

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

Soprano.

13.

Sonata.

Handwritten musical score for Soprano, consisting of 13 staves. The lyrics are written below the notes in a cursive hand. The lyrics include: "meiner Sünde, meiner Sünde be-", "traue", "den mich be-traue", "den mich, meiner Sünde", "be-traue", "den mich be-traue", "den mich. Mein Sünde be-traue", "den mich. Mein Sünde, meiner Sünde be-traue", "traue", "den mich.", "Gottes Quadrexen", "den mich re-", "spricht mich, spricht mich, Gottes Quadrexen", "den mich re-", "spricht mich, spricht mich, Gottes Quadrexen", "den mich re-", "den mich re-", "den mich re-", "den mich re-", "den mich re-", "den mich re-", "den mich re-", "den mich re-", "den mich re-", "den mich re-", "den mich re-".

Mus. 2106-E-500



1.
Gott, herr Dingweiß ih; ein armer, ein armer, ein armer ein

armer Dunder bin - ih. Gott Dingweiß ih: Ein armer

Dun der bin ih, ein armer Dunder bin ih.

Gott ist barmherz - "zig, Gott ist barmherzig, Gott ist barmherzig, Gott

ist barmherz zig, barmherzig, Gott ist barmherz" "zig ist barm

herz" zig ist barmherz" - "zig, Gott ist barmherz" - "zig ist barm

herzig, ist barmherzig, barmherzig, Gott ist barmherz.

zig ist barmherzig barmherz" zig, Gott ist barmherz" - "zig, Gott

ist barmherzig, Gott ist barmherzig barmherzig barmherzig,

herzig, Gott ist barmherz" - "zig ist barmherz" zig ist barm

herz" zig, Gott ist barmherz" - "zig ist barmherzig

ist barmherzig barmherz zig, Gott ist barmherz"

"zig ist barmherzig, barmherz — "zig das ein bekun' ih
 das ander glaub' ih das ander glaub' ih das ein bekun' ih
 das ander glaub' ih das ander glaub' ih. Dasum bitt' ih
 "thiglich Dasum bitt' ih
 "thiglich Gott sey mir armen,
 Dein' Erb' gnä' Dig Gott sey mir armen,
 Gott sey mir armen Dein' Erb' gnä' Dig Gott sey mir armen,
 Dein' Erb' gnä' Dig. — — — — —
 "mm, a" — "mm, a" — "mm ?" — "mm ?"
 armen, a" — "mm armen, a" — "mm a"
 mm, a" — "mm a" — "mm ?" — "mm
 a" — "mm a" mm, a" — "mm armen,

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings such as *mp*, *mf*, and *f*. The score is written in a single system across the staves. The first staff begins with a treble clef and a key signature of one flat. The music features a mix of eighth and sixteenth notes, often beamed together. There are several measures with rests, some marked with *mp* or *mf*. The notation is dense and characteristic of 18th or 19th-century manuscript notation. The final staff ends with a double bar line and a fermata over the final note.

2106
1850
5

35.

allegro.

Alto.



Canto.
 riner Dinnis betrübh, Gottes Guad erfrun... " et mich er,
 frun, et mich, Gottes Guad erfrun... " et mich Gottes Guad er,
 frun... " et mich, erfrun... et mich, erfrun... et mich,
 Gottes Guad erfrun... et mich, erfrun... " et mich,
 erfrun et mich Gottes Guad erfrun... " et mich erfrun et mich
 Gottes Guad erfrun... " et mich, Gottes Guad erfrun... " et mich er,
 frun... et mich, erfrun... et mich, erfrun et mich, Gottes Guad erfrun,
 frun... " zig ist barmhertzig, ist barmhertzig... " zig barmhertzig
 Gottes barmhertzig... " zig ist barmhertzig Gottes barmhertzig
 frun... " zig ist barmhertzig, Gottes barmhertzig... zig ist barmhertzig barmhertzig
 frun... zig ist barmhertzig barmhertzig, zig ist barmhertzig... " zig ist barmhertzig

Mus. 2106-E-500



6

ist barmherzig — "zig barmherzig, Gott ist barmherzig" "zig ist barm
 herzig, Gott ist barmherzig, "zig ist barmherzig
 Gott ist barmherzig — "zig ist barmherzig barmherzig, zig ist barm
 herzig ist barmherzig. *Lob in Cantu.* 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 " 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 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 a a

Tenore

35.

allegro.



Domine Deus. Gottes Guad erhebt

mich erhebt mich

Gottes Guad erhebt mich

erhebt mich Gottes Guad erhebt mich erhebt mich

mich Gottes Guad erhebt mich erhebt mich

Gottes Guad erhebt mich erhebt mich

Gottes Guad erhebt mich

Gottes Guad erhebt mich erhebt mich Gottes Guad erhebt

mich erhebt mich Gottes Guad erhebt mich erhebt

mich erhebt mich. Gott ist barmherzig. "zig ist barm

herzig ist barmherzig, "zig ist barmherzig,

zig, Gott ist barmherzig. "zig ist barmherzig

Mus. 2106-E-500



Gott ist barmherzig — "zig ist barmherzig, ist barmherzig"
 zig barmherzig" zig — Gott ist barmherzig — "zig ist barm
 herzig" zig barmherzig — zig ist barmherzig — zig ist barmherzig zig
 Gott ist barmherzig" zig ist barmherzig ist barmherzig — Gott ist barm
 herzig — "zig ist barmherzig" barmherzig, Gott ist barm
 herzig. *Canu.* a" my a" "mm, a" my, ? ? a"
 "mm, ? ? amon, a" my, ? ? ? a"
 mm, a" my, ? a" my, ? ? ? ?
 ? ? ? ? a" my, a" my, ? ? a"
 my, a" my, ? ? ? amon, a" my, ? ?
 ? ? ? ? ?



Basso.

37.

Sonata. *Vraie Duetto.* Gottes Guad' er' sein' // et mich er' sein' // et

mich er' sein' // // et mich er' sein' // et mich Gottes Guad' er' sein' //

// et mich er' sein' // et mich Gottes Guad' er' sein' // // et mich er' sein' //

mich er' sein' // et mich er' sein' // // Gottes Guad' er' //

sein' // // et mich er' sein' // et mich er' sein' // et mich er' sein' // et mich

Gottes Guad' er' sein' // // et mich er' sein' // et mich Gottes Guad' er' sein' //

// et mich er' sein' // et mich er' sein' // //

18. *Andante* 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 //

Mus. 2406-E-500



zig ist barmhertzig, zig Gott ist barmhertzig. *Lauter. Das ist.* 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 eighth staff)
- Stottel* (written below the tenth staff)

Mus. 2106-E-500



12

allegro.

The image shows a page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 14 staves of music, written in a cursive hand. The notation includes various note values, rests, and dynamic markings. At the top left, the word "allegro." is written in a slanted, cursive script. In the middle of the page, there is a section of music with a dense, repetitive pattern of notes, annotated with "L'air du premier" written above the staff. Below this section, the word "allegro." is written again, followed by the word "L'air" written below the staff. The paper shows signs of age, including some staining and a slightly uneven texture. The overall appearance is that of a historical manuscript page.

Viola 2^a

*Sonata.
Vino d'India batteubau mich*

allegro.

Stotto's Quade

Gravy Ding p.

allegro.

Ston ist baxmf.

Mus. 2106-E-500



A page of handwritten musical notation on aged, yellowed paper. The page contains 12 staves of music, written in a historical style. The notation includes various note values, rests, and bar lines. There are two handwritten annotations in cursive script: "Das ist die Bekanntheit" on the fourth staff and "Amor" on the eighth staff. The paper shows signs of age, including a small hole at the top center and some staining.

Viola 3^a

Sonata.
Nun danket alle mich.

Wenig dunde

allegro.

Stotter's Quare

groß Ding weißlich.

allegro.

Stott

ist barumhorig.

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.

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.

*Carlo.
Dav. v. m. 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.

Organo.

Sofata
Vnus Dmndt *arrange mich*

Cant. solo.
222 *Vnus Dmndt*

allegro

a cap.
Sotto *quattro*

tutti

Mus. 2106-E-500

estromb. e tanto solo.
grupp. sing.

à cap.
allegro.
Stott ist dampfartig.

Gruppen e C.
Var. in G. Minor

The musical score consists of ten staves of handwritten notation. The notation includes various rhythmic values, clefs, and accidentals. Annotations are placed throughout the score, including performance instructions like 'estromb. e tanto solo.', 'grupp. sing.', 'à cap.', 'allegro.', and 'Stott ist dampfartig.', as well as a section header 'Gruppen e C. Var. in G. Minor'. Some staves have numbers like 43, 76, 87, and 93 written above them, possibly indicating measure numbers or section markers. The handwriting is in an older style, typical of 18th or 19th-century manuscripts.

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 a small red mark. The notation is written in a cursive style typical of 18th or 19th-century manuscripts. There are several instances of the number '43' written above the staves, likely indicating measure numbers. A small handwritten note 'à Cap. Amm.' is visible on the third staff. The music appears to be a single melodic line, possibly for a violin or flute.

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#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

14. Allegro.

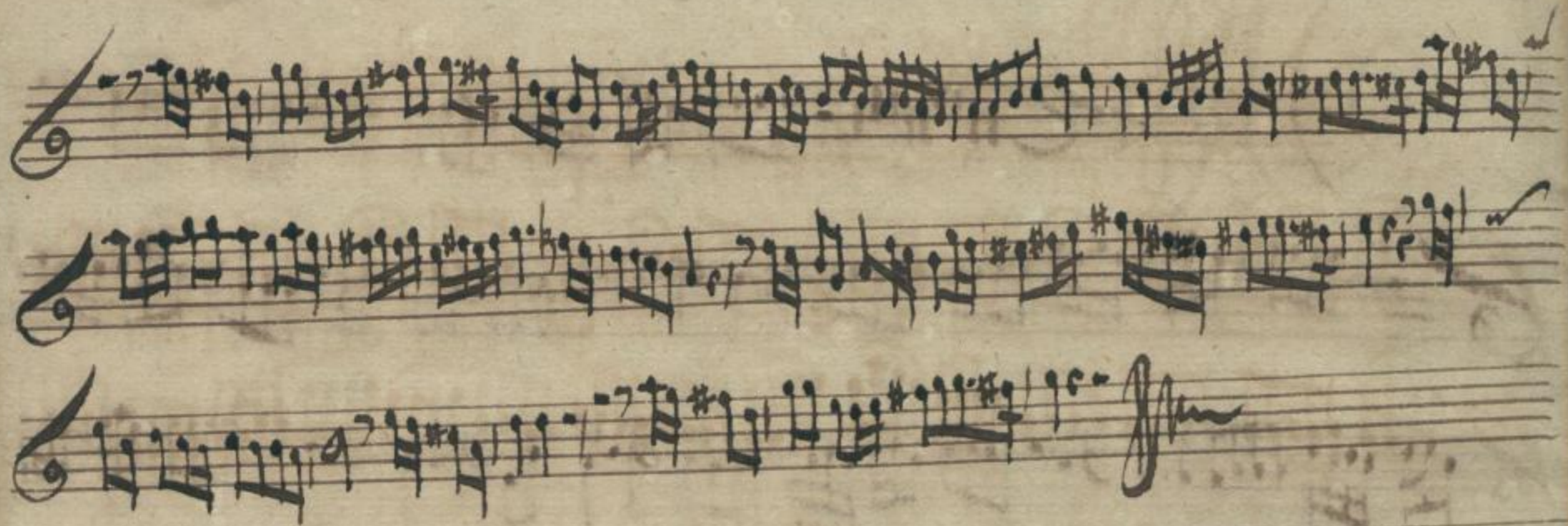
Gott ist der Herrscher.

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#) and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A measure number '33.' is written above the staff at measure 60.

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, decorative 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, including sixteenth and thirty-second notes, and rests. There are also some performance markings like 'p' (piano) and 'f' (forte).

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 piece concludes with a double bar line and a fermata on the final note of the tenth staff.

For in bebunp

allegro!

curru p

Passone



meine Sünder Schreiter, mich.

Handwritten musical notation on five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#) and the time signature is 9/8. The music is written in a cursive, historical style.

Allegro

Gott sei Quad.

Handwritten musical notation on five staves. The notation continues with similar rhythmic patterns. The key signature remains one sharp (F#) and the time signature is 9/8. The music is written in a cursive, historical style.

Allegro

Gott ist barmhertzig.

Handwritten musical notation on five staves. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. The key signature is one sharp (F#) and the time signature is 9/8. The music is written in a cursive, historical style.

Mus. 2106-E-500



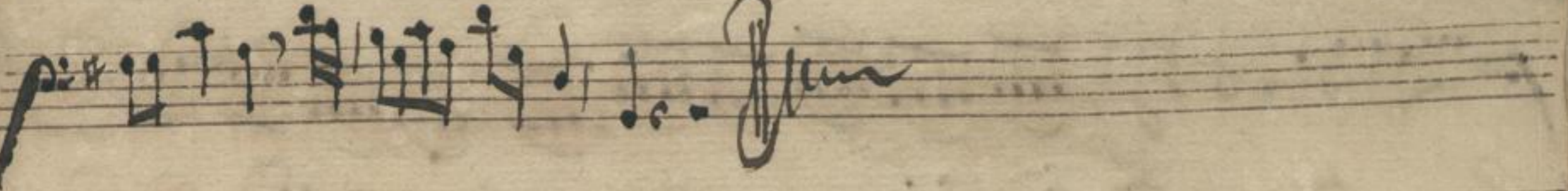
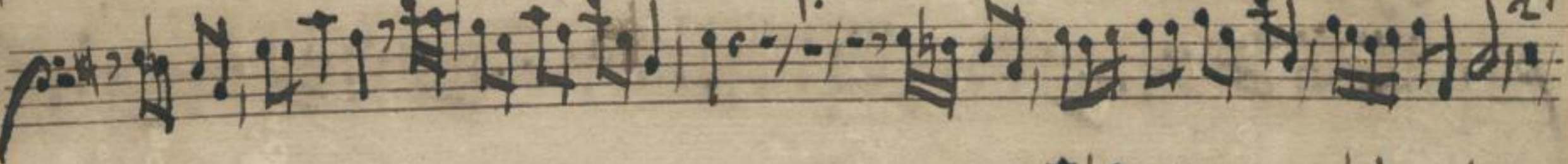


Das vier bekrumme



Allegro

Corno



Sinfonia

Domine Jesu
Christe

Handwritten musical notation on a single staff, featuring various notes, accidentals, and clefs.

Handwritten musical notation on a single staff, featuring various notes, accidentals, and clefs.

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Handwritten musical notation on a single staff, featuring various notes, accidentals, and clefs.

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