

hunc cu[m] c[on]ceptu iuri. Iudai ergo cu[m] accep[er]et p[ro]p[ter]e cohortem.

hunc cu[m] a fiscis & iuratis. Hoc itaq[ue] sciret empa[re]t. quia
zuma erat. tunc eum ei[us] p[ro]cessit & dicit eis. Quae queritis?

Kesu[m] natus est illi nazarenus i[ps]i. R[ati]o[n]em. N[on] s[ed] f[ac]ta.

Sic dicit[ur] q[ui]d[am] q[ui] dicit[ur] q[ui] tradidit eis ei[us] p[ro]p[ter]e. ut exp[lic]et.

ut q[ui]d[am] q[ui] dicit[ur] p[ro]p[ter]e terrorum & occidit[ur] autem.

Ite. q[ui]d[am] q[ui] interrogavit. Due querunt. Tu es.

Qui tu es? h[ab]emus na[re]n[um]. Respon[dit] ih[esu].

me suettu[m] habeo. I. latte. ut impieget fieri.

dico. quia q[ui] dicit[ur] mihi n[on] credidi ex ea q[ui] dico.

Si quis habens gladium eduxit e[st]i o[ste]ncipit ut penitenti.

& abscondit auricula ei[us] dextera. Prout autem nomi-

natio tractat. Dicit & ih[esu] petro. Q[ui]te gaudiu[m] tuu[m]

ad amanu[m]. Calice que dicit in pater n[ost]ri. Cohu[m] i-

nt[ur] tuus & ministri iudeor[um] & tuus & ministri iudeor[um] &

tuus & euangelist[us] & nadamia p[ri]mu[m].

qui erat pontifex xxiij u[er]o illi. Uita ih[esu] p[ro]p[ter]e.

i[ps]i deciderat iudeis. quia expedit.

ut mori p[ro]p[ter]e deponatur ante ih[esu] p[ro]p[ter]e.

et ih[esu] p[ro]p[ter]e. Ne discipul[us] autem ille erat nec p[ro]p[ter]e ih[esu].

Et u[er]o dicit. e[st]i ih[esu] nazareu[m]. pontifex. et si

fratre tallof[er] fortis. Ute[re] i[ps]i g[ra]m[mat]i. q[ui] dicit[ur] ih[esu].

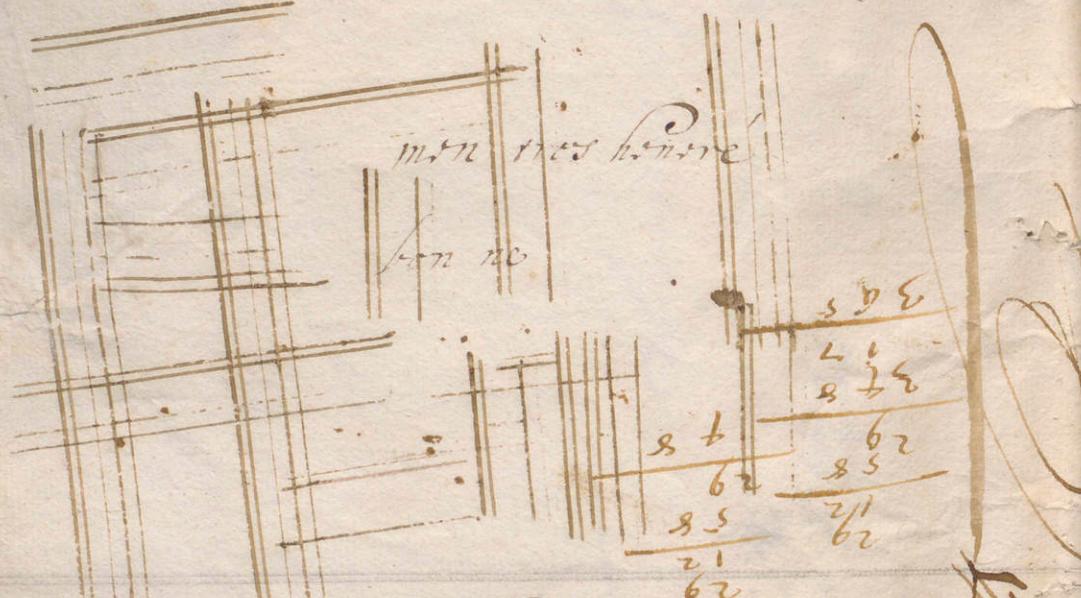
non bonificet. & dicit[ur] ih[esu]. fratre dicit[ur].

Dicit[ur] q[ui] dicit[ur] m[od]estu[m] a h[ab]itu. q[ui] dicit[ur].

q[ui] dicit[ur] ih[esu]. non[us] istutus. Ute[re] i[ps]i.

1256. Septim. & ann. regis. S. Iohannes. dicit. immo. i. dñi

1247. 1251. 32. 456. 78. 910:
11. 12. 13. 14. 15.



Deus vult omnes homines. talros fieri &
ad agnitionem veritatis venire
mend

285
L crainte du Seigneur est le commencement
de la sagesse. 400
200
32
26 60
673

La crainte du Seigneur est le commen-
cement de sagesse. 15 733

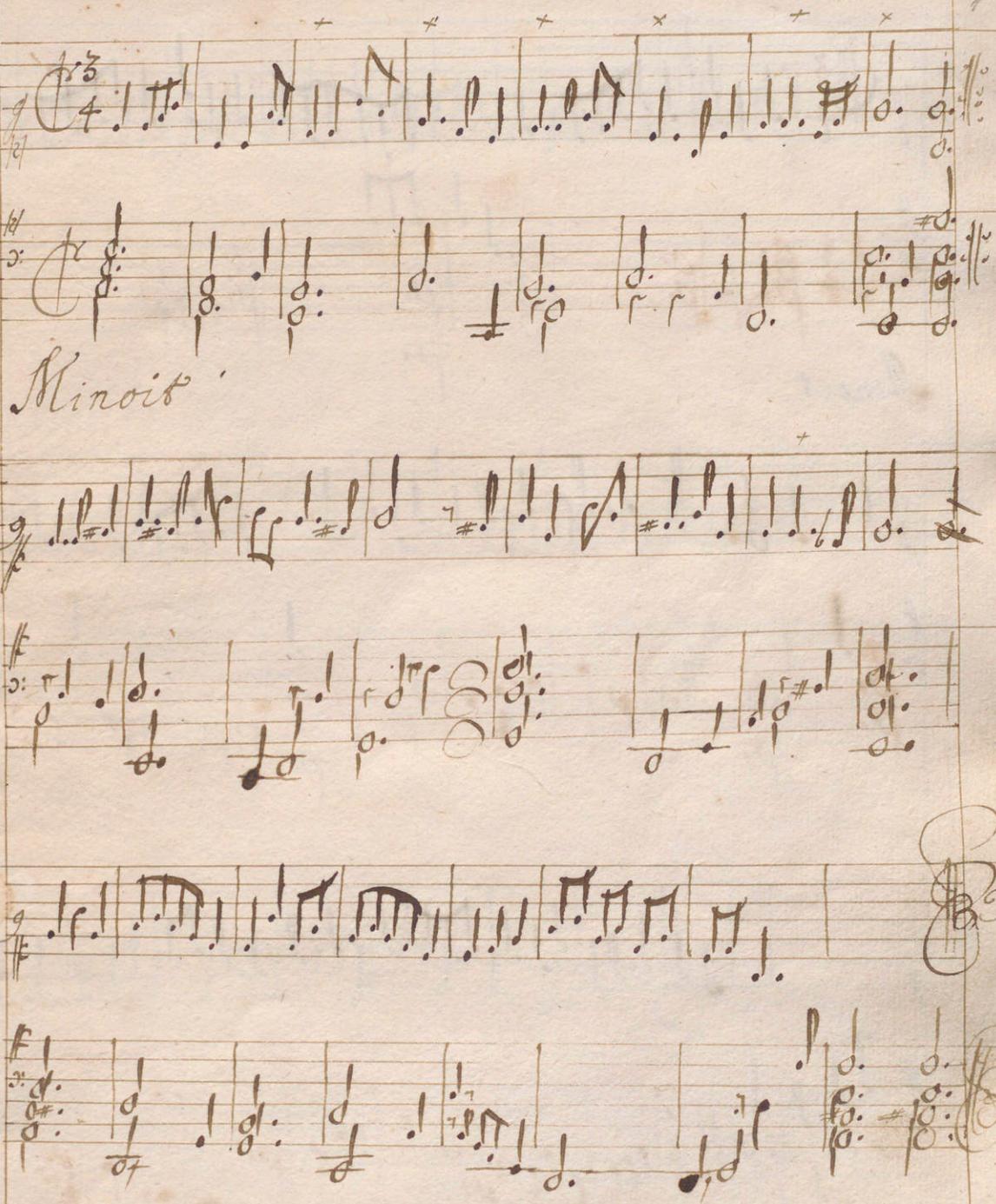
Alle possidet Thomas Thre
Thomas Thre

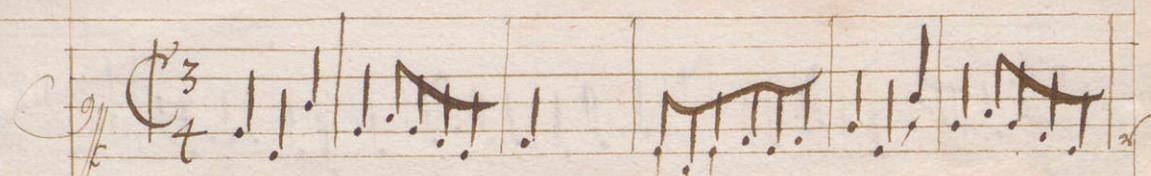
Vicario agis prudenter agas et respice
finem

Anno 1679. & 12 Decembris. Thomas N. Thre. mm.
Tr. 9. 990. Dulce lugine

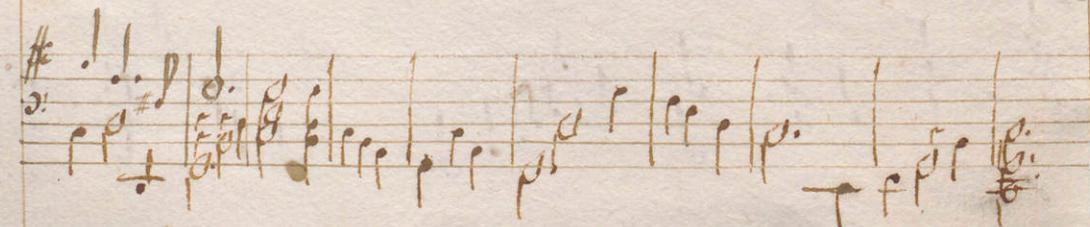
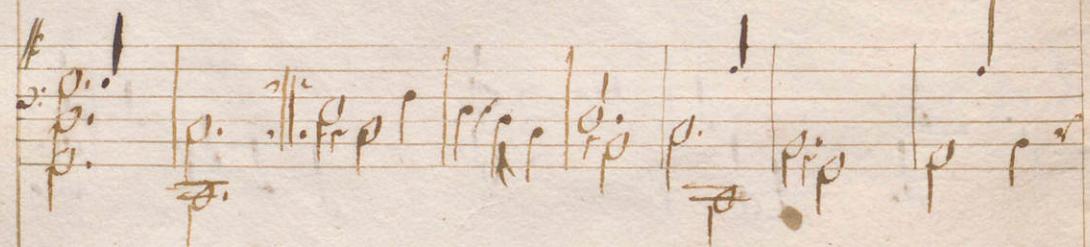
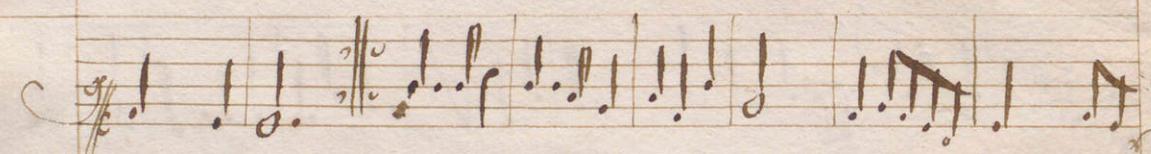
Thomas Thre. Wisbensis
Petlandia. Sueus



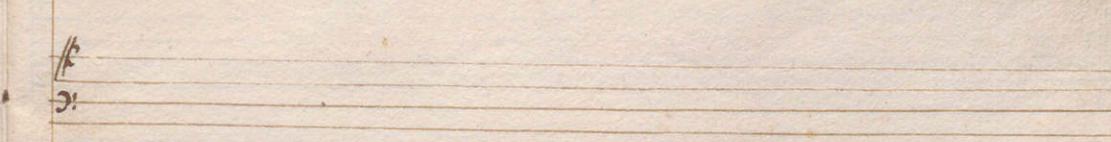
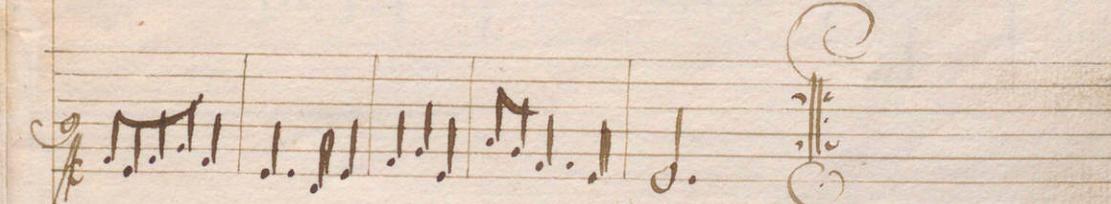
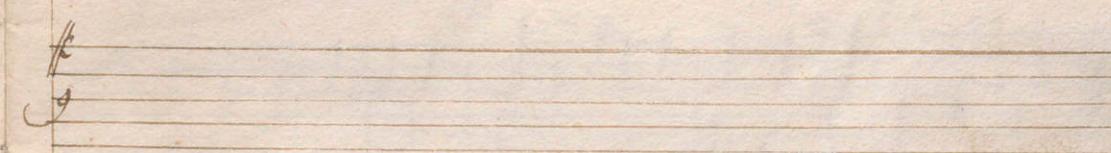
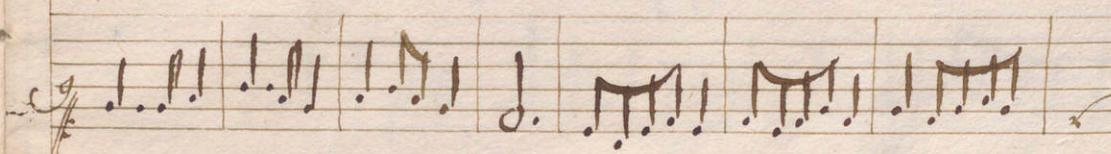


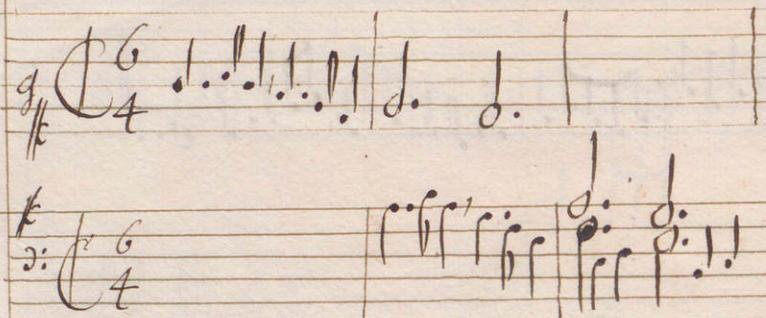


Minorit



Minorit



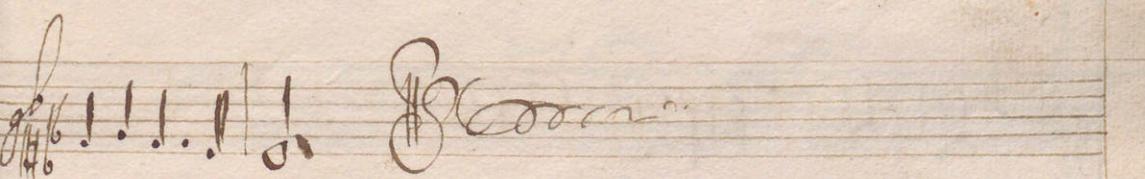
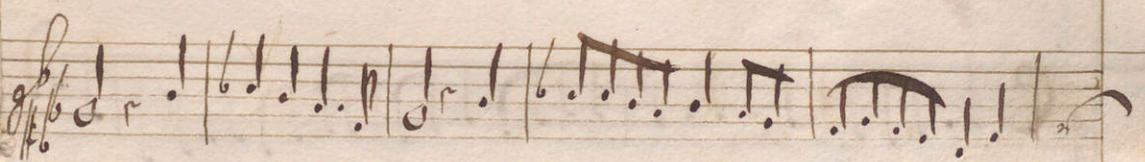
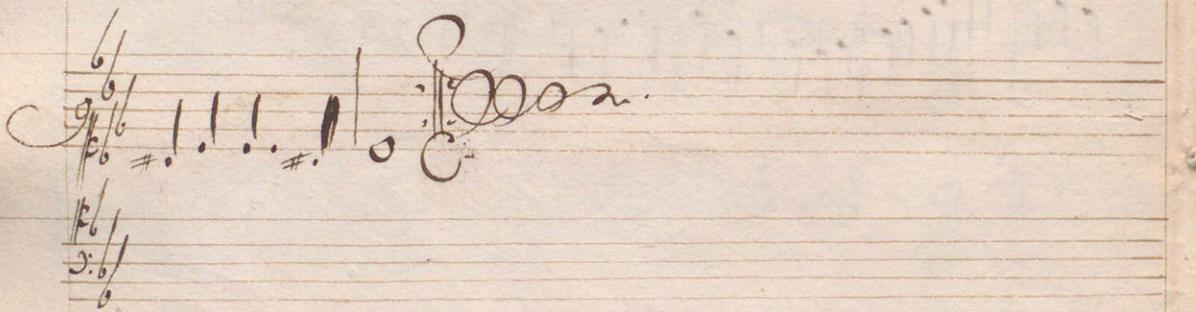
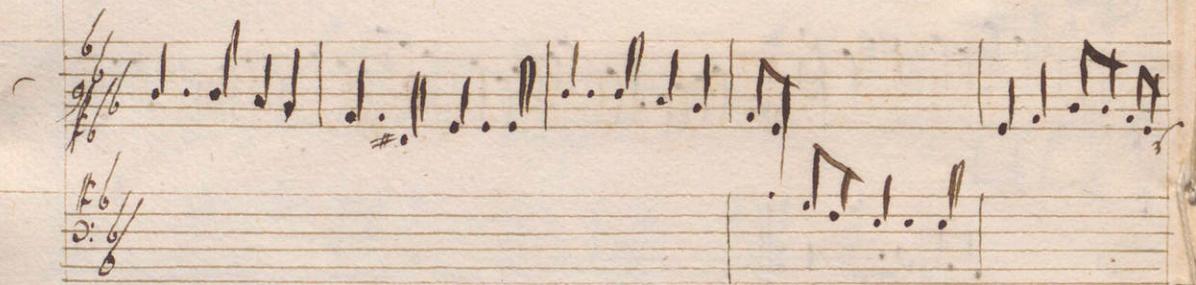
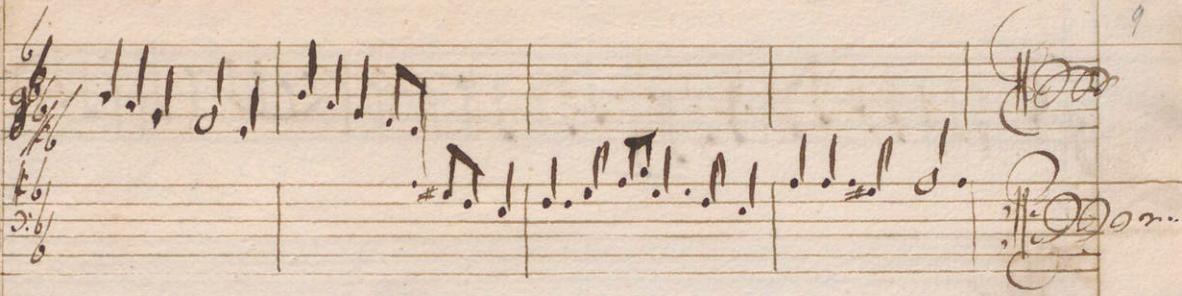


A handwritten musical score for three voices. The top voice is in common time (indicated by a 'C') and 6/4 time (indicated by a circled '6'). The middle voice is in common time (indicated by a 'C') and 4/4 time (indicated by a circled '4'). The bottom voice is in common time (indicated by a 'C') and 4/4 time (indicated by a circled '4'). The title "Saraband" is written in cursive script between the first and second measures of the middle voice. The music consists of six measures. The first measure has six eighth notes per measure, with the top voice having three pairs of eighth notes and the bottom voice having three pairs of eighth notes. The second measure has four eighth notes per measure, with the top voice having two pairs of eighth notes and the bottom voice having two pairs of eighth notes. The third measure has six eighth notes per measure, with the top voice having three pairs of eighth notes and the bottom voice having three pairs of eighth notes. The fourth measure has four eighth notes per measure, with the top voice having two pairs of eighth notes and the bottom voice having two pairs of eighth notes. The fifth measure has six eighth notes per measure, with the top voice having three pairs of eighth notes and the bottom voice having three pairs of eighth notes. The sixth measure has four eighth notes per measure, with the top voice having two pairs of eighth notes and the bottom voice having two pairs of eighth notes.

A handwritten musical score for three staves. The top staff uses a soprano C-clef, the middle staff an alto F-clef, and the bottom staff a bass G-clef. The time signature is common time (indicated by a 'C'). The music consists of six measures, each ending with a vertical bar line. Measures 1-3 feature eighth-note patterns primarily in the soprano and alto voices. Measures 4-6 feature eighth-note patterns primarily in the bass voice. Measure 6 concludes with a large, ornate flourish.

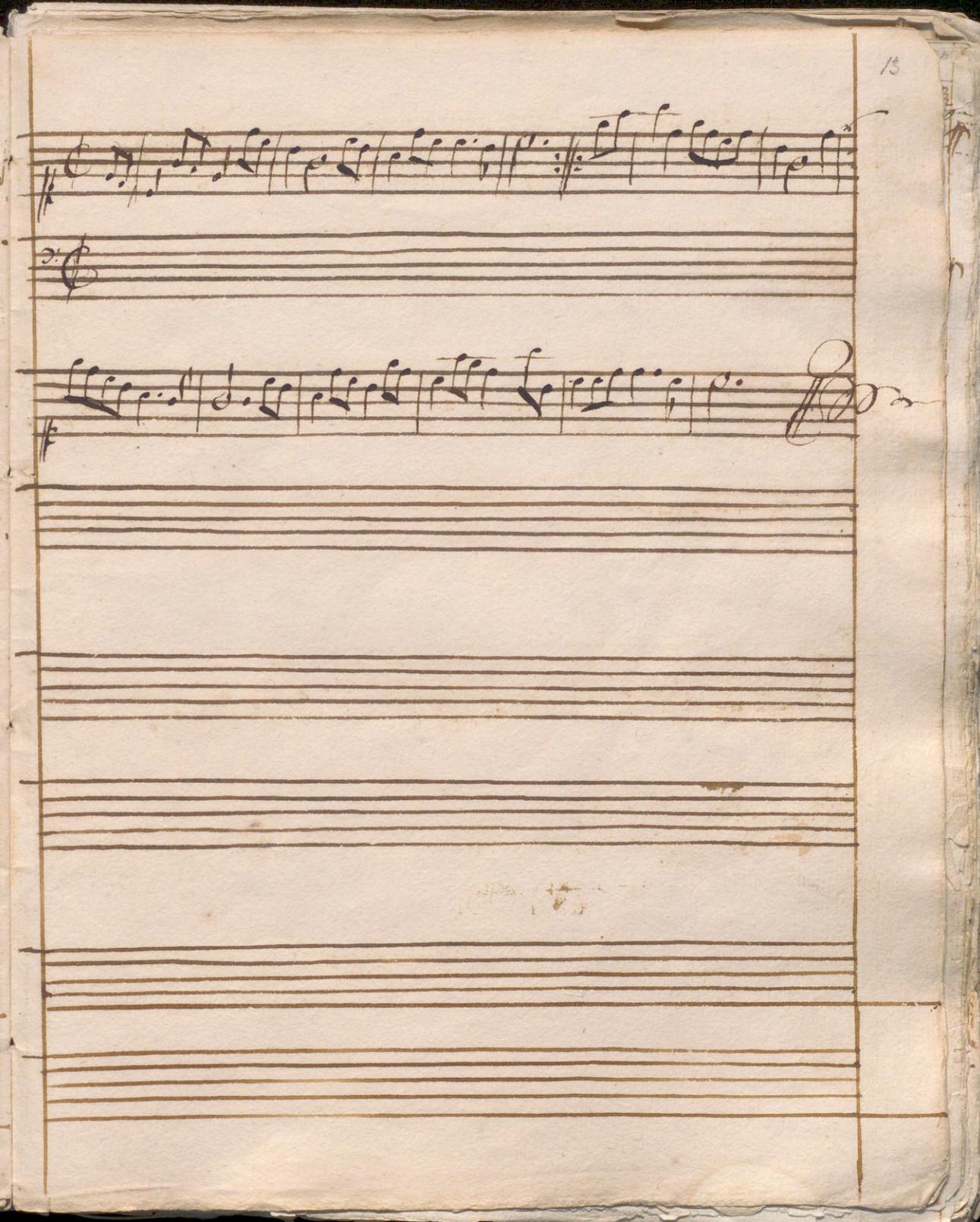
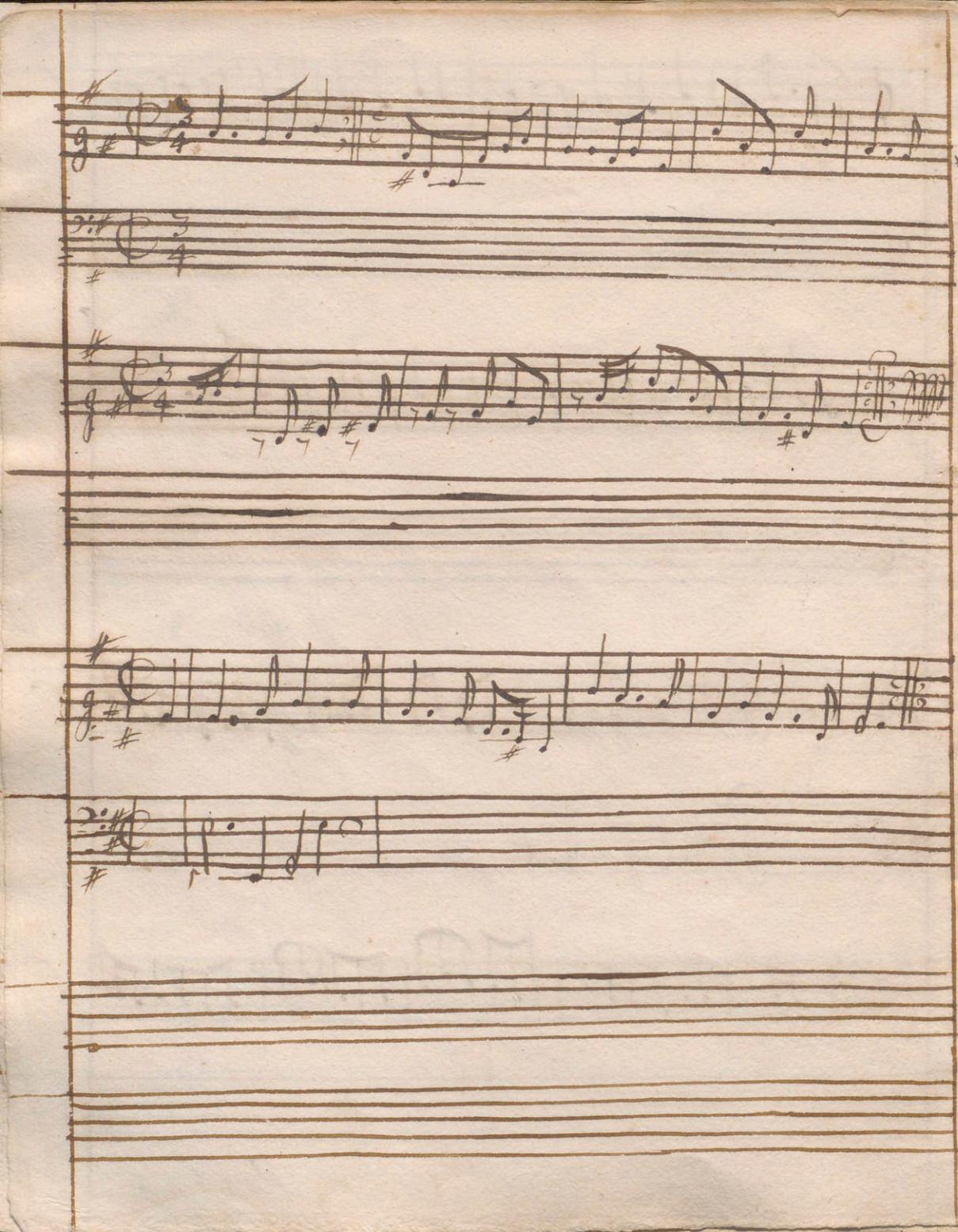
A handwritten musical score for two staves. The top staff uses a soprano C-clef and the bottom staff an alto F-clef. The time signature is common time (indicated by a 'C'). The music consists of six measures, each ending with a vertical bar line. Measures 1-3 feature sixteenth-note patterns in the soprano voice. Measures 4-6 feature sixteenth-note patterns in the alto voice. Measure 6 concludes with a large, ornate flourish.

Courant



A handwritten musical score for two voices, consisting of five staves of music. The top staff begins with a common time signature (C) and a bass clef. The second staff starts with a common time signature and a soprano clef, followed by the word "Bravura." The third staff begins with a common time signature and a soprano clef, with two sharp signs above the staff. The fourth staff begins with a common time signature and a soprano clef. The fifth staff begins with a common time signature and a soprano clef.

A handwritten musical score consisting of five staves. The first staff begins with a treble clef, a key signature of one sharp, and a time signature of common time (indicated by a 'C'). It contains six measures of music. The second staff begins with a bass clef and a key signature of one sharp, also in common time. It contains four measures of music. The third staff begins with a bass clef and a key signature of one sharp, in common time. It contains two measures of music. The fourth staff begins with a bass clef and a key signature of one sharp, in common time. It contains two measures of music. The fifth staff begins with a bass clef and a key signature of one sharp, in common time. It contains four measures of music. The word "Air." is written above the first staff, and the word "Vorber." is written below the fifth staff.





Allem.

S. B. H. Clar. C.

A handwritten musical score for 'Allem.'. The score is organized into three systems. The first system starts with a treble clef, a 'G' sharp symbol, and '12' indicating 12/8 time. It includes parts for 'S. B. H.' (String Bass and Harp) and 'Clar. C.' (Clarinet in C). The second system begins with a bass clef, a 'G' sharp symbol, and '8' indicating 8/8 time. The third system begins with a bass clef, a 'G' sharp symbol, and '8' indicating 8/8 time. The notation is in brown ink on aged paper.

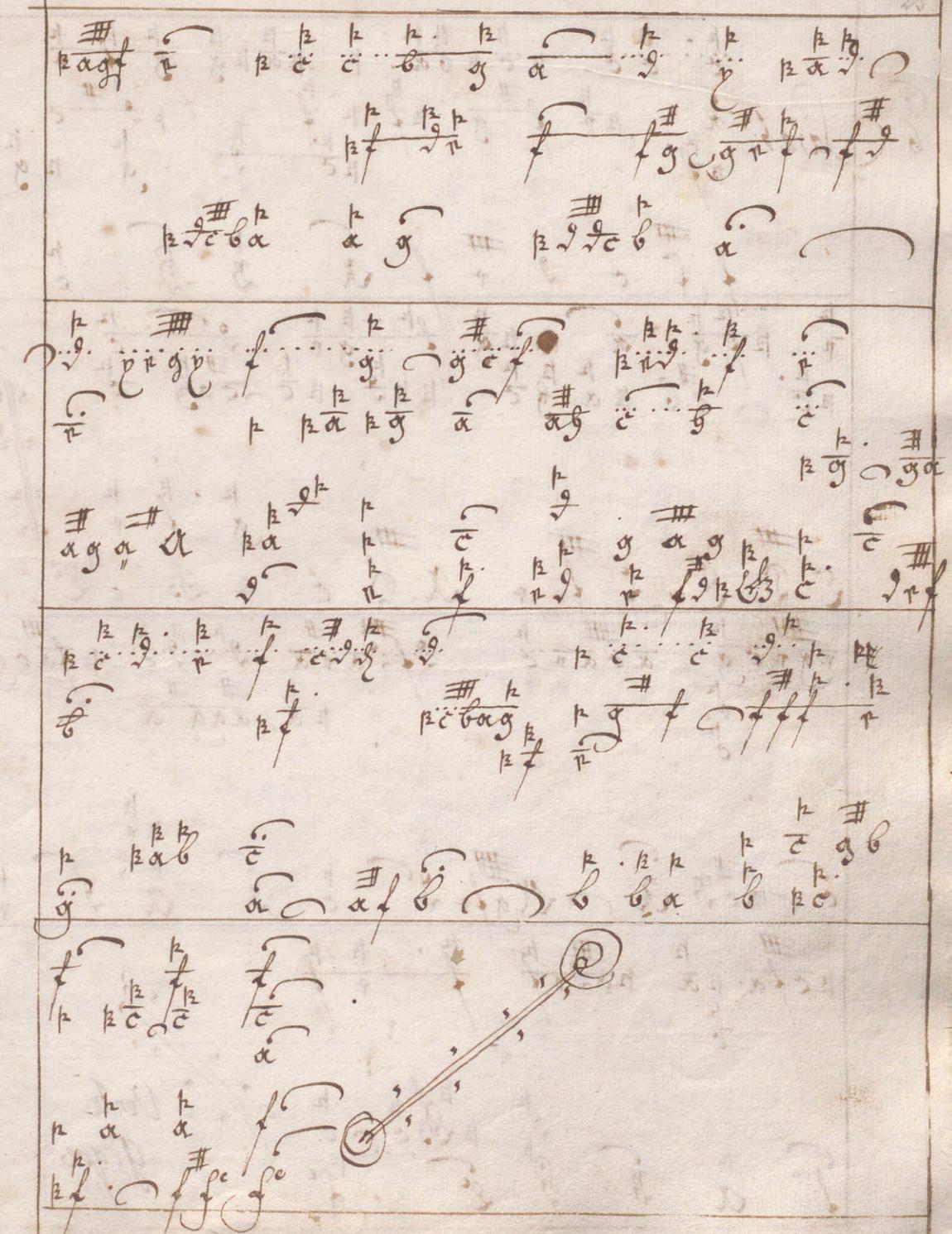
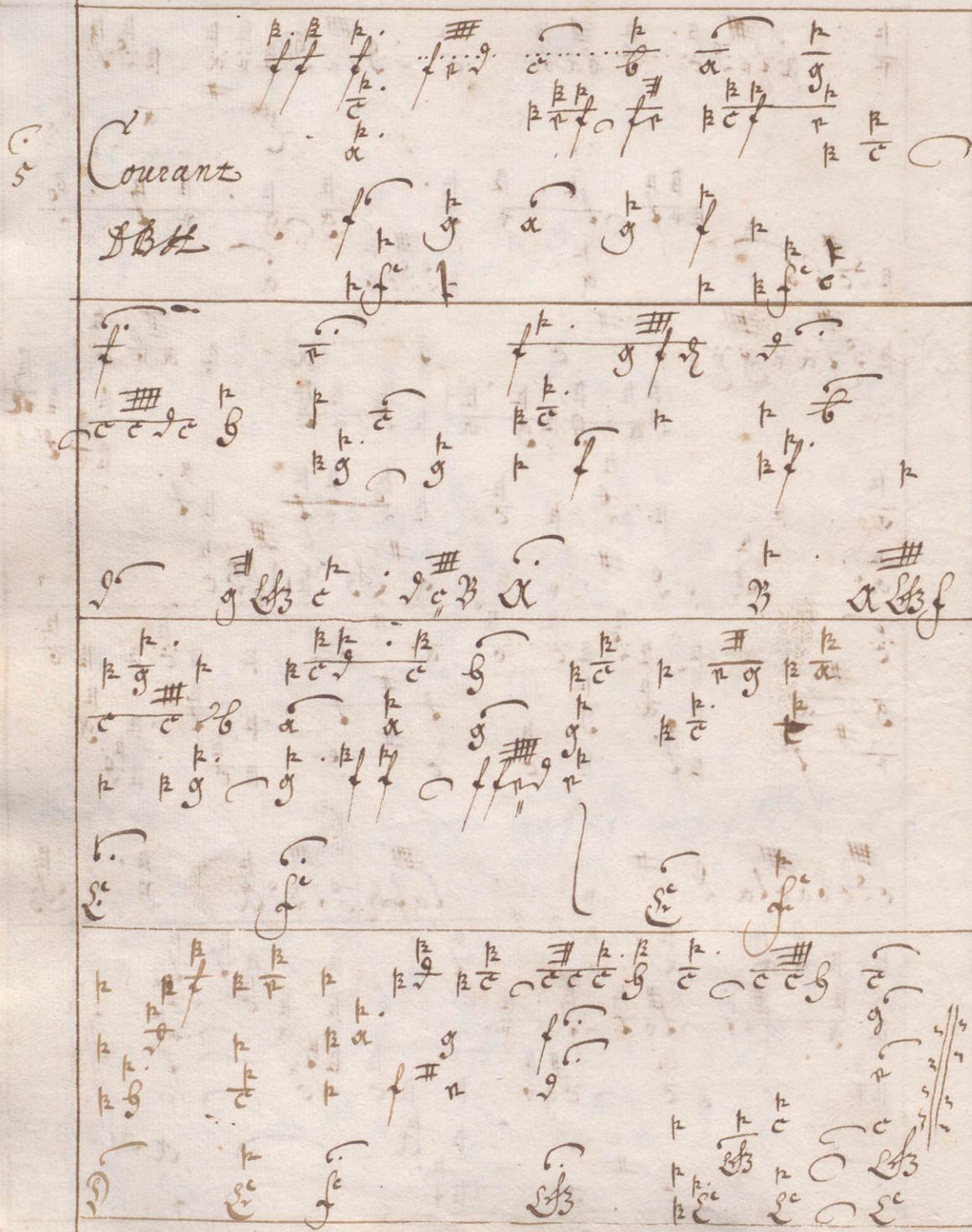
Allemanno

D. B. H.

Handwritten musical score for 'Allemanno' in brown ink on aged paper. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It features various note heads with horizontal strokes and vertical stems, some with dots or dashes. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It also uses similar note heads and stem markings. The music is written on four-line staves with some ledger lines.

D. B. H.

Handwritten musical score for 'D. B. H.' in brown ink on aged paper. This score is more complex and longer than the first. It includes multiple systems of music across two pages. The notation uses various clefs (treble, bass, alto), time signatures (common time, 2/4 time), and key signatures (one sharp, one flat). The notes are represented by different symbols, often with horizontal strokes, vertical stems, and dots. The score is organized into measures separated by vertical bar lines.



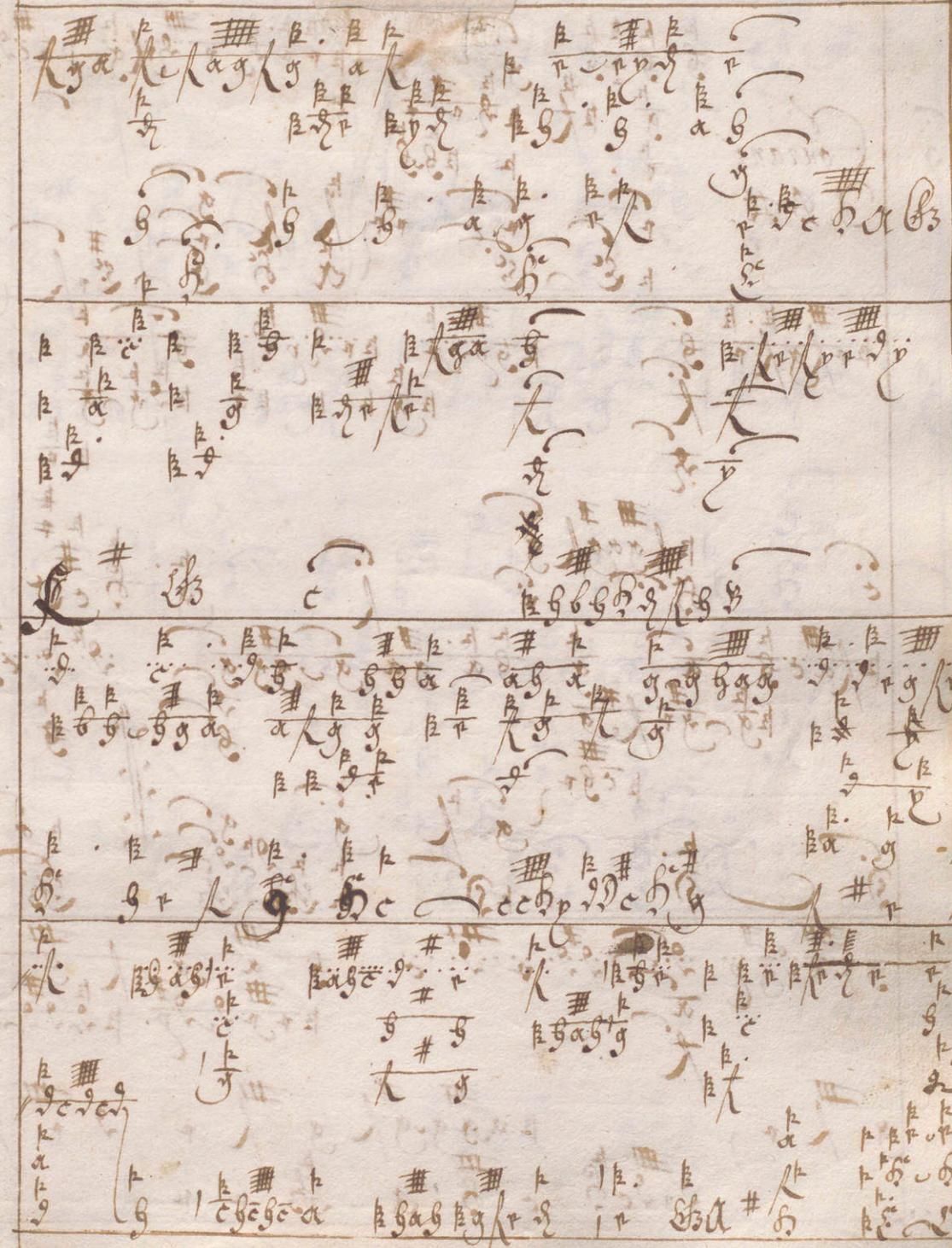
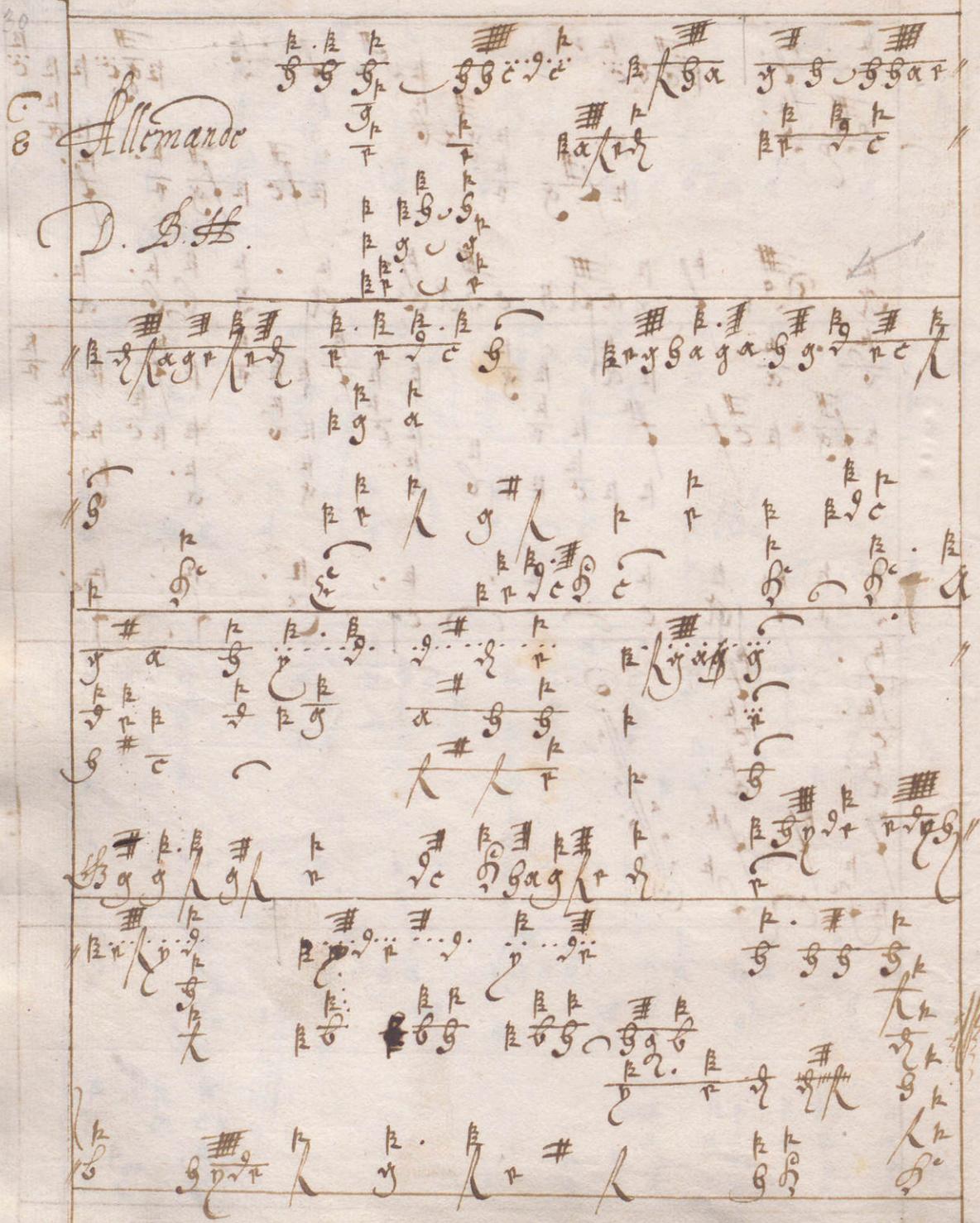
67

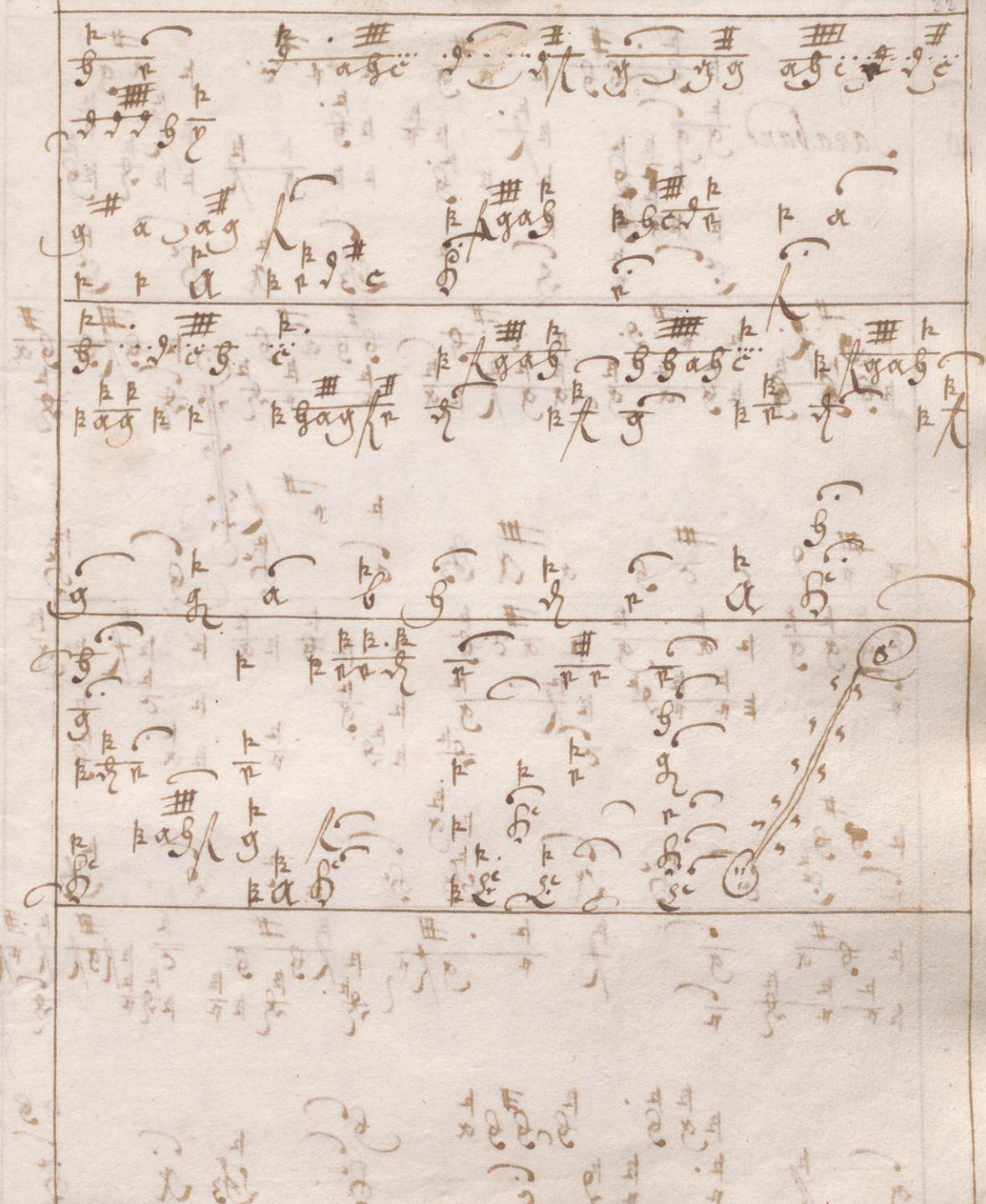
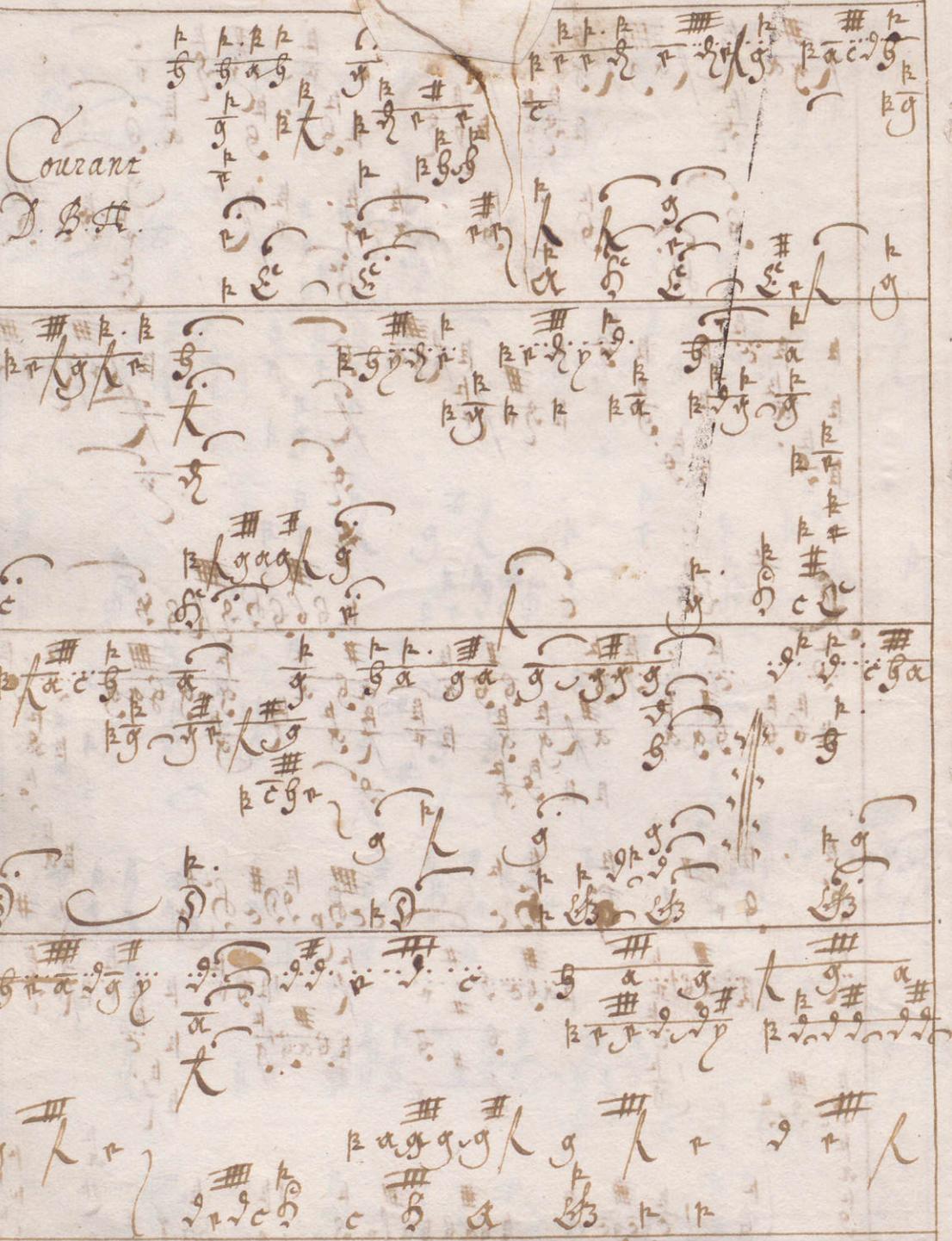
Sigre

J. B. H.

D. 2002.

Handwritten musical score on four-line staves. The notation includes various symbols such as 'k.', 'c.', 'g.', 'f.', and 'B.' with dots and dashes. Sharp signs (F#) and double sharp signs (F##) are placed at the beginning of some staves. The music is divided into two systems by a repeat sign with a 'B.'. Measures include eighth and sixteenth note patterns.





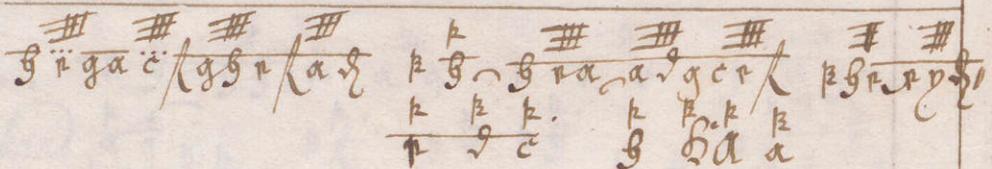
Saraband

35

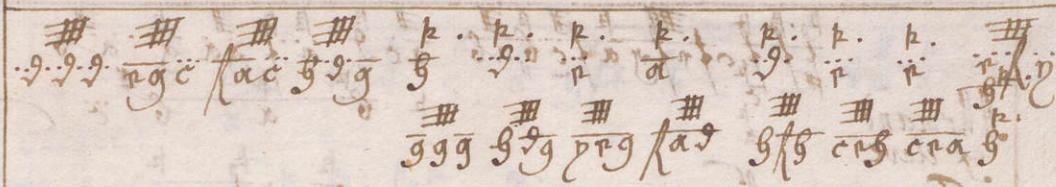
C 11

Gigue

12/8



Continuation of handwritten musical notation for a Gigue in 12/8 time. The notation follows a similar pattern of eighth-note groups and rests. The manuscript shows a progression of measures, with some notes and rests written in red ink.



Continuation of handwritten musical notation for a Gigue in 12/8 time. The notation concludes the piece, showing a final section of eighth-note patterns and rests. The manuscript is written in brown ink on aged paper.

37

Allemand
ex clave
F

D.B.: H.

C.

14

Sarab. f g a

D.B.H.

The score consists of two staves. The top staff is for the Saraband, featuring six measures of music in common time. The bottom staff is for the Double Bassoon, showing its harmonic support. The notation uses a mix of standard musical symbols and unique characters, such as 'k' and 'c' for notes, and various rests and bar lines.

15

Sigue

D.B.H.

This section continues the musical piece. It includes a dynamic instruction 'presto' over the Double Bassoon staff. The score shows two staves of music, with the Double Bassoon providing harmonic support to the main melodic line.

15

This page contains the continuation of the Double Bassoon part from the previous page. It features a single staff of music across four systems, with a large, ornate initial 'B' at the beginning of the third system. The notation is consistent with the earlier pages, using a mix of standard and unique symbols.

16 Altemand

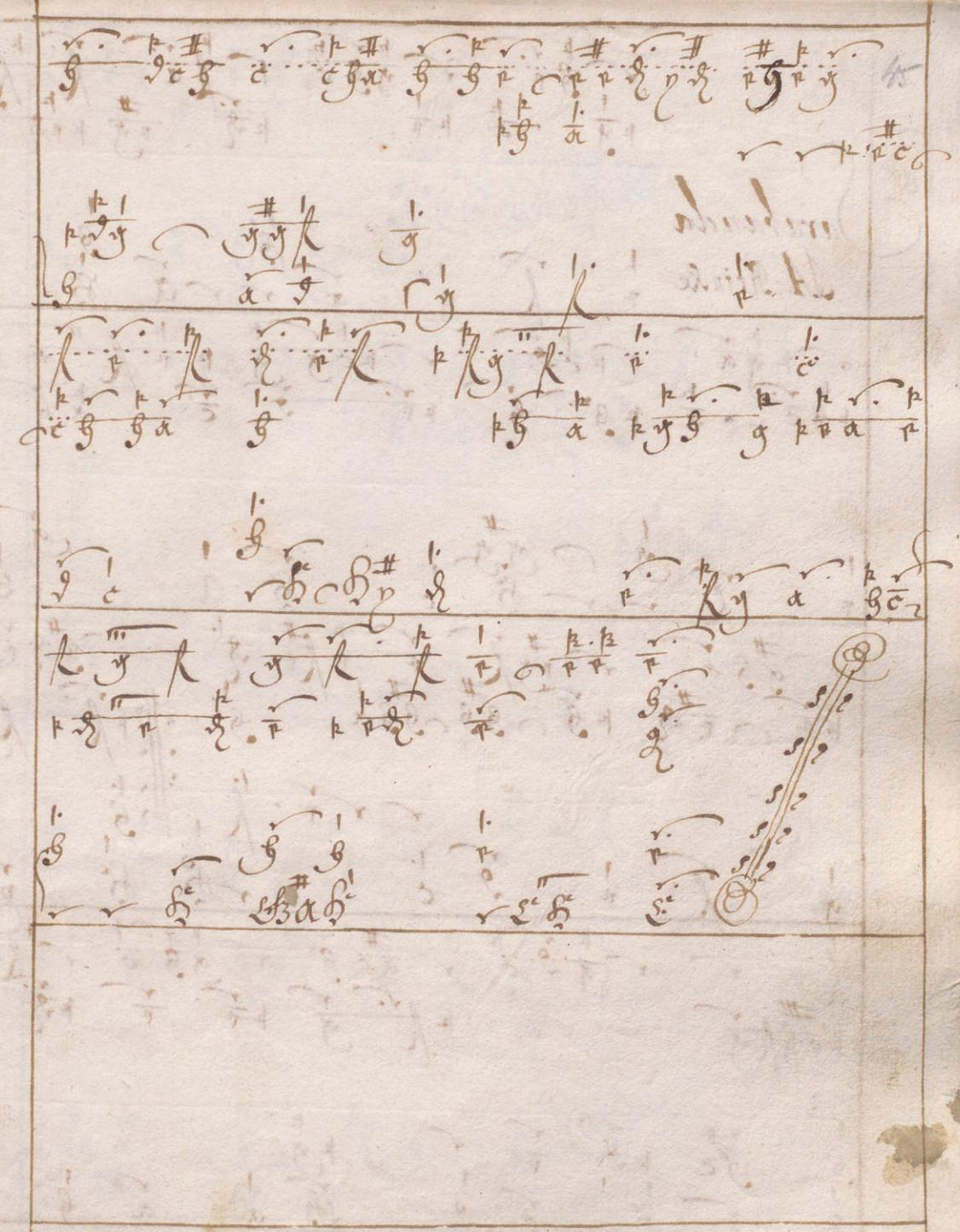
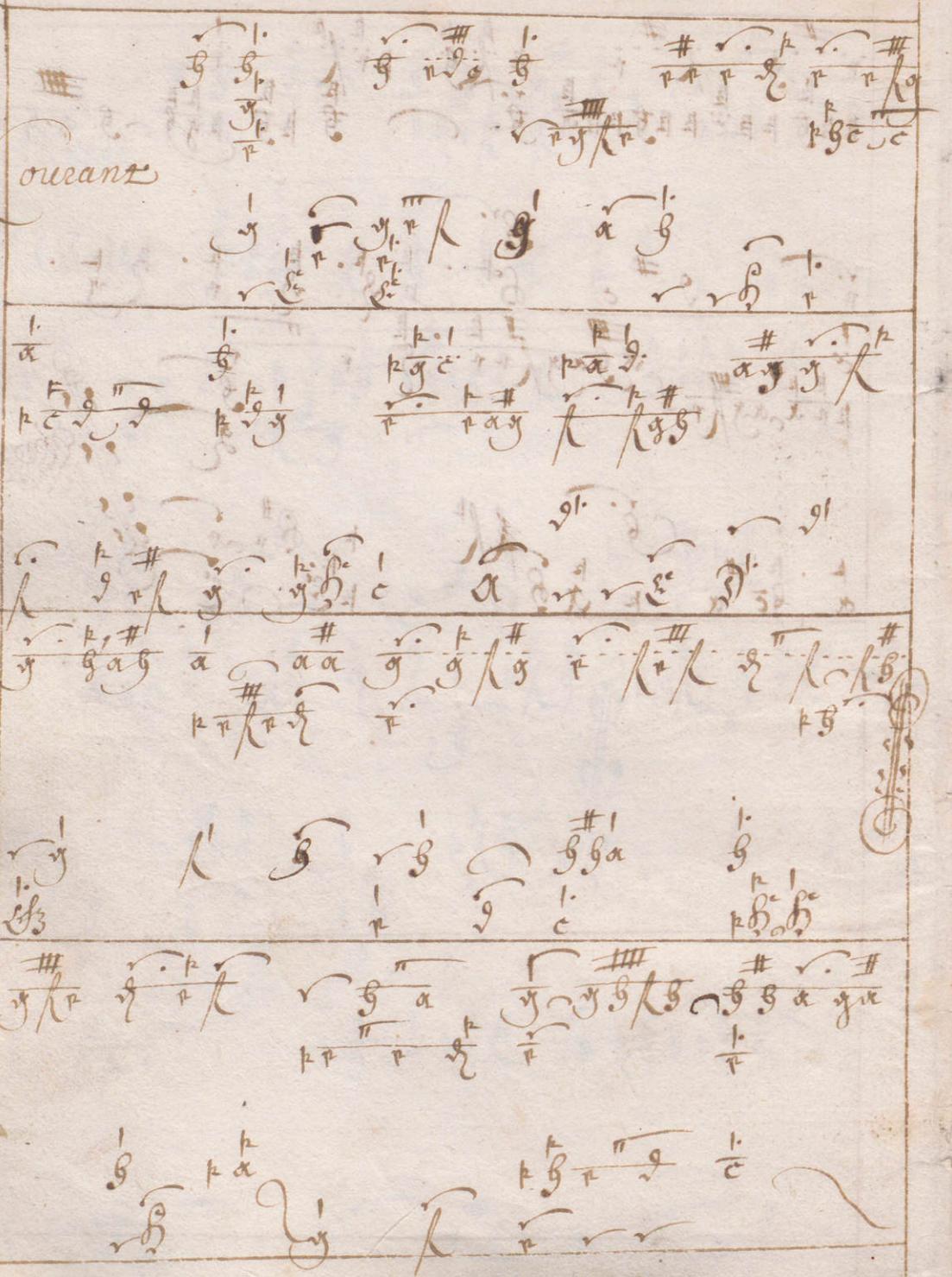
J. A. Reinke

This page contains two staves of handwritten musical notation. The top staff is for two voices (Altemand and J. A. Reinke) and a basso continuo part. The bottom staff is for the basso continuo. The notation uses a system of vertical stems and horizontal strokes to represent pitch and rhythm. Measures include various note heads with sharp or flat symbols, and rests indicated by vertical dashes.

43

This page contains two staves of handwritten musical notation. The top staff is for two voices and a basso continuo part. The bottom staff is for the basso continuo. The notation uses a system of vertical stems and horizontal strokes to represent pitch and rhythm. Measures include various note heads with sharp or flat symbols, and rests indicated by vertical dashes.

C 17



18

Sarabanda

A. Reinke

The manuscript page contains three staves of handwritten musical notation. The notation uses a system of vertical stems and horizontal strokes to represent pitch and rhythm. The first staff begins with a large 'A' and includes the name 'A. Reinke'. The second staff starts with a large 'G'. The third staff starts with a large 'F'. The music consists of measures separated by vertical bar lines.

47

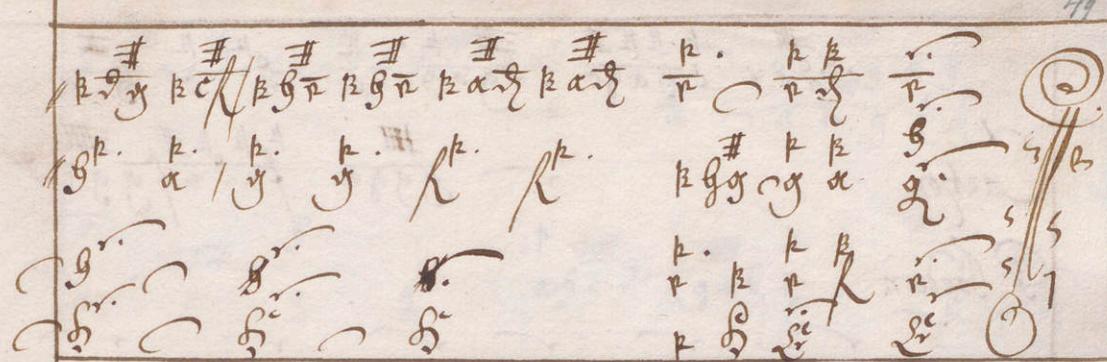
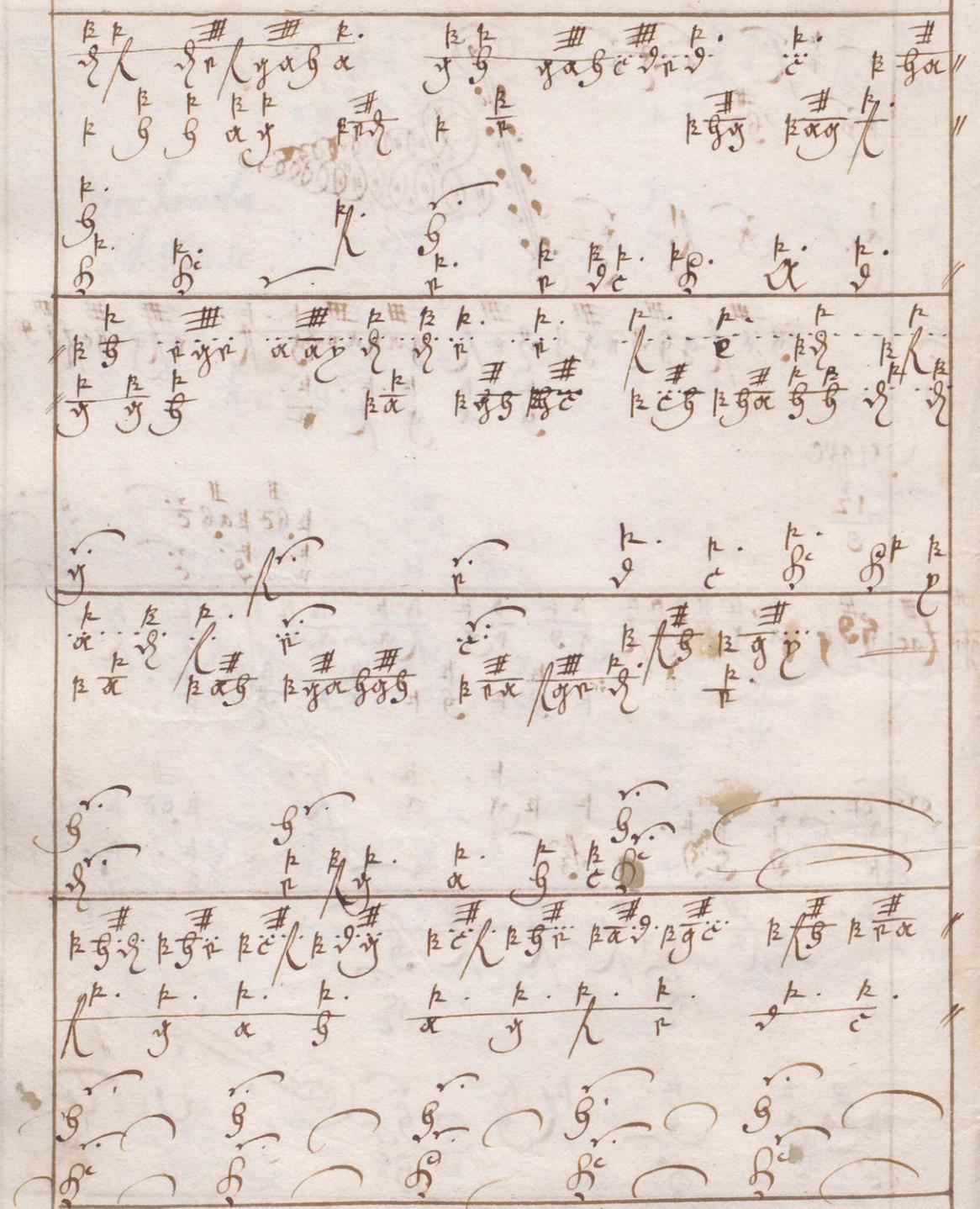
C 19

Sigre

12/8

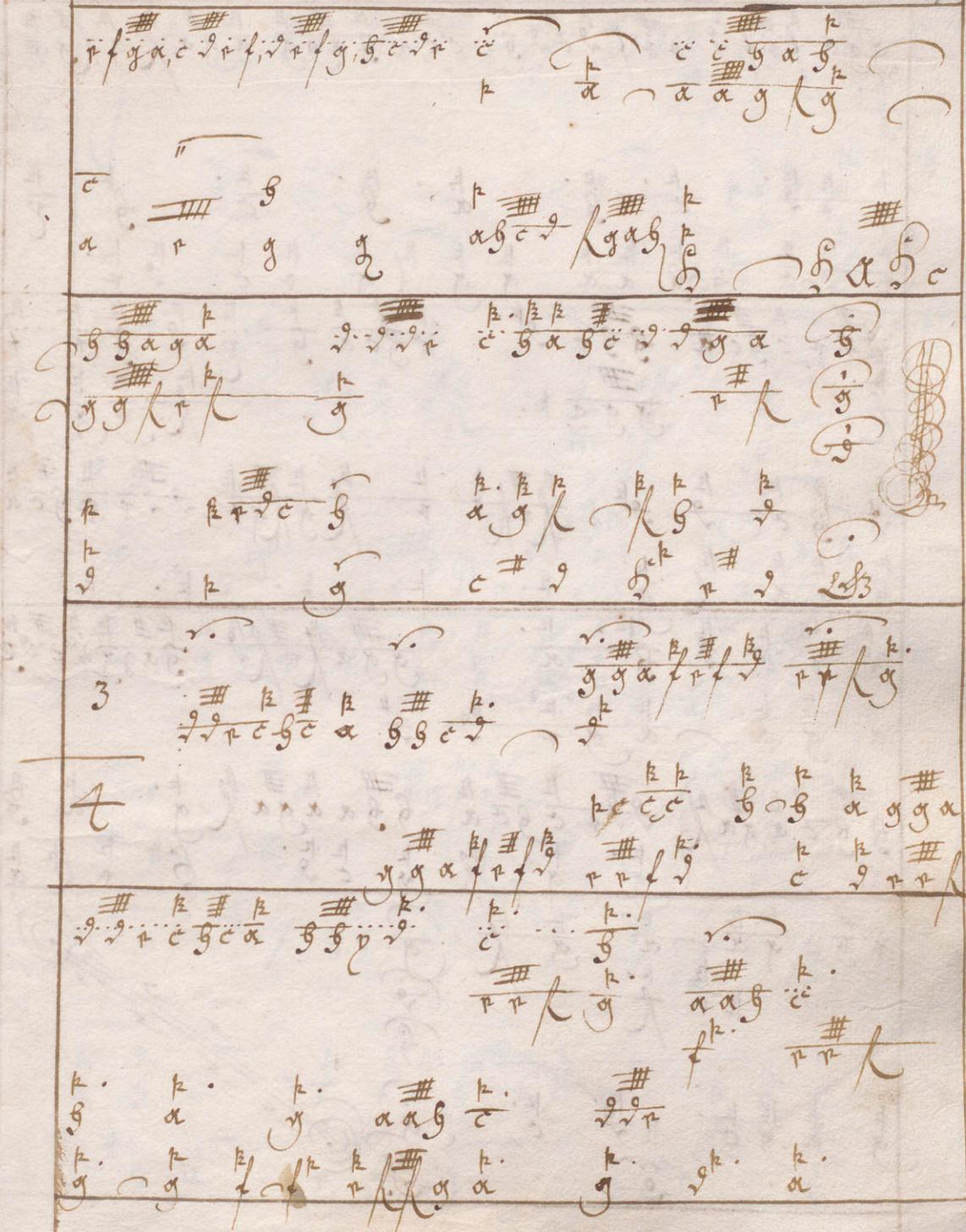
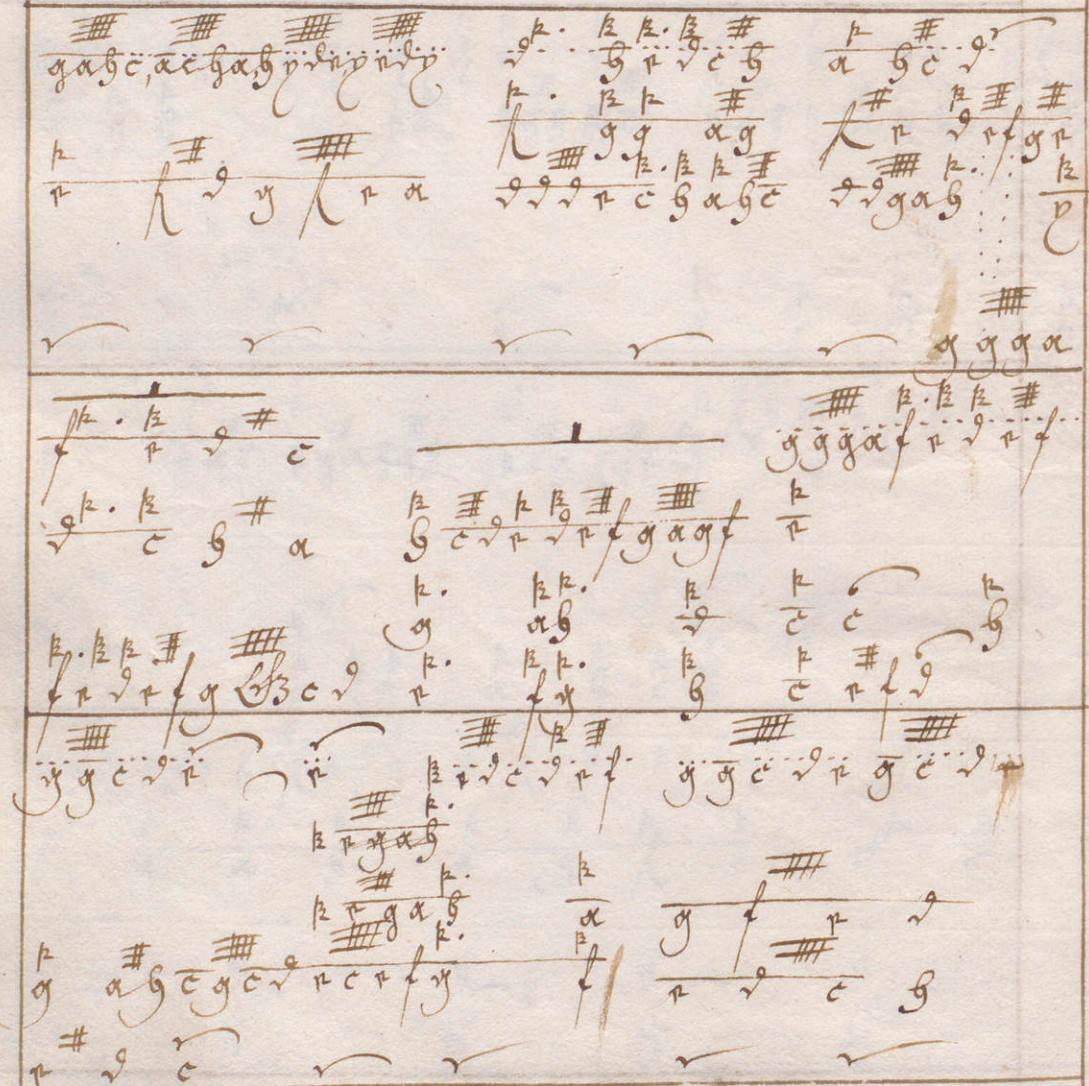
ac

verte



Canton

F. Sondern.



52

The image shows a single page from a handwritten musical manuscript. The music is written on four-line staves using a unique system of symbols. The symbols include lowercase letters 'k', 'g', 'a', and 'x', as well as 'c' and 's'. Numerical values such as '1/2', '1/4', and '1/8' are placed above or below the symbols. Vertical bar lines divide the music into measures. The manuscript is written in brown ink on a light-colored, slightly aged piece of paper.

21

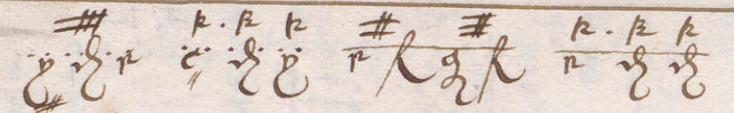
Ale-
mane

A page from a handwritten musical manuscript, likely a sketch or working draft. The music is arranged in five staves, each consisting of two horizontal lines. The notation is in brown ink on a light-colored, slightly aged paper. The script used for the musical symbols is a cursive, Gothic-style hand, which is characteristic of early printed music notation. The manuscript includes various note heads (squares, circles, diamonds), stems, and rests. Some notes have horizontal dashes or vertical strokes through them, possibly indicating specific performance techniques or specific pitch markings. Measures are separated by vertical bar lines. The overall appearance is that of a personal or working musical score.

Courant

Saraband

Sarab.



François
Pellier.

Handwritten musical notation for François Pellier, consisting of six measures. The notation is highly detailed, showing various note heads and rests. Measures 1-3 begin with a sharp sign, while measures 4-6 begin with a double sharp sign.

24

Allemande

Handwritten musical notation for Allemande, consisting of six measures. The notation uses a mix of vertical stems and horizontal strokes to represent different note heads. Measures 1-3 begin with a sharp sign, while measures 4-6 begin with a double sharp sign.

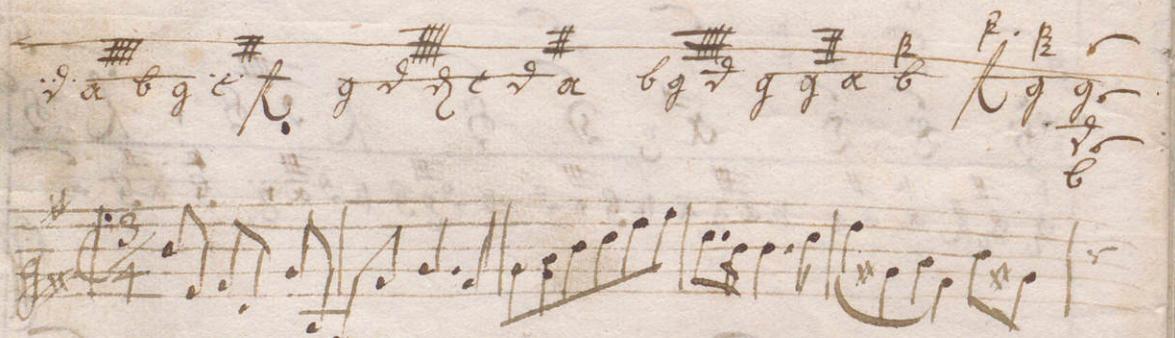
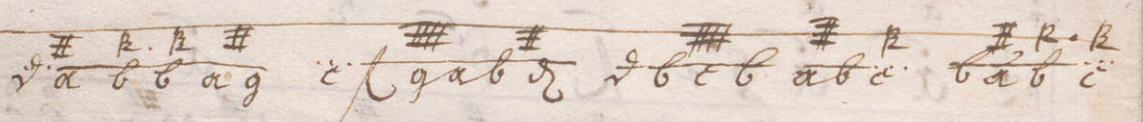
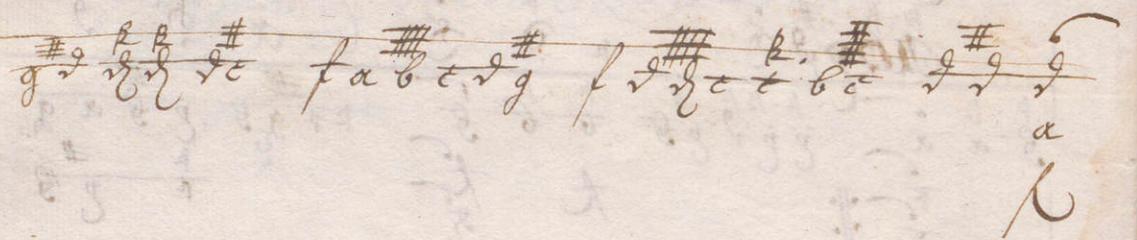
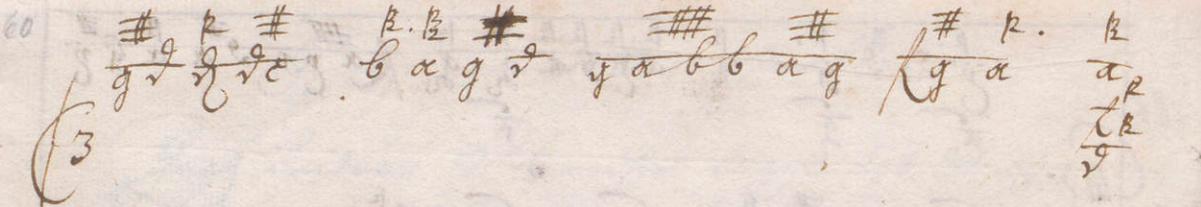
Frisch' sine Poés poëtis

Frugt intet s. Bonfot drygt sig den hard.
Ede interpellera mig inti minn gratt.
Giffissimo studer, nayg sonade sigt mi
goon Parnasses, men mæste nu ejrur
~~Frugt~~

15 59

Gavotte

The musical score consists of two staves of common time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It features a mix of eighth and sixteenth notes, along with rests. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It also features a mix of eighth and sixteenth notes, along with rests. The music is divided into measures by vertical bar lines.



61
L'heure sera

Air

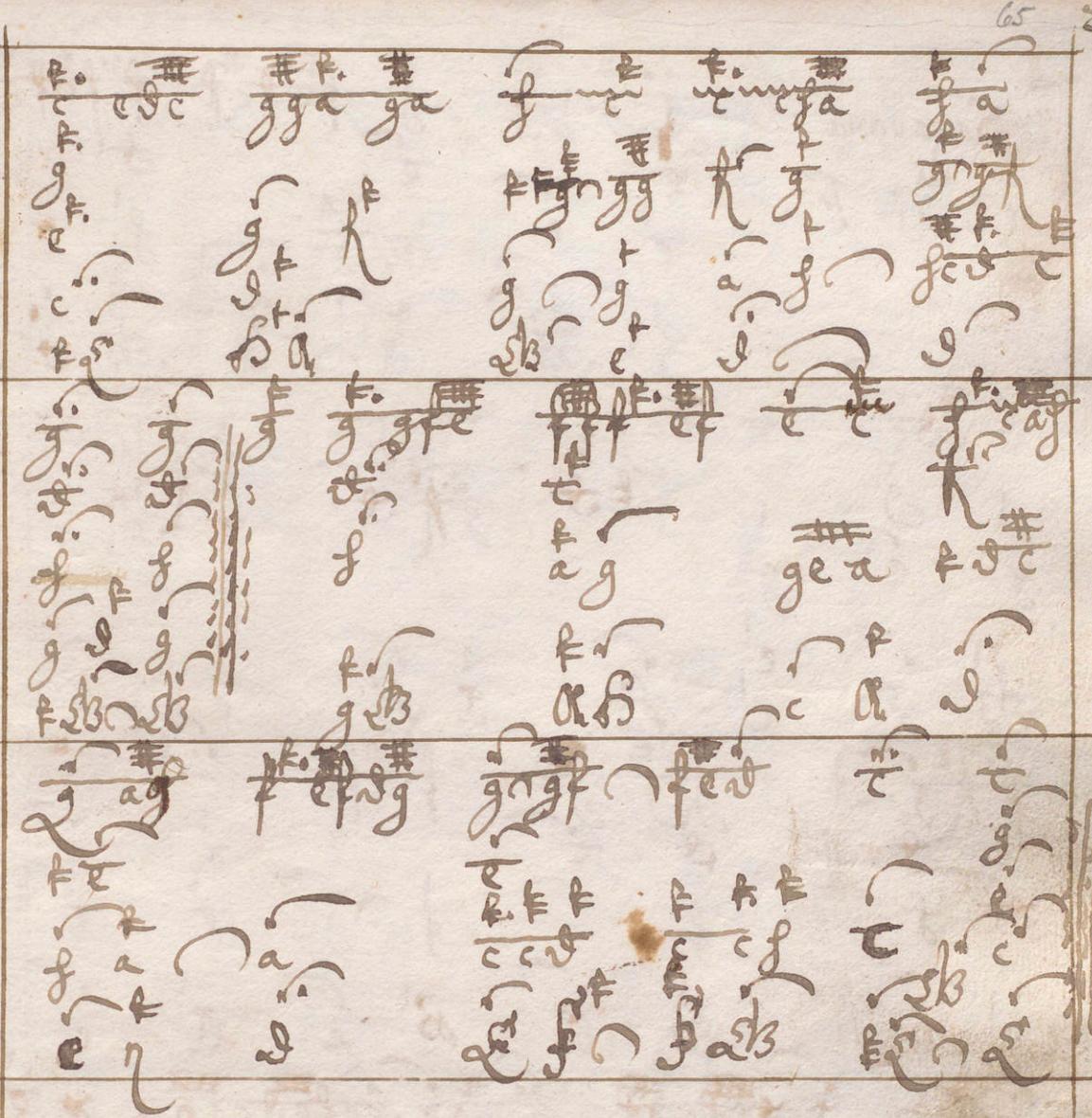
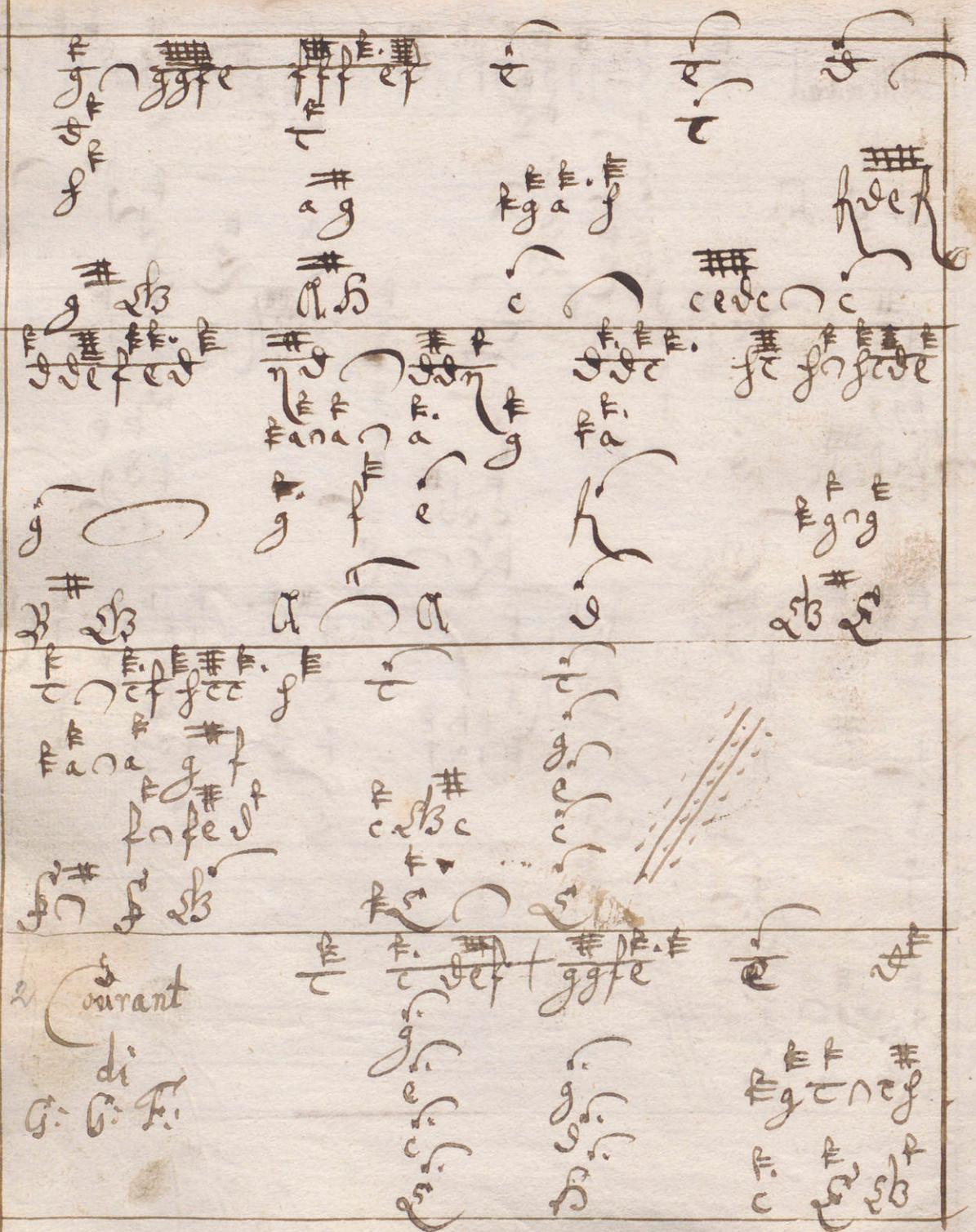
Handwritten musical notation for "L'heure sera" on five-line staff. Measures 1-8. Key signature changes from F# to C# to G#.



63

Allemand.
di
G. G. F.

A handwritten musical score for three staves. The staves are connected by horizontal lines. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of six measures of music. The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. It consists of five measures of music. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp. It consists of five measures of music.



3 Saraband
di G: G: F:

156 F P E E #

Alemano

g: s

F. fcc fg. fcc fg. fcc fg.

2. f. fcc fg. f. fcc fg. f. fcc fg.
F. fcc fg. f. fcc fg. f. fcc fg.

3. f. fcc fg. f. fcc fg. f. fcc fg.
f. fcc fg. f. fcc fg. f. fcc fg.
f. fcc fg. f. fcc fg. f. fcc fg.

4. Courant fcc fcc fcc
f. fcc fcc fcc

f. fcc fcc fcc

5. f. fcc fcc fcc
f. fcc fcc fcc

6. f. fcc fcc fcc
f. fcc fcc fcc

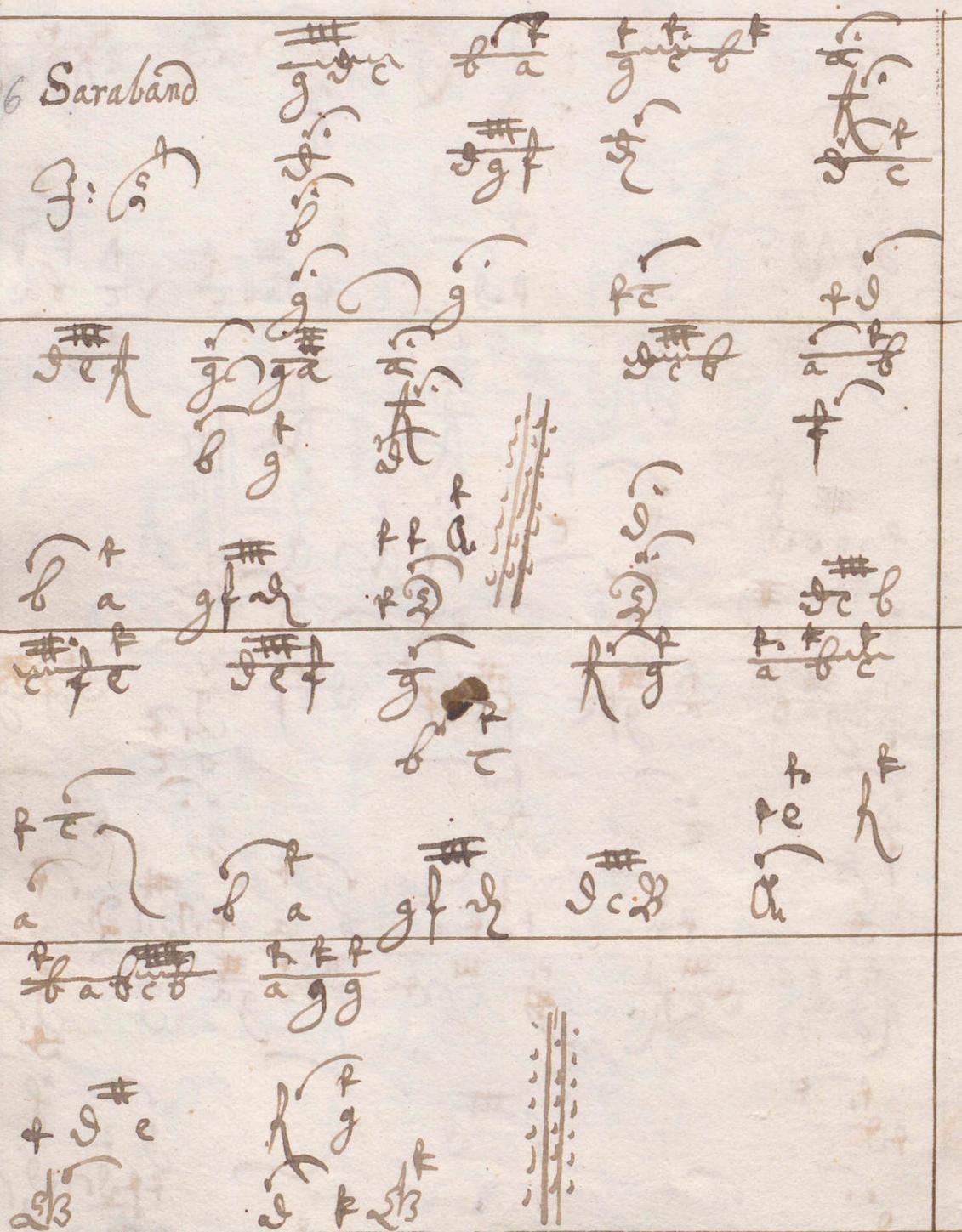
7. f. fcc fcc fcc
f. fcc fcc fcc

8. f. fcc fcc fcc
f. fcc fcc fcc

9. f. fcc fcc fcc
f. fcc fcc fcc

6 Saraband

G:



7 Courant
di
Gio Giacomo
Froberg

8

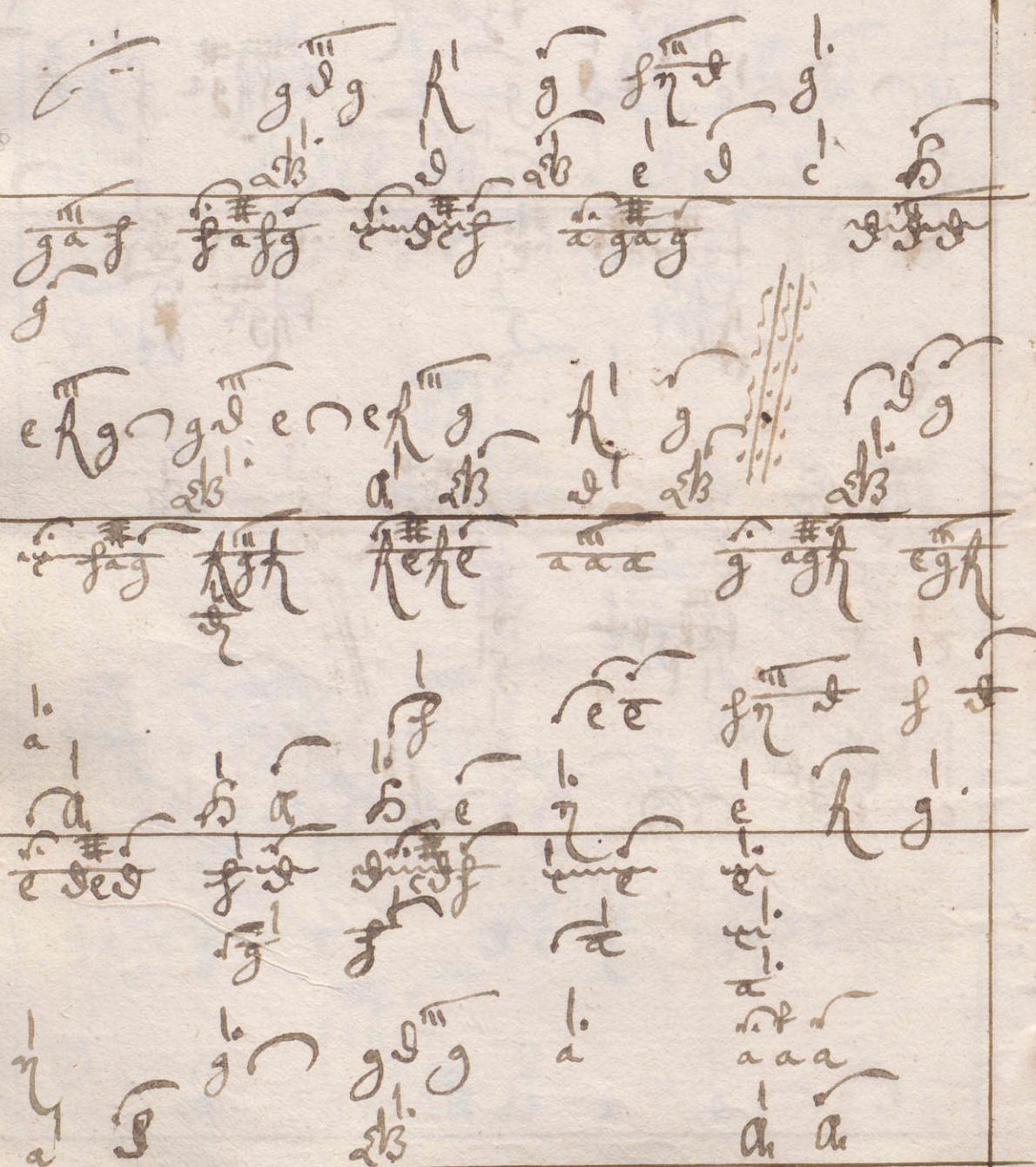
Handwritten musical score for 'Courant' by Gio Giacomo Froberg, consisting of eight staves. The music is in common time (indicated by a 'C:'). The notation uses a system of vertical stems and horizontal strokes to represent pitch and rhythm. The score is divided into measures by vertical bar lines. The title 'Courant' and 'di Gio Giacomo Froberg' are written at the top of the page.

Verte

Double

fehga	g	st.	fehga
l a e n	ae e t n	g f b a	fehga
al.	gafest	l. l.	al.
g	g	g	fehga
ghgaſt	g	g	ab
g	g	g	ab
e	t	g	ab
fehgaſt	g	g	ab
! fehgaſt	g	g	ab

Saraband



3

Le Double

di G. G. F.

Anna Le Danck fessa
Leron van den C. Lant
Sedem den C. Lant
Lefin de Lant, van Doy, til later fede c. a.
J. J. fidec den P. C. Lant
L. L. fidec feda

A handwritten musical score for Le Double, consisting of five staves of music. The notation is in brown ink on aged paper. The first staff begins with a bass clef, followed by a common time signature. The second staff begins with a treble clef. The third staff begins with a bass clef. The fourth staff begins with a treble clef. The fifth staff begins with a bass clef. The music features various note heads, stems, and bar lines, typical of early printed music notation. There is also some handwritten text above the music, likely lyrics or a title.

Laftez le p^{re}stez le

et lez lez lez

et laftez et laftez et laftez

et laftez et laftez et laftez

et laftez et laftez et laftez

Courant et laftez et laftez

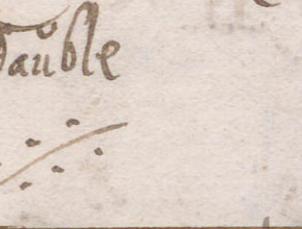
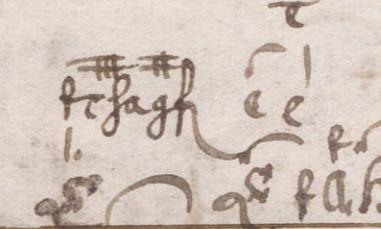
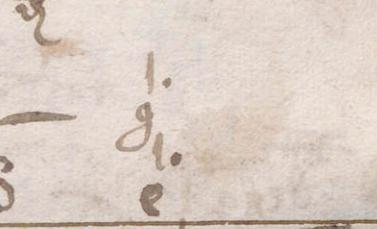
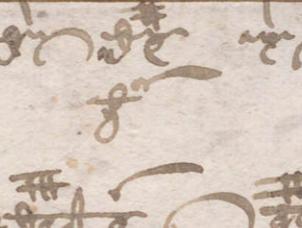
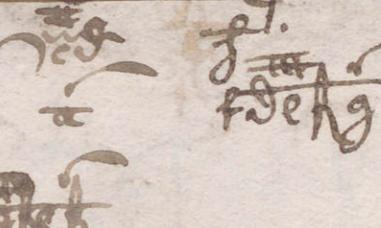
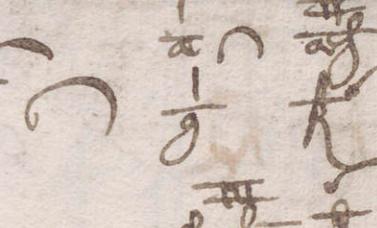
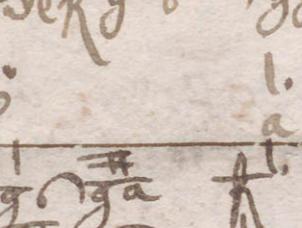
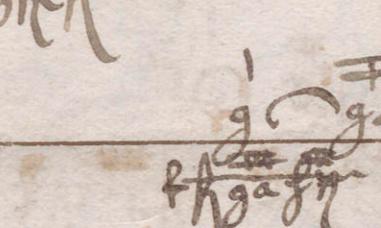
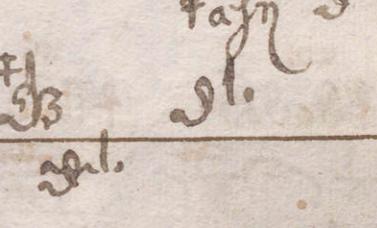
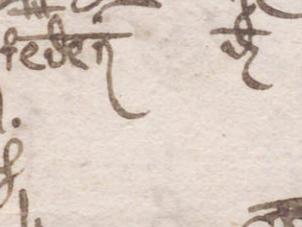
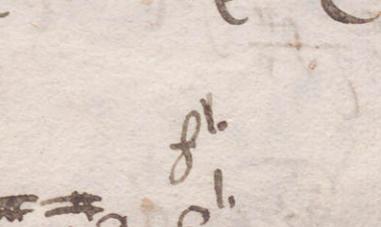
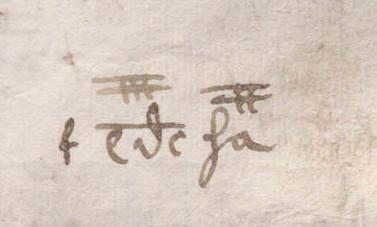
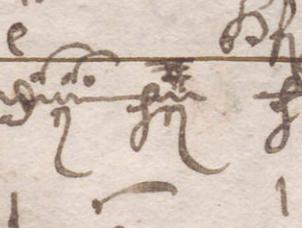
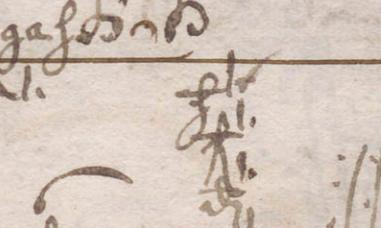
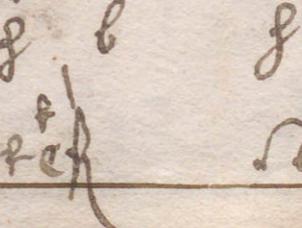
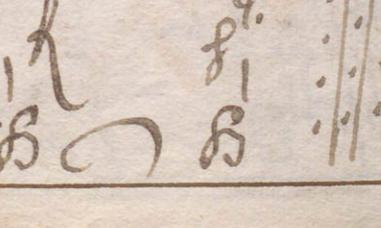
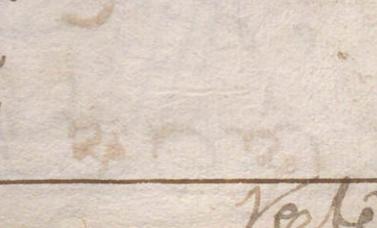
di h. g. f.

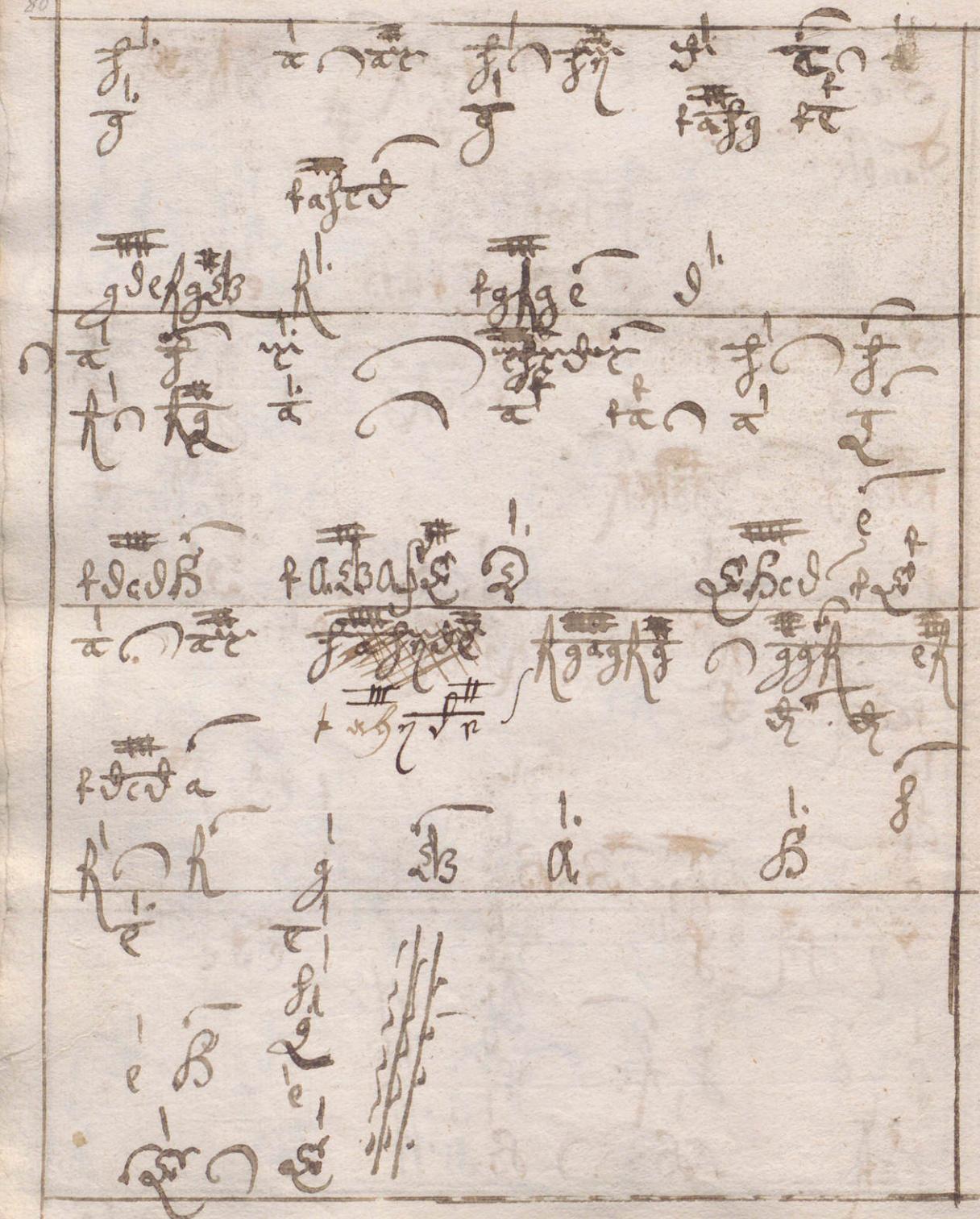
et laftez et laftez et laftez

et laftez et laftez et laftez

et laftez et laftez et laftez

Tarte

Le Dapple			
			
			
			
			
			

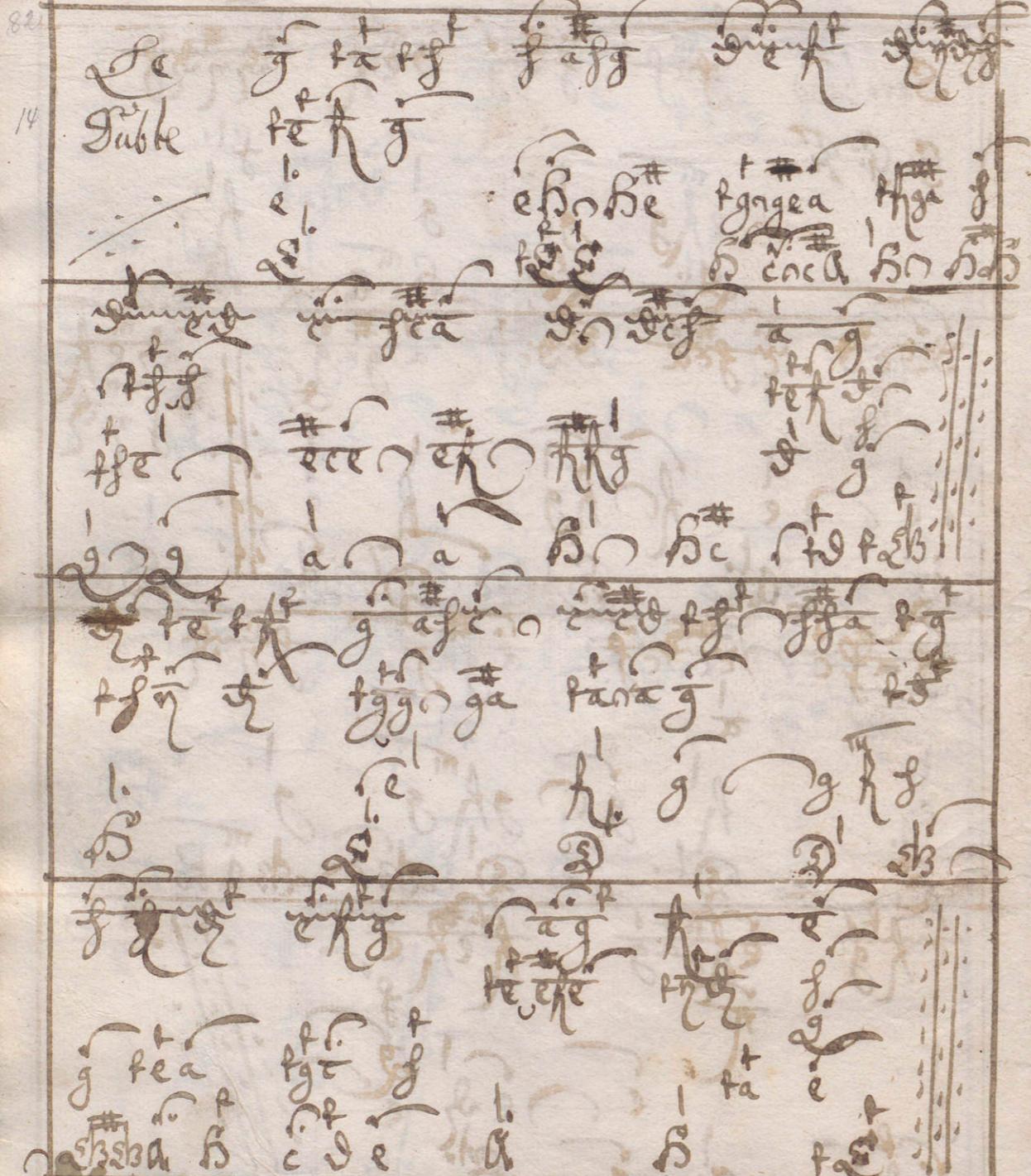


Handwritten musical manuscript page 81. The page contains five staves of music. The first staff begins with a clef and a key signature of one sharp. The second staff begins with a clef and a key signature of one sharp. The third staff begins with a clef and a key signature of one sharp. The fourth staff begins with a clef and a key signature of one sharp. The fifth staff begins with a clef and a key signature of one sharp.

13 Saraband

G: G: F:

1. 1. 1.

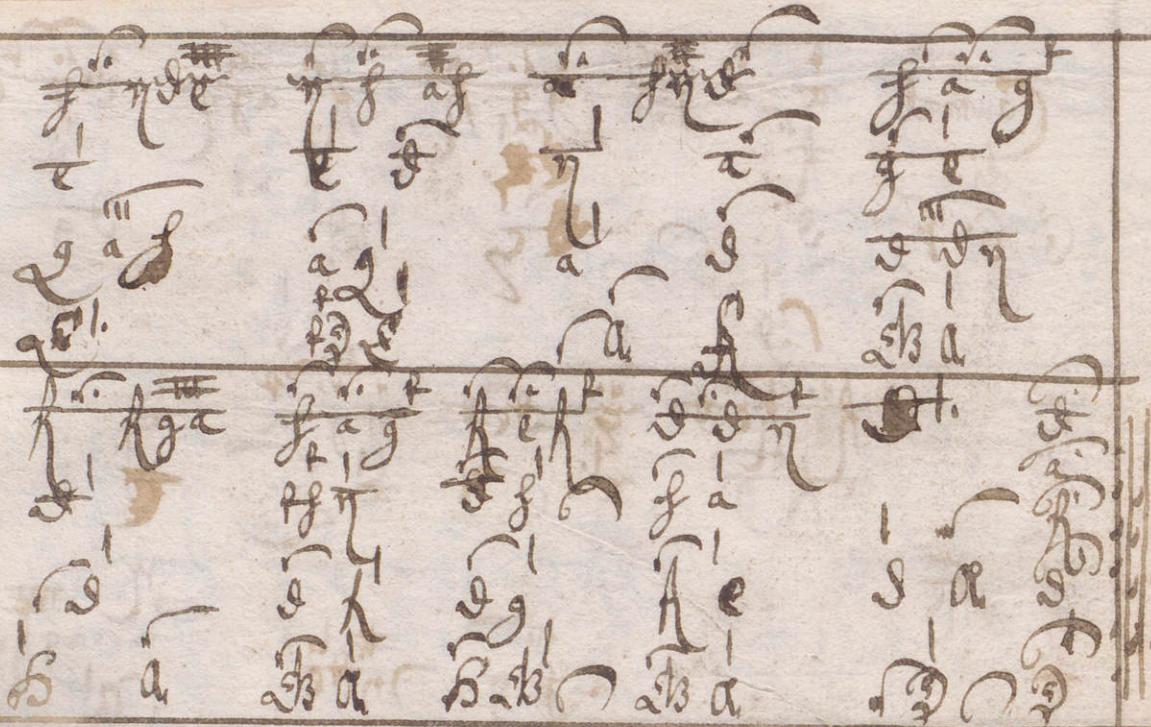


83

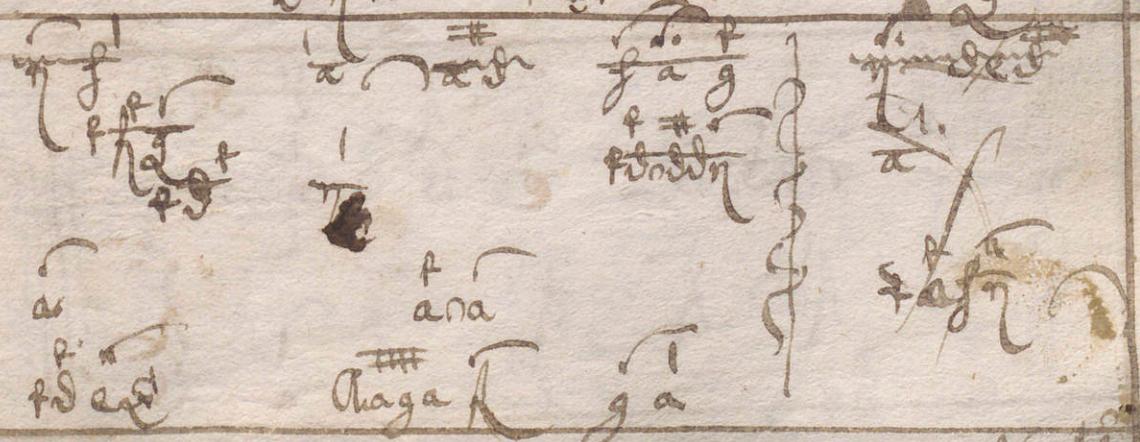
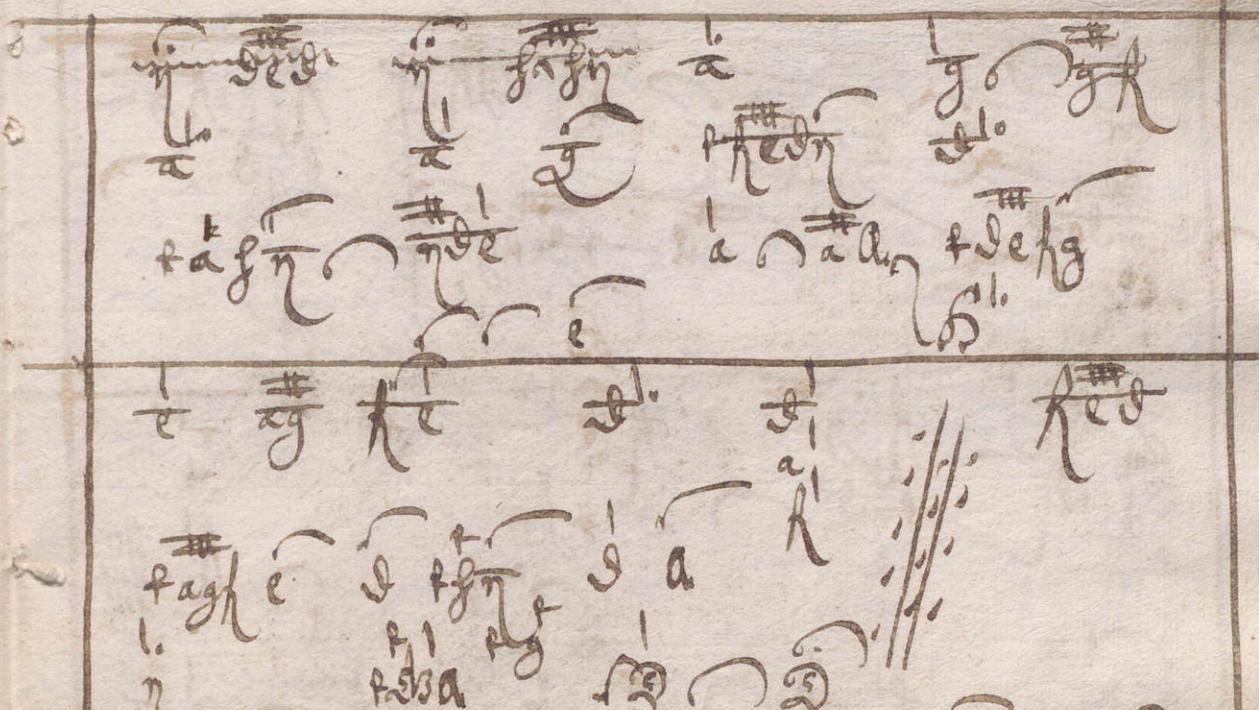
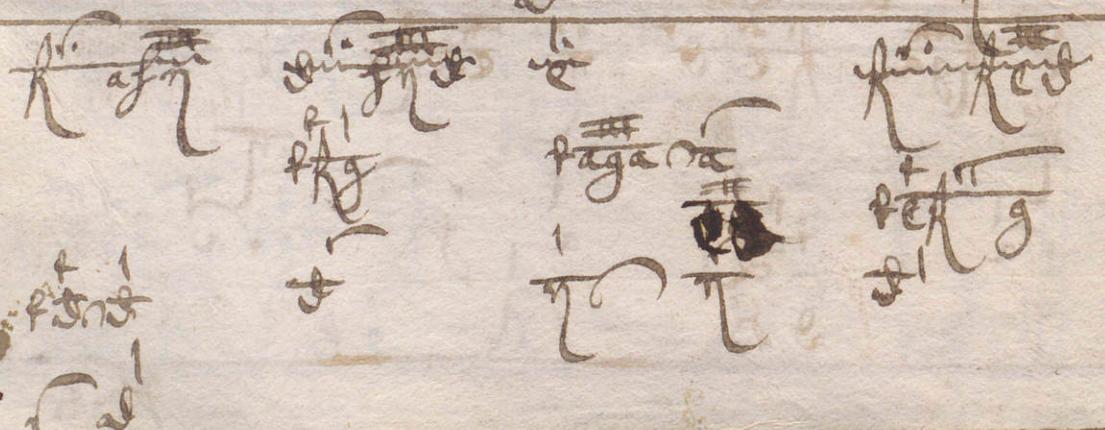
15

Courant
G: G: F

Verté



"Le Double"

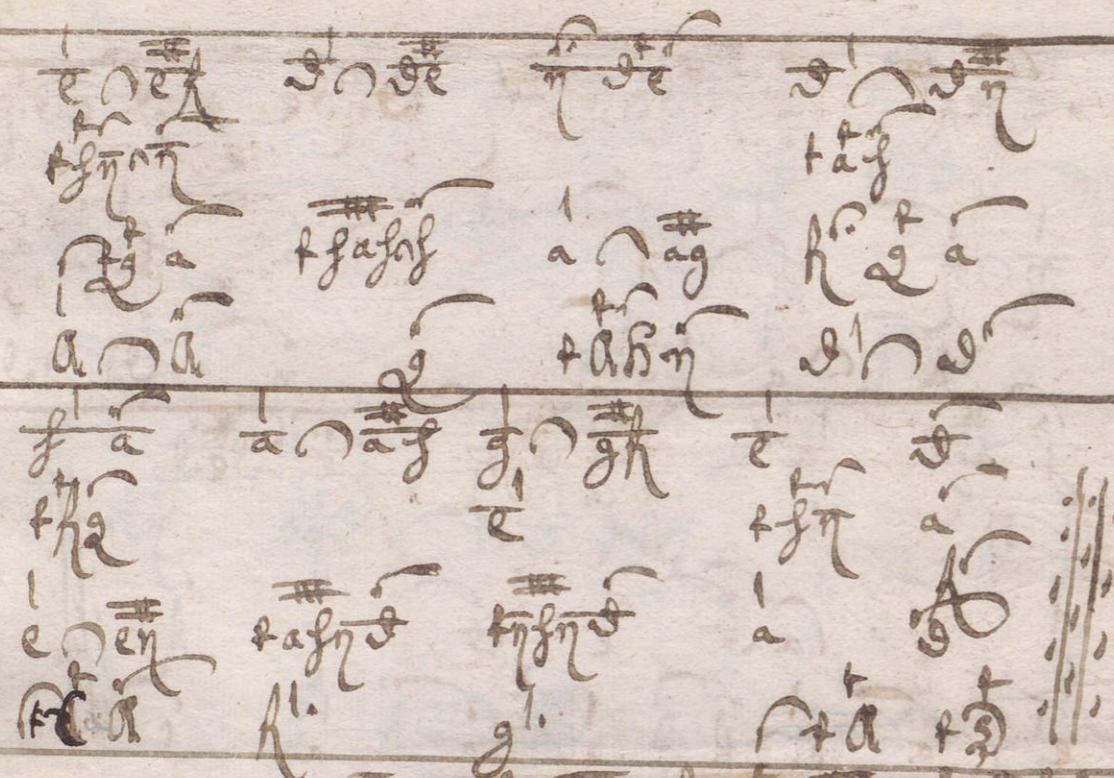


16 Saraband

G: G: F:

16 Le Double

Kerbe



19 Allemand

G: G. F:

Musical notation on four-line staves. The notation consists of stylized characters and symbols, likely neumes or a form of early musical notation. The staves are separated by horizontal lines.

Musical notation on four-line staves. The notation consists of stylized characters and symbols, likely neumes or a form of early musical notation. The staves are separated by horizontal lines.

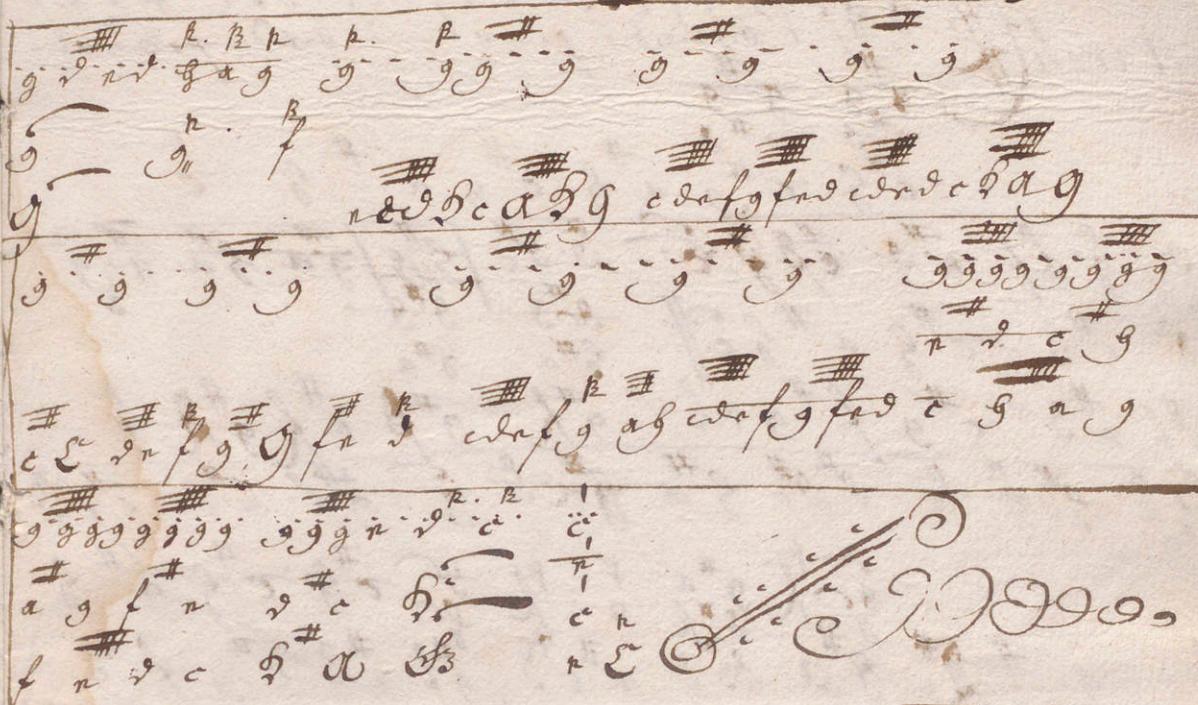
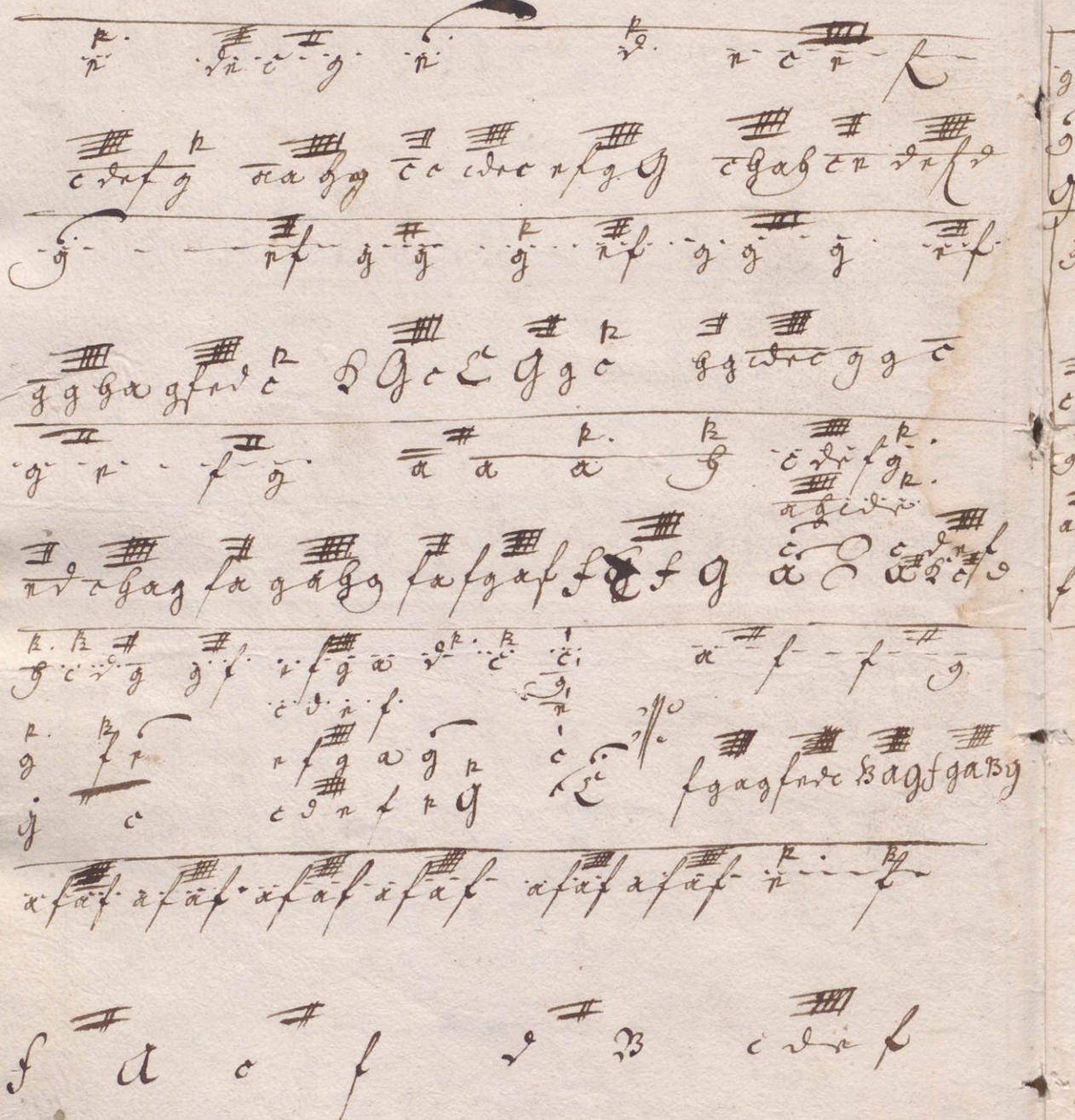
Verte

20 Courant

The manuscript page contains four staves of musical notation. The first staff begins with a clef and a 'G' time signature. The second staff begins with a 'G' clef. The third staff begins with a 'G' clef. The fourth staff begins with a 'G' clef.

Sarab

Gigue 6



A handwritten musical score for a march. The title "March" is written in large, bold letters at the top left. The score consists of two systems of music. The first system starts with a treble clef, a common time signature, and a key signature of one sharp. It contains four measures of music with eighth-note patterns. The second system begins with a bass clef, a common time signature, and a key signature of one sharp. It contains four measures of music with eighth-note patterns. Below the music, the text "bis pianissimo" is written, followed by "pianissimo". The score is written on aged, yellowed paper.

46 March  |  |  |  |  |  |  |
bis paus bis piano - 3 bis 3 piano

(Handwritten musical score)

$\frac{P}{g} / \frac{P}{g} \# f$ $\frac{\#}{\# g} g f$ $\frac{\#}{\# g} g f$ $\frac{P}{g} g f$ $\frac{P}{g} g f$ $\frac{\#}{\# g} g f$ $\frac{\#}{\# g} g f$ $\frac{\#}{\# g} g f$

A handwritten musical score page featuring a single system of music. The key signature is one sharp, and the time signature is common time. The music consists of six measures. Measure 1 starts with a bass clef, a sharp sign, and a 'C' (common time). Measures 2 through 6 are in treble clef. Measure 2 has a sharp sign above the staff. Measure 3 has a sharp sign above the staff and a 'P' (pedal) below it. Measure 4 has a sharp sign above the staff and a 'Pc' (pedal change) below it. Measure 5 has a sharp sign above the staff and a 'P' (pedal) below it. Measure 6 has a sharp sign above the staff and a 'P' (pedal) below it.

~~aga~~ ~~gag~~ ~~a~~, ~~i~~ ~~i~~ ~~e~~ ~~g~~ ~~a~~ ~~g~~ ~~a~~ ~~g~~ ~~g~~ ~~l~~ ~~n~~ ~~i~~ ~~s~~ ~~i~~ ~~f~~

h 9 # g[#] a[#] d[#] n[#] c[#] y[#] g[#] n[#] c[#] g[#] f[#] 9

and if they are set out

C // $\frac{\#}{\tau \tau}$ $\frac{\#}{\tau \tau}$ # # 1 # # $\frac{\#}{\tau \tau \#}$

R C a[#]g a[#]n h[#]g a[#]n h[#] g a n[#] g

c[#] g a[#] r b^b x a f g f n^b c g f " g f c

~~III~~ R.B. # ~~III~~ R.B. # ~~III~~ # ~~III~~

~~III~~ ~~III~~ ~~III~~ ~~R.R.~~
g n f g + x y f x d o o

R R.R R R # # # # # # # # # # # #

— g. a. g. y. g. a. f. g. g. p. g. i. f. g. n. d. c. — f. a. a.

R. # K.B.P. C. R.B.P. R.B.P. R.B.P. R.B.P.
id. id. id. fidi. fidi. fidi. sag sag sag sag.

~~#1~~ ~~#2~~ ~~#3~~ ~~#4~~ ~~#5~~ ~~#6~~ ~~#7~~ ~~#8~~ ~~#9~~ ~~#10~~ ~~#11~~ ~~#12~~ ~~#13~~ ~~#14~~ ~~#15~~ ~~#16~~ ~~#17~~ ~~#18~~ ~~#19~~ ~~#20~~ ~~#21~~ ~~#22~~ ~~#23~~ ~~#24~~ ~~#25~~ ~~#26~~ ~~#27~~ ~~#28~~ ~~#29~~ ~~#30~~ ~~#31~~ ~~#32~~ ~~#33~~ ~~#34~~ ~~#35~~ ~~#36~~ ~~#37~~ ~~#38~~ ~~#39~~ ~~#40~~ ~~#41~~ ~~#42~~ ~~#43~~ ~~#44~~ ~~#45~~ ~~#46~~ ~~#47~~ ~~#48~~ ~~#49~~ ~~#50~~ ~~#51~~ ~~#52~~ ~~#53~~ ~~#54~~ ~~#55~~ ~~#56~~ ~~#57~~ ~~#58~~ ~~#59~~ ~~#60~~ ~~#61~~ ~~#62~~ ~~#63~~ ~~#64~~ ~~#65~~ ~~#66~~ ~~#67~~ ~~#68~~ ~~#69~~ ~~#70~~ ~~#71~~ ~~#72~~ ~~#73~~ ~~#74~~ ~~#75~~ ~~#76~~ ~~#77~~ ~~#78~~ ~~#79~~ ~~#80~~ ~~#81~~ ~~#82~~ ~~#83~~ ~~#84~~ ~~#85~~ ~~#86~~ ~~#87~~ ~~#88~~ ~~#89~~ ~~#90~~ ~~#91~~ ~~#92~~ ~~#93~~ ~~#94~~ ~~#95~~ ~~#96~~ ~~#97~~ ~~#98~~ ~~#99~~ ~~#100~~ ~~#101~~ ~~#102~~ ~~#103~~ ~~#104~~ ~~#105~~ ~~#106~~ ~~#107~~ ~~#108~~ ~~#109~~ ~~#110~~ ~~#111~~ ~~#112~~ ~~#113~~ ~~#114~~ ~~#115~~ ~~#116~~ ~~#117~~ ~~#118~~ ~~#119~~ ~~#120~~ ~~#121~~ ~~#122~~ ~~#123~~ 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①

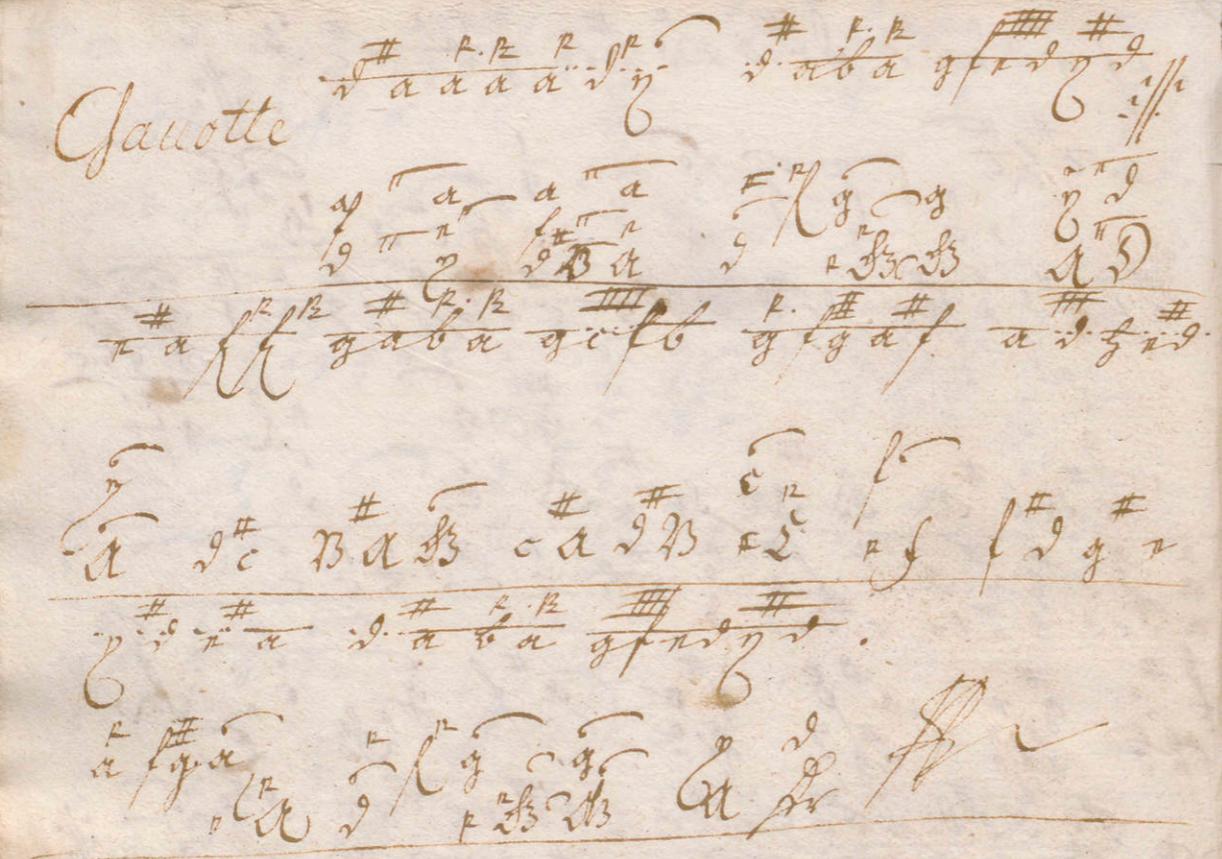
102

Handwritten musical score for two voices. The top section consists of two staves in common time, featuring various note heads (c, d, e, f, g, a, b) with sharp or natural signs, and rests. The bottom section is a single staff in common time, also with note heads and rests. A large, ornate bracket spans both sections. Below the bracket, the text "[Aria] schläft und singt" is written in cursive script.

103

Handwritten musical score for two voices. The top section shows two staves in common time with note heads and rests. The middle section features a single staff in common time. The bottom section is another single staff in common time. The entire page is filled with dense handwritten musical notation.

Gavotte



Courant.

115

A handwritten musical score for 'Courant' consisting of six staves of music. The notation is in brown ink on aged, yellowed paper. The staves are separated by horizontal lines and show various musical elements such as quarter notes, eighth notes, sixteenth notes, and rests. The music is written in common time, with some measures featuring a sharp sign indicating key signature.

A handwritten musical score for "Sarab." consisting of six staves of music. The notation is in brown ink on aged, yellowed paper. The staves are separated by vertical bar lines and contain various note heads and stems. The music is written in common time, with some measures featuring triplets indicated by a '3' over a bracket. The score is organized into two systems, each starting with a clef (F, C, or G) and a key signature (e.g., one sharp). The title "Sarab." is written in cursive at the beginning of the second system.

La Bourre

107

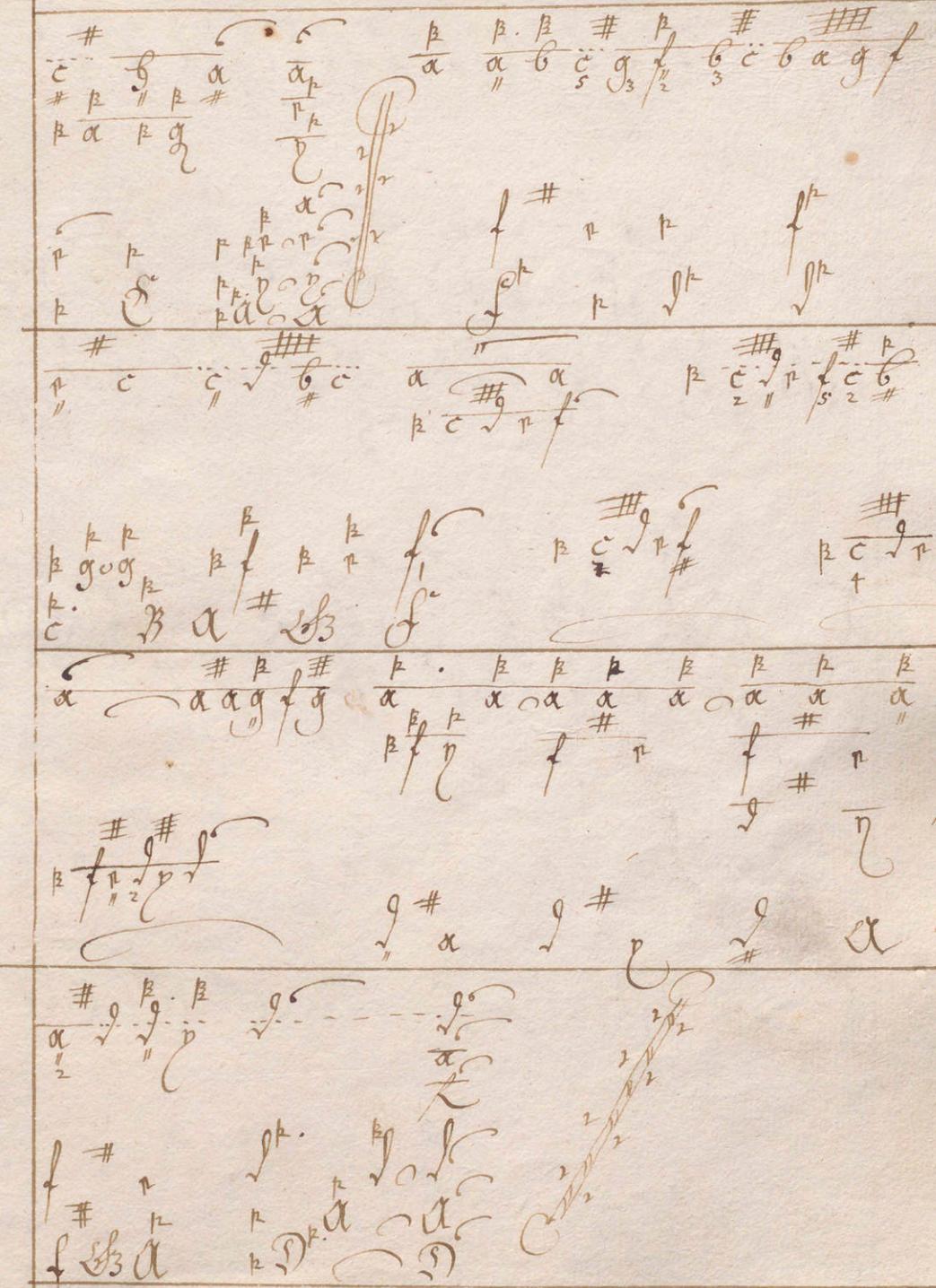
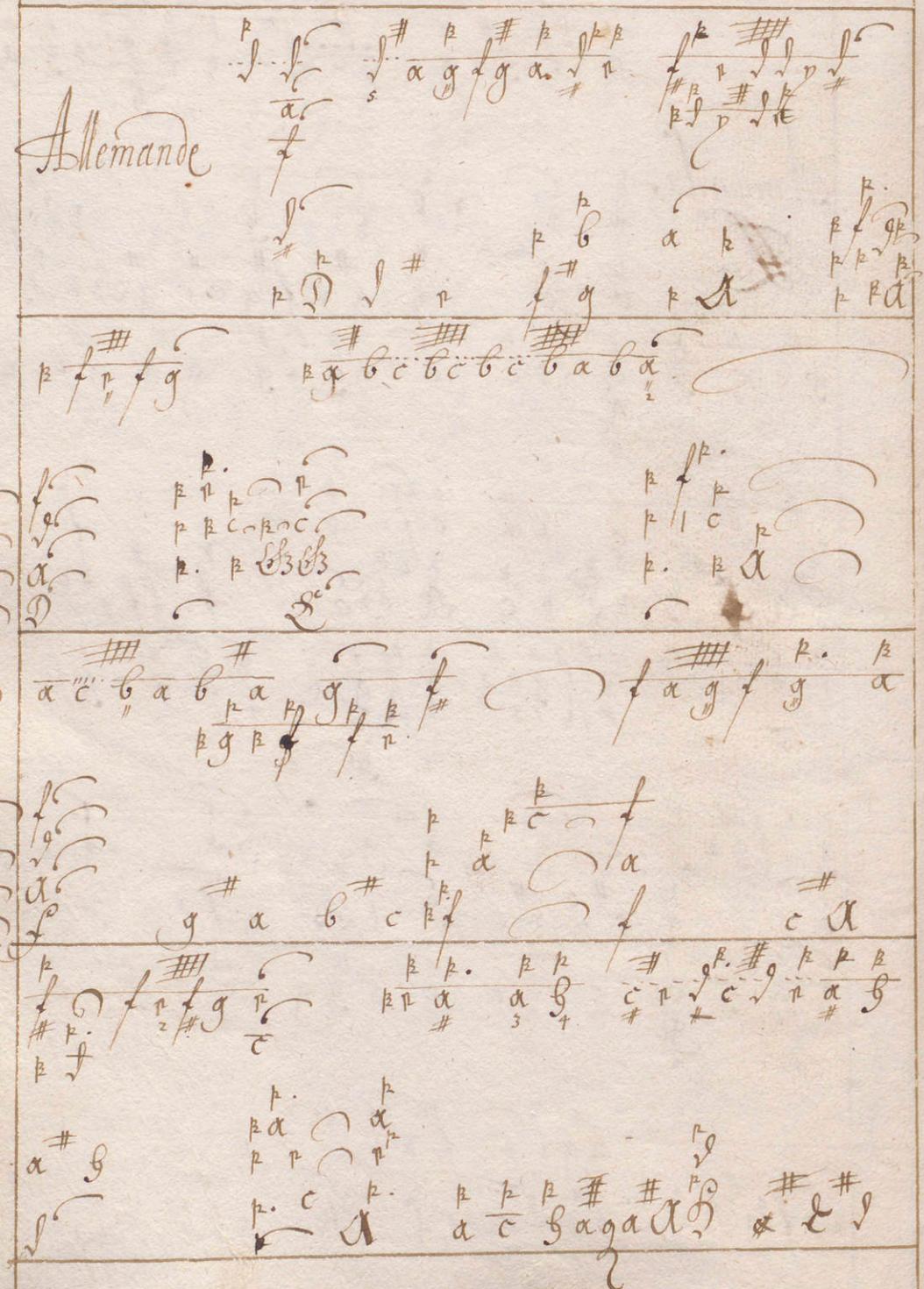
A handwritten musical score for "La Bourre" consisting of six staves of music. The notation is in brown ink on aged, yellowed paper. The staves are separated by vertical bar lines and contain various note heads and stems. The music is written in common time, with some measures featuring triplets indicated by a '3' over a bracket. The score is organized into two systems, each starting with a clef (F, C, or G) and a key signature (e.g., one sharp). The title "La Bourre" is written in cursive at the top left, and the page number "107" is written in the top right corner.

Aria

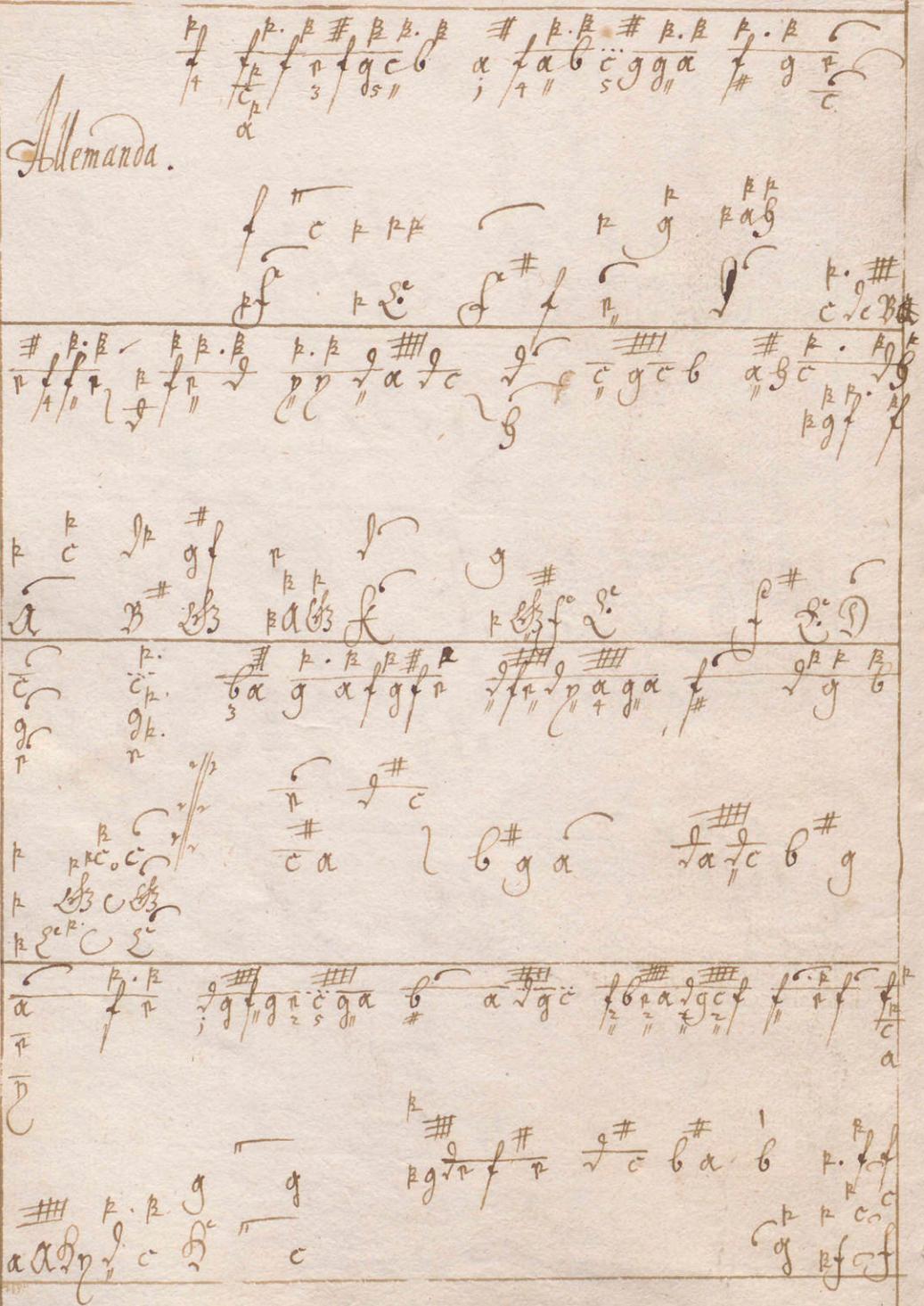
The score for 'Aria' is written in brown ink on aged, yellowed paper. It features eight staves of music, each with a unique clef: the first, third, fourth, fifth, and eighth staves use a common clef (likely C or F), while the second, sixth, and seventh staves use a bass clef. The music is divided into measures by vertical bar lines. Each measure contains one or more note heads, some of which are accented with a sharp sign (♯) or a double sharp sign (##). A dynamic marking 'f' (fortissimo) is placed above the first staff. The handwriting is fluid and characteristic of early printed music notation.

Amanda

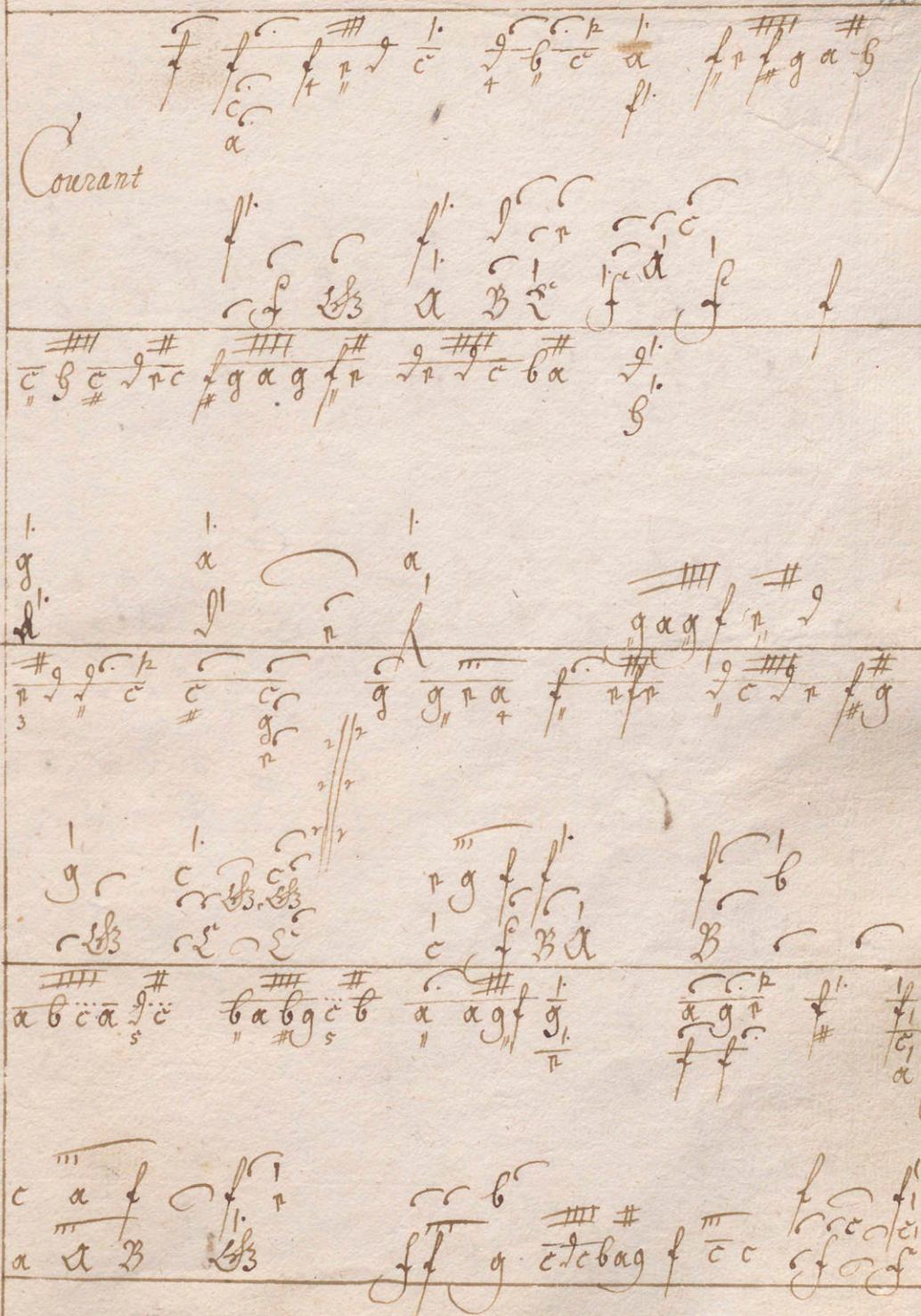
The score for 'Amanda' is written in brown ink on aged, yellowed paper. It features eight staves of music, each with a unique clef: the first, third, fourth, fifth, and eighth staves use a common clef (likely C or F), while the second, sixth, and seventh staves use a bass clef. The music is divided into measures by vertical bar lines. Each measure contains one or more note heads, some of which are accented with a sharp sign (♯) or a double sharp sign (##). A dynamic marking 'f' (fortissimo) is placed above the first staff. The handwriting is fluid and characteristic of early printed music notation.

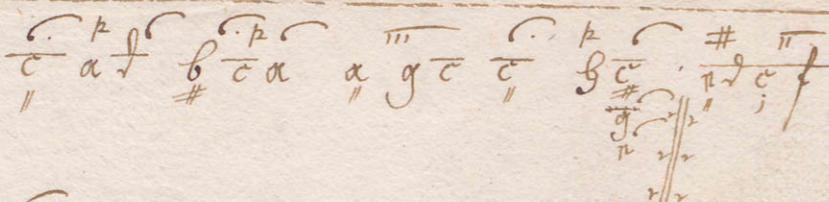


112
Allemanda.

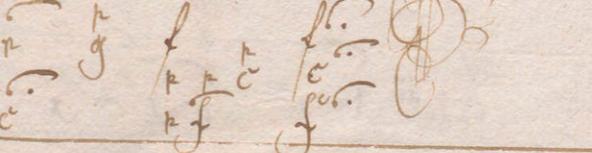
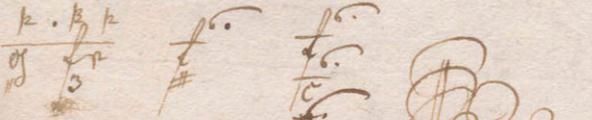
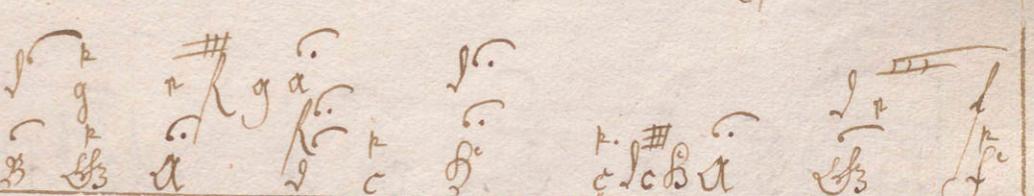
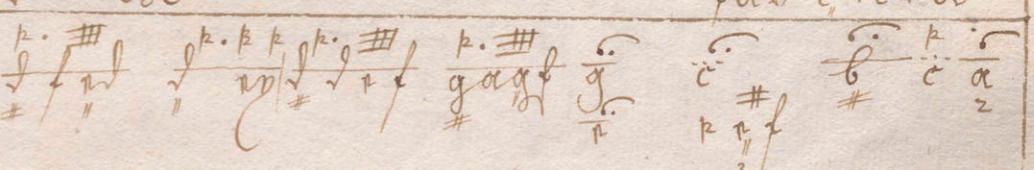
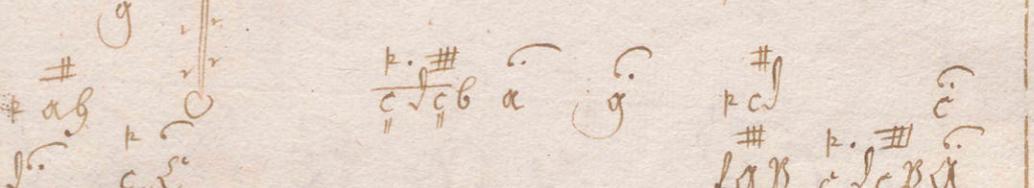
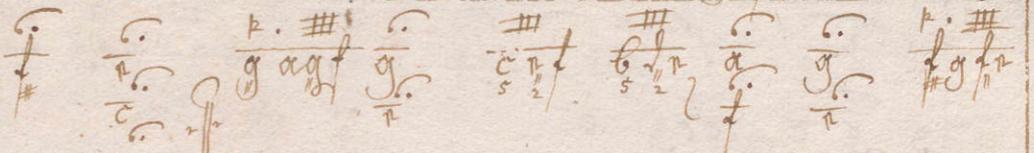
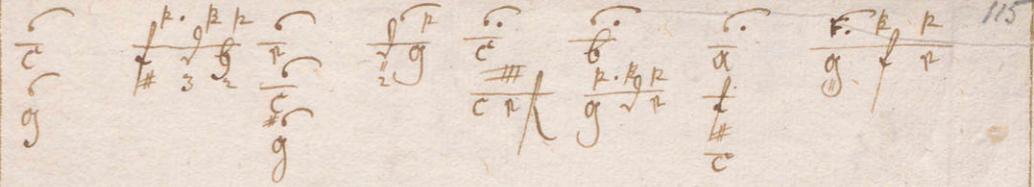
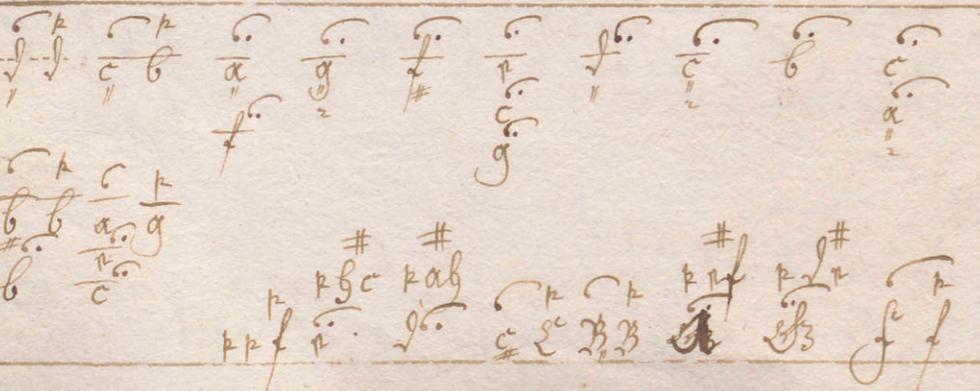
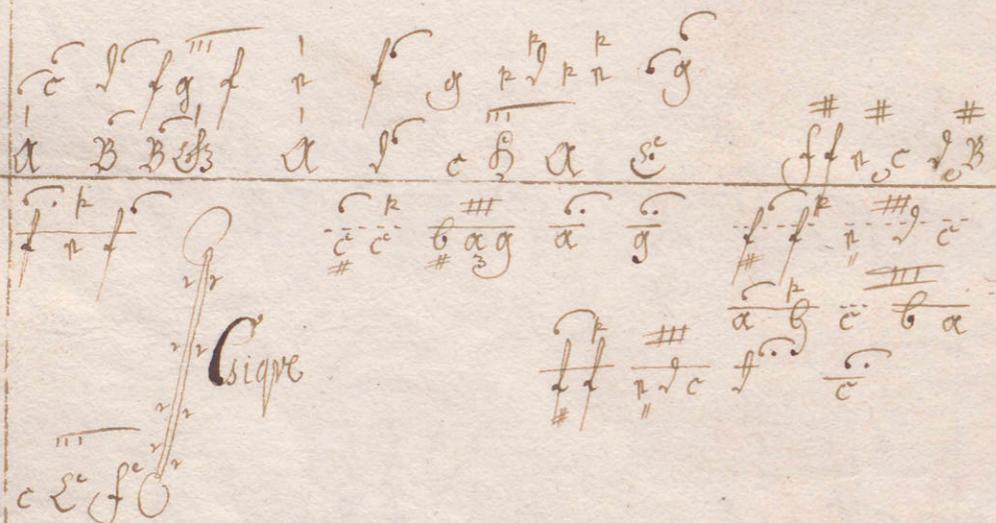
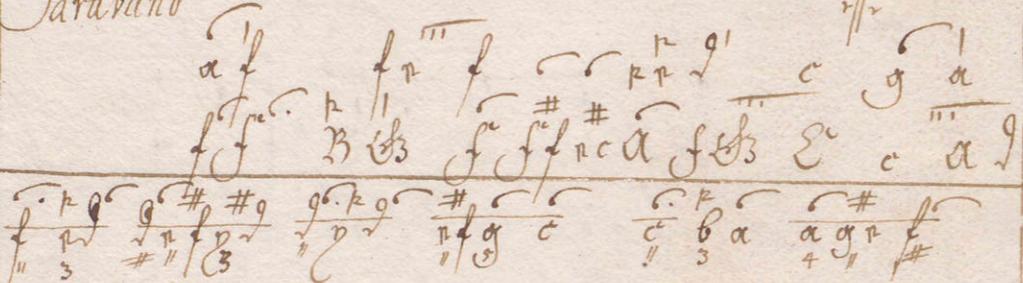


113
Courant



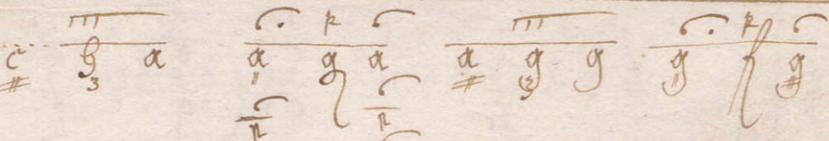


Saraband

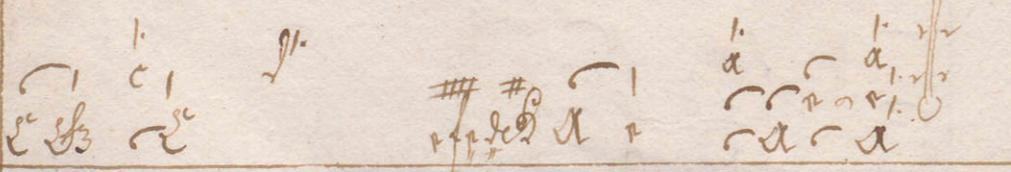
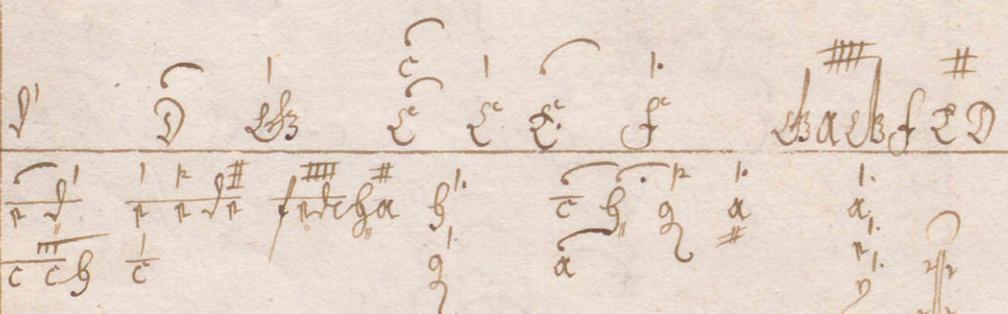
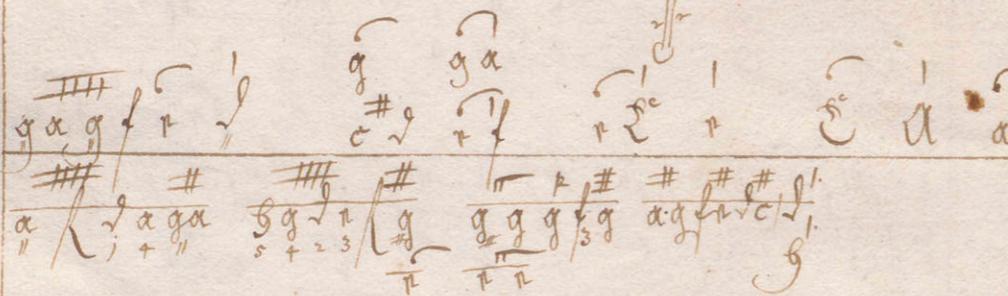
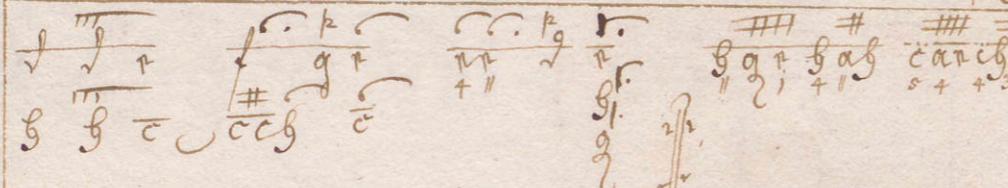
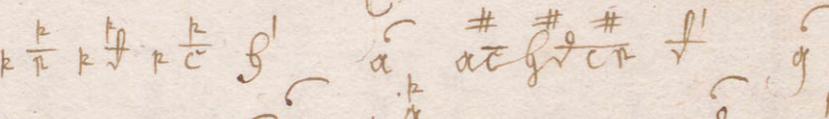


115

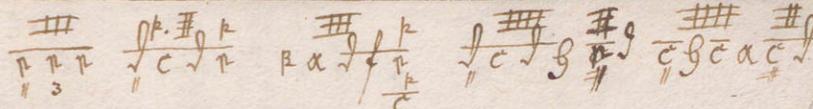
$\frac{3}{4}$



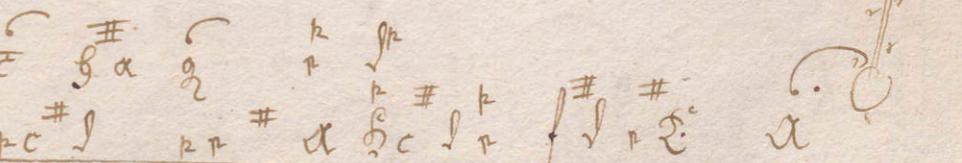
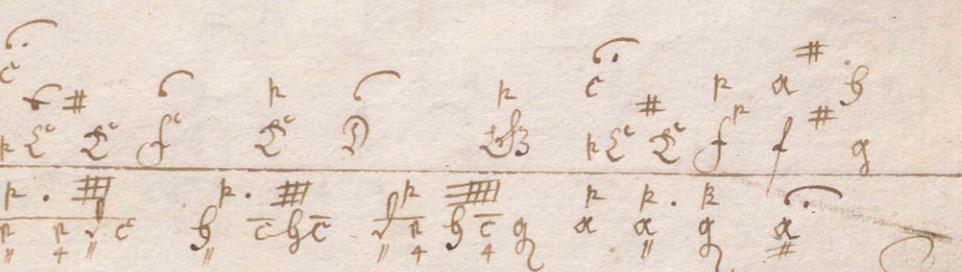
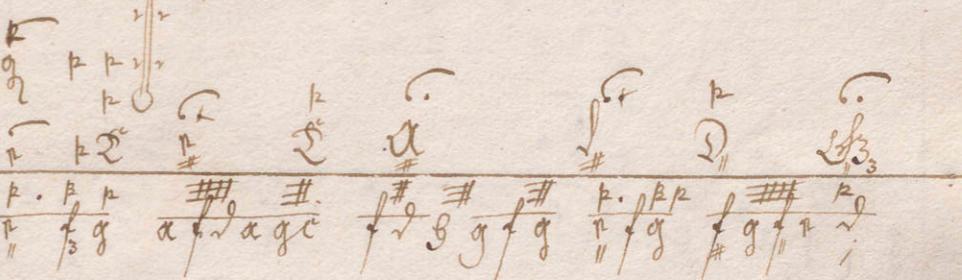
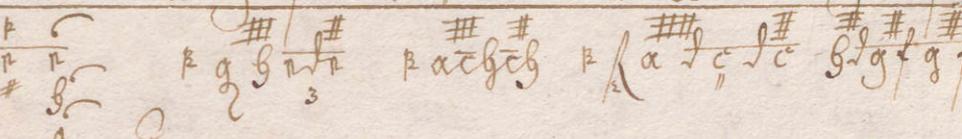
Courant



$\frac{3}{4}$



Saraband



Gigue
 $\frac{6}{4}$

119

120

Allemanda

Mars

March 6th 1719
March 6th 1719

3



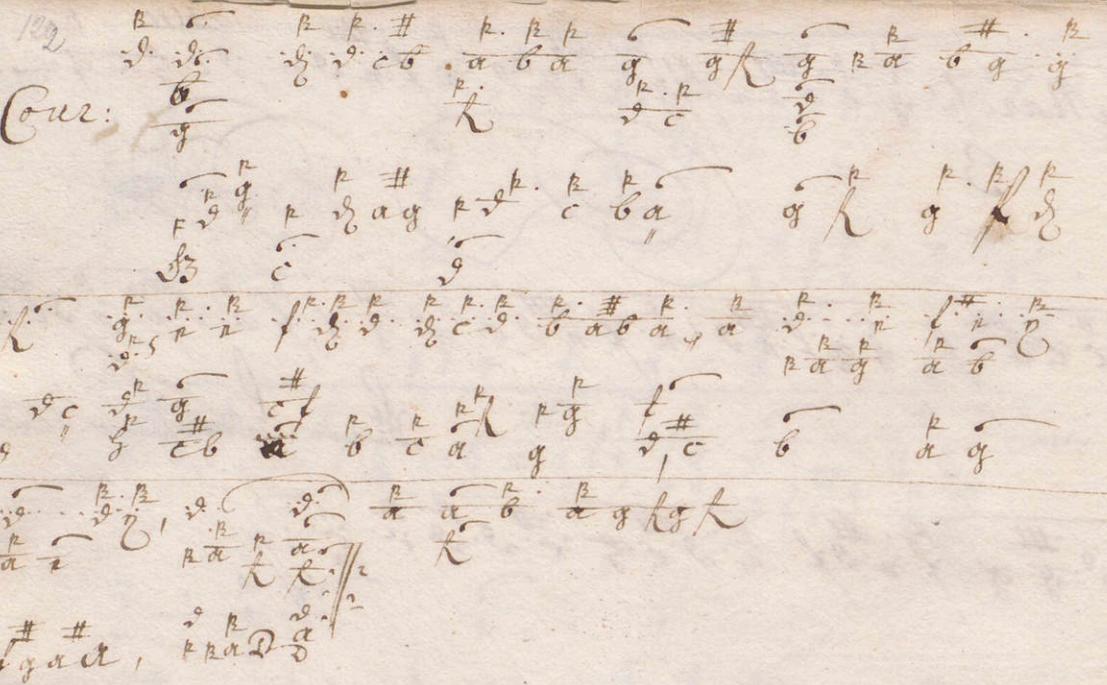
To the Ecclesiastical Society in Boston. 1719

martin

From J. P.

1719

90



All.

This section features a complex arrangement of musical staves. It includes a soprano staff with a melodic line, an alto staff with sustained notes and rests, a tenor staff with eighth-note patterns, and a bass staff with sustained notes. The notation is highly detailed, showing various note heads, stems, and rests.

Courant

Arabay

Sarab: (Saraband)

Courant

Freiberg

Lagab *gab* *tibet* *bab*

A handwritten musical score on page 11, featuring two systems of music. The top system is in common time and includes a basso continuo part with a cello and a bassoon. The bottom system is in common time and includes a basso continuo part with a cello and a bassoon. The notation uses a mix of Roman numerals and letters (A, B, C) to indicate specific measures or sections. The manuscript is written in brown ink on aged paper.

A page from a medieval manuscript containing musical notation. The music is written on four-line staves using square neumes. There are two systems of music. The first system begins with a sharp sign (F#) and includes measures with a single sharp sign, a double sharp sign (F##), and a single sharp sign again. The second system begins with a double sharp sign (F##) and includes measures with a double sharp sign, a single sharp sign, and a double sharp sign again. The notation is written in brown ink on aged, yellowish paper.

1. *sch* *ch* *g* *a* *g* *y* *a* *g* *g* *g*

1. *it* 1. *it*

A page from a medieval manuscript featuring four-line red staves. The top two staves begin with a large 'F' and contain six measures of music. The bottom two staves begin with a large 'G' and contain five measures of music. The notation uses black ink for stems and heads, with some heads having small crosses or dots. The manuscript is written in a Gothic script.

Sarab:

130

Gigue

[Erzberger]

131

152

Dijlicet iijstet frit et c. i. i. i. i.

Minuet

hag a. a. a. a. a. a. a. f. n. f. n. f. n. f. n. f. n. f. n.

f. n. f. n. f. n. f. n. f. n. f. n. f. n. f. n. f. n. f. n.

6
n. n. n.

153

p. # p. B. p. B. p. B. p. B. p. B. p. B. p. B.

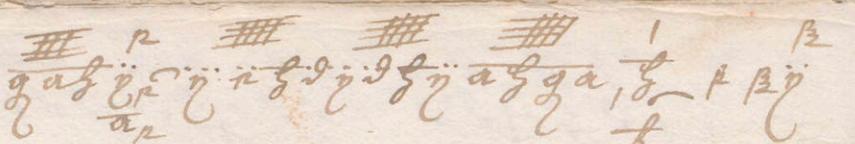
Entre

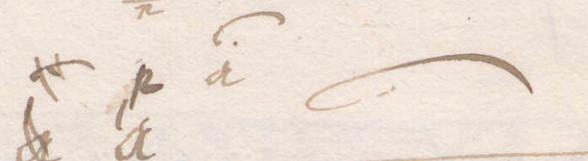
c. g. c. g. c. g. j. i. n. f. g. f. n. i. g. f. n. i. g. f. n. i. g.

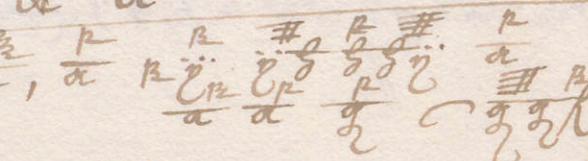
f. n. f. n.

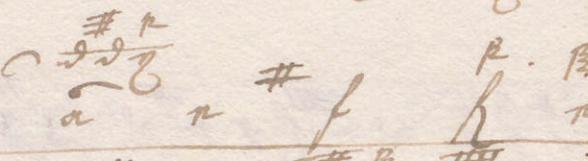
n. f. a. f. n. f. c. i. n. f. a. f. n. f. a. f. n. f. a.

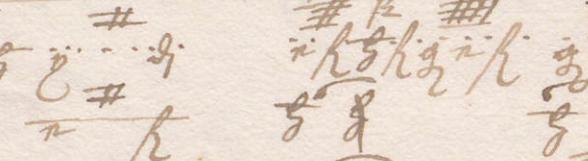
134

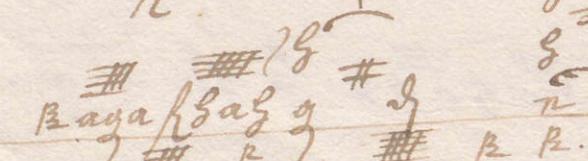
Allmande. 

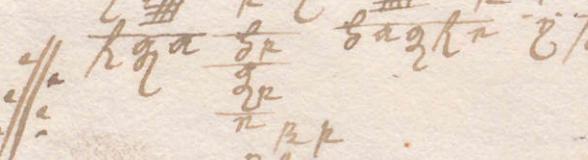


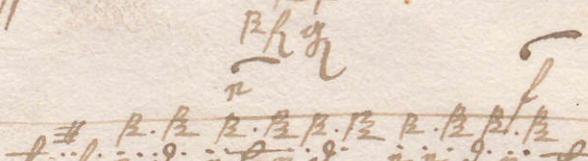


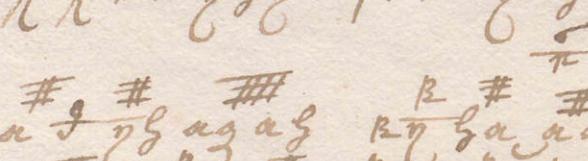


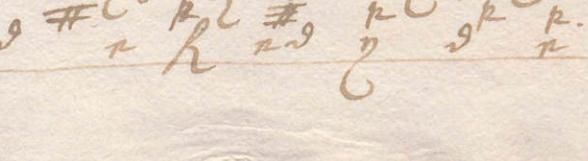


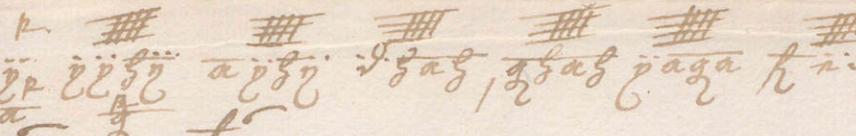


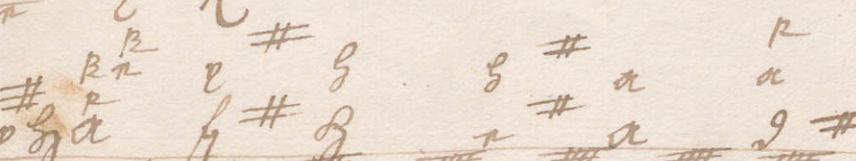


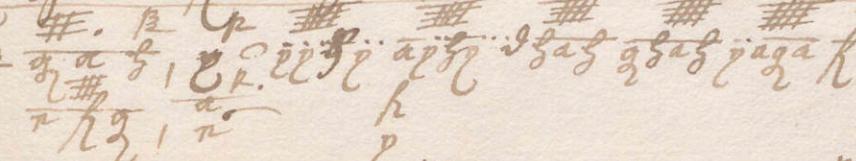


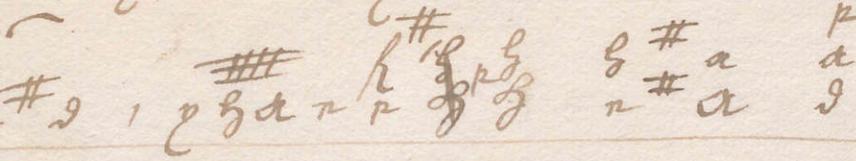




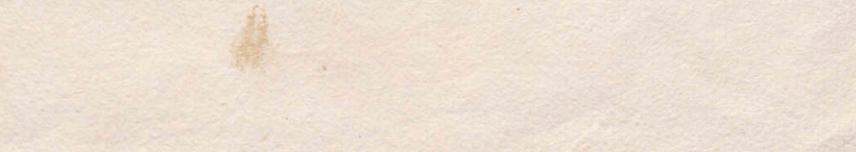




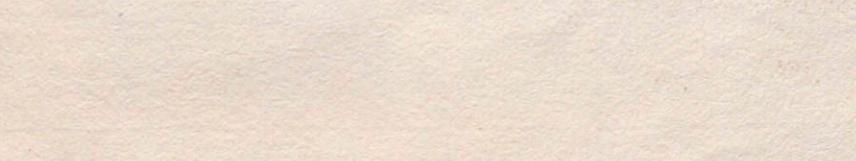








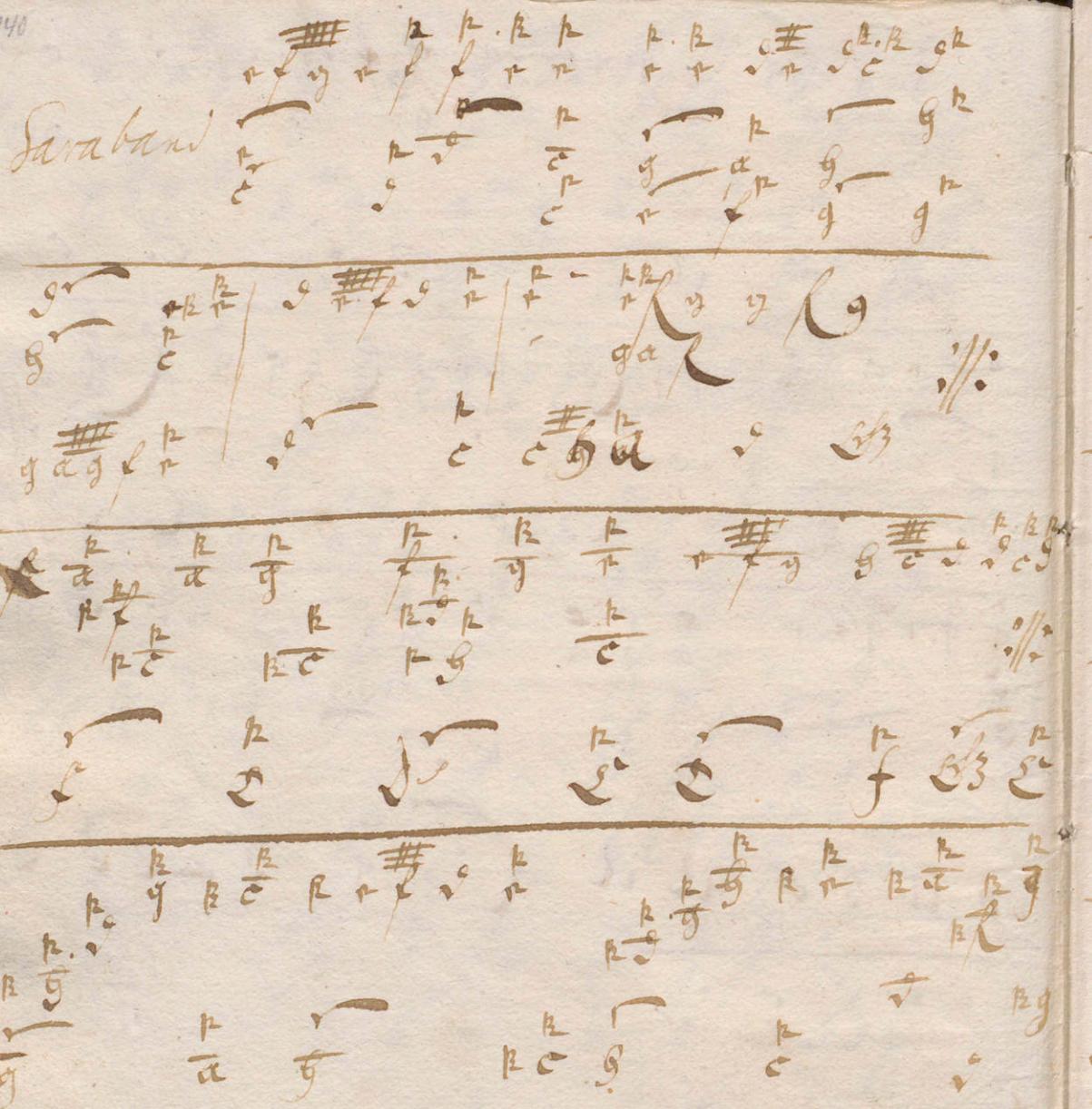








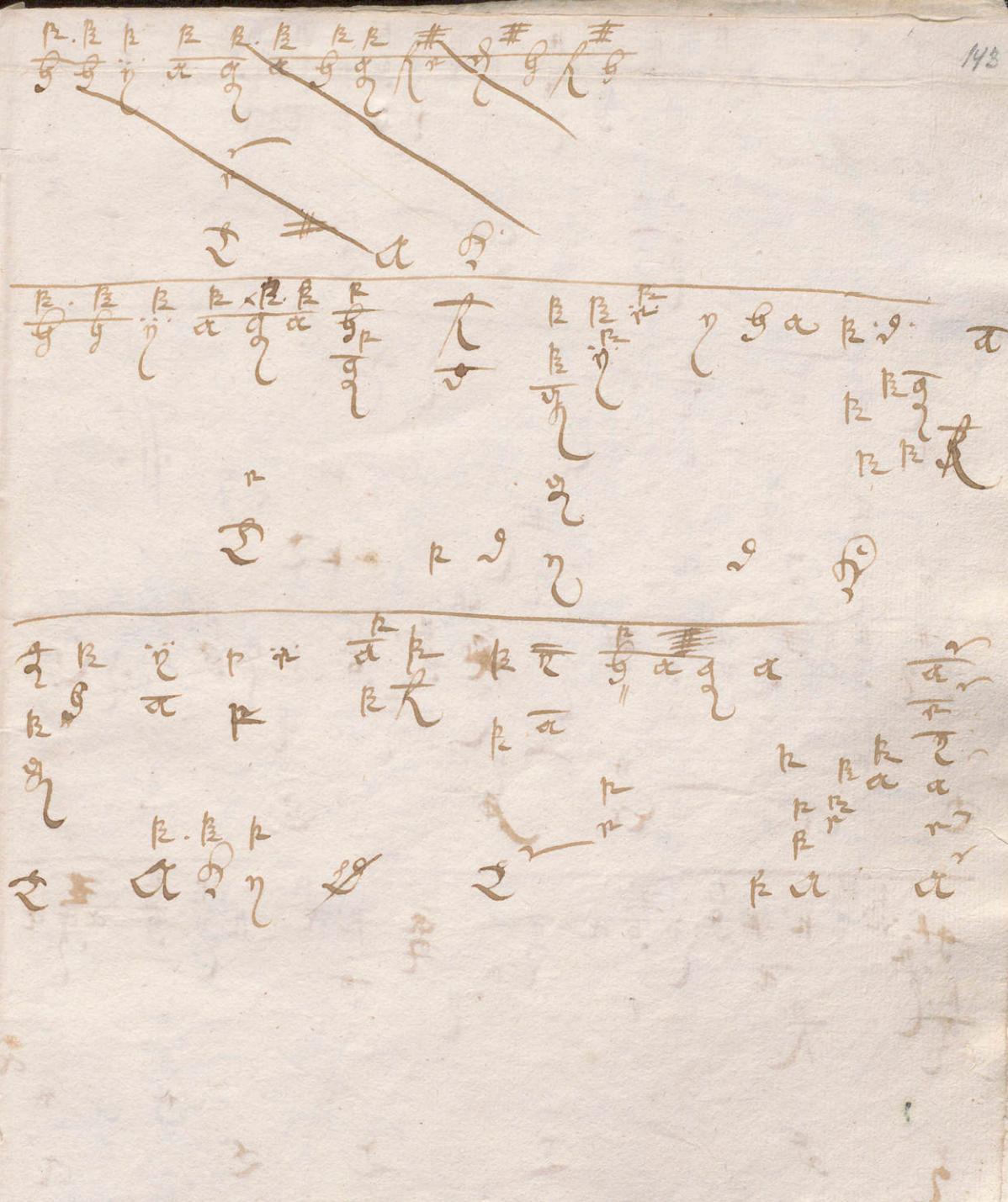
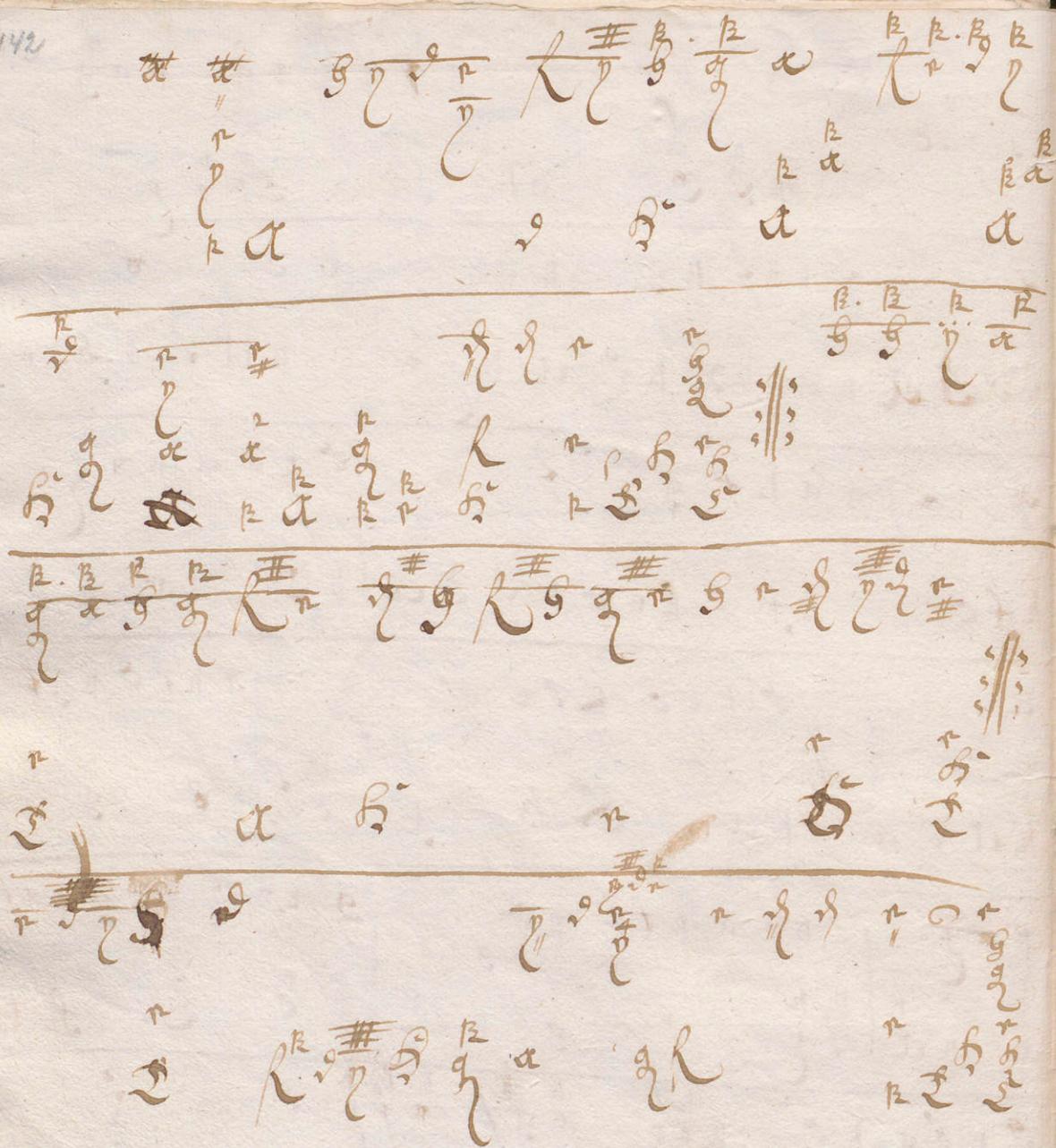
135



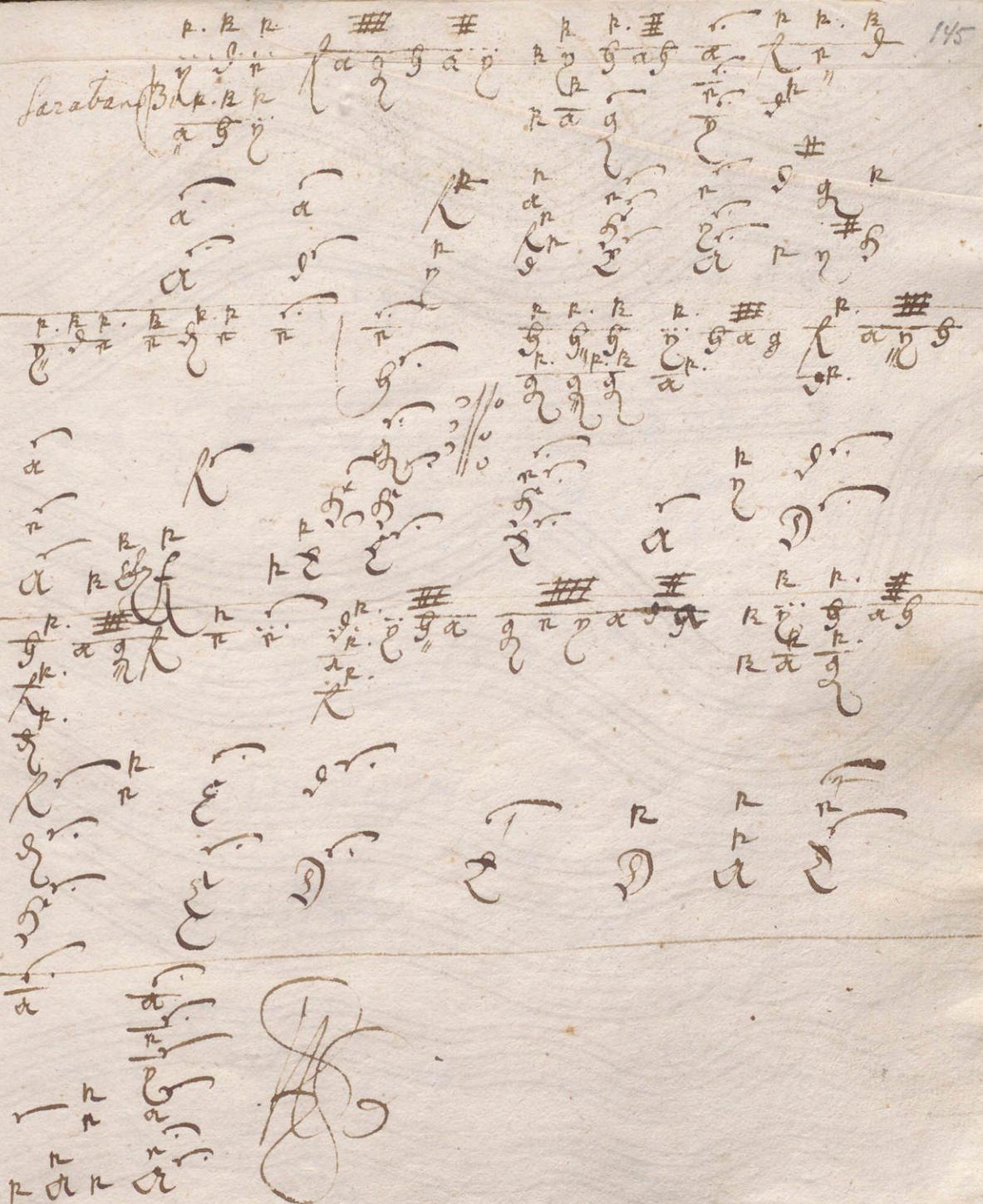
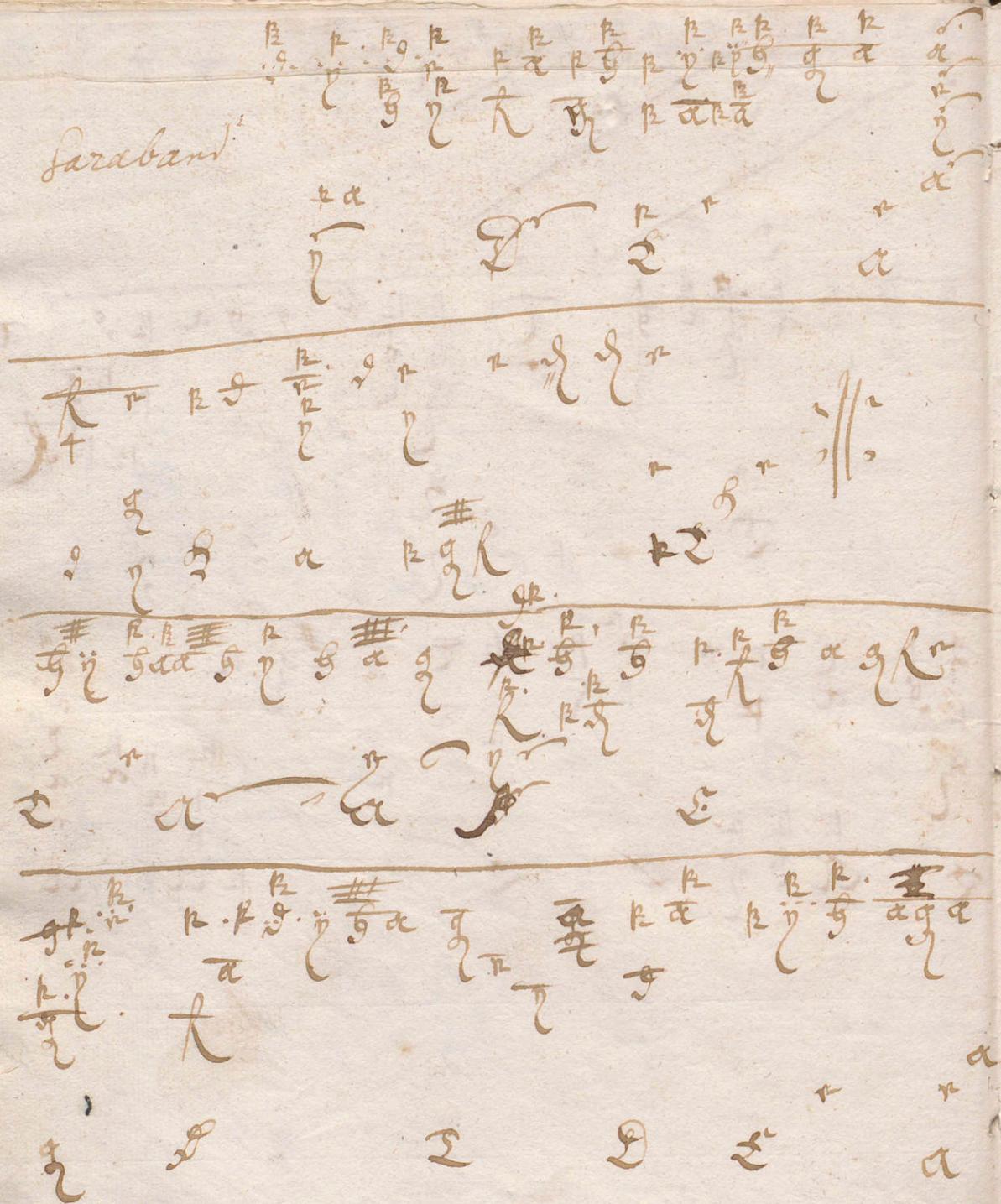
Csique

141

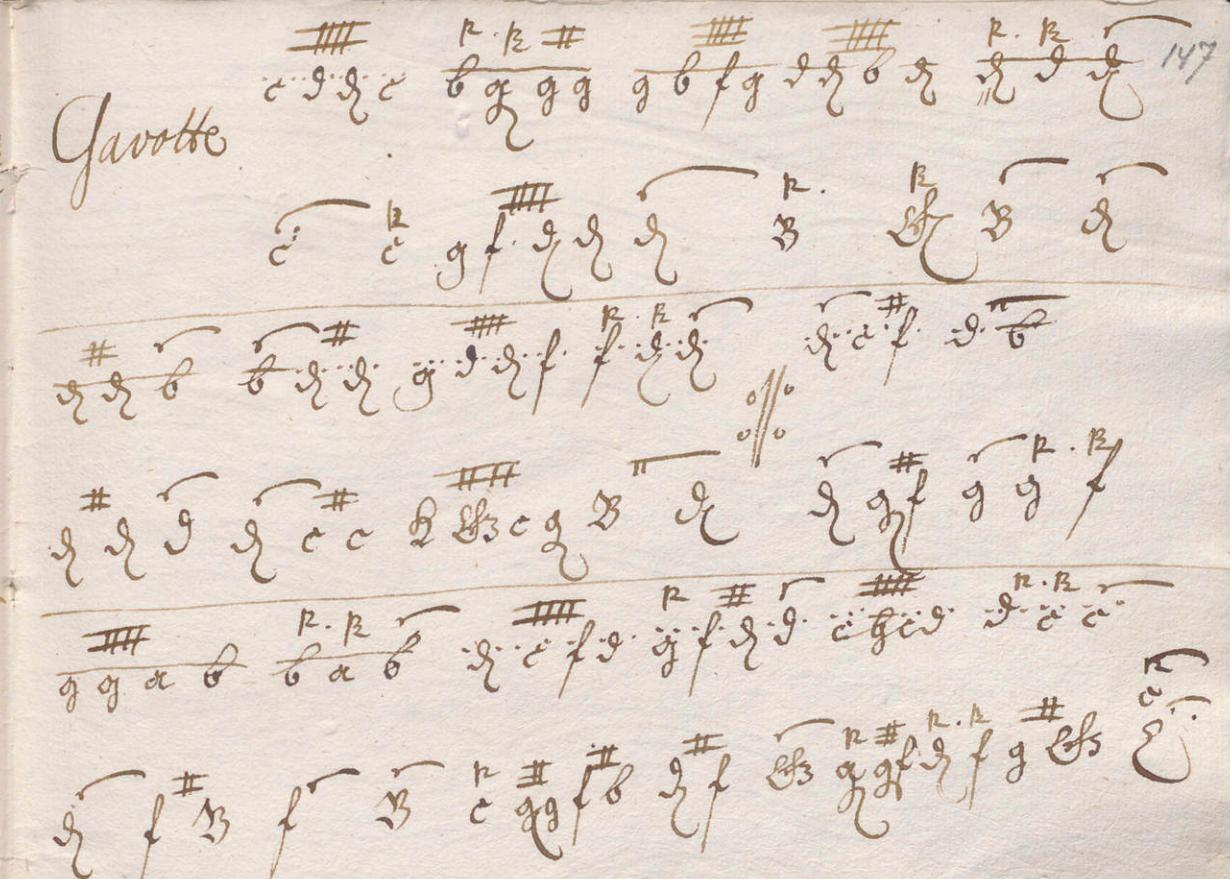
A handwritten musical score for 'Csique' on five staves. The notation uses a system of vertical strokes and horizontal dashes to represent pitch and rhythm. The first staff begins with a sharp sign. The second staff has a double sharp sign. The third staff has a single sharp sign. The fourth staff has a double sharp sign. The fifth staff has a single sharp sign.



Saraband.



Gavotte



g f k c p r # f g r
p k f l ba g e g c
B g r

149

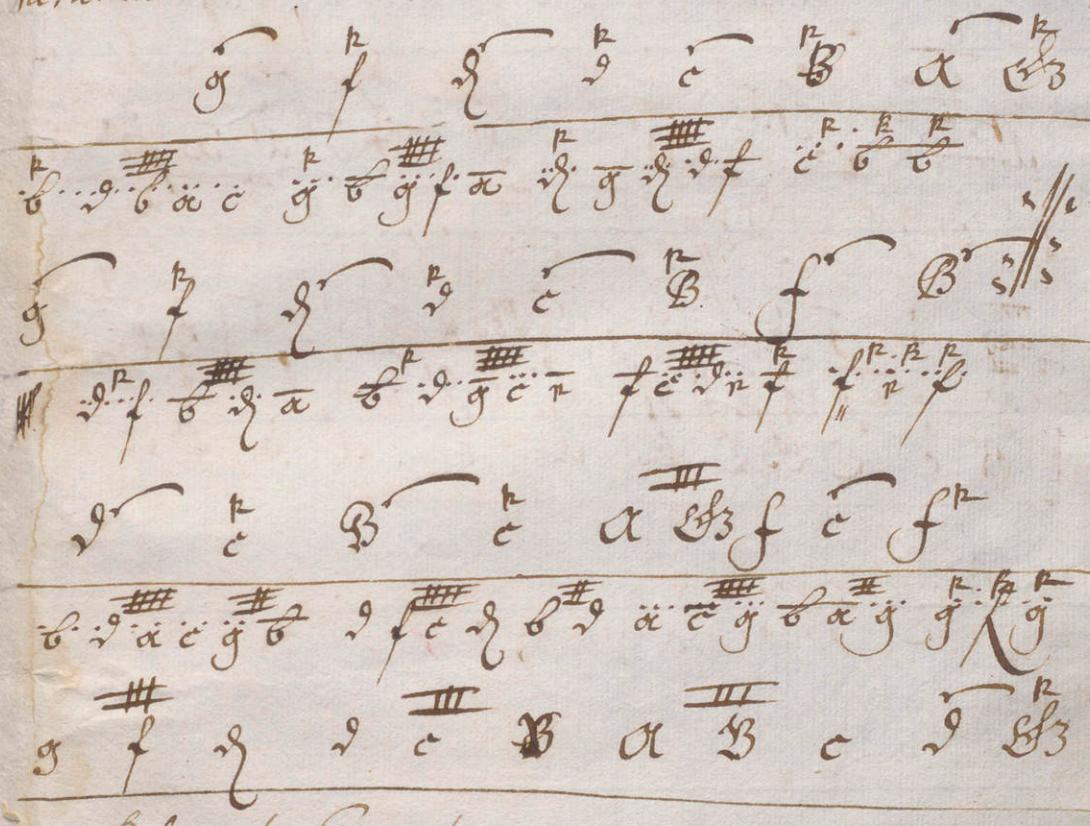
g f k c p r # f g r
f g l

Johannes Ibre natus anno MDCCLVI.

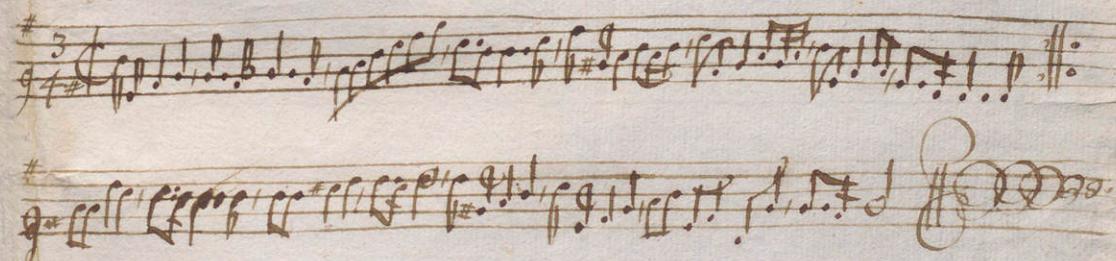
iam annum et sex menses natus.
quantum quisq; sua numero
rum possidet circa
tantum habet et fidei
amen

Grita Steuebla, Maria Steuebla

150
saraband



Polnische Eantz.



132

Cum amissione etate
in dico magna pars auctoritatis

... et quod est in finibus 1449

et quodcumque invenimus in libro
et quod exquirimus in libro et quod in libro

13

2

卷之三

51

۷۴

ou x

四庫全書

d'ou
s'ir p

34

Explanatio *marinigiae*: *Marinus* *Primi*
Prophetus *libri*

Johnston Dirs.	-	15	1.25
Reynard Dirs.	-	8.3	1.17
Blackburn Dirs.	-	11.4	1.15
Concord Dirs.	-	7.4	1.0
Brown Dirs.	-	7.2	1.4
Wright Dirs.	-	2.5	1.2
Deacon Dirs.	-	15.3	5
Wm. Dins.	-	12.51	9
Wm. Dins.	-	11.41	5
D. Dins.	-	29	24.4
Wm. Dins.	-	11.2	4
Wm. Dins.	-	16.82	20
Wm. Dins.	-	10.51	16
Wm. Dins.	-	5.4	6

et ille non tam illam ut et tristis

tempo & brachio meo
at si uisitare meo. & nesci

adspicere. Quod
liberum eruuntur untilit
militare & exaltat vicerit fama
victoriam nos prestatum ei
dilectus militis & dolens mortuus
enim cum canquam copiis

intraeant uulnus tu fuisse
ppr secessuia disciplina

in uulnere & uulnus & uulnus
pueritiam in quo uia sua et frater

intraeant et uulnus et uulnus
se uulnus et uulnus et uulnus

et uulnus et uulnus et uulnus
et uulnus et uulnus et uulnus

et uulnus et uulnus et uulnus
et uulnus et uulnus et uulnus

et uulnus et uulnus et uulnus
et uulnus et uulnus et uulnus

et uulnus et uulnus et uulnus
et uulnus et uulnus et uulnus

et nunc adorat omnes tuos in altis tuis.

In die vero quod dominus noster Iesu Christus resurrexit

et ascendit in celum dicitur. Quia

hunc dicitur secundum prophetam. Et dicitur.

Et dicitur secundum prophetam. Et dicitur.

tunc cu[m] incepit iuri. Iudicai ergo cu[m] accepisset cohortem.

et cu[m] iustis & misericordiis. Hoc itaq[ue] scientia nostra fuisse.

Sed etiam tu ipse cu[m] p[ro]cessisti & adest es. Quis queritis?

Iesu Nazarenus filium Iudas nazareni. Dicit enim Petrus.

Statim ite & videtis quoniam tradidit mei enim istis ut esset

ut ego h[ab]erem te in terris et cetera. ut non

terram te in interrogauit. Quis queritis? Iudicemus

et dicunt. Ihesu Nazarenus. Responsum ite. I. Tolle

magistrum h[ab]ere & habere. Ut impetreremus

de te. quia q[uo]d decessisti mihi n[on] credidi ex causis quae.

Sicut h[ab]ebam gladium eduxit eam & p[ro]pusit ut ponatur.

et abscidit auriculam ei dextram. Tunc dicens eum

quod facias. Dicit g[ra]m[ate]r petro. q[ui] sit te gladius cui

te misericordia. Calix que dicitur in pater natus. Colpis

in eum & ministri iudeorum & p[ro]p[ri]etatis eius q[ui]nti

et eu[m] q[ui]cunq[ue] maledicta p[ro]p[ri]etate. Tunc

qui erat antifex annu illi. Tunc

et dicitur de celerat iudeus. quia expedit

et p[ro]p[ri]etatis regnabatur autem ihesu natus et p[ro]p[ri]etatis.

Et dicitur. Iesu. Discipuli autem ille erat ne[m] p[ro]p[ri]etatis

et u[er]o erant et ihu in iudeo pontificis. Petrus

et paulus fortis. Et rati g[ra]m[ate]s i[n] q[ui]cunq[ue]

et p[ro]p[ri]etatis pontificis. Et dicitur. Marie erat

Et dicitur. Iesu. ministris istius. Ihesu

et p[ro]p[ri]etatis et cetera.

1256. 1257. 1258. 1259. 1260. 1261. 1262. 1263. 1264. 1265.

74. 3245078910:
5 1112131415

manuscript page featuring musical notation on four-line staves and a table of numbers.

The musical notation consists of four staves, each with vertical stems and horizontal beams connecting them. The staves are separated by vertical bar lines. The first three staves begin with a clef (F), while the fourth staff begins with a clef (C). The notes are represented by vertical strokes of varying lengths.

To the right of the music, there is a table with the following data:

5	4	3
7	6	5
8	7	6
6	5	4
8	7	6
5	4	3
2	1	0
6	2	1

Below the table, the text "mend" is written vertically.

At the bottom left, there is a large initial "M" and the text "Iustitia et misericordia Domini sunt semper in aeternum".

At the bottom center, there is a large initial "P" and the text "Pecus vult omnes homines saluos fieri ad agnitionem ventatis venire".

62

Deus vult omnes homines saluos fieri &
ad agnitionem veritatis renire

1407.1.2. A. Et poneat enim. T. qd. p. et locutus fu-

Montgomery
County, Pa.

200 ft. 200 ft.
15 ft. 25 ft.
8.3 ft. 11 ft.
11.1 ft. 15 ft.
7.4 ft. 10 ft.
7 ft. 200 ft.
2 ft. 3 ft. 12 ft.
15 ft. 3 ft. 5 ft.
L2.5 L 9 ft.
L1.4 L 5 ft.
L1.4 L 5 ft.
29 ft. 2 ft. 1 ft.
4 ft. 1 ft. 2 ft. 4 ft.
16 ft. 2 ft. 20 ft.
10 ft. 5 ft. 16 ft.
5 ft. 4 ft. 6 ft.

in die cu[m] incep[er]tu iuriu lucia ergo cu[m] accep[er]isset cohorte.

et dicitur de scab & in suis lice itaq[ue] scientia p[ro]ficiens

zma cum tunc e[st] p[re]cessit q[ui] dicit e[st] clue querit[ur]

Kefu et dicit s[ecundu]m i[n] nazarenu i[n] p[re]ceptu e[st] p[ro]p[ter]e

Stans ante e[st] u[er]bal e[st] tradidit[ur] ei cu[m] i[n] illis v[er]o ergo

ut u[er]o gaudiu[m] t[em]p[er]t[er]e terroris & ceteris u[er]o t[em]p[er]t[er]e

l[et]eris. T[em]p[er]t[er]e interrogavit. Q[ui]ne querit[ur] h[ab]ent[ur]

et dicit u[er]o h[ab]en[ti] nazarenu Kefu et dicit s[ecundu]m

m[od]estiu[m] h[ab]ent[ur] h[ab]ent[ur] l[et]eris. Satu[m] r[ati]o[n]e

dicit[ur] t[em]p[er]t[er]a q[ui] decidiu[m] michi

g[ra]duis h[ab]ent[ur] gladiu[m] edu[m]ca[re]nt[ur] & abscondit[ur] auxiliis

l[et]eris. Dicit[ur] q[ui] ib[er]e

l[et]eris. Calice q[ui] dicit[ur]

l[et]eris. Et enim o[mn]i ministri iudei

l[et]eris. Cu[m] o[ste]r[er] p[ar]te m[od]estu[m] ad

l[et]eris. Qui erat c[on]siderat c[on]siderat

l[et]eris. q[ui] deciderat iudei si

l[et]eris. Mori p[ro]p[ter]e nec[es]sitate

l[et]eris. Vnde. Is. Discipulis autem

l[et]eris. C[on]siderant. q[ui] ib[er]e nati

l[et]eris. T[em]p[er]t[er]e fortis. Cr[uc]ifixu[m] ponit[ur]. q[ui] dicit[ur]

l[et]eris. Dicit[ur] q[ui] ietro me

l[et]eris. T[em]p[er]t[er]e nouu[m] m[od]estu[m]

l[et]eris. T[em]p[er]t[er]e nouu[m] m[od]estu[m]

l[et]eris. T[em]p[er]t[er]e nouu[m] m[od]estu[m]



Qpcard 201