

ORGANO.

V m
fig.

SONATA

A 3.

DUE VIOLINI, ET VIOLA
DA GAMBA, VEL
FAGOTTO,

BASSO CONTINUO.
Cum

OPUS TERTIUM.

SEBASTIANO ANTONIO SCHERER,
ORGANISTA ET DIRECTORE
MUSICES ULMENSI.



ULMÆ,

Sumptibus AUTHORIS, Typis KÜHNIANIS.

ANNO M. DC. LXXX.

ЯВЛЯЕТСЯ ИОНА МАКСИМОВИЧА

V m 1473

V I R O

Magnificentia, antiqua Generis Nobilitate, Dignitatis Amplitudine,
Artium & Scientiarum Multitudine, Rerumque multi iugo usu
& peritia, illustri & eminentissimo

D O M I N O

CHRISTOPHORO MEICK-
M A N N O,

Secretioris Consilii & superioris Judicij Adsejori gravissimo, &c.
Collegii Musici

Quod in libera ac Illustri Republica

U L M E N S I

Floret,

PRÆSIDI PERPETUO.

Reliquisque Dominis Collegis,

V I R I S

Nobiliſſimis, Prudentiſſimo, Excellentiſſimis, Consultiſſimis, Experi-
entiſſimis, Clarifiſſimis, Spectatiſſimis, Ornatiſſimis, &c.

PATRONO SUMMO,

FAUTORIBUS OPTIMIS, EVERGETIS BENIGNIS, AMICIS
ATQ; COLLEGIS MAXIME COLENDIS.

S.

MUSICAM omnium Artium non solum suarissimam, verum etiam antiquissimam, ut-
pote a primis ante Diluvium hominibus inventam, Originemq; ejus caelestem ac divinam esse, ne-
mo inficias ibit; non quidem quod caelestium Orbium circumvolutio Concentum Musicum effi-
ciat, quem docti homines nervis imitati & vocibus, Musicam invenerint; sed quod DEUS uni-
versus Conditor, in Numero, Ponderi & Mensura, hoc est juxta leges ac praecepta MUSICES,
qua' ora in tribus illis consistit, condiderit omnia; unde etiam omnia proportionibus Musicis constant. Quia
autem vires sunt MUSICAЕ, nemini nisi trunco & stipiti, immo vix hisce etiam ignotū esse potest: Eadem est ars
Qua sine nil jucundum Animis, nec amabile quidquam,
Ad cuius numeros superi vertuntur & orbis.

Hac sola animos hominum afficit, Disciplinis atq; scientiis gratiam porrigit, solatur afflictos, placat irato, re-
primit insanos, excitat ignavos, hec morbis anima & corporis medetur, homines & immanes bellus, ipsiusq;
immortalem Deum placat & mitigat; Imo nihil est quod cor hominis magis latifex, quam MUSICA & VI-
NVM, quod Salomon quoq; fatetur. Sed quid opus est verbū, ubi rerum Testimonia loquuntur, hac & plura
alia VOBIS, qui omnes hanc nobiliſſimam Artem vel condigne amatis & estimatis, vel ipsi Eam summae eiam
dexteritate, Animigratia, exercetis, & quājam per complures annos, statim temporibus in adib; meis, locis scil.
nostris exercitiis & recreationibus Musicis favore vestro non exiguo, dicato, vel tanquam laetim Nectare &
Ambrosia Anima, vel tanquam laborum solatio, opportunitatimq; quiete, vel sollicitudinum linimento & reme-
dio, usi ac delectati estis, nota, immo notissima sunt.

Quod autem Mæcenates summe devenerandi, illustribus, Nobiliſſimis, Excellentiſſimis ac Clarifiſſimis ve-
bris ingeniosis hoc OPUS meum TERTIUM inscriperim, ne miremini; maximus uester erga MUSICAM Amor,
ad hoc contestandæ gratitudinis officium qualecumq; me compulit, qui me multo majora VOBIS debere lubens fa-
teor: Minusculum quidem levidense idq; chartaceum in grati animi Symbolum, & me erga VOS observansie
tumq; VOBIS offero, sed ut serena fronte hilariq; mente illud suscipiatu, & me, meosq; labores, uti facisti hac-
tus, ita deinceps etiam commendatos VOBIS habeatis, uestroq; Favore & Amore prosequi pergasu, devoce &
reverenter oro, VOSQ; divina Protectionis Umboni commendo

Dabam Ulmz Suevorum
Die 24. Junii Anno M. DC. LXXX.

V.V. Magnific. Amplitud. Nobilitat. Claritat. & Humanit.
obser. & addictiss.

SEBASTIAN. ANTON. SCHERER.



Organo. 6^f b⁴ 6 676 6 4^f
Adagio. ONATA PRIMA. *Allegro.*

The musical score consists of ten staves of organ music. The first staff begins with a large decorative initial 'S'. The music is divided into sections by tempo changes: *Adagio*, *ONATA PRIMA*, *Allegro*, and *Allegro*. The notation includes various note heads (black dots, diamonds, crosses) and rests, with some notes having numerical or letter-like markings above them (e.g., 6, 4^f, b⁴, 676). Measure numbers (e.g., 43, 76f, 343) are also present. The score concludes with a final section labeled *Allegro*.

4

*Organo.*

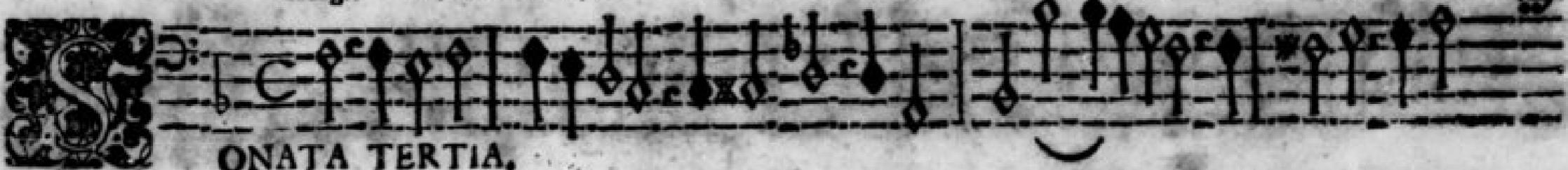
SONATA SECUNDA,

6 14 3 41 543



Organo. Adagio

6 16 4 2 6 76



Allegro.

Piano

A handwritten musical score for organ and piano. The score consists of ten staves of music. The first staff is for the organ, starting with an 'Adagio' section and followed by an 'Allegro' section. The subsequent staves are for the piano, featuring various musical patterns and dynamics. The manuscript is written in black ink on aged paper.

Adagio.

Organo.

S

ONATA QUARTA.

Voce.



Organo.

ONATA QUINTA,

A

Vera.

Organo.

ONATA SEXTA.



Organo.

A page of musical notation for organ or harpsichord, featuring six staves of music. The notation uses a unique system of note heads, some with asterisks (*), crosses (x), and numbers (e.g., 6, 7, 8). The staves are separated by horizontal lines and some vertical bar lines. The music consists of six measures per staff. A decorative initial 'C' is present at the beginning of the first staff. The word "ONATA SEPTIMA," is written below the first staff. The page concludes with the word "Verde." at the bottom right.

12

Organo.

SONATA OCTAVA.

76r
343 A



Organo.

ONATA NONA.

Vento.



Organ.



ONATA DECIMA.

A continuation of the organ music from the previous system, consisting of five staves. The notation remains consistent with the first system, featuring solid black, hollow black, and white note heads with black dots, and small numbers above some notes. Measures are separated by vertical bar lines.

Piano.

A continuation of the organ music, consisting of five staves. The notation continues with solid black, hollow black, and white note heads with black dots, and small numbers above some notes. Measures are separated by vertical bar lines.

Piano.

A continuation of the organ music, consisting of five staves. The notation continues with solid black, hollow black, and white note heads with black dots, and small numbers above some notes. Measures are separated by vertical bar lines.

Piano.

Verso.

Piano.
Piano.
Organo.
ONATA UNDECIMA.

Organum.
S
ONATA DUODECIMA.
Verse.

*Organo.*

ONATA DECIMA TERTIA.



Three staves of musical notation for organo, featuring various note heads and rests. The third staff includes a circular stamp reading "SIGNE DE LA BIBLIOTHEQUE ROYALE".

Organo.

ONATA DECIMA QUARTA.

A series of ten staves of musical notation for organo, each with a unique initial flourish. The notation uses a variety of note heads and rests, with some staves including numerical or symbolic markings above the notes.

INDEX.

Sonata Prima. Due Violini, & Viola da gamba.

Sonata Secunda.

Sonata Tertia. Due Violini, & Viola da gamba vel Fagotto.

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Sonata Quinta.

Sonata Sexta.

Sonata Septima.

Sonata Octava.

Sonata Nona.

Sonata Decima.

Sonata Undecima.

Sonata Duodecima.

Sonata Decima Tertia.

Sonata Decima Quarta.

FINIS.

VOLINO
PRIMO.

V^m
549
2

SONATÆ

A 3.

UE VIOLINI, ET VIOLA.
DA GAMBA, VEL
FAGOTTO,

BASSO CONTINUO.

OPUS TERTIUM.

BASTIANO ANTONIO SCHERER,
ORGANISTA ET DIRECTORE
MUSICES ULMENSI.



ULMÆ,

Sumptibus AUTHORIS, Typis KÜHNIANIS.

ANNO M. DC. LXXX. 16

Johann Brogger.

1673

V I R O

Magnificentia, antiqua Generis Nobilitate, Dignitatis Amplitudine,
Artium & Scientiarum Multitudine, Rerumque multi jugo usu
& peritiâ, illustri & eminentissimo

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PATRONO SUMMO,

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ATQ; COLLEGIS MAXIME COLENDIS.

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MUSICAM omnium Artium non solum sua vissimam, verum etiam antiquissimam, ut-
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mo inficias ibit; non quidem quod cælestium Orbium circumvolutio Concentum Musicum effi-
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versi Conditor, in Numero, Ponderi & Mensura, hoc est juxta leges ac precepta MUSICES,
qua tota in tribus illis consistit, considerit omnia; unde etiam omnia proportionibus Musicis constant. Quanta
autem vires sint MUSICÆ, nemini nisi trunco & si piti, immò vix hisce etiam ignotū esse potest: Ea enim est Ars
Qua sine nil jucundum Animis, nec amabile quidquam,
Ad cuius numeros superi vertuntur & orbis.

Hec sola animos hominum afficit, Disciplinis atq; scientiis gratiam porrigit, solatur afflictos, placat iratos, re-
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nostris exercitiis & recreationibus Musicis, favore vestro non exiguo, dicato, vel tanquam laete imo Nectare &
Ambrosia Animæ, vel tanquam laborum solatio, opportunitatemq; quiete, vel solicitudinum linimento & reme-
dio, usi ac delectati estis, nota, immò notissima sunt.

Quod autem Mæcenates summè devenerandi, illustribus, Nobilissimis, Excellentissimis ac Clarissimis ve-
stris Ingeniis hoc OPUS meum TERTIUM inscriperim, ne miremini; maximus vester erga MUSICAM Amor,
ad hoc contestandegratitudinis officium qualecunq; me compulit, qui me multo majora VOBIS debere lubens fa-
teor: Munusculum quidem levidense idq; chartaceum in grati animi Symbolum, & mea erga VOS observantie
impinguo VOBIS offero, sed ut serena fronte hilariq; mente illud suscipiatis, & me, meosq; labores, uti fecisti hacte-
nus, ita deinceps etiam commendatos VOBIS habeatis, vestroq; Favore & Amore prosequi pergatis, devote &
reverenter oro, VOSQ; divina Protectionis Umbonico commando

Dabam Ullmæ Suevorum
Die 24. Junii Anno M. DC. LXXX.

V.V. Magnific. Amplitud. Nobilitat. Claritat. & Humanit.
obliv. & addictiss.

SEBASTIAN. ANTON. SCHERER.

Violino 1.

SONATA PRIMA.

Adagio.

Allegro.

A 2

Verso



Violino 1.



A handwritten musical score for Violin I, consisting of ten staves of music. The music is written in common time, with a key signature of one flat. The notes are represented by various black shapes, including dots and dashes, indicating pitch and rhythm. The score is numbered 13 at the top right. The first staff begins with a series of eighth-note patterns. Subsequent staves show more complex rhythmic patterns, including sixteenth-note groups and sustained notes. The music is divided into measures by vertical bar lines. The score concludes with a section labeled "Piano" and "Verse".

Violino I.

A 3

Piano

Verse,



Violino 1.

Adagio.



ONATA TERTIA.



Allegro.

Pianof.

Verte.

Violino 1.



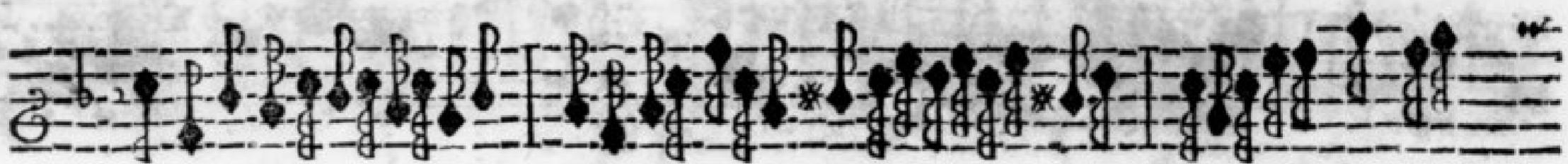
Adagio



Violino 1.



SONATA QUARTA.





Violino I.

A 5

10

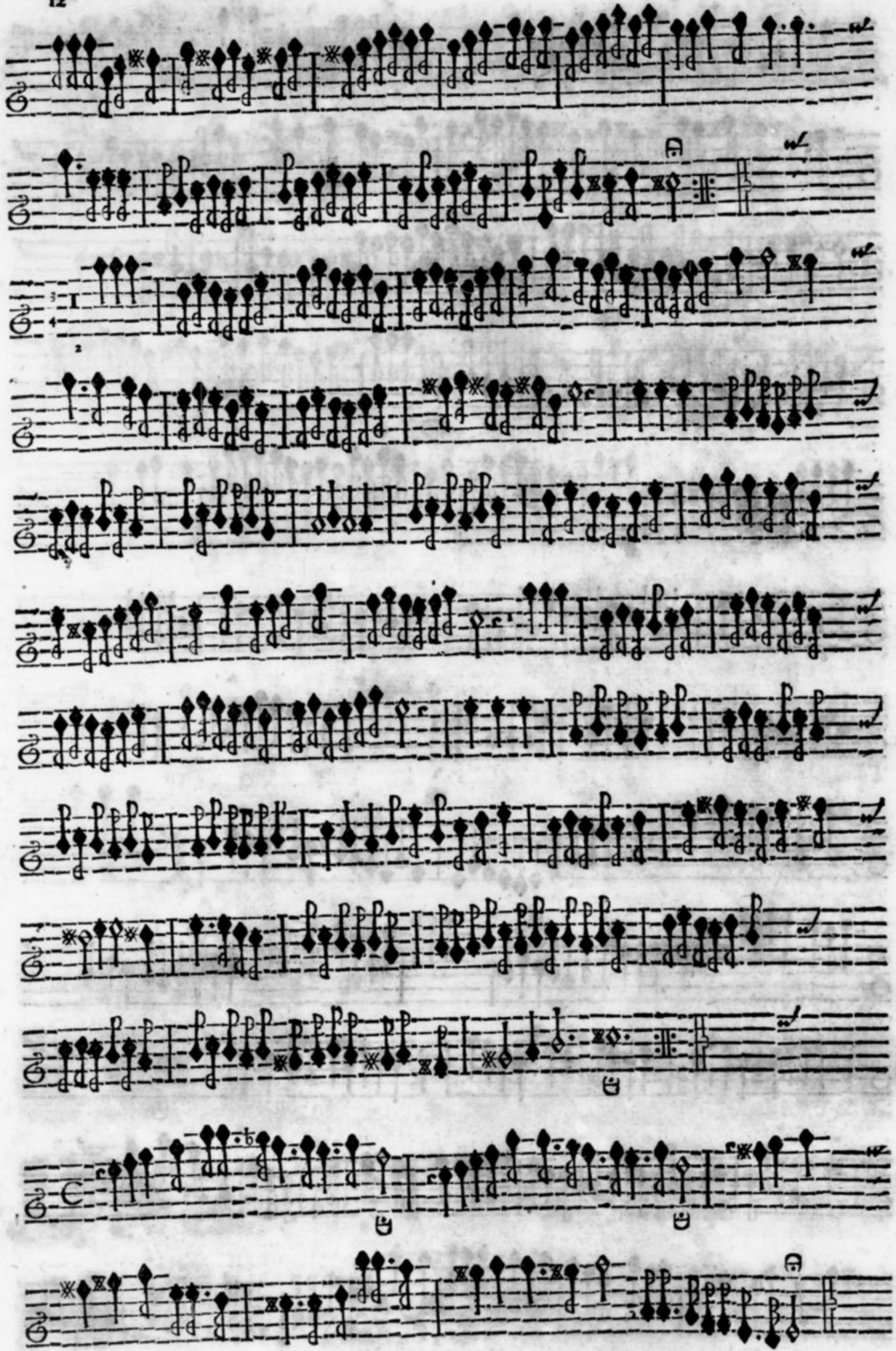
Violino 1.

ONATA QUINTA.



Violino I.

A 6



Violino I.

13

ONATA SEXTA.

Verte.

4



A handwritten musical score for Violin 1, consisting of twelve staves of music. The score is written in black ink on aged paper. The first staff begins with a large, ornate initial 'S'. The music is primarily composed of eighth-note patterns, with occasional sixteenth-note figures and rests. Some notes are marked with asterisks (*). The score is divided into measures by vertical bar lines. The final measure of the score concludes with a double bar line and the word "Vente." at the bottom right.

Staves 16-21 of a musical score. The notation consists of three voices, each represented by a staff with a unique set of symbols (dots and dashes) indicating pitch and rhythm. The music is divided into measures by vertical bar lines.

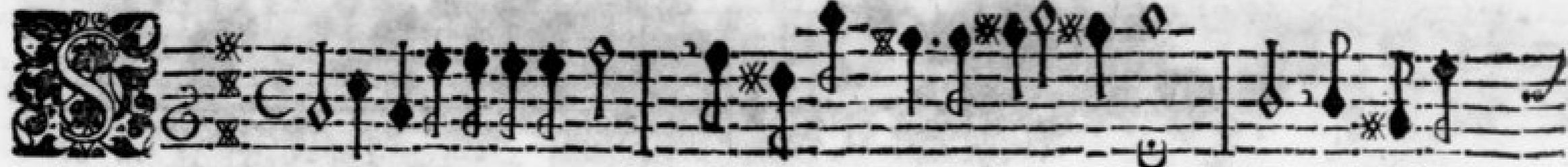
Violino I.

A single staff of musical notation for Violin I. It begins with a large, ornate initial 'S'. Below the staff, the text "ONATA OCTAVA." is written in capital letters.

Staves 22-27 of a musical score. The notation consists of three voices, each represented by a staff with a unique set of symbols (dots and dashes) indicating pitch and rhythm. The music is divided into measures by vertical bar lines.

A page of handwritten musical notation on eleven staves. The notation is in common time and consists of vertical stems with small dots or crosses indicating pitch and rhythm. The first ten staves begin with a bass clef, while the eleventh staff begins with a treble clef. Various musical markings are present, including asterisks (*) and crosses (x). The page is numbered 17 in the top right corner. The bottom staff concludes with the instruction "Verte cito."



Violino 1.

G

G

G

G

G

Verte.



Violino 1.

21



SONATA DECIMA.

Verte.

A page of musical notation for a string quartet and piano. The page contains ten staves of music, each with four lines. The notation includes various note heads (solid black, hollow, and diamond-shaped), stems, and rests. Dynamics such as *p* (piano), *f* (forte), and *ff* (double forte) are indicated. The first staff includes a bass clef and a key signature of one sharp. The second staff includes a bass clef and a key signature of one sharp. The third staff includes a bass clef and a key signature of one sharp. The fourth staff includes a bass clef and a key signature of one sharp. The fifth staff includes a bass clef and a key signature of one sharp. The sixth staff includes a bass clef and a key signature of one sharp. The seventh staff includes a bass clef and a key signature of one sharp. The eighth staff includes a bass clef and a key signature of one sharp. The ninth staff includes a bass clef and a key signature of one sharp. The tenth staff includes a bass clef and a key signature of one sharp.

Piano.

f.

Piano.

f.

Piano.

f.

Piano.

f.

Piano.

f.

Piano.

Violino I.

SONATA UNDECIMA.

The music consists of ten staves of music, each with five horizontal lines. The notation is highly stylized, using a mix of black dots, dashes, and specific symbols ('B', 'P', 'x', 'a') to represent pitch and rhythm. The first staff starts with a large, ornate initial 'S'. The music is divided into measures by vertical bar lines. Some staves contain more than one measure, while others have single measures. The symbols used include solid black dots for notes, short dashes for stems, and various other characters like 'x', 'a', and 'P' which likely represent different note heads or rhythmic values. The overall style is complex and non-standard compared to common Western musical notation.

24

Violino I.

ONATA DUODECIMA.



Violino 1.

ONATA DECIMA TERTIA.

Violino 1.

27



Musical score for Violin 1, featuring ten staves of music. The music is written in common time, with various note heads and stems. A circular library stamp is visible in the center of the page, reading 'BIBLIOTHEQUE ROYALE DE BRUXELLES' and 'L'.

The score consists of ten staves of music, each staff starting with a clef (either C or F) and a key signature. The music is composed of sixteenth-note patterns, primarily consisting of eighth-note pairs (BPM) and sixteenth-note pairs (PPM). The tempo markings 'P' and 'PP' are used throughout the piece.

Below the final staff, there are three small musical symbols: a treble clef, a bass clef, and a soprano clef.

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F I N I S.

VIOLINO
SECUNDO.

V
fig
43

S O N A T Æ

A 3.

DUE VIOLINI, ET VIOLA
DA GAMBA, VEL
FAGOTTO,

BASSO CONTINUO.
Cum

OPUS TERTIUM.

EBASTIANO ANTONIO SCHERER,
ORGANISTA ET DIRECTORE
MUSICES ULMENSI.



ULMÆ,

Sumptibus AUTHORIS, Typis KÜHNIANIS,

ANNO M. DC. LXXX.

Vm 1493

V I R O

Magnificentia, antiqua Generis Nobilitate, Dignitatis Amplitudine,
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& peritia, illustri & eminentissimo

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CHристоPHORO **W**EICK-
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ATQ; COLLEGIS MAXIME COLENDIS.

S.

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pote a primis ante Diluvium hominibus inventam, Originemq; ejus cælestem ac divinam esse, ne-
mo inficias ibit; non quidem quod cælestium Orbium circumvolutio Concentum Musicum effi-
ciat, quem docti homines nervis imitati & vocibus, Musicam invenerint; sed quod DEUS uni-
versi Conditor, in Numero, Ponderi & Mensura, hoc est juxta leges ac precepta THEAUSICES,
quaro in tribus illis consistit, condiderit omnia; unde etiam omnia proportionibus Musicis constant. Quanta
autem vires sint MUSICÆ, nemini nisi truncò & stipiti, imò vix hisce etiam ignotū esse potest: Ea enim est Ars
Qua sine nil jucundum animis, nec amabile quidquam.
Ad cuius numeros superi vertuntur & orbis.

Hec sola animos hominum afficit, Disciplinis atq; scientiis gratiam porrigit, solatur afflictos, placat iratos, re-
primit insanos, excitat ignavos, hac morbis anima & corporis medetur, homines & immanes belluas, ipsumq;
immortalem Deum placat & mitigat; Imò nihil est quod cor hominis magis latifacet, quam MUSICÆ & VI-
NVM, quod Salomon quoq; fatetur. Sed quid opus est verbis, ubi rerum Testimonia loquuntur, hac & plura
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nostrū exercitiis & recreationibus Musicis, favore vestro non exiguo, dicato, vel tanquam lacte imo Nectare &
Ambrosia Anima, vel tanquam laborum solatio, oportuniſſimq; quiete, vel solicitudinum linimento & reme-
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Quod autem Mæcenates summe devenerandi, illustribus, Nobilissimis, Excellentissimis ac Clarissimis ve-
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teor: Munusculum quidem levidense idq; chartaceum in grati animi Symbolum, & me & erga VOS observantie
impiger VOBIS offero, sed ut serena fronte hilariq; mente illud suscipiatis, & me, meosq; labores, uti fecisti hac te-
nus, ita deinceps etiam commendatos VOBIS habeatis, vestroq; Favore & Amore prosequi pergatis, devote &
reverenter ore, VOSQ; divina Protectionis Umbonico mendo

Dabam Ulmæ Suevorum
Die 24. Junii Anno M. DC. LXXX,

V.V. Magnific, Amplitud, Nobilitat, Claritat, & Humanit,
obsvv. & addictiss.

SEBASTIAN, ANTON, SCHERER,

*Violino II.**Adagio.*

SONATA PRIMA.

Allegro.

The musical score consists of ten staves of music for Violin II. The first staff features a large, ornate initial 'S'. The music is divided into two main sections: 'Adagio' (measures 1-4) and 'Allegro' (measures 5-10). The 'Adagio' section includes the title 'SONATA PRIMA.' The 'Allegro' section is marked with 'Allegro.' and includes a dynamic marking 'P' (piano). The notation uses vertical stems and horizontal strokes to represent pitch and rhythm. Measure numbers are present at the beginning of each staff.

Violino II.

A 2

Verso cito,

Adagio

Violino II.

SONATA SECUNDA.



Violino II.

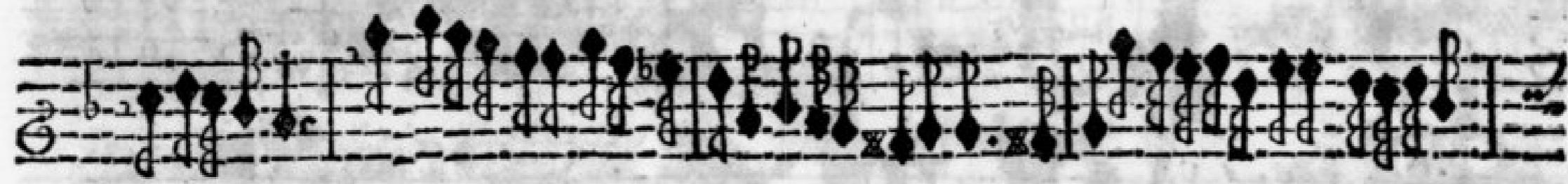
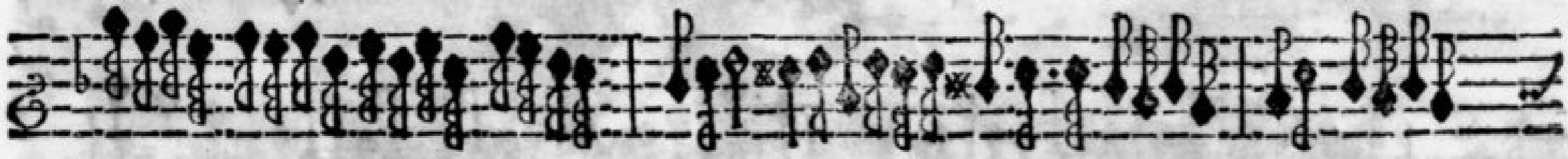
A 3

Verde.



Violino II.

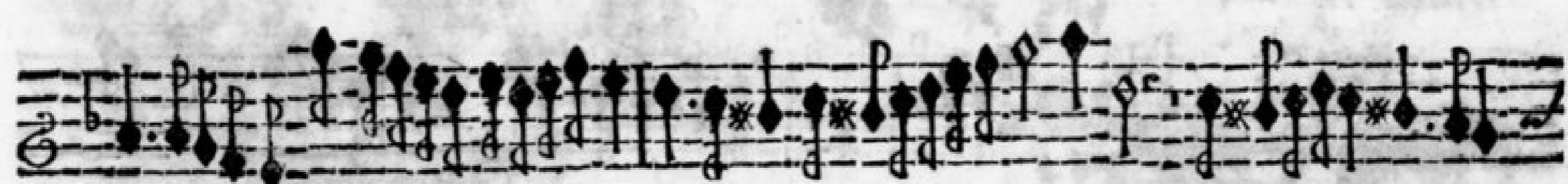
Adagio



Piano.



3



2 Verr.

Violino II.

A 4



Violino II.

A handwritten musical score for violin II, page 9. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The music is written in a treble clef. The notes are represented by various black shapes: solid dots, crosses, and diamonds, often with horizontal strokes through them. Some notes have stems pointing up or down. There are also rests indicated by vertical dashes. The score is divided into measures by vertical bar lines. The first staff begins with a solid dot on the first line. The second staff begins with a cross on the fourth line. The third staff begins with a diamond on the fifth line. The fourth staff begins with a solid dot on the first line. The fifth staff begins with a cross on the fourth line. The sixth staff begins with a diamond on the fifth line. The seventh staff begins with a solid dot on the first line. The eighth staff begins with a cross on the fourth line. The ninth staff begins with a diamond on the fifth line. The tenth staff begins with a solid dot on the first line.

10

Violino II.

SONATA QUINTA.

p





Violino II.

13

ONATA SEXTA.

The score consists of eleven staves of handwritten musical notation for violin. The notation uses vertical stems and various markings such as dots, crosses, and asterisks. The first staff begins with a treble clef, a C-clef, and a G-clef. The second staff begins with a bass clef. The third staff begins with a treble clef. The fourth staff begins with a bass clef. The fifth staff begins with a treble clef. The sixth staff begins with a bass clef. The seventh staff begins with a treble clef. The eighth staff begins with a bass clef. The ninth staff begins with a treble clef. The tenth staff begins with a bass clef. The eleventh staff begins with a treble clef. The music includes several rests and dynamic markings like P (pianissimo) and F (fortissimo). The score is divided into sections by vertical bar lines and measures. The text "ONATA SEXTA." appears above the first staff, and "Verte." appears at the end of the score.

Violino II.

A 7

Verte.



Violino II.

SONATA SEPTIMA.

¶

verse.

Violino II.

SONATA OCTAVA.

16

17

18

19

20

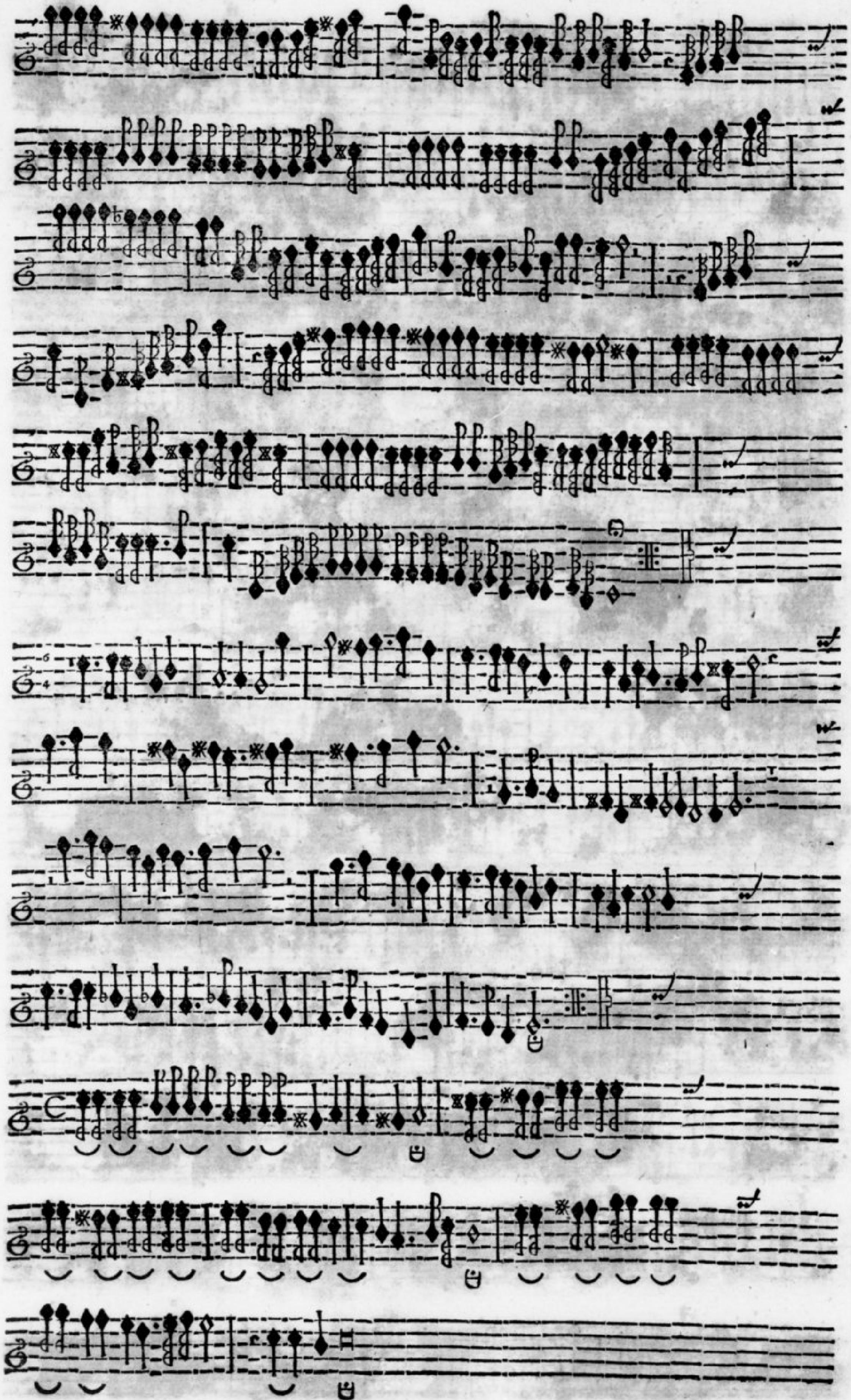
21

22

23

17

Verte.



Violino II.

19

ONATA NONA.

The score consists of ten staves of handwritten musical notation for Violin II. The notation uses a unique system of note heads and rests. The first staff begins with a large initial 'S'. The second staff contains the text 'ONATA NONA.' and a small 'G' symbol. The third staff has a small 'G' symbol. The fourth staff has a small 'G' symbol. The fifth staff has a small 'G' symbol. The sixth staff has a small 'G' symbol. The seventh staff has a small 'G' symbol. The eighth staff has a small 'G' symbol. The ninth staff has a small 'G' symbol. The tenth staff ends with the word 'Verte.'



Violino II.

21

ONATA DECIMA.

A handwritten musical score for Violin II, consisting of ten staves of music. The score is written in black ink on white paper. The first staff begins with a clef, a key signature of one sharp, and a time signature of common time. The music consists of various note heads, some with stems and some with dots, indicating different rhythmic values. The second staff starts with a clef, a key signature of one sharp, and a time signature of common time. The third staff starts with a clef, a key signature of one sharp, and a time signature of common time. The fourth staff starts with a clef, a key signature of one sharp, and a time signature of common time. The fifth staff starts with a clef, a key signature of one sharp, and a time signature of common time. The sixth staff starts with a clef, a key signature of one sharp, and a time signature of common time. The seventh staff starts with a clef, a key signature of one sharp, and a time signature of common time. The eighth staff starts with a clef, a key signature of one sharp, and a time signature of common time. The ninth staff starts with a clef, a key signature of one sharp, and a time signature of common time. The tenth staff starts with a clef, a key signature of one sharp, and a time signature of common time. The score concludes with the word "Verte." at the end of the tenth staff.



Violino II.

SONATA VNDECIMA.

Verte cito.

Violino II.

S. ONATA DUODECIMA.



SONATA DECIMA TERTIA.

The musical score consists of ten staves of music for Violin II. The notation is highly stylized, using vertical strokes and dots to represent pitch and rhythm. The first staff begins with a large initial 'S' and a 'C' clef. The music is divided into measures by vertical bar lines. Some notes are marked with horizontal dashes or asterisks. The overall style is complex and rhythmic.

SONATA DECIMA QUARTA.

The musical score consists of ten staves of handwritten notation for violin. The notation uses vertical stems and dots to represent pitch and rhythm. Some notes have horizontal dashes through them, and there are various rests and grace notes. A circular library stamp is positioned in the center of the page, partially overlapping the music. The stamp contains the text "LA SCUOLA ROMANA" around the perimeter and "1812" in the center.

INDEX.

- Sonata Prima. Due Violini, & Viola da gamba.*
Sonata Secunda.
Sonata Tertia. Due Violini, & Viola da gamba vel Fagotto.
Sonata Quarta.
Sonata Quinta.
Sonata Sexta.
Sonata Septima.
Sonata Octava.
Sonata Nona.
Sonata Decima.
Sonata Undecima.
Sonata Duodecima.
Sonata Decima Tertia.
Sonata Decima Quarta.

FINIS.

VIOLA DA GAMBA,
Vel
FAGOTTO.

V
619
4.

SONATÆ
A 3.
UE VIOLINI, ET VIOLA
DA GAMBA, VEL
FAGOTTO,

BASSO CONTINUO.

OPUS TERTIUM.

BASTIANO ANTONIO SCHERER,
ORGANISTA ET DIRECTORE
MUSICES ULMENSI.



Vm 7 1473
ULMÆ,
Sumptibus AUTHORIS, Typis KÜHNIANIS,
ANNO M. DC. LXXX.

V I R O

Magnificentia, antiqua Generis Nobilitate, Dignitatis Amplitudine,
Artium & Scientiarum Multitudine, Rerumque multi jugo usu
& peritia, illustri & eminentissimo

D O M I N O

CHRISTOPHORO **W**EICK-
M A N N O,

Secretioris Consilii & superioris Judicij Adseffori gravissimo, &c.

Collegii Musici

Quod in libera ac Illustri Republica

U L M E N S I

Floret,

PRÆSIDI PERPETUO.

Reliquisque Dominis Collegis,

V I R I S

Nobilissimis, Prudentissimo, Excellentissimis, Consultissimis, Experi-
entissimis, Clarissimis, Spectatissimis, Ornatisimis, &c.

PATRONO SUMMO,

FAUTORIBUS OPTIMIS, EVERGETIS BENIGNIS, AMICIS
ATQ; COLLEGIS MAXIME COLENDIS.

S.

MUSICA M omnium Artium non solum suarissimam, & verum etiam antiquissimam, ut-
pote a primis ante Diluvium hominibus inventam, Originemq; ejus cælestem ac divinam esse, ne-
mo insicias ibit; non quidem quod cælestium Orbium circumvolutio Concentum Musicum effi-
ciat, quem docti homines nervis imitati & vocibus, Musicam invenerint; sed quod DEUS uni-
versi Conditor, in Numero, Ponderi & Mensura, hoc est juxta leges ac precepta MUSICES,
qua: ora in tribus illis consistit, considerit omnia; unde etiam omnia proportionibus Musicis constant. Quanta
autem vires sint MUSICA, nemini nisi trunco & stipiti, immo vix hisce etiam agnotu esse potest: Ea enim est Ars
Qua sine nil jucundum Animis, nec amabile quidquam.
Ad cuius numeros superi vertuntur & orbis.

Hac sola animos hominum afficit, Disciplinis atq; scientiis gratiam porrigit, solatur afflictos, placat iratos, re-
primit injanos, excitat ignavos, hac morbis animæ & corporis medetur, homines & immanes bellus, ipsumq;
immortalem Deum placat & mitigat; Imò nihil est quod cor hominis magis latifacet, quam MUSICA & VI-
NVM, quod Salomon quoq; fatetur. Sed quid opus est verbis, ubi rerum Testimonia loquuntur, hac & plura
alia VOBIS, qui omnes hanc nobilissimam Artes vel condigne amatis & estimatis, vel ipsi Eam summa etiam
dexteritate, Animi gratia, exercetis, & quæ jam per complures annos, statis temporibus in edibus meis, loco scil.
nostris exercitiis & recreationibus Musicis, favore vestro non exiguo, dicato, vel tanquam lacte imo Nectare &
Ambrosia Animæ, vel tanquam laborum solatio, opportunissimq; quiete, vel solitudinum linimento & reme-
dio, usi ac delectati estis, nota, immo notissima sunt.

Quod autem Mæcenates summe devenerandi, illustribus, Nobilissimis, Excellentissimis ac Clarissimis ve-
stris Ingeniis hoc OPUS meum TERTIUM inscripsi, ne miremini; maximus uester erga MUSICAM Amor,
ad hoc contestandæ gratitudinis officium qualecumq; me compulit, quime multo majora VOBIS debere tubens fa-
teor: Munuscum quidem levidense idq; chartaceum in grati animi Symbolum, & me erga VOS observantia
VOBIS offero, sed ut serena fronte hilariq; mente illud suscipiatis, & me, meosq; labores, uti fecistis hac-
enus, ita deinceps etiam commendatos VOBIS habeatis, uestroq; Favore & Amore prosequi pergatis, devote &
reverenter oro, VOSQ; divina Protectionis Umbonicomando

Dabam Ulmæ Suevorum
Die 24. Junii Anno M. DC. LXXX.

V.V. Magnific. Amplitud. Nobilitat. Claritat. & Humanit.
obser. & addictiss.

SEBASTIAN. ANTON. SCHERER.



Viola da gamba.

A musical score for Viola da gamba. It begins with a large, ornate initial 'S'. Below it, the title 'ONATA PRIMA.' is written in a formal font. The music is in common time, with a key signature of one sharp (F#). The notes are represented by vertical stems with small dots or dashes indicating pitch and rhythm.

2 Allegro.

The musical score continues with ten staves of music for Viola da gamba. The first staff starts with a large 'S'. The subsequent staves are numbered 2 through 10. The music consists of vertical stems with small dots or dashes. The tempo changes from 'Adagio' to 'Allegro' at the beginning of the second staff. The score concludes with a final instruction 'Verse sìro.'

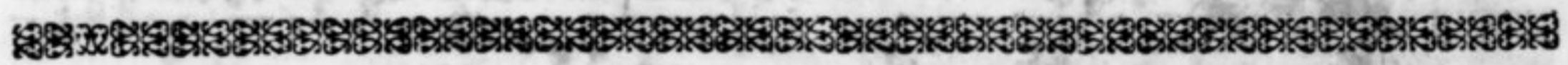
Viola da gamba vel Fag.

¶ 2

Verse sìro.



Adagio,



viola da gamba.



ONATA SECVNDA.



3



Viola da gamba vel Fag.

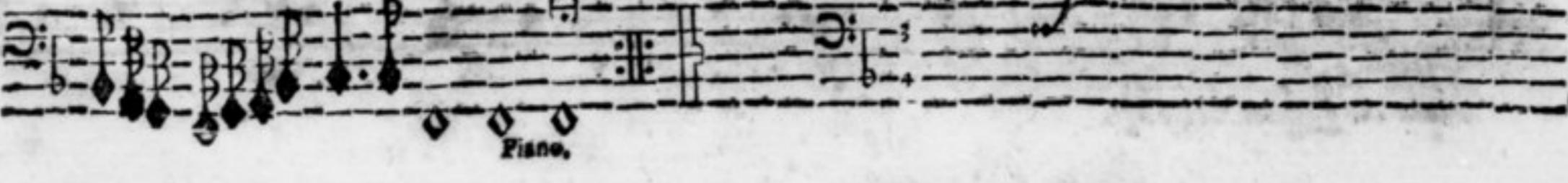
Adagio.



SONATA TERTIA.



2 Allegro.



Adagio G

Viola da gamba vel Fag.

Viola da gamba vel Fag.

The page contains ten staves of musical notation for a single instrument, likely Viola da gamba or Bassoon, as indicated by the title. The notation is in common time, with a key signature of one flat. The music consists of continuous eighth-note patterns, primarily consisting of eighth-note pairs (dotted half notes) and sixteenth-note pairs (quarter note). The first staff begins with a large, ornate initial 'S'. The subsequent staves are numbered 1 through 10 from top to bottom. Measure numbers are present at the start of several staves: 1, 2, 3, 5, 6, 7, 8, 9, and 10. The music is divided into sections by vertical bar lines and includes various rests and dynamic markings like 'p' (piano).

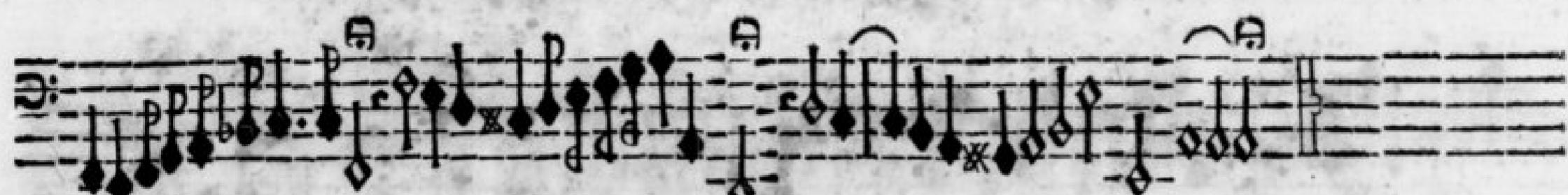


Viola da gamba vel Fag.

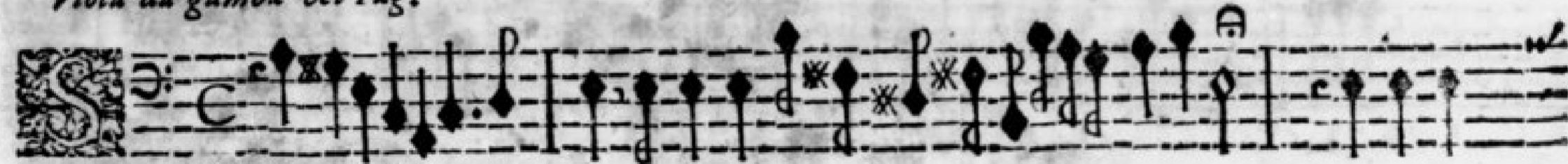


Viola da gamba vel Fag.

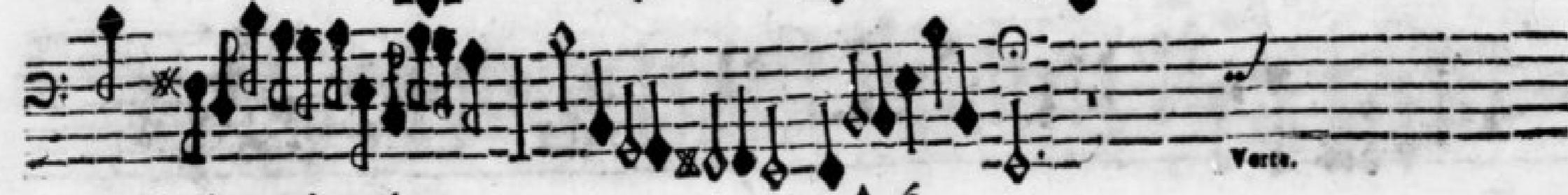
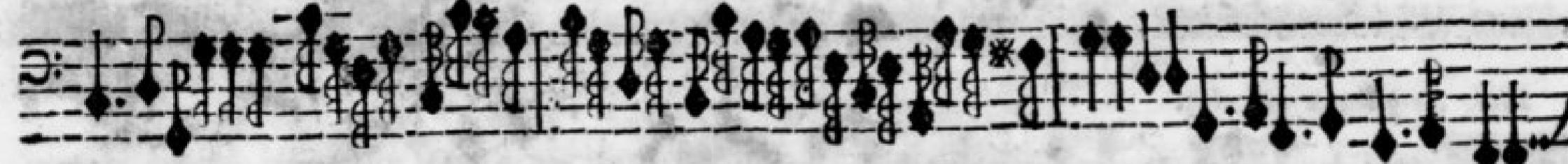
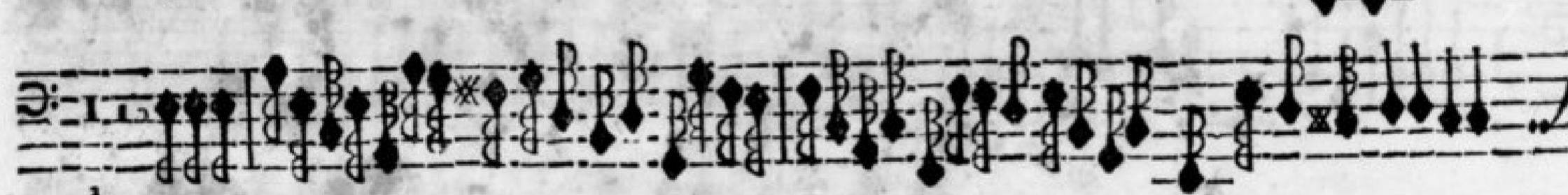




Viola da gamba vel Fag.



ONATA SEXTA.



Viola da gamba vel Fag.

A 6

Verte.



Viola da gamba vel Fag.



ONATA SEPTIMA.



This page contains 12 measures of handwritten musical notation on five-line staves. The notation is characterized by black dots for note heads and vertical strokes for stems. Measure 1 starts with a dotted half note followed by eighth-note pairs. Measures 2-3 show eighth-note pairs and sixteenth-note patterns. Measures 4-5 continue with eighth-note pairs and sixteenth-note patterns. Measures 6-7 show eighth-note pairs and sixteenth-note patterns. Measures 8-9 show eighth-note pairs and sixteenth-note patterns. Measures 10-11 show eighth-note pairs and sixteenth-note patterns. Measure 12 ends with a double bar line and repeat dots. Measure 13 begins with a single bar line and a 'C' key signature. Measures 14-15 show eighth-note pairs and sixteenth-note patterns. Measures 16-17 show eighth-note pairs and sixteenth-note patterns. Measures 18-19 show eighth-note pairs and sixteenth-note patterns. Measures 20-21 show eighth-note pairs and sixteenth-note patterns. Measures 22 ends with a final double bar line and repeat dots.

14

Viola da gamba vel Fag.

SONATA OCTAVA.

The musical score consists of ten staves of music. The first staff features a large, ornate initial 'S'. The subsequent staves are standard five-line staves. The notation uses a dot-and-dash system for note heads, with stems pointing upwards or downwards. Some notes have small asterisks above them. Measure lines are vertical bars separating groups of notes. The music is divided into measures by vertical bar lines.



Viola da gamba vel Fag.

SONATA NONA.

The musical score consists of ten staves of music for a single instrument. The notation is characterized by a unique system of dots and crosses on a five-line staff. The first staff begins with a large, ornate initial 'S'. The music is composed of continuous eighth-note patterns, with various dynamics indicated by letters above the notes, such as 'pp' (pianissimo), 'f' (fortissimo), and 'p' (piano). The staves are separated by vertical bar lines, and the music is divided into measures by short vertical lines. The overall style is reminiscent of early printed music notation.

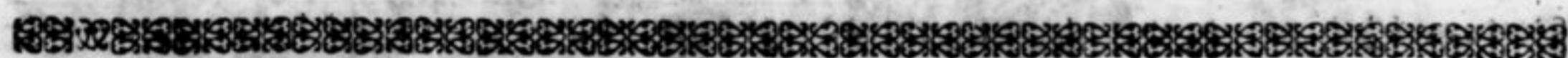


Viola da gamba vel Fag.

SONATA DECIMA.

The score continues with a title 'SONATA DECIMA.' in a large, decorative initial. It consists of eight measures of music. The bottom staff concludes with a label 'Vclav'.

A page of musical notation for a string quartet and piano. The page contains ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The notation includes various note heads (solid black, hollow black, and white with a black dot) and rests. The first six staves are for the string quartet (two violins, viola, and cello), and the last four staves are for the piano. The piano parts include dynamic markings like *p* (piano) and *f* (forte). The music consists of two systems of measures, separated by a repeat sign with a 'C' (circle) above it.



Viola da gamba vel Fag.



ONATA UNDECIMA.



Verte:

20

*Viola da gamba vel Fag.*

S

ONATA DUODECIMA.



Viola da gamba vel Fag.



ONATA DECIMA TERTIA.

Viola da gamba vel Fag.

23



SONATA DECIMA QUARTA.

