jesus Christus unser König' are written below the first two staves. The third staff has the tempo marking 'allegro.' and the lyrics 'Christus unser König'. The fourth staff has the tempo marking 'allegro.' and the lyrics 'Gott ist unser Herr'. The notation includes various rhythmic values, accidentals, and dynamic markings. The paper is aged and shows some staining.

Mus. 2106 - E - 500



Handwritten musical score on ten staves. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, historical style. The first staff concludes with the instruction *For in continuo*. The sixth staff is marked *allegro!* and *For in p*. The piece concludes with a double bar line and a fermata on the final note of the tenth staff.

Passone



meine Sünder Schritte, mich.

Handwritten musical notation on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 9/8 time signature. The music consists of rhythmic patterns of eighth and sixteenth notes.

Allegro

Gott sei Quad.

Handwritten musical notation on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 9/8 time signature. The music continues with rhythmic patterns of eighth and sixteenth notes.

Allegro

Gott ist barmhertzig.

Handwritten musical notation on five staves. The notation includes treble clefs, a key signature of one sharp (F#), and a 9/8 time signature. The music concludes with a final cadence marked by a double bar line and a sharp sign.

Mus. 2106-E-500



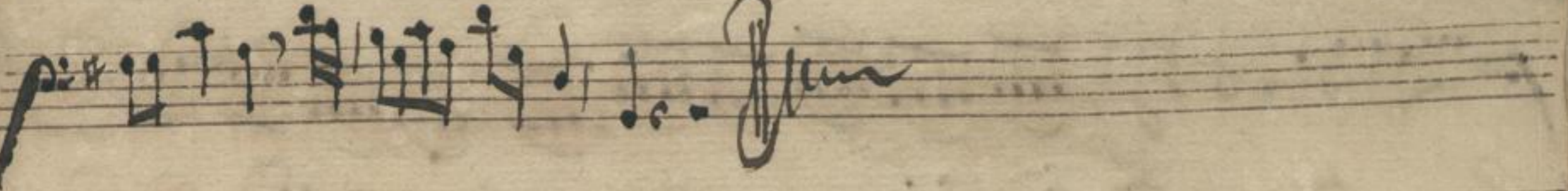
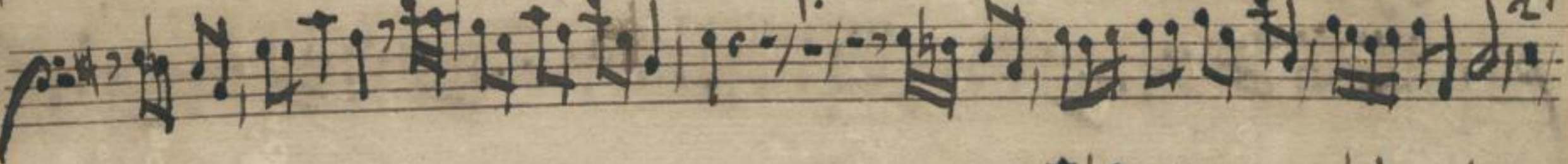


Das vier bekrumme



Allegro

Corno



Sinfonia

Domine Jesu
Christe

Handwritten musical notation on a staff, including notes with accidentals and clefs.

Handwritten musical notation on a staff, including notes with accidentals and clefs.

Handwritten musical notation on a staff, including notes with accidentals and clefs.

Handwritten musical notation on a staff, including notes with accidentals and clefs.

Handwritten musical notation on a staff, including notes with accidentals and clefs.

Handwritten musical notation on a staff, including notes with accidentals and clefs.

Handwritten musical notation on a staff, including notes with accidentals and clefs.

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Handwritten musical notation on a staff, including notes with accidentals and clefs.

Handwritten musical notation on a staff, including notes with accidentals and clefs.

Handwritten musical notation on a staff, including notes with accidentals and clefs.

[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]