

Georg Philipp Telemann

Der getreue Music:Meister



Hamburg 1728

TREE EDITION

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Hamburg 1728

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TREE EDITION
Albert Reyerman

Der gefreue SSSusic - SSeißer,

welcher
so wol für Sänger als Instrumentalisten
allerhand Gattungen musicalischer Stücke,
so auf verschiedene Stimmen und fast alle gebräuchliche Instrumente
gerichtet sind,

und

moralische, Opern- und andere Drien,
dessgleichen

TRII, DUETTI, SOLI etc.
SONATEN, OUVERTUREN, etc.

wie auch

FUGEN, CONTRAPUNCTe, CANONES, etc. enthalten,
mithin

das mehereste, was nur in der Music vorkommen mag,
nach Italiänischer, Französischer, Englischer, Polnischer, &c.
so ernsthast- als lebhaft- und lustigen Art,
nach und nach alle 14. Tage

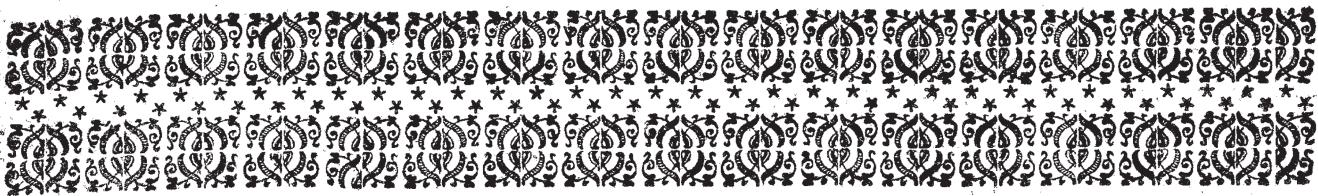
in einer LECTION

vorzutragen gedenket,

durch

Telemann.

HAMBURG,
Ao. 1728.



Geneigte Leser!



S würde das gegenwärtige Werk, von dessen Inhalte der Titul bereits hinlängliche Nachricht ertheilet, ohne Vorrede geblieben seyn, wann ich nicht den Raum dieses leeren Blattes mit etlichen schwarzen Buchstaben zu schmücken gedachte. Bey solcher Gelegenheit könnte ich meinen Lesern dessen Wehrt schmeichlerisch anpreisen; allein, wie ich mich dadurch einer unordentlichen Selbst-Liebe schuldig mache, also würde ich selbiges vielleicht auch in Verdacht bringen, als ob es vergleichnen Aufzuges bedürfte. Demnach sage ich nur, daß es ein musicalisches Journal sey, und, meines Wissens, das erste, so, vermittelst wirklicher Music, in Deutschland, zum Vorschein kommt. Haben sonst die so genannten monatliche, oder solche, Schriften, die zu gewissen Zeiten Stück-weise herauskommen, vielfältig ihre Liebhaber gefunden, so sollte ich glauben, es werde auch diese nicht gar verworfen werden, da sie, mit jenen, den Zweck hat, zu nutzen und zu belustigen.

Man könnte mir indeß etwa einwerfen, daß es von einer einzelnen Person nicht wenig gewagt sey, vergleichnen Werk zu unternehmen, worin so vielerley Sachen vorgetragen werden sollen. Es ist wahr, und habe ich mich desswegen lange bedacht, ehe ein fester Schluß gefasset worden; ich sehe auch im Voraus, daß manche Lettion mit etwas Schweiß begleitet seyn dürfte, ob ich ich mich schon einiger massen darauf verlassen könnte, daß mich die Noten bisher fast so bald gesuchet, als ich mich nach ihnen umgesehen. Aber, weil der Mensch der Arbeit wegen, und um dem Nächsten zu dienen, lebet, so habe ich mich endlich diese Hinderniß nicht anfechten lassen, zumal, da ich darauf gerechnet, ich würde zur muntern Fortsetzung dieser Säze auch dadurch angefrischet werden, weil ich mich an einem Orte befindet, wo die Music gleichsam ihr Vaterland zu haben scheinet, wo die höchsten und ansehnlichsten Personen die Ton-Kunst ihrer Aufmerksamkeit würdigen, wo verschiedene vornehme Familien Virtuosen und Virtuosinnen unter den ihrigen zehlen, wo so mancher geschickter Lehrling der Music die Hoffnung macht, daß sie hier beständig wohnen werde, und wo endlich der Schau-Platz so viele bündige Gedanken auswärtiger Componisten durch die ausgerlesensten Stimmen dem Gehöre mittheilet.

Damit

Damit aber diese Blätter desto mehr Veränderung haben mögen, so lasse ich mir nicht entgegen seyn, wenn auch andere, zu deren Auffüllung, einigen Betrag thun wollen, da man denn die Namen der Hrn. Verfasser, wo Sie solche kund machen, hinzufügen wird, sich aber auch zugleich ausbedinget, daß Sie das Einzuschickende Post-frey machen wollen.

Sollte dieser Music-Meister mit einer gütigen Aufnahme beehret, mithin dessen Lectionen fortgesetzet werden, so durfte ich, wenn es meine Geschäffte zulassen, von Zeit zu Zeit über jedes Stück desselben eine Untersuchung drucken lassen, so sich aber nur auf meine eigenen Stücke beziehen würde, und wodurch ich allerhand Vorteile zeigen könnte, die in der Practic mit Nutzen anzuwenden wären.

Weiter habe ich nichts mehr vorzutragen, als daß ich von den Music-Liebhabern mir eine gewogene Meinung, so wohl über diese, als meine übrige, Arbeit erbitte, der ich verharre

Der selben

ergebenst- und dienst-schul-digster

Gelemann.

f In Lection Inv Music-Meisters.

Sonata à Flauto dolce solo.

No. 1.
Hohes Violin
schafft.

The musical score consists of six staves of handwritten musical notation for flute. The notation includes various dynamics such as *Vivace*, *f*, and *p*. There are also numerous performance markings like grace notes, slurs, and articulation dots. The score is written in common time, with key signatures changing frequently between G major, C major, and F major. The manuscript is dated "1812" at the bottom right. A final instruction at the end reads "Dort übrig folgt fünf fig."

2. Arioso In Oper La Gioconda. In Bonfini von M. D. Onesti; gesungen von M. Scirca.

No. 2.

A handwritten musical score for piano and voice. The score consists of ten staves of music. The top staff is for the piano, followed by nine staves for the voice. The music is in common time, mostly in G minor (indicated by a 'G' with a 'b' over it) or C major (indicated by a 'C'). The vocal parts feature various vocal techniques such as slurs, grace notes, and sixteenth-note patterns. The lyrics are written in cursive script and include:

- "Sag mir noch nichts von Lieben, Du mein Herz ist so Unruhe voll; Sag mir noch nichts von Lieben, Du mein Herz ist so Unruhe voll," (repeated twice)
- "Unruhe voll, Du mein Herz ist so Unruhe voll."
- "In Augen, welche mich an den Himmel sind gewiesen,"

Accompaniment dynamics include 'p' (piano), 'f' (forte), and 'ff' (double forte). Measure numbers are present at the beginning of some staves, such as '10.' and '21.'

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 key signature varies between measures, including B-flat major, E major, and A major. The time signature is mostly common time. The score consists of six systems of music. The first system contains lyrics in German: "untern, ohr zu schwingen, daß in die mein M' und Deinen mußt du schwingen, daß in". The second system begins with "Du". The third system begins with "Du". The fourth system begins with "Du". The fifth system begins with "Du". The sixth system begins with "Du". The score concludes with a section for "Partie à Cembalo solo." followed by "Preludio.".

4. Aria.

Dolce.

In 8th R. 1. *Fl. fl.*

Polonoise.

Flauto traverso o Violino.

No. 4.

A handwritten musical score for two staves. The top staff is for a solo instrument, likely flute or violin, indicated by the instruction "Flauto traverso o Violino." The bottom staff is for a harmonic instrument, indicated by "Pizz." (pizzicato). The score consists of four systems of music. The first system starts with a dynamic "Dolce." The second system begins with "In 8th R. 1. Fl. fl." The third system starts with "Polonoise." The fourth system starts with "Flauto traverso o Violino." Measure numbers 1 through 11 are written above the notes. The notation includes various note heads, stems, and bar lines, with some measures featuring sixteenth-note patterns and others eighth-note patterns. The manuscript is written in black ink on white paper.

Second Lecture In Music-Meisters.

Flauto dolce.

Z. No. 1.

The musical score consists of six staves of handwritten musical notation. The notation includes various note heads, stems, and bar lines. Above the first staff, the text "Largo." is written, and above the third staff, the text "Allegro." is written. The score is divided into measures by vertical bar lines. There are several sharp and flat symbols placed above the notes and stems throughout the piece. The manuscript is written in black ink on white paper.

6. Aria aus *Leinwand*; Posa von M. Z. Dantl; gesungen von M. Monjo, der jüngste.

No. 5.

The musical score consists of eight staves of handwritten music. The vocal line is on the top staff, with lyrics in German written below the notes. The piano accompaniment is provided on the remaining seven staves, featuring various chords and bass lines. The vocal part includes dynamic markings like 'con violino.' and 'con viol.' The piano parts show complex harmonic progressions with many sharps and flats. The score is dated '1868' at the bottom right.

con violino.

Minn' dirn Lenz -- mix windre an, Du ist kau minne
nicht Laxen -- gnu gn - - - - bau, ist kau minne nicht Laxen -- gnu gn - - - -

con viol.

bau. Minn' dirn Lenz mix windre an,

Inn' ich kau minne nicht Laxen -- gnu gn - - - -

Inn' ich kau minne nicht Laxen -- gnu gn - - - -

bau, inn' nicht Laxen -- gnu gn - - - - if kau minne nicht Laxen -- gnu gn - - - - solo.

bau, inn' nicht Laxen -- gnu gn - - - - if kau minne nicht Laxen -- gnu gn - - - - minne nicht Laxen -- gnu gn - - - -

7.

nicht so eilig gehn

cgn. Viol.

Spül' nur nicht am Fenster, nun bring mir wieder no' in waschen, bring mir

wiend no' in waschen, bring mir wieder no' in waschen, bring mir

.

D. C.

Cembalo solo.

Rondeau.

Zu No. 3

*

C

nur nicht am Fenster

wiend

nur nicht am Fenster

8.
Menuets.

L'hiver.

Pour divers instrumens.

No. 6.

8. Gravement.

8. Contrapunctus. Unendlungen zw. zw. 1. 2. 3. 4. Salomonius Sonatin.

Viol. 1. Viol. 2.

Third Lecture in Music-Meisters.

Violon ou Flautbois.

9.

No. 8.

A handwritten musical score for Violin or Flute, consisting of ten staves of music. The score is in common time and includes various dynamics such as *Ouverture*, *Tres vite*, and ** * **. The notation uses a mix of standard musical symbols and unique, handwritten markings, particularly in the form of numbers and asterisks. The manuscript is written in black ink on white paper.

10.

Sans-Souci.

Handwritten musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is mostly B-flat major (two flats) with some changes indicated by numbers above the notes. Measure numbers are present at the beginning of each measure. The score includes various dynamics and performance instructions such as "Niedrige und fließende Bewegung.", "con Violino.", and "foglich". A section of the score is annotated with German lyrics: "Aria aus Sancio. Ein Bonin ist von LXXXL König, gesungen von Mlle. Rosine." The score concludes with a section starting with "Rehnen sich jimmermehr".

con Viol.

II.

-wign in zwign Lied; no gñm 2nd Lin Unygn in fñm ifan Ochalln; no 2

$\begin{array}{c} 6 \\ 4 \\ 5 \\ 9 \\ 8 \end{array}$ $\begin{array}{c} 7 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$

$\begin{array}{c} 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$

$\begin{array}{c} 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$

wign, in zwign Lied.

con Viol.

in zwign Lied, in zwign Lied, in zwign Lied, in zwign Lied, in zwign Lied

$\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$

Plam mun bñngfñt in Bñgfin Lin Plam von Lñtun zñngfñt, in primifro Uñtul, in bñg Gñmfñt, Lin bñg in

$\begin{array}{c} 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$

Zñng Lñg, bñngfñt in mñt; in primifro Uñtul, in bñg Gñmfñt, Lin bñg in Zñng Lñg, bñngfñt in mñt.

$\begin{array}{c} 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$ $\begin{array}{c} 6 \\ 5 \\ 4 \\ 3 \end{array}$

^{12.} Duetto à Flauti dolci, o à Flauti traversi, o à Viole di Gamba.

540. 10.

zo so.

Gigue à l'Angloise.

Cembalo.

24 No. 3.



Winfred Lection Ino Music-Meisters. Flauti dolci o traversi o Viole di Gamba.

13.

2. No. 10.

Allegro.

14. Aria aus Sancio; Ein Bonifat von Green König, gesungen von Ma. Monjo, in ^{alle} _{alle}

No. II.

The musical score consists of eight staves of handwritten notation. The top two staves are for the vocal part, with the third staff being a basso continuo line. The bottom five staves are for the piano. The vocal parts are in common time, while the piano parts are in 6/8 time. The notation uses a unique system of numbers (1, 2, 3, 4, 5, 6) and asterisks (*) to indicate pitch and rhythm. The lyrics, written in cursive script, are placed below the vocal staves. The vocal parts begin with a melodic line, followed by a section where the piano provides harmonic support. The vocal parts then sing a rhythmic pattern of eighth and sixteenth notes, with lyrics like "off zu einem Oxfal wix fürsinn, o laß no niaf zwix Oxfal wix". The piano parts feature sustained notes and chords. The score concludes with a final section of vocal and piano parts.

con. Viol.

off zu einem Oxfal wix fürsinn, o laß no niaf zwix Oxfal wix

um und sag: Los fa! zu waffn!

con. Viol.

off zu einem Oxfal wix fürsinn, o laß no niaf zwix

Oxfal wissn, und sag: Los fa! zu waffn!

con. Viol.

Los fa! zu waffn!

sang, als Zingern, Tschingern und mirg zu großem Martinus, infm, win Tu iſt kind, win ne Tief frucht; laß
 mirg zu großem Martinus, infm, win Tu iſt kind, win ne Tief frucht; laß mirg darbring, als Zingern, Tschingern, mirg
 zu großem Martinus, infm, win Tu iſt kind, win ne Tief frucht; laß mirg darbring, als Zingern, Tschingern, mirg

Da Capo.

Hornpipe. Violon ou Hautbois.

Zu No. 8.

16. Paftourelle,
pour divers instrumens.

2. A. 6.
No. 12.

Canon nach 14. Nachfragen,

gründl. von M. Zelenka.

No. 12.

Vide, Domine, et considera -

In P. B. 14. Nachfragen im Urheberrecht geschützt.

Circular Gesang

la borromme um, la -

Canta - - - te Dominus canta - - - te can - - - ti cum.

Canta - - - te Dominus canta - - - tecan - - -

- - - remneum.

- no - - rum!

Borromeum!

ticum novum!

Fünfte Lektion des Music Meisters. Flauto traverso.

17.

The musical score consists of six staves of handwritten notation for Flauto traverso. The notation includes various note heads, stems, and bar lines. Several dynamic markings are present, such as 'Allegro.', 'Capriccio.', 'Largo.', 'Vivace.', and 'P'. There are also numerical markings above the notes, likely indicating fingerings or pitch alterations. The score is organized into measures, with some measures spanning multiple staves. The overall style is characteristic of early printed music notation.

Allegro. Capriccio.

Largo.

Vivace.

Allegro.

Largo.

Vivace.

P

18. Aria.

Die Poesie ist vom Herrn Prof. Rickey.

No. 14.

1. Das Frauenzimmer verstimmt sich immer nach Lust und Wind, nach Lust u. Wind.
2. Die meisten Männer sind schlechte Kenner von Melo die, von Melodie.

Drum Schade vor - die Männer, die keine rechte Kenner vom Stimmen sind.
Drum Schade vor - die Frauen, die ihnen sich vertrau - en zur Harmonie.

Ritornello.

Flauti dolci, ò traversi, ò Viole di Gamba.

Z. No. 10.

Andante.

Geflo.

19.

The musical score is a handwritten composition for a string quartet. It consists of 12 staves of music, each representing a different instrument. The instruments are likely Violin 1, Violin 2, Cello, and Bass, based on the typical layout of such scores. The music is in 3/4 time throughout. The key signature changes frequently, indicating a complex harmonic progression. The notation includes various note values (eighth and sixteenth notes), rests, and dynamic markings (p, f, ff). The score is written on standard five-line staff paper.

20.

Violoncello solo.

No. 15.

Lento.

Violon ou Flauto.

No. 16.

Gavotte.

Sechste Lexion des Music-Meisters.

Violoncello solo.

26.

Z. No. 15.

Allegro.

22.^o Aria aus der Opera Eginhard; gesungen von M^r. Riemschneider, dem älteren.

No. 16.

Vergiss dich selbst, mein schönster Engel! vergiss mir nicht der Liebe Pflicht mein Engel!

mein schönster Engel! vergiss dich selbst, nur nicht der Liebe Pflicht! vergiss dich selbst, dich

selbst, vergiss mir nicht der Liebe Pflicht! Vergiss an mir die vielen Mängel!

vergiss was Ehr und Klugheit spricht! vergiss mir meiner Treue nicht! meiner Treue,

vergiss nur meiner Treue nicht! Da Capo.

Taffepied.

Violon ou Hautbois.

24.4.0.8.

23

Trompette.

Air.

23 24 25 26 27 28 29

No. 17.

24. Marche pour Monsieur le Capitaine Weber.

Claveffin.

No. 18.

A handwritten musical score for a clavichord or harpsichord. The score consists of six staves of music, each with a different key signature (B-flat major, A major, G major, F major, E major, D major) and time signature (common time). The music features various note heads, stems, and bar lines. The first staff begins with a C-clef and a B-flat key signature. The second staff begins with a G-clef and an A key signature. The third staff begins with a C-clef and a G key signature. The fourth staff begins with a C-clef and an F key signature. The fifth staff begins with a C-clef and an E key signature. The sixth staff begins with a C-clef and a D key signature. The score is written on five-line staff paper.

Retraite.

Allegro.

No. 19.

A handwritten musical score for a clavichord or harpsichord, continuing from the previous page. The score consists of six staves of music, each with a different key signature (B-flat major, A major, G major, F major, E major, D major) and time signature (common time). The music features various note heads, stems, and bar lines. The first staff begins with a C-clef and a B-flat key signature. The second staff begins with a G-clef and an A key signature. The third staff begins with a C-clef and a G key signature. The fourth staff begins with a C-clef and an F key signature. The fifth staff begins with a C-clef and an E key signature. The sixth staff begins with a C-clef and a D key signature. The score is written on five-line staff paper.

Einige plötzliche Eintritte in entfernte Accords.

Siebente Lection des Music-Meisters. Suite von M^r. Krejzing dem jüngern.

25.

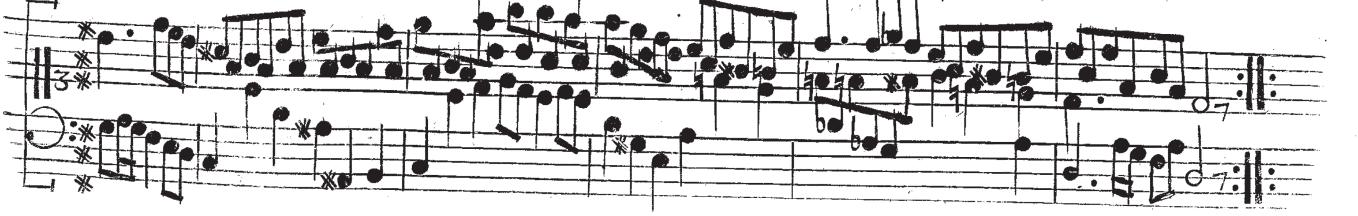
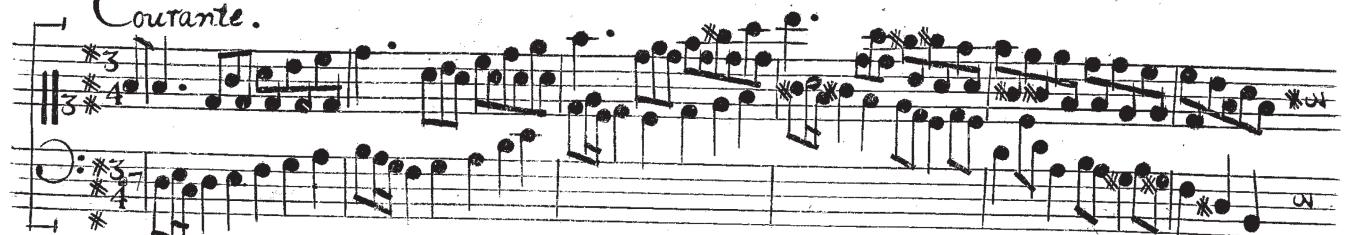
16.20.

Allemande.

Claveffin.



Courante.



26. Aria aus Sancio; die Poesie von Herrn König; gefungen von Ma. Keifer.

No. 21.

Affettuoso.

Süsse Worte, wehrte Zälen!

ihr nur könnt mir Trost ertheilen, euch küß' ich viel taufend mal, ∵ euch küß' ich viel taufend

Ihr nur, wehrt Zeilen! ihr nur, füsse Worte! ihr nur könnt mir
mal.

Froß ertheilen, euch küß' ich viel taufendmal, : : : : euch küß' ich viel

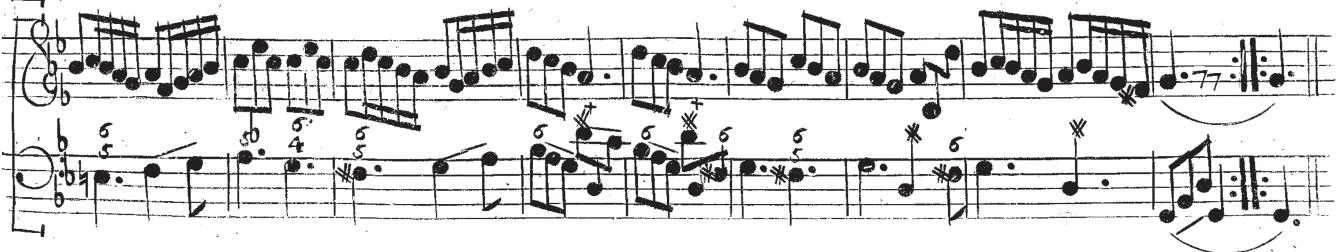
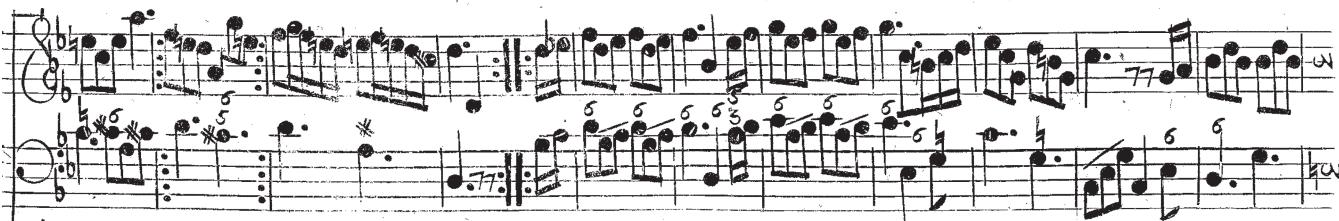
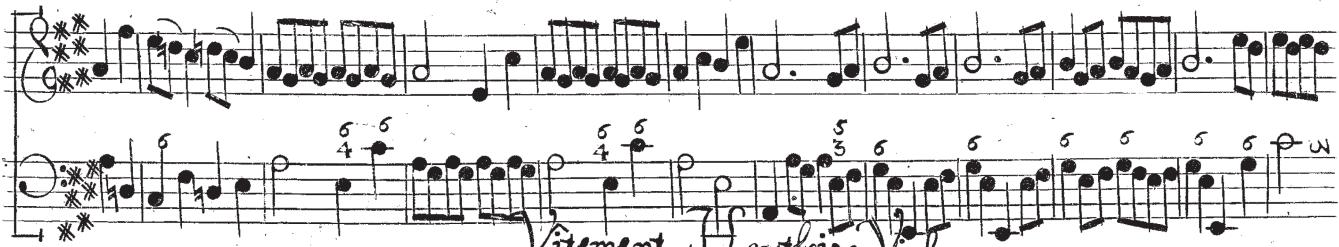
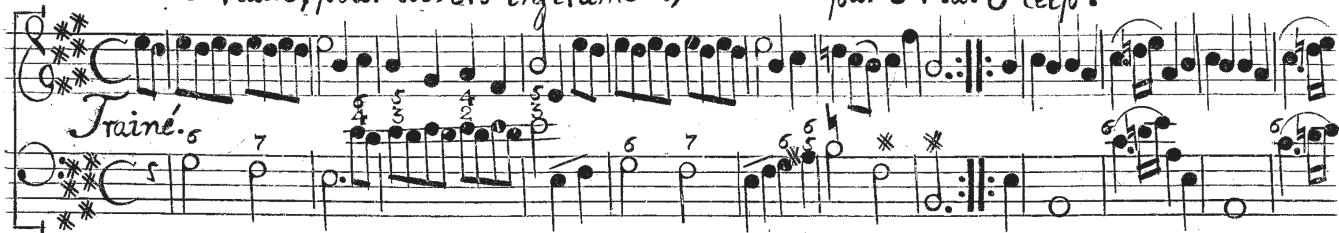
27.



raufendmal.

Der zweite Theil künftig.

Niaise, pour divers instrumens, dançee par Ma. Helgo.



28.

Violoncello solo.

No. 23.

Largo.

Allegro.

Achte Lection des Music-Meisters. Intrada mit 2. Violinen, ohne Bass. 29.

No. 24.

The image shows a handwritten musical score for two violins and basso continuo. The score consists of ten staves of music, each with a key signature of one sharp (F#) and a common time signature. The music is written in two voices, with the top voice primarily featuring eighth-note patterns and the bottom voice providing harmonic support with sustained notes and occasional eighth-note chords. The score is written on five-line staff paper, with some staves having six lines due to ledger lines. The first staff begins with a dynamic instruction "Spirituoso." The score is numbered "No. 24." in the top right corner.

30.

Anderer Theil der vorigen Aria.

Zu No. 25.

Sonne, lass die Stundenrücken, daß ich wieder kann erblicken des Geliebten Anmuts-Stral,

dafß ich

wieder kann erblicken des Geliebten An-

Thema zur Fuga, nebst 5 eingeschickten Auflösungen.

Da

- muts Stral! Capo.

Sarabande. Claveffin. Vom vorigen Autore.

31.

En No. 20.

The image shows a handwritten musical score for harpsichord (Claveffin). It consists of six staves of music, each with a different key signature indicated by a circle with a number (e.g., 3, 4, 8, 12) and a sharp or flat symbol. The music is divided into two sections: 'Sarabande' and 'Gigue'. The Sarabande section begins with a treble clef and a common time signature. The Gigue section begins with a bass clef and a common time signature. The score includes various musical markings such as slurs, grace notes, and dynamic signs. The manuscript is dated 'En No. 20.' and has a page number '31.' at the top right.

Carillon à 2 Chalumeaux.

No. 26.

Flûte à bec ou Oboe || 3
verse.

This block contains four staves of handwritten musical notation for Flute/Bassoon/Oboe. Measure 32 starts with a bass clef, common time, and a dynamic 'a' over 'b'. Measures 33-35 follow, with measure 33 containing a repeat sign and measure 34 containing a double bar line. Measure 35 ends with a double bar line and a repeat sign.

Menuet à 2 Corne de Chasse.

No. 27.

This block contains four staves of handwritten musical notation for two horns. Measure 36 starts with a bass clef, common time, and a dynamic 'a'. Measures 37-39 follow, with measure 37 containing a repeat sign and measure 38 containing a double bar line.

Violino 1.

Lilliputische Chaconne.

No. 28.

This block contains four staves of handwritten musical notation for violin 1. Measure 40 starts with a bass clef, common time, and a dynamic 'a'. Measures 41-43 follow, with measure 41 containing a repeat sign and measure 42 containing a double bar line.

Violino 2.

This block contains four staves of handwritten musical notation for violin 2. Measure 40 starts with a bass clef, common time, and a dynamic 'a'. Measures 41-43 follow, with measure 41 containing a repeat sign and measure 42 containing a double bar line.

This block contains four staves of handwritten musical notation for bassoon. Measure 44 starts with a bass clef, common time, and a dynamic 'a'. Measures 45-47 follow, with measure 45 containing a repeat sign and measure 46 containing a double bar line.

Flute Viola.
trav. Viola.

Neunte Lektion des Musica Meisters. Viola di Braccio di Gamba. 33.

No. 28.

A handwritten musical score for Flute and Viola. The score consists of ten staves of music, each with a key signature of one flat (B-flat) and a time signature of common time (indicated by a 'C'). The music is divided into two sections: 'Largo.' and 'Allegro.' The 'Largo.' section begins with a dynamic of 'f' (fortissimo). The 'Allegro.' section begins with a dynamic of 'f' (fortissimo). The score includes various musical markings such as slurs, grace notes, and dynamic changes. The manuscript is written in black ink on white paper.

34. Air,

die Musik ist von M^r Des Fontaines.

N. 49.

Cher fouvenit d'un objet plein de char - mes occupez à jamais, occupez à - jamais,
Promm, lieber Schlagdu Erquickung der Nat - ten laß die Ruh mitsch zu nach der Ar - beit Laff,

a jamais, mon cœur! quoiqu' chaque moment vous me coûtez des formes, jaime moins
nach der Arbeit Laff! Wie ge mich in vergnugten Schlüner, wo kein Füner michterschreckt,

mes pluifors, que ma rufie douleur!
nach erweckt, bei jh. Rechter Raff!

Vous peignez à mes yeux ma charmante Sil -
Laff den Geist ließ gleich wie entfet, sich er -

vie, ou la mort helat'm a - - rarie, et qui faifoit - - tout mon bonheur.
helen und der Träume Spiel mir al - les geben, was du nur schö - - nes irgend. haft!

Cher fouvenit d'un objet plein de char - mes, occupez à jamais, occupez à - - jamais,
Promm, lieber Schlagdu Erquickung der Nat - ten laß die Ruh mitsch zu nach der Ar - beit Laff,

à jamais mon cœur! Vous pei - cœur!
nach der Arbeit Laff! Laff den Laff!

Fantasia fürs Clavier, von M. J. Laltmeier.

35.

No. 30.

Vivace.

A handwritten musical score for piano, consisting of ten staves of music. The music is written in common time. Measure 1 starts with a dynamic of $\circ \cdot 2$, followed by $\circ \cdot 4$. Measures 2-10 continue with various dynamics and markings, including $\circ \cdot 2$, $\circ \cdot 4$, and $\circ \cdot 1$. The score features a mix of eighth and sixteenth-note patterns, with some measures containing rests and others filled with notes. Measure 10 concludes with a dynamic of $\circ \cdot 1$.

Arpeggio.

A handwritten musical score for piano, consisting of two staves of music. The music is written in common time. Measure 11 begins with a dynamic of $\circ \cdot 2$, followed by $\circ \cdot 4$. Measure 12 continues with a dynamic of $\circ \cdot 1$. The score consists of eighth-note patterns, with measure 12 ending with a dynamic of $\circ \cdot 1$.

36. Broldingnagische Gigue; mit 2. Violinen, ohne Bass.

No. 36.

The score consists of eight staves of handwritten musical notation. Each staff begins with a clef (G or C), a key signature of one sharp, and a tempo marking of eighth note = 24. The music is composed of eighth and sixteenth notes, with rests and various rhythmic patterns. The notation includes diamond-shaped note heads and square note heads. The staves are separated by vertical bar lines, and the music concludes with a double bar line and repeat dots.

Flauto Pastorale, o altri strumenti.

No. 31.

The score consists of four staves of handwritten musical notation. Each staff begins with a clef (G or C), a key signature of one sharp, and a tempo marking of eighth note = 7. The music is composed of eighth and sixteenth notes, with rests and various rhythmic patterns. The notation includes diamond-shaped note heads and square note heads. The staves are separated by vertical bar lines, and the music concludes with a double bar line and repeat dots.

Zehnte Lection des Music Meisters. Fortsetzung des ersten Satzes neulicher Lection. 37.

2. 16. 23.

Argo.

Vivace.

38. Aria aus der Opera Aefopus;

gefangen von M. Monjo di Jüng.

No. 32.

Vivace. Flauto allu quarta, o Soprano, o Violino.

Più del fiume dà diletto, che conda con modo - defta e placid' onda
Einem eingezogen Leben ficher geben, lenkt die Triebe zu der schönen Jugend Liebe,

colli e porati, erbet te. e furi;
starket, befestigt eine dles Gemüte;

più del fiume dà diletto
einem eingezog - nen Leben

rufcelletto, che feconda con modefta con modefta e placid' onda col - li e por - ati, col - li e
sich ergeben, lenkt die Triebe zu der schönen Jugend Liebe, starket, befestigt, starket, be-

7 8 7 5
4 5 4 8
2 3 2 3

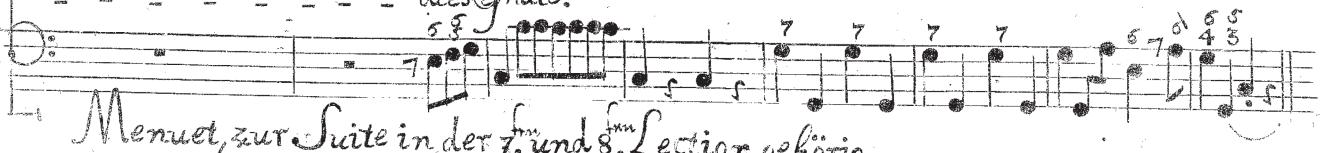
39.



prati, erbetee e fiori, che fecondu con modesta e placid' onda, col li e prati, erbet-te, er bet -
fertigt eine edle Gründelkante. Friede und Schönengenugend. Liebe für ket, befeigt, befeigt ein e -

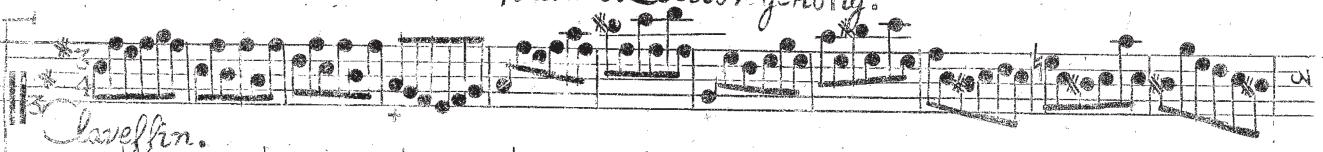


- tee fiori.
- des Grüte.

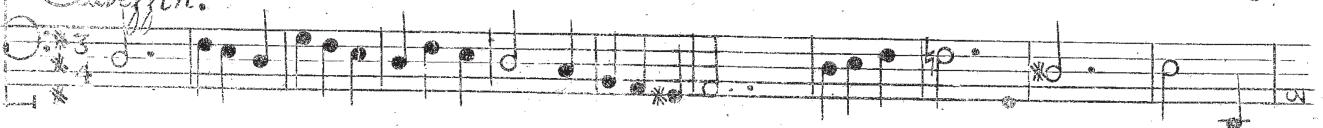


Menuet, zur Suite in der 7. und 8. Lector gehörig.

Z. 43. 20.

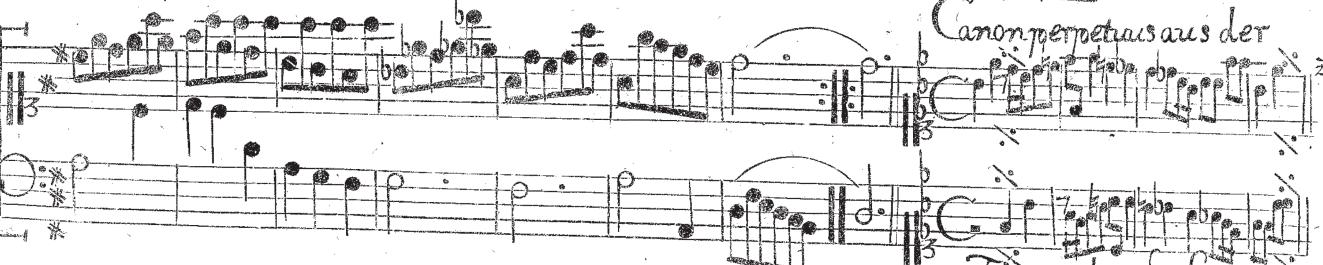


Laveffin.



Canon perpetuus aus der

Z. No. 25.



Fuga in der 8. Lector.

40. Reverie der Laputier, nebst ihren Aufweckern; mit 2. Violinen, ohne Bass.

2. 16. 24.

Andante.

Hautbois d'Amour, ou d'autres instrumens. Napolitana.

16. 33.

Moderé et simplement.

Bass zur Hautbois d'Amour.

Eilfte Lection des Music-Meisters.

Introduzione, à tre.

41.

A handwritten musical score for two instruments, Flauto traverso or Violino 1 and Flauto traverso or Violino 2. 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 cursive, expressive hand. The first staff begins with a dynamic of $\frac{1}{2}$ and a tempo marking of $\frac{3}{2}$. The second staff begins with a dynamic of $\frac{1}{2}$ and a tempo marking of $\frac{2}{2}$. The third staff begins with a dynamic of $\frac{1}{2}$ and a tempo marking of $\frac{3}{2}$. The fourth staff begins with a dynamic of $\frac{1}{2}$ and a tempo marking of $\frac{2}{2}$. The fifth staff begins with a dynamic of $\frac{1}{2}$ and a tempo marking of $\frac{3}{2}$. The sixth staff begins with a dynamic of $\frac{1}{2}$ and a tempo marking of $\frac{2}{2}$. The seventh staff begins with a dynamic of $\frac{1}{2}$ and a tempo marking of $\frac{3}{2}$. The eighth staff begins with a dynamic of $\frac{1}{2}$ and a tempo marking of $\frac{2}{2}$. The ninth staff begins with a dynamic of $\frac{1}{2}$ and a tempo marking of $\frac{3}{2}$. The tenth staff begins with a dynamic of $\frac{1}{2}$ and a tempo marking of $\frac{2}{2}$.

42. Violini. Zur vorigen Aria gehörig.

Z. 16. 32.



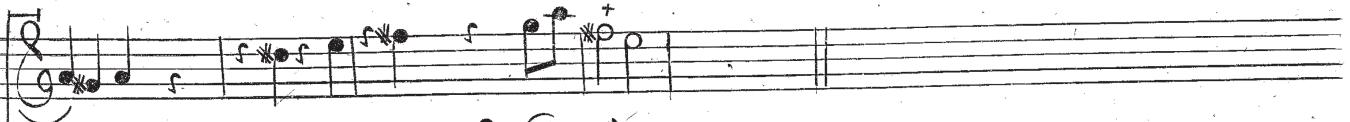
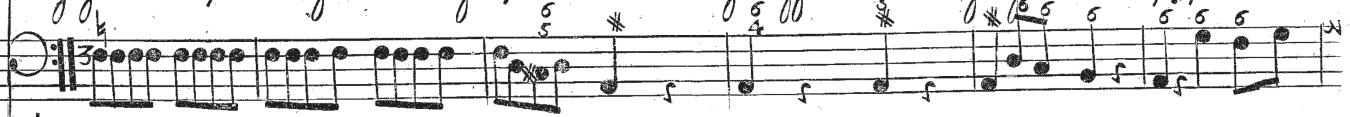
||3 Port' un molt' acqua intorno; mà ch' è torbida, fruente, ch' è torbida fo - ven - te:-
Aber mit dem frechen Läufenauf der Wollust Wege laufen macht Unruh im Gelü - te; -



Flauto.



||3 l'altro limpido e innocente fan più caro e fan più adorno, pochi fi, fi, mà chiari u,
gegentheils, wen unsfer Wandel stille wirkt der in uns gelassne - Wille sonst nichts; als lauter



||3 mori pochi fi, fi, fi, mà chiari umori. Da
Güte sonst nichts; als lauter Güte. Capo.



Claveffin.

Taffacaille, par M. J. V. Goerner.



16. 35.

A handwritten musical score for three voices, numbered 1, 2, and 3. The score consists of ten staves, each with a different vocal line. The notation includes various note heads, stems, and bar lines. The first few staves feature sixteenth-note patterns, while the later staves transition to eighth-note patterns. Measures are separated by vertical bar lines, and some measures contain double bar lines. The vocal parts are labeled with circled numbers 1, 2, and 3 at the beginning of their respective staves. The score is written on five-line music staves.

44.

Fagotto solo.

No. 36.

Handwritten musical score for Fagotto solo, measures 44-24. The score consists of six staves of music. Measure 44 starts with a forte dynamic and includes markings like 'Trifte.', '70.', and '3'. Measure 24 begins with a dynamic 'f.' and includes markings like '5', '5', '70.', and '3'. The score is written in common time, with various key changes indicated by circle symbols with numbers.

*Loure der gefüllten Loughinhms.**Furie der unartigen Yahoos.*

Handwritten musical score for 2. Violinen, measures 24-24. The score consists of four staves of music. Measures 24-25 feature eighth-note patterns with various dynamics and markings. Measures 26-27 show more complex rhythmic patterns, including sixteenth notes and rests. Measures 28-29 conclude the section with a final dynamic and marking.

The image shows a handwritten musical score for a vocal piece. The title at the top reads "Zwölftes Lied des Music-Meisters. Linda. Prefs, dal Sig^r. Silvio Leopoldo Weiss." The score consists of ten staves of music, each with a different vocal line. The vocal parts are labeled with various letters and numbers (a, b, c, d, etc.) and include lyrics in German. The music is written in common time, with some measures featuring triplets or sixteenth-note patterns. The handwriting is in black ink on white paper, with some musical symbols like eighth and sixteenth notes, rests, and dynamic markings.

46. Aria aus Eginhard;

gefangen von Ma^{me} Polone.

No. 37.

Ergrimet nicht, ihr holden Augen! fehlt ihr mich schon in Flammen stehn; ergrimet
 nicht, ∵ fehlt ihr mich schon in Flam - men stehn.
 Ergrimet nicht, ∵ ihr holden Augen fehlt
 ihr mich schon in Flammen stehn, fehlt in Flammen stehn, in Flam -
 men stehn, fehlt ihr mich schon in Flammen stehn.
 Lafft mich in eurem Circul weiden

laßt mich in eure Sonne fehn, laßt mich nicht trostlos von euch schei - - den, laßt nicht
 mein Herz - - in Glück vergehn, laßt nicht mein Herz in Glück vergehn! Da Capo.
 Soli. tutti. zur neul. Introd. gehörig. foli. 2. 16. 34.
 Flaut. trav. 1. Soli. tutti.
 Flaut. trav. 2. tutti.
 Andante. tutti. foli. tutti. foli. tutti.
 foli. tutti. foli. tutti. foli. tutti.
 foli. tutti. foli. tutti. foli. tutti.
 f. foli. tutti. foli. tutti. foli. tutti.
 f. foli. tutti. foli. tutti. foli. tutti.
 Allegro dell' Sinfonia
 Introduzione
 nella II. Lettione

48. Allegro.

Fagotto.

A handwritten musical score for the Bassoon (Fagotto) part, page 48. The score consists of 14 staves of music. The key signature is mostly B-flat major (two flats), with some changes indicated by small numbers above the staff. The time signature varies between common time and 2/4 time. The tempo is Allegro. The score includes dynamic markings such as *f* (fortissimo) and *fz* (fortississimo). The bassoon part features continuous eighth-note patterns, sixteenth-note patterns, and various rhythmic figures. The score ends with a final dynamic marking of *fz* followed by the text "Künftig auf *f* einzugehen".

Dreischente Lied von des Music Meisters. Gigue sans Basse par M^r J. G. Pfendel.



No. 38

Aria aus der Opera: die verkehrte Welt. die Poetie
ist von Herrn Traitorius gehun-
gen von Mr. Weltenthal.



No. 39

Glücklich ist, wer alle Morgen verliebt und doch gerühig ist, und stets an Statt der

Abend Sorgen, sein artiges Cathrinchen küfft.

50. Comische Veränderung der vorigen Aria.

Glückfe - - lich ist, wer - al - - fe Mor - gen verliebt und doch - geru - - hig ist,

und stets an Statt der A-bends Sor-gen fein artiges Ca ca ca : : : :

%/%/%/%/% Caca_caca_caca_caca_Cathrinchen küßt.
8 8 8 :

Allem-ande, avec la Suite, composée par M. E. J. Baron.

51.

Fagotto. Zum neulichen Allegro gehörig.

Zu 46. 36.

Da Capo, pag. 48.

Sonne aus der Oper: Ein von Engeln Wohl,

D. B. 7 im Contratenor Augmentatio ne.

No. 41.

52. Seite zur Introduction:

Xantippe.

Joli.

三一七

Vierzehente Lexion des Music Meisters. Beschluss des Fagotto solo.

53.

Zu 54. 36.

Andante.

Vivace.

D. Solo kann auf der Flûte à bec gespielt werden.

Fabel aus der Opera: Aesopus; die Poesie von J. Lerrn. Mattheson; ges. v. M. Riemschneider
Im Bildern.

Nr. 42.

Die Kuh, doch hält mein: die Ziege bewegt' einmal die Löner bis zur Erden, und batte
Löwen fehrt ihr Eh' Gemahl zu werden; der Löwe wußte wohl, wie falsch die Ziege war, und
stellte sich ganz stum, nahm Schnupftabac, spazierte was herum, und hörte sie nicht an; bis
dafs so gar die Zieg' erbärmlich schrie: Großgünftiger Herr Löw! ich bleibe dir doch ewig
treu. Der Löwe fragte: nein! die Ziege rief: ihr Gott ist denn hier kein Retter! der Löw dir
trau ich nicht; und damit zog Signordie Taschen. Ihr hervor, die er anfah und sprach: du

haft dich abzuführen! die Stund ist da, ich muß die Post predieren.

Spite derb Lauten Partie. Menuet und Sarabande.

Z. 46.40.

In jüng' Jan Senn.

Z. 46.40.

okling cancrican - - te, okling cancrican - - te; 2/3:7 Relatio harmonica; 2/3:7 A,

da - - - gio, re - - - flo, pore - - - flo, Andan - - - te.

Z. 46.40.

Adagio. Poco. Andante.

56.

Lucretia.

No. 34.

*La Soffe.**Din rechten Gang.*

No. 43.

Fünfzehnte Lektion des Musica Meisters.

Viola di Gamba, senza Cembalo. 57.

No. 44.

Andante.

No. 58. Chor aus der Opera: Calypso;

die Poësie von Herrn Praetorio.

No. 58.

Gedoppelt schön, gedoppelt schön sind die Erzeuglichkeiten, es scheinen hier die Jahreszeiten, und alles, alles, was wir fehn, gedoppelt schön, - - - gedoppelt schön, auf Arbeit, so wir überstehn, auf Sorgen, so den Geist besiegen, schmeckt Ruhe, schmeckt ein füß Vergnügen gedoppelt schön, - - - gedoppelt schön.

Claveffin. Trouble-Fête. Par M. Goerner.



Zur vorigen Partie gehörig.

Le Drole.

Trio.

Corinna.

tut. b

tutti.

fol.

tut.

fol.

tut.

tutti.

fol.

tut.

tutti.

fol.

tut.

Non nobis, Domine, nonno - bis, non nobis, Domine fed nominitu o da glo - niam fed

nominitu o da gloria glo - niam fed nominitu o da glo - niam da glo niam
findi caron; le refe est une cader

Sechzehnte Lektion des Music-Meisters.

Viola di Gamba.

61.

2. 16. 44.

Recitativ.

Arioso.

Andante.

Vivace.

62. Arioso aus der Opera Eginhard; gesungen von M^r. Möhring.

No. 48.

Violin.

The musical score consists of ten staves of handwritten music. The top staff is for Violin, indicated by a circled 'G' and a 'Violin.' label. The bottom staff is for Piano, indicated by a circled 'C' and a 'Piano.' label. The music is in common time, with various dynamics like 'f', 'ff', and 'p' and performance instructions like 'rit.', 'tempo', and 'riten.' The vocal part is written in soprano clef, with lyrics in German. The lyrics are as follows:

Gefundheit, Brunnen, warme Bäder, befiehlt man aus lockendem Triebe zur Wollust, zum
Spielen, zur Liebe, zur Wollust, zum Spielen, zur Liebe, viel mehr oft als aus Leibes Noht, viel mehr
oft, oft, als aus Leibes Noht;

Gefundheit, Brunnen, warme Bäder, befiehlt man aus lockendem Triebe zur Wollust, zum Spielen, zur Liebe, viel mehr oft,

63.

als aus Leibes Noht, - - - viel mehr oft, als aus Leibes Noht.

Bourée.

Gigue.

64. Clelia.

2.2.34.

A handwritten musical score for 'Clelia.' on page 64. The score consists of ten staves of music, each with a unique key signature and time signature. The first staff begins with a key signature of two sharps and a time signature of common time. The second staff begins with a key signature of one sharp and a time signature of common time. The third staff begins with a key signature of one sharp and a time signature of common time. The fourth staff begins with a key signature of one sharp and a time signature of common time. The fifth staff begins with a key signature of one sharp and a time signature of common time. The sixth staff begins with a key signature of one sharp and a time signature of common time. The seventh staff begins with a key signature of one sharp and a time signature of common time. The eighth staff begins with a key signature of one sharp and a time signature of common time. The ninth staff begins with a key signature of one sharp and a time signature of common time. The tenth staff begins with a key signature of one sharp and a time signature of common time. The music features various note heads, stems, and bar lines. Several markings are present, including 'fol.', 'tut.', and circled numbers like '3' and '6'. There are also some handwritten markings such as 'b' and 'a' above certain notes.

Siebenzehnte Lexion des Music Meisters.

Oboe solo.

65.

No. 49.

66. Zweiter Theil der vorigen Aria.

24 No. 48.

Drum kehret, mit mancherley Schaden von innen und außen beladen, so mancher heim, und holt

sich da wol garten Tod, und holt sich gar den Tod; drum kehret mancher heim, und holt sich

garten Tod, -- wol garten Tod.

Da Capo, pag. 62.

Pièce pour le Claveffin,

par M^r. Kreising, le cadet.

Allegro.

42. 59.

A handwritten musical score for orchestra and piano, page 51. The score consists of ten staves of music. The top six staves are for the orchestra, featuring various instruments like strings, woodwinds, and brass. The bottom four staves are for the piano, with the right hand playing the treble clef line and the left hand playing the bass clef line. The music is written in common time. Measure numbers 67 and 68 are visible at the top right. A dynamic marking "Largo" is present in the piano part. A note in the piano's bass clef staff is annotated with "Violino solo, dal Sr. Störmer." The score is written on five-line staff paper.

67.

68.

Largo.

Violino solo, dal Sr. Störmer.

N. 51.

68.

*Dido.**Soli.**tutti.**Triste.**Disperato.**Soli.**tutti.**Soli.**tutti.**Soli.**tutti.**Triste.**Disperato.**Soli.**tutti.*

Canon mit 4. vom Herrn Capellmeister Bach.



Achtzehnte Lection des Music-Meisters.

Violino.

69.

Zu K. 51.

Tempo à gusto.

No. 53.
70. Aria aus der Opera *A. Jopus.*

The musical score consists of two systems of music. The top system, starting at measure 70, includes parts for strings (indicated by C and D), woodwinds (indicated by II and III), and brass (indicated by I). The vocal parts are for soprano (Soprano), alto (Alto), tenor (Tenor), and bass (Bass). The lyrics are in Italian. The vocal parts sing "Bum: faranno i timpani, e le trombe: trarara, tra- rara ra- ra, e le trombe tra- rara tra- rara!" followed by "Bum: bu bu bu bu bum: faranno i timpani, e le trombe: tra- rara tra- rara tra- rara, tra- rara, e le trombe: tra- rara, bum: tra- rara, bum, bum tra- rara tra- rara!". The brass part has a dynamic instruction "Strom.". The bottom system, starting at measure 71, continues with the same instrumentation. The vocal parts sing "Ico à l'or, con puffy altiero, triomfan- do se n'andrà, e un gran figlio, e un gran guerriero forse ogn'un lo cederà, forse ogn'un ogn'un forse, ogn'un lo cederà." The vocal parts are marked with asterisks (*) above them.

Oboe.

71.

Ludwig 49

Andante.

Vivace.

72.

Ouverture à la Polonoise.

Claveffin.

No. 54.

Neunzehnte Lecction des Music Meisters.

Flauto dolce.

73.

A handwritten musical score for Flute (Flauto dolce) in 12 measures. The score consists of two systems of six staves each. The first system begins with a dynamic instruction 'Cantabile' and includes measure numbers 1 through 6. The second system begins with 'Allegro.' and includes measure numbers 7 through 12. The music features various note heads, stems, and bar lines. Measure 1 starts with a sixteenth-note pattern. Measures 2-3 show eighth-note patterns. Measures 4-5 continue the eighth-note patterns. Measures 6-7 introduce sixteenth-note patterns. Measures 8-9 show eighth-note patterns. Measures 10-11 continue the eighth-note patterns. Measure 12 concludes the piece. The score is written on five-line staves with a common time signature.

74. Cantata;

die Poesie ist von der Frau von Ziegler.

No. 56

Ich kann la- - chen, wei - - nen, scher - zen, alles ist mir einerley einerley; ich kann la - - chen, wei - - nen, scher - zen, ich kann la - - chen, wei - - nen, scher - zen, alles ist mir einerley, alles ist mir einerley; Mein gefesteter Sinn kann fagen: vorden allegrößten Plagen hab' ich weder Furcht noch Schen, vorden allergrößten Plagen

75.
D.C.

hab' ich neder Furcht noch Scheu, - - - - hab' ich neder Furcht noch Scheu,
** Suite zur neulichen Ouverture. Bourée. Claveffin.*

2. 16. 54.

Loure.

12. 8. 5. Canon à 4 von M^r Dimpfot.

No. 57.

The image shows a handwritten musical score on five staves. The first staff begins with a treble clef, a key signature of three sharps, and a common time signature. It contains lyrics in German: "hab' ich neder Furcht noch Scheu, - - - - hab' ich neder Furcht noch Scheu," followed by "Suite zur neulichen Ouverture. Bourée. Claveffin." The second staff starts with a bass clef, a key signature of one sharp, and common time. It is labeled "Loure." The third staff begins with a treble clef, a key signature of one sharp, and common time. The fourth staff begins with a bass clef, a key signature of one sharp, and common time. The fifth staff begins with a bass clef, a key signature of one sharp, and common time. The score concludes with a section labeled "Canon à 4 von M'r Dimpfot." The manuscript includes various musical markings such as slurs, grace notes, and dynamic signs.

76. *Arioso.*

Violino.

21. 51.

Handwritten musical score for Violin part, page 76. The score consists of eight staves of music. The first staff begins with a dynamic of $\frac{3}{4}$ and a tempo of Arioso . The second staff starts with a dynamic of $\frac{6}{4}$. The third staff begins with a dynamic of $\frac{3}{4}$. The fourth staff starts with a dynamic of $\frac{6}{4}$. The fifth staff begins with a dynamic of $\frac{2}{4}$. The sixth staff starts with a dynamic of $\frac{6}{4}$. The seventh staff begins with a dynamic of $\frac{2}{4}$. The eighth staff begins with a dynamic of $\frac{6}{4}$. The score features various musical markings, including slurs, grace notes, and dynamic changes throughout the pages.

F. W. d. Flauto trav.
ad. Cam.

Zwanzigste Lection des Music-Meisters.

77.

B. 16: 34

A handwritten musical score for two instruments, Flute and Bassoon. The score consists of ten staves of music, each with a key signature of one sharp (G major). The time signature varies throughout the piece. The first staff is for Flute, and the second staff is for Bassoon. The music includes various note heads, stems, and bar lines. There are several dynamic markings, including 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). The score is written in a cursive hand, with some musical symbols like eighth and sixteenth notes. The page number '77.' is in the top right corner, and 'B. 16: 34' is in the bottom right corner.

78. Recitat.

z. N. 56.

Ein unerstrockneter Geist sieht ganz gelassen an, was ihm auch nur begegnen kann: begleitet
 ihn das Glück auf jeden Schritt und Schritt, so nimt er es gar gerne mit; doch wollen sich die Wetter
 thürmen und köchf erbst auf feiner Scheitel stürmen, so reckter auch mit unerstrocknem
 Sinn den Nacken hin.
 Bey klar und heiterm Limmel la - - -
 chen, heißt niederträchtig und gemein, - - - haft niederträchtig und ge =
 mein; Bey klar und heiterm Limmel la chen,
 heißt niederträchtig und gemein, niederträchtig und gemein, - - -

heft niederträchtig und gemein niederträchtig und gemein. Doch
 Stral und Reil nicht schüchtern weichen, muß bloß das Mahl und Kenne Zeichen vō
 edelmüthen Selen feyn; Stral - - - u. Reil nicht weichen, muß bloß das Mahl u.
 Kenne Zeichen von edelmüthen Se - - len feyn. D.C.
Claveffin.
 Gavotte en Rondeau. 2. 16. 54.

Aug. 55.

80. Grave.

Flauto dolce.

Grave.

Flauto dolce.

Vivace.

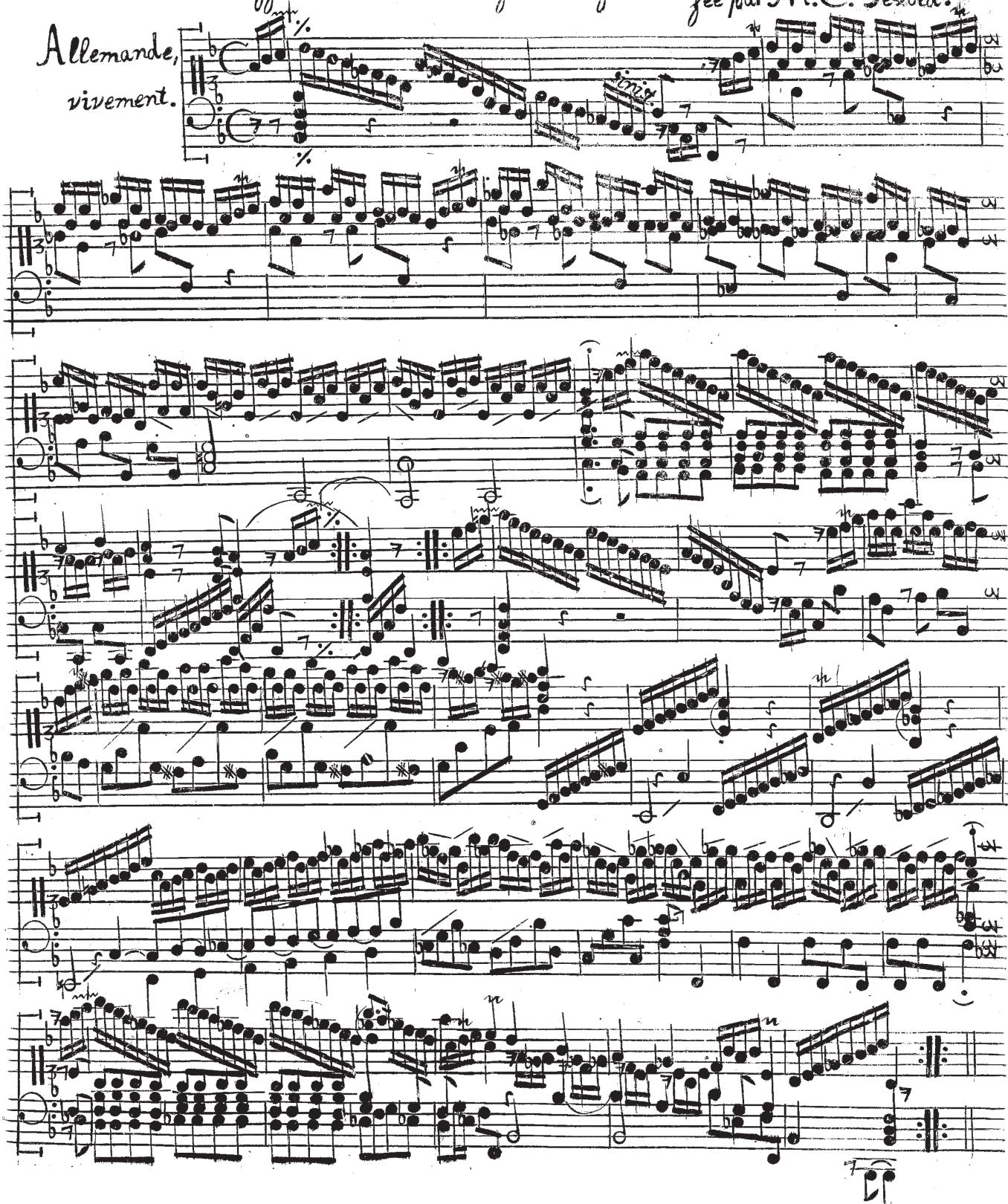
Ein und zwanzigste Lection des Music-Meisters.

Suite de Clavecin composée
par M. C. Sezold.

No. 58.

Allemande,

vivement.



82. Flauto traverso. Aria; die Poesie ist von Herrn Glauche.

No. 59.

Violino alt. unisono.

G. Jessica.

Säume nicht,

geliebte Schöne! kom, Irene! küsse mich, ach ja! ja, ach ja! küsse mich! küsse mich ja, ja ach ja!

Säume nicht, ∵ geliebte Schöne! kom, Irene!

* Thematik Fig. 2.

1. 2. 3.

A handwritten musical score consisting of ten staves of music. The first six staves are for a vocal part with lyrics in German: "küß mich ach ja, ach ja, ach ja, füsse nicht, geliebte Schöne, küß mich ach ja, ach ja, ja, ach ja, küß mich, ach ja, ja, ach ja!" The vocal line includes various dynamics like forte and piano, and rhythmic patterns like eighth and sixteenth notes. The lyrics are written below the staff. The next four staves are for a piano or harpsichord, featuring mostly eighth-note chords and some sixteenth-note patterns. The final two staves are also for the piano/harpsichord, continuing the harmonic progression. The score is written on five-line staves with a mix of common time and 3/4 time signatures.

84.

Flauto traverso e Viola pompofo ò Violino.

Nro. 61.

A handwritten musical score for Flute (Flauto traverso) and Viola/Violin (Viola pompofo ò Violino). 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 divided into two sections: 'Largo e misurato.' and 'Vivace e frizzato.'. The first section begins with a melodic line in the flute part, featuring grace notes and sixteenth-note patterns. The second section follows, characterized by more dynamic and rhythmic complexity. The score is written on five-line staff paper, with some staves having two staves stacked vertically. Measure numbers are present at the start of several staves, such as 3, 4, 8, 12, and 20. The handwriting is in black ink on white paper.

Largo e misurato.

Vivace e frizzato.

Zwey und zwanzigste Lection des Music-Meisters. Sonata di chiesa, à diversi strumenti.

No. 62.

The image shows a handwritten musical score for a church sonata. The score consists of six staves of music, each with a different key signature and time signature. The first staff starts with a common time, G major, and includes a dynamic instruction 'P' (piano). The second staff begins with 'Grave.' and a common time, G major. The third staff starts with 'Allabreve.' and a common time, C major. The fourth staff continues with Allabreve and C major. The fifth staff begins with a common time, G major. The sixth staff concludes the piece with a common time, G major. The music features various note heads, some with numbers (e.g., 3, 2, 5, 6, 7) and symbols like asterisks (*), question marks (?), and exclamation points (!). The score is written on five-line staff paper.

86.

2. No. 59.

Meine Seelenkraft nieder Lebenskraft von dem füßen. Nectar-Saft deiner Lippen; Ach ich
 zehle alle Stunden, bis du da! Kom doch kom doch ja ja ja ach ja! kom doch kom doch kom ja ja ach ja! C.

Courante. Clavecin.

2. No. 58.



88. Sinfonie à Flûte transverse seule, à la François. Tendrement.



Giga. Claveffin.



Drey und zwanzigste Lektion des Music-Meisters. Flöte traverse.

89.

A handwritten musical score for Flute traverso, consisting of ten staves of music. The music is written in common time (indicated by a 'C') and uses a soprano C-flute clef. The notes are primarily eighth notes, with some sixteenth-note patterns and grace notes indicated by small '6' and asterisks (*). The score includes various dynamic markings such as 'p' (piano), 'f' (forte), and 'mf' (mezzo-forte). Measure numbers are present at the beginning of each staff. The score is numbered '89.' in the top right corner. There is also a small number '63.' near the end of the score.

90. Aria à 2. aus Eginkard.

No. 64.

Gigue. Clavecin 91.
2. 18. 58

This is a handwritten musical score for harpsichord (Clavecin). The title "Gigue." is at the top left, and "Clavecin" is written above the staves. The page number "91." is in the top right corner, with the date "2. 18. 58" just below it. The score consists of eight 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 cursive hand, with various note heads and stems. Some staves begin with a treble clef (C-clef), while others begin with a bass clef (F-clef). Measure numbers are present in the upper right of some staves. The handwriting is dense and expressive, capturing the fluidity of the original manuscript.

92.

Diversi strumenti.

Adagio

This is a handwritten musical score for 'Diversi strumenti.' (Various Instruments). The score consists of eight staves of music, each with a different instrument's name above it. The instruments are: Bassoon (Bassoon), Trombone (Trombone), Bassoon (Bassoon), Trombone (Trombone), Bassoon (Bassoon), Trombone (Trombone), Bassoon (Bassoon), and Trombone (Trombone). The music is in common time and includes various dynamics such as *p*, *f*, *mf*, and *ff*. The score is divided into two sections: 'Adagio' and 'Vivace'. The 'Adagio' section features sustained notes and slow harmonic changes, while the 'Vivace' section is more rhythmic and energetic. The score is written on a grid of five-line staves, with each staff containing multiple measures of music. The handwriting is clear and legible, though some notes and rests are represented by simple dots or dashes. The overall style is that of a classical or romantic era musical score.

Vivace.

Vierund zwanzigste Lection des Music-Meisters. Deffus de Viole. Sonata.

23.

A handwritten musical score for a Viola Sonata, consisting of eight staves of music. The score is written in common time and uses a variety of note heads, including solid black dots and hollow circles with stems. Measure numbers are placed above the staves at various points. The first staff begins with a treble clef and a key signature of one sharp. The second staff begins with a bass clef and a key signature of one sharp. The third staff begins with a treble clef and a key signature of one sharp. The fourth staff begins with a bass clef and a key signature of one sharp. The fifth staff begins with a treble clef and a key signature of one sharp. The sixth staff begins with a bass clef and a key signature of one sharp. The seventh staff begins with a treble clef and a key signature of one sharp. The eighth staff begins with a bass clef and a key signature of one sharp. The score includes dynamic markings such as '+' and '-' and performance instructions like 'Siciliane.' and 'Vivace.'

918

2. K. 62.

Con. G. fürt pol. Inx pol - noxi mix long für him wü Inx, him wü Inx, Oxf; inf will Grif überall -

Con. G. fürt pol. Inx pol. Inx Noxi mix long für him wü Inx Oxf für him wü Inx Oxf; inf will Grif

- englin san, Dunn Inx mix mix inf zu san san, i full Dunn noff mix Dunn noff -

überall langhistan, Dunn inf Dunn mix Dunn inf zu san san, i full Dunn noff mix Dunn noff, -

i full Dunn noff mix Dunn noff. D.

No. 58.

A handwritten musical score for two voices, labeled "Sarabande" and "Clavecin". The score consists of two systems of music. The first system, "Sarabande", has a treble clef, common time, and a key signature of one sharp. It features a mix of eighth and sixteenth note patterns. The second system, "Clavecin", has a bass clef, common time, and a key signature of one sharp. It includes a basso continuo part with a sustained note and a treble line with sixteenth-note patterns. Measure numbers 333 and 334 are indicated on the right side of the page.

95.

Bizarro. Violino. Anonimo.

16.66.

This page contains three staves of handwritten musical notation. The top staff is for 'Violino' and includes dynamic markings like 'n' and 'bass'. The middle staff is for 'Bizarro' and features a large circle with a cross inside. The bottom staff is for 'Anonimo' and includes dynamic markings like '6', '5', and '4'. The notation uses vertical stems and horizontal dashes to represent pitch and rhythm. Measure numbers 95 and 16.66 are visible at the top right.

Gravement.

Flûte traversière.

2. No. 5.

The musical score is composed of two systems of six staves each, written in black ink on five-line staves. The first system, labeled "Gravement.", begins with a dynamic marking "2. No. 5." and consists of six staves. The second system, labeled "Vite.", follows. Both systems feature various note heads, stems, and rests, with some notes having numerical or asterisked values above them, likely indicating specific fingerings or performance techniques. The score is written in a clear, cursive hand.

Fünfundzwanzigste Lexion des Music Meisters. Deffus de Viole..

97.

2. Seite.

A handwritten musical score for Viola, consisting of ten staves of music. The score is in common time and includes the following markings and dynamics:

- Staff 1: 36b, Dolce, dynamic markings 5, 70, 5, 70, 5, 70, 5, 70.
- Staff 2: 36b, dynamic markings 5, 7, 5, 7, 5, 7, 5, 7.
- Staff 3: 30b, dynamic markings 6, 6, 6, 6, 6, 6, 6, 6.
- Staff 4: 30b, dynamic markings 6, 6, 6, 6, 6, 6, 6, 6.
- Staff 5: 30b, dynamic markings 6, 6, 6, 6, 6, 6, 6, 6.
- Staff 6: 30b, dynamic markings 6, 6, 6, 6, 6, 6, 6, 6.
- Staff 7: 30b, dynamic markings 6, 6, 6, 6, 6, 6, 6, 6.
- Staff 8: 30b, dynamic markings 6, 6, 6, 6, 6, 6, 6, 6.
- Staff 9: 30b, dynamic markings 6, 6, 6, 6, 6, 6, 6, 6.
- Staff 10: 30b, dynamic markings 6, 6, 6, 6, 6, 6, 6, 6.

The score is annotated with various numbers (e.g., 3, 5, 6, 7, 10) and symbols (e.g., asterisks, plus signs) above and below the notes, likely indicating performance techniques or specific fingerings. The title "Fünfundzwanzigste Lexion des Music Meisters. Deffus de Viole.." is at the top left, and the page number "97." is at the top right. A small note "2. Seite." is in the top right corner.

No. 57. Aria aus der Opera: Belfazer;

die Poesie von J. L. Beccau.

Dafs ich mich dir ergeben sollte, dafs mutet mir nicht zu;
 geben sollte, dafs mutet mir nicht zu, dafs mutet mir nicht zu!

Wenn ich es
 auch schon gerne wollte, spricht doch mein Herz, dafs ichs nicht thue, wenn ich es auch
 schon gerne wollte, spricht doch mein Herz, dafs ichs nicht thue, sien nich schon wollt.

spricht doch mein Herz, dafs ichs nicht thue. D.C.

No. 58. Menuet en Rondeau.

The score consists of two staves of handwritten musical notation. The top staff begins with a treble clef, a key signature of one sharp, and common time. It features a mix of eighth and sixteenth notes, with several fermatas and dynamic markings like 'p' (piano) and 'f' (forte). The bottom staff begins with a bass clef, a key signature of one sharp, and common time. It also uses eighth and sixteenth notes, with similar dynamic markings. Both staves show a clear melodic line with some harmonic complexity.

99.

A handwritten musical score for orchestra, consisting of ten staves of music. The score includes various sections such as 'Trio.' and 'Menuet da Capo.' The music is written in black ink on white paper, with some markings like 'n' and 'b' above the notes. The score is organized into measures, with each measure containing multiple notes and rests. The overall layout is typical of a handwritten musical manuscript.

Trio.

Menuet da Capo.

100. Giga.

-A non.

See No. 66.

A page of handwritten musical notation on eleven staves. The notation is a mix of standard musical symbols (notes, rests, clefs) and non-standard symbols (asterisks, question marks, exclamation points). Numerical markings (12, 8, 6, 5, 45, 56, 43, 98, 10) are placed above or below the staves. Dynamic markings (f., ff., p.) are also present. A section of the music is labeled "Adagio".

Instrumente /

In den 25. L E C T I O N E N

Des

Musik-Weisters /

Vermittelst

Ausgeführt Stücke / angebracht worden:

C	<i>Embalo Solo</i> , Partia	3.4.7.8.12
-	Suite	25.31.39
-	Fantasia	35
-	Passacaille	42
-	Trouble-Fête	58
-	Piece	66
-	Ouverture burlesque	72.75.79.83.88
-	Suite	81.86.91.94.100
<i>Dessus de Viole</i> , Sonate		93.97
<i>Fagotto Solo</i>		44.48.51
<i>Flauto dolce Solo</i> , Sonata		1.5
-	Duetto à 2 Flauti	12.13.18.19
-	Duetto à Viola di Braccio, ò Viola di Gamba e Flauto.	33.37
-	Introduzione, Trio à 2 Flauti	41.47.52.56.60.64.68
-	Solo	44.48.51.53
-	Solo	73.80
-	Duetto Flaut. e Viol.	77.84
<i>Flauto traverso Solo</i> , Ouverture		9.10.15.20.22.27
-	Duetto	12.13.18.19
-	Solo Capriccio	17
-	Duetto à Viola di Gamba, ò Viola di Braccio e Flaut.	33.37
-	Introduzione, Trio à 2 Flauti	41.47.52.56.60.64.68
-	Solo	65.71
-	Duetto à Viola pomposa ò Violino e Fl.	77.84
-	Solo	85.92
-	Solo	88.89.96
		<i>Oboe</i>

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Duetto, Violino e Viol. di Gamba, ò Viol. di Braccio	29, 32, 36, 40, 44
Introduzione, Trio à 2 Viol.	33, 37
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Solo	49
Solo	65, 71
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Abgesonderte Galanterie-Stücke:

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<i>Claveffin</i> , la Poste	

Singige Sachen, nebst ihren Instrumenten:

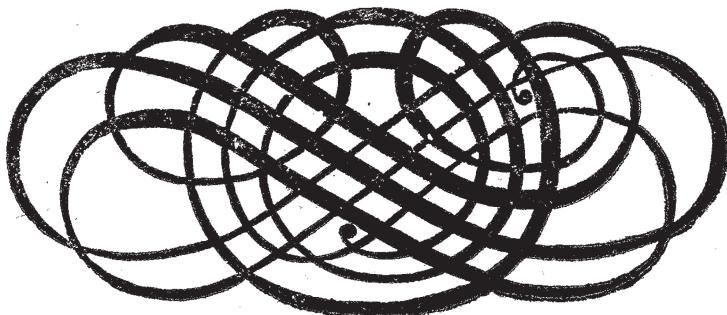
<i>Aria</i> : Sage mir doch nichts von Liebe, rc. Canto e Violino	2
Nimm dein Herz nur wieder an, rc. Canto e Viol.	6
Es glänzet die Unschuld, rc. Cant. e Viol.	10
So oft du deinen Schatz wirst küssen, rc. Cant. ò Alto, ò Basso con Viol.	14
Das Frauengimmer verstimmt sich immer, rc. C.	18
Vergiß dich selbst, mein schöner Engel, rc. C. ò A. ò B.	22
Güße Worte, wehrte Zeilen, rc. C. e Viol. Solo	26, 30

Aria:

<i>Aria</i> :	(Cher souvenir &c. Komm, süber Schlaff, rc.)	34
- -	(Piu di fiume &c. Einem eingezognen Leben rc.)	38.42
- -	C. Flauto alla 4ta ò Oboe ò Viol.	
- -	Egrimmet nicht, ihr holden Augen, rc. Cant. e Viol.	46
- -	Glückselig ist, wer alle Morgen rc. C. ò A. ò B.	49.50
- -	Gedoppelt schön rc. Cant.	58
- -	Gesundheits-Brunnen rc. C. e Viol.	62.66
- -	Bum, bum, bum, faranno i timpani &c. C. ò A. ò B.	70
- -	Säume nicht, geliebte Schöne, rc. C. e Flaut. trav.	82.86
- -	Daf ich mich dir ergeben sollte, rc. Cant.	98
<i>Cantata</i> :	Ich kan lachen, weinen, scherzen, rc. C. ò A. ò B.	74.78
<i>Duetto</i> :	Ich folge dir rc. a 2 C. e 2 Viol.	90.94
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TREE EDITION