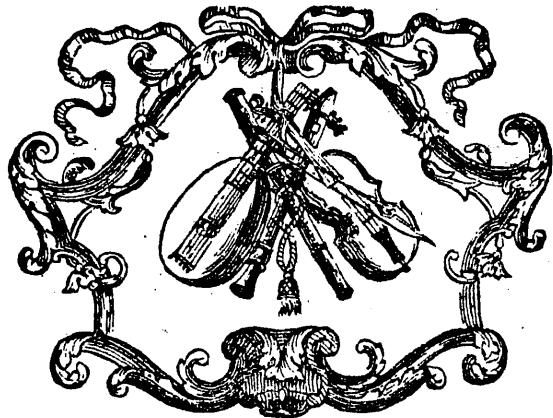
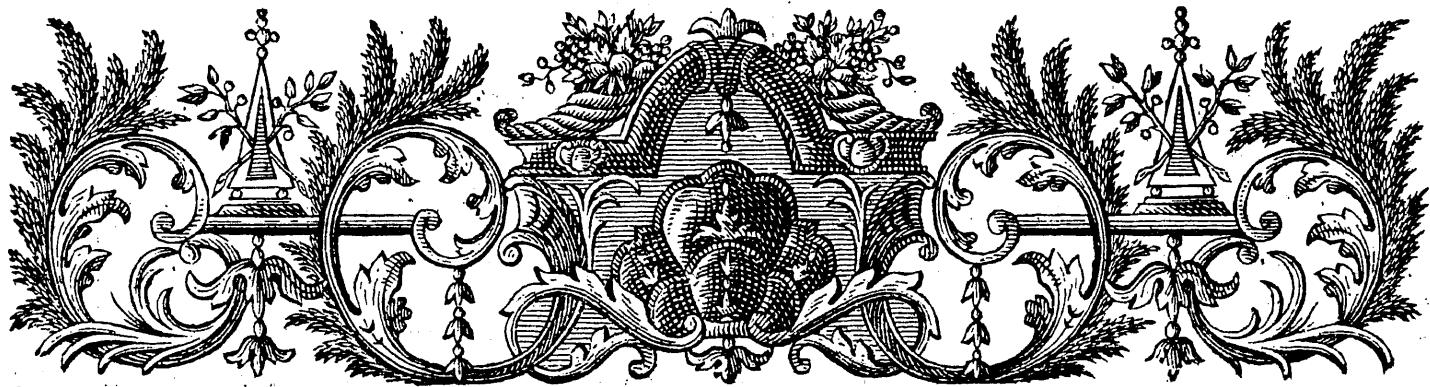


Kurze Duetten  
für allerley beliebige Instrumenten, besonders  
für  
Zwo Stöfferaver sen,  
oder  
Kleine Solos,  
mit dem begleitenden bezifferten Basse, gleichfalls für willkürliche Instrumenten,  
oder auch  
als Kleine Clavier-Stücke,  
nebst  
einem Anhange,  
von  
Bendix Friederich Sintz,  
Stadt-Musikant in Husum.



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Flensburg und Leipzig,  
in Commission der Kortischen Buchhandlung. 1771.



## Borbericht.

**S**er sich mit Anweisungen in der Musik beschäftiget, der wird finden, daß es schwer sey, dem Anfänger solche Stücke in die Hände zu geben, welche seine Erkanntniß, so zu sagen, spielend erweiterst, und sowohl bey ihm, als bey dem Lehrer die Lust beständig unterhalten können.

An großen und schweren Concerten, Quartetten, Trios, Duetten, Solos u. s. f. ist, fast für alle Instrumente, hinsänglicher Vorrath. Allein, wie kann der Anfänger solche Sachen nutzen; da die Edne, Noten, Zeichen, Tactordnung u. d. g. ja alles in der Musik, ihm noch unbekannt ist? Hingegen, an solchen kleinen Stücken, worinn von leichten Sachen, Stücken und Tonarten zu schwereren stufentweise, fortgeschritten wird, (welches die beste und sicherste Lehrart ist und bleibt,) ist noch eher Mangel als Ueberfluß.

Um diesem Mangel bey dem Unterrichte auf der Flötttravers, vors erste, bis etwas bessers kommt, einigermaßen abzuhelfen, habe gegenwärtige kurze Stücke, zum Versuche aufgesetzt, um dadurch gleichsam den Weg zu bahnen. Vielleicht machen große und geschickte Konseker, durch ihre feinere und schmackhaftere Arbeiten, diesen Weg, (auch für die Violin und das Clavier,) nach und nach angenehmer: und niemand kann solches sehnlicher wünschen, als ich. Bis dahin möchten gegenwärtige 68 kurze Stücke, in 17 der jetzt gebräuchlichsten Tonarten, als in jeder Tonart 4 Stücke, nebst dem Anhange, welcher enthält 17 kleine Präludia, Accorde und Tonordnungen, (oder Tonleitern) dieser Tonarten; auch die Fingerordnungs-Tabelle nebst verschiedenen Exempeln aus den Duetten und mehrern andern gleichfalls mit der Fingerordnung, für die Flöte, wohl zu nutzen seyn.

Für Violinen, Hoboien und Fagotten, u. s. f. könnten die mehresten Stücke, nach einiger Abänderung, besonders in der Spiel- und Strichart für die Violine; imgleichen für das Clavier, aber als Solos, auch gebraucht werden. Doch sind sie eigentlich für Flötttraversen gesetzt, und, nach diesen ist die bezeichnete Spielart hauptsächlich eingerichtet.

Will man sie als Solos gebrauchen; so darf man nur die zweyte Stimme weglassen, und zu der ersten Stimme, den darunter gesetzten Bass nehmen. Allsdenn aber müsten die Noten in einigen Reprisen, am Ende, nach dem Zeichen  $\sim$ , wegbleiben: welche sonst, mit zwey Flöten, oder andern beliebigen Instrumenten, wohl könnten mit gemacht werden. Als Trios können diese Stücke nicht gebraucht werden.

## IV

## Vorbericht.

Weil der Baß ziemlich vollständig beziffert ist; so könnte der Anfänger im Generalbasse auch etwas zur Übung darin finden.

Die hierinn angedeutete kleine Spielmanieren sind freylich nur für Anfänger. Darum steht es jedem frey, ob er, für diese oder jene, eine andere Manier wählen wolle; wenn es nur der Sache gemäß ist. Dem Anfänger aber kann man nur eine Art vorschreiben; weil man ihn sonst verwirren würde.

Diese Manieren zeigen sich fast alle; in dem Stücke No. 8; welches Stück der Manieren rechter Deutung halber, nochmals hieher gesetzt worden.



Es zeigt darin (a) , den Doppelschlag; (b) , die Walze; \*) (c) \*, die Mordente; (d) , den Schneller; und (e) = , den Doppelschlag, der zur rechten Hand über die Hauptnote gesetzt ist. Die zweyte Zeile zeigt die rechte Ausführung in Noten ausgeschrieben. Hiernach sind die Manieren in den übrigen Stücken auszuführen.

Die beliebte Ordnung, daß immer ein Durton und ein Mollton unter einander vermischt worden, kann dazu dienen, den Schüler desto eher, was Dur. und Moll sey, kennen und unterscheiden zu lehren. Besonders hat sie ihren großen Nutzen, wenn man bey jeder Tonart, nebst dem Präludio, auch die Enden des Accords und der Tonordnung als kleine Präludia, für sein Instrument, abändern und vorschreiben will.

Will

\*) Da das Zeichen, womit der Autor diese Walze andeutet, und welches die Gestalt des Doppelschlagszeichen, mit einem Striche durch dasselbe hat, nicht in der Druckerey war: so hat man dafür das bloße Doppelschlagszeichen behalten müssen. Um diesen Mangel zu ersehen, wollen wir hier die Stellen anzeigen, wo das Zeichen der Walze, nach dem Sinne des Componisten stehen soll, da sodann ein jeder mit der geringen Mühe, daß er einen Strich durch das daselbst befindliche Zeichen macht, diesen Umstand berichtigten kann.

Flauto Primo.

No. 18 — 7.

No. 62 — 15.

No. 18 — 3.

No. 1 Tact 7.

— 20 — 4.

— 65 — 15.

— 20 — 4.

— 5 — 15.

— 22 — 7. 15.

Anhang.

— 21 — 15.

— 8 — 4. 15.

— 23 — 15.

D moll Tact 7.

— 23 — 15.

— 10 — 7. 15.

— 26 — 12. 15.

G moll — 7.

— 27 — 15.

— 11 — 7.

— 27 — 15.

Flauto Secondo.

— 32 — 7.

— 13 — 7.

— 32 — 7. 15.

No. 5 Tact 3. 7. 15.

— 40 — 15.

— 14 — 15.

— 39 — 15.

— 10 — 7.

— 42 — 15.

— 15 — 7. 15.

— 45 — 15.

— 15 — 7.

— 48 — 7. 15.

— 16 — 15.

— 48 — 7. 15.

— 16 — 15.

— 55 — 7.

— 17 — 14.

— 55 — 7. 15.

— 17 — 7.

— 59 — 7.

— 67 — 15.

Will der Lehrer die Tonarten; seiner Absicht gemäß, auf andere Art, als etwa die Stücke aus C durch den aus C moll, oder noch anders vermischen; so wird es auch seinen Nutzen haben können. Oder man wähle jede Tonart vor sich, und die Stücke, welche man für die leichtesten hält, in einer selbst beliebigen Ordnung heraus, so wie man glaubt, daß der Weg vom Leichten zum Schwerern am besten gebahnet wird.

Um den Anfänger mehrere Taktarten kennen zu lehren, können verschiedene Stücke als die  $\frac{2}{4}$  in  $\frac{3}{4}$ ; (oder C) und die  $\frac{2}{4}$  in  $\frac{2}{3}$  oder  $\frac{2}{2}$  umgeschrieben werden.

Die Zahlen unter den Noten, in den Fingerordnungs-Tabellen und Exempeln für die Flötztravers, deuten, wie leicht zu ersehen, an: als in der linken Hand, 1. den Zeigefinger, 2. den mittlern Finger, und 3. wieder den nächsten oder Goldfinger; und in der rechten Hand: 4. den Zeigefinger, 5. den mittlern, 6. auch den nächsten oder Goldfinger, 7 und 8 den kleinen Finger, damit das Loch offen werde.

Weil nicht alle Flöten mit zwey Klappen sind, so muß man, wo 7 oder 8 steht, und woselbst man die große Klappe, mit 8 bezeichnet, nehmen sollte, alles mit der einen Klappe 7 verrichten. Es wäre freylich gut, wenn alle Flöten zwey Klappen hätten: jedoch da nur 4 Töne sind, welche 8, als die große Klappe erfordern; so kann man auch mit einer Klappe ziemlich auskommen. Kenner wissen es, daß die Temperatur der Flöte bisher nicht von allen Mängeln und Unvollkommenheiten frey werden mögen, wenn auch die Flöte auf das beste gemacht worden. Man nehme zum Exempel einmal und zweymal gestrichen fis, auf welche Art man wolle; so wird man, ohne andere Beyhülfe, nämlich, ohne Vermehrung oder Verminderung des Windes, durch Einwärts- oder Auswärts-Drehung der Flöte gegen die Oberlippe, diese, und viele andere Töne niemals rein blasen. Allein durch diese Beyhülfe, und ein richtiges musikalisches Gehör, wird man doch alle Töne erleidlich rein angeben können. Wer aber kein geübtes musikalisches Gehör hat, dem wird es nicht helfen, wenn er auch zu jedem Tone 10 Klappen hätte: denn, wie leicht kann er nicht zu stark, oder zu schwach hinein blasen; oder das Mundloch zu nahe, oder zu fern von der Oberlippe halten? Das Gehör muß hier den Ausschlag geben; damit man darinn nicht zu viel, oder zu wenig thue.

Des Herrn Quanzens Versuch einer Anweisung die Flötztraverse zu spielen, wünschte in eines jeden Liebhabers Händen; damit er sich, wegen des oben erwähnten und alles übrigen dahin gehörigen, daraus mehr Raths erhöhlen könnte. Das wenige was dieses vortreffliche Quanzische Werk kostet, wird der Nutzen leicht ersehen, wenn man sich desselben gehörig bedient.

Wer die Verschiedenheit der Fingerordnung vieler Töne auf der Hoboe und Fagot, so viel es sich thun läßt, anwenden, untersuchen, und nach seinem Instrumente verändern will, der wird dadurch Gelegenheit finden, viele Töne bequemer und reiner heraus zu bringen.

Den letzten Satz auf Seite 28, Zeile 5, versuche man auf mehrere, oder fast auf alle Töne; so wird man, je nachdem die Flöte beschaffen ist, sehr viele und verschiedene Töne, welche man nicht vermuthet, auf jeder Fingerordnung des Tons, den man zum Grundtone annimmt, finden. Alle Flöten geben nicht, mit einerley Fingerordnung einerley Töne an. Einige Flöten geben, im benannten Sate, nicht das dreymal gestrichene Ges, sondern G an; folglich kann man darnach, keine sichere Tabelle von der Fingerordnung machen.

Auf Seite 29, Notenzeile 2, No. 43; Notenzeile 4, No. 54; Takt 13; Notenzeile 5, No. 63, Takt 11; No. 65, Takt 3; und Seite 31. Notenzeile 1, bey dem Trillo, vom dreymal gestrichenen D. auf C, wird bey C und H das Loch, mit dem ersten Finger, halb zugemacht.

# Verzeichniß

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# D U E T T I.

I

## *FLAUTO TRAVERSO PRIMO; o Soli con Basso.*

No. 1. *Allegretto.*

The musical score for Flauto Traverso Primo, No. 1, Allegretto, features six staves of music. The top staff is for the first flute, the middle staff for the second flute, and the bottom staff for the basso continuo. The music is in common time and includes various dynamics and articulations. The score is divided into six measures, each starting with a different dynamic (e.g., forte, piano, forte, piano, forte, piano) and featuring different patterns of eighth and sixteenth notes.

No. 2. *Allegro.*

The musical score for Flauto Traverso Primo, No. 2, Allegro, features six staves of music. The top staff is for the first flute, the middle staff for the second flute, and the bottom staff for the basso continuo. The music is in common time and includes various dynamics and articulations. The score is divided into six measures, each starting with a different dynamic (e.g., forte, piano, forte, piano, forte, piano) and featuring different patterns of eighth and sixteenth notes.

*Flaut. Trav. I.*

A

## *FLAUTO PRIMO e BASSO.*

No. 3. *Vivace.*

R. 3. *Vivace.*

The image shows two staves of musical notation. The top staff is in common time (indicated by '2/4') and the bottom staff is in common time (indicated by '3/4'). Both staves begin with a treble clef. The notation includes various note heads, stems, and bar lines. There are several measure changes indicated by numerals (e.g., 6, 7, 8, 9, 10) and time signatures (e.g., 2/4, 3/4). The first staff ends with a fermata over the last note. The second staff begins with a repeat sign and continues with a similar pattern of notes and measure changes. The music is written on five-line staves with vertical bar lines separating measures.

No. 4. *Andante.*

The image shows a page of sheet music for a piece titled "No. 4. Andante.". The music is arranged in five staves, each with a treble clef and a common time signature. The notation consists of dots representing pitch and rhythm, with various musical markings such as trills, grace notes, and dynamic instructions like "tr", "p", and "f". Numerical fingerings are placed above the notes in some staves. The overall style is characteristic of early printed music notation.

*FLAUTO PRIMO e BASSO.*

3

No. 5. *Menuet.*

No. 6. *Andante.*

No. 7. *Allegro.*

FLAUTO PRIMO e BASSO.

4

No. 8. *Menuet.*

Musical score for Flauto Primo and Basso, No. 8, Menuet. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C'). The flute part features eighth-note patterns with grace notes and slurs. The bassoon part provides harmonic support with sustained notes and eighth-note chords. Measure numbers 1 through 8 are indicated above the staves.

No. 9. *Andante.*

Musical score for Flauto Primo and Basso, No. 9, Andante. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C'). The flute part features eighth-note patterns with grace notes and slurs. The bassoon part provides harmonic support with sustained notes and eighth-note chords. Measure numbers 1 through 8 are indicated above the staves.

No. 10. *Menuet.*

Musical score for Flauto Primo and Basso, No. 10, Menuet. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C'). The flute part features eighth-note patterns with grace notes and slurs. The bassoon part provides harmonic support with sustained notes and eighth-note chords. Measure numbers 1 through 8 are indicated above the staves.

## FLAUTO, PRIMO e BASSO.

5

No. II. *Allegro.*

Musical score for Flute and Basso part No. II, Allegro. The score consists of two staves. The top staff is for the Flute (Primo) and the bottom staff is for the Basso. The music is in common time. The Flute part features sixteenth-note patterns and grace notes. The Basso part provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 6 through 12 are indicated above the staves.

No. 12. *Andante.*

Musical score for Flute and Basso part No. 12, Andante. The score consists of two staves. The top staff is for the Flute (Primo) and the bottom staff is for the Basso. The music is in common time. The Flute part uses sixteenth-note patterns and grace notes. The Basso part provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 6 through 12 are indicated above the staves.

No. 13. *Menuet.*

Musical score for Flute and Basso part No. 13, Menuet. The score consists of two staves. The top staff is for the Flute (Primo) and the bottom staff is for the Basso. The music is in common time. The Flute part uses sixteenth-note patterns and grace notes. The Basso part provides harmonic support with sustained notes and rhythmic patterns. Measure numbers 6 through 12 are indicated above the staves.

## FLAUTO PRIMO e BASSO.

No. 14. *Allegro.*

Handwritten musical score for Flute I and Basso Continuo, No. 14, Allegro. The score consists of two staves. The top staff is for the Flute I, and the bottom staff is for the Basso Continuo. The music is written in common time. The Flute part features various note heads and rests, some with numerical or symbolic markings like '6', '4', '5', and 'x'. The Basso Continuo part also has note heads and rests, with some markings like '6' and '5'. The score is written on five-line staves.

No. 15. *Menuet.*

Handwritten musical score for Flute I and Basso Continuo, No. 15, Menuet. The score consists of two staves. The top staff is for the Flute I, and the bottom staff is for the Basso Continuo. The music is written in common time. The Flute part features various note heads and rests, some with numerical or symbolic markings like '6', '5', and '7'. The Basso Continuo part also has note heads and rests, with some markings like '6', '5', and '7'. The score is written on five-line staves.

No. 16. *Allegro.*

Handwritten musical score for Flute I and Basso Continuo, No. 16, Allegro. The score consists of two staves. The top staff is for the Flute I, and the bottom staff is for the Basso Continuo. The music is written in common time. The Flute part features various note heads and rests, some with numerical or symbolic markings like '6', '5', '7', and '4'. The Basso Continuo part also has note heads and rests, with some markings like '6', '5', '7', and '4'. The score is written on five-line staves.

*FLAUTO PRIMO e BASSO.*

7

No. 17. *Largo.*

No. 18. *Menuet.*

No. 19. *Allegro.*

## FLAUTO PRIMO e BASSO.

No. 20. *Larghetto.*

Musical score for Flauto Primo and Basso, No. 20, Larghetto. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The key signature is common time (indicated by a 'C'). The music features various note heads, some with 'x' marks, and rests. Measure numbers 1 through 10 are present above the staves. The flute part includes dynamic markings like 'tr.' (trill) and slurs. The bassoon part also includes slurs and dynamic markings.

No. 21. *Allegro.*

Musical score for Flauto Primo and Basso, No. 21, Allegro. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The key signature is common time (indicated by a 'C'). The music features various note heads and rests. Measure numbers 1 through 10 are present above the staves. The flute part includes dynamic markings like 'tr.' and slurs. The bassoon part also includes slurs and dynamic markings.

No. 22. *Allegro.*

Musical score for Flauto Primo and Basso, No. 22, Allegro. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The key signature is common time (indicated by a 'C'). The music features various note heads and rests. Measure numbers 1 through 10 are present above the staves. The flute part includes dynamic markings like 'tr.' and slurs. The bassoon part also includes slurs and dynamic markings.

*FLAUTO PRIMO e BASSO.*

9

No. 23. *Menuet.*

No. 24. *Allegretto.*

No. 25. *Largo.*

## FLAUTO PRIMO e BASSO.

No. 26. *Vivace.*

Musical score for Flauto Primo and Basso, No. 26, Vivace. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The key signature is common time (indicated by a 'C'). The music is written in a rhythmic style using sixteenth-note patterns. The first measure starts with a sixteenth-note pattern followed by eighth-note pairs. Subsequent measures show continuous sixteenth-note patterns with various dynamics and slurs. Measure 10 concludes with a dynamic 'tr' (trill).

No. 27. *Allegro.*

Musical score for Flauto Primo and Basso, No. 27, Allegro. The score consists of two staves. The top staff is for Flauto Primo and the bottom staff is for Basso. The key signature is common time (indicated by a 'C'). The music features sixteenth-note patterns with various dynamics and slurs. Measures 1 through 10 show a continuous sequence of sixteenth-note patterns. Measure 11 begins with a sixteenth-note pattern followed by eighth-note pairs. The score concludes with a dynamic 'tr' (trill) in measure 12.

No. 28. *Largo.*

Musical score for Flauto Primo and Basso, No. 28, Largo. The score consists of two staves. The top staff is for Flauto Primo and the bottom staff is for Basso. The key signature is common time (indicated by a 'C'). The music is characterized by sustained notes and sustained chords. Measures 1 through 10 show sustained notes and sustained chords. Measures 11 through 14 show sustained notes and sustained chords. The score concludes with a dynamic 'tr' (trill) in measure 15.

*FLAUTO PRIMO e BASSO.*

II

No. 29.

*Presto.*

No. 30.

*Moderato.*

No. 31.

*Allegro.*

## FLAUTO PRIMO e BASSO.

No. 32. *Menuet.*

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

No. 33. *Largo.*

*f* *ff*

*ten.* *ten.*

No. 34. *Menuet.*

*f* *ff*

*ten.* *ten.*

*FLAUTO PRIMO e BASSO.*

13

No. 35. *Allegro.*

Musical score for Flauto Primo and Basso, No. 35, Allegro. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C') and the key signature is one flat (indicated by 'F'). The flute part features continuous sixteenth-note patterns, while the bassoon part provides harmonic support with sustained notes and occasional eighth-note patterns. Measure numbers 1 through 10 are visible above the staves.

No. 36. *Largo.*

Musical score for Flauto Primo and Basso, No. 36, Largo. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C') and the key signature is one flat (indicated by 'F'). The flute part has sustained notes and grace note patterns, while the bassoon part provides harmonic support with sustained notes and eighth-note patterns. Measure numbers 1 through 10 are visible above the staves.

No. 37. *Menuet.*

Musical score for Flauto Primo and Basso, No. 37, Menuet. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C') and the key signature is one flat (indicated by 'F'). The flute part features sustained notes and grace note patterns, while the bassoon part provides harmonic support with sustained notes and eighth-note patterns. Measure numbers 1 through 10 are visible above the staves.

## FLAUTO PRIMO &amp; BASSO.

No. 38. *Allegro.*

Musical score for Flauto Primo and Basso, No. 38, Allegro. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C') and key signature is B-flat major (indicated by a B-flat symbol). The score includes various musical markings such as grace notes, slurs, and dynamic changes. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 16.

No. 39. *Arioso.*

Musical score for Flauto Primo and Basso, No. 39, Arioso. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C') and key signature is B-flat major (indicated by a B-flat symbol). The score includes various musical markings such as grace notes, slurs, and dynamic changes. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 16.

No. 40. *Allegro.*

Musical score for Flauto Primo and Basso, No. 40, Allegro. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C') and key signature is B-flat major (indicated by a B-flat symbol). The score includes various musical markings such as grace notes, slurs, and dynamic changes. Measures 1 through 8 are shown, followed by a repeat sign and measures 9 through 16. The label "tasto solo." appears under both staves in the middle section.

# **FLAUTO PRIMO & BASSO.**

15

No. 41. *Andante.*

A musical score for three voices or instruments. 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 is common time (indicated by a 'C'). The score consists of three systems of music. The first system starts with a dynamic of 'ff' (fortissimo). The second system begins with a dynamic of 'f' (forte). The third system begins with a dynamic of 'p' (pianissimo). Various other dynamics and markings are present throughout the score, such as 'mf', 'ff', 'p', 'sf', and 'ff'. The vocal parts are separated by vertical bar lines, while the piano part is continuous across all three staves.

No. 42. *Allegro.*

A musical score page showing three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. The key signature is one flat, and the time signature is 2/4. Measure 11 begins with a half note followed by eighth-note pairs. Measure 12 begins with a half note followed by eighth-note pairs.

No. 43. *Allegro.*

This image shows three staves of handwritten musical notation on a single page. The notation is in common time (indicated by 'C') and uses a mix of treble and bass clefs. The first staff begins with a whole note followed by a dotted half note. The second staff starts with a half note. The third staff begins with a whole note. All staves feature a variety of note heads, some with vertical stems and others with horizontal stems pointing right or left. There are also several rests indicated by vertical bars. The music consists of two measures per staff.

No. 44. *Moderato.*

Flauto Primo and Basso. No. 44. *Moderato.*

The score consists of two staves. The top staff is for Flauto Primo and the bottom staff is for Basso. The music is in common time, key signature of one flat. The notation uses a mix of standard note heads and numbers indicating fingerings. The score includes several measures of music, with the first measure starting with a quarter note.

No. 45. *Menuet.*

Flauto Primo and Basso. No. 45. *Menuet.*

The score consists of two staves. The top staff is for Flauto Primo and the bottom staff is for Basso. The music is in common time, key signature of one flat. The notation uses a mix of standard note heads and numbers indicating fingerings. The score includes several measures of music, with the first measure starting with a quarter note.

No. 46. *Allegro.*

Flauto Primo and Basso. No. 46. *Allegro.*

The score consists of two staves. The top staff is for Flauto Primo and the bottom staff is for Basso. The music is in common time, key signature of one flat. The notation uses a mix of standard note heads and numbers indicating fingerings. The score includes several measures of music, with the first measure starting with a quarter note.

*FLAUTO RIMO e BASSO.*

17

No. 47.

*Allegro.*

Musical score for Flute and Basso part No. 47 in Allegro tempo. The score consists of two staves. The top staff is for the Flute (Flauto), starting with a C-clef, a key signature of one flat, and a 2/4 time signature. The bottom staff is for the Basso (Basso), starting with a C-clef, a key signature of one flat, and a 2/4 time signature. The music features eighth-note patterns and various rests. Measure numbers 1 through 10 are indicated above the staves.

No. 48.

*Menuet.*

Musical score for Flute and Basso part No. 48 in Menuet tempo. The score consists of two staves. The top staff is for the Flute (Flauto), starting with a C-clef, a key signature of one flat, and a 3/4 time signature. The bottom staff is for the Basso (Basso), starting with a C-clef, a key signature of one flat, and a 3/4 time signature. The music includes sixteenth-note patterns and rests. Measure numbers 1 through 10 are indicated above the staves.

No. 49.

*Larghetto.*

Musical score for Flute and Basso part No. 49 in Larghetto tempo. The score consists of two staves. The top staff is for the Flute (Flauto), starting with a C-clef, a key signature of one flat, and a 2/4 time signature. The bottom staff is for the Basso (Basso), starting with a C-clef, a key signature of one flat, and a 2/4 time signature. The music features eighth-note patterns and rests. Measure numbers 1 through 10 are indicated above the staves.

*FLAUTO PRIMO e BASSO.*

18

No. 50.

*Allegro.*

Musical score for Flauto Primo and Basso, No. 50, Allegro. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C'). The flute part has several grace notes and slurs. The bassoon part has sustained notes and some grace notes. Measure numbers 1 through 8 are present above the staves. The score ends with a final measure and a bracket.

No. 51.

*Arioso.*

Musical score for Flauto Primo and Basso, No. 51, Arioso. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C'). The flute part has grace notes and slurs. The bassoon part has sustained notes and grace notes. Measure numbers 1 through 8 are present above the staves. The score ends with a final measure and a bracket.

No. 52.

*Menuet.*

Musical score for Flauto Primo and Basso, No. 52, Menuet. The score consists of two staves. The top staff is for Flauto Primo (Flute) and the bottom staff is for Basso (Bassoon). The music is in common time (indicated by 'C'). The flute part has grace notes and slurs. The bassoon part has sustained notes and grace notes. Measure numbers 1 through 8 are present above the staves. The score ends with a final measure and a bracket.

## FLAUTO PRIMO e BASSO.

19

No. 53. *Allegro.*

No. 54. *Allegro.*

No. 55. *Menuet.*

## FLAUTO PRIMO e BASSO.

No. 56. *Arioso.*

No. 57. *Adagio.*

No. 58. *Vivace.*

## *FLAUTO PRIMO e BASSO.*

21

No. 59.

Mennet.

No. 60.

*Largo.*

No. 61.

## *Allegro.*

A musical score page featuring two staves of music. The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. It consists of six measures of music, with the first measure containing a prominent eighth-note bass drum. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. It also contains six measures of music, continuing the rhythmic pattern established in the top staff.

*FLAUTO PRIMO e BASSO.*

No. 62. *Menuet.*

A handwritten musical score for three staves, labeled "No. 62. Menuet." The score consists of three staves, 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 style with various note heads and stems. Measure numbers are present above the top staff, and dynamic markings like "6", "4", "3", and "2" are scattered throughout the score.

No. 63. *Largo.*

The image shows a page of sheet music for a piece numbered 63. The title "No. 63." is at the top left, and the instruction "Largo." is centered above the first staff. There are four staves of musical notation, each consisting of five horizontal lines. The music is written in common time. The first staff uses a treble clef, the second staff uses a bass clef, the third staff uses a treble clef, and the fourth staff uses a bass clef. The notation includes various note heads (solid black, cross-hatched, and white), stems, and beams. Measure numbers 1 through 12 are indicated above the staves. The music features a mix of eighth and sixteenth notes, with some notes having vertical stems and others having horizontal stems pointing to the right. Measure 12 concludes with a fermata over the final note. Measure 13 begins with a dynamic marking "tr." (trill) over the first note of the treble staff.

No. 64. *Allegro.*

A page of sheet music for two staves, labeled "No. 64. Allegro." The top staff begins with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff begins with a bass clef, a key signature of one sharp, and a common time signature. Both staves feature sixteenth-note patterns with various slurs and grace notes. Measure numbers 1 through 10 are present above the top staff, and measure numbers 11 through 18 are present above the bottom staff.

No. 65. *Largo.*

No. 66. *Allegro.*

The musical score consists of three staves of music. The top staff uses a treble clef, a key signature of one flat, and a common time signature. It features a continuous series of eighth-note patterns. The middle staff uses a bass clef, a key signature of one flat, and a common time signature. It includes various rests and a measure with a 2/4 time signature. The bottom staff uses a bass clef, a key signature of one flat, and a common time signature. It features eighth-note patterns and rests.

No. 67. *Menuet.*

A handwritten musical score for three staves, labeled "No. 67." The first staff uses a treble clef, a key signature of one flat, and a common time signature. The second staff uses a bass clef, a key signature of one flat, and a common time signature. The third staff uses a bass clef, a key signature of one flat, and a common time signature. The music consists of six measures, with the first measure containing a single note and the subsequent measures containing various note patterns.

No. 68.

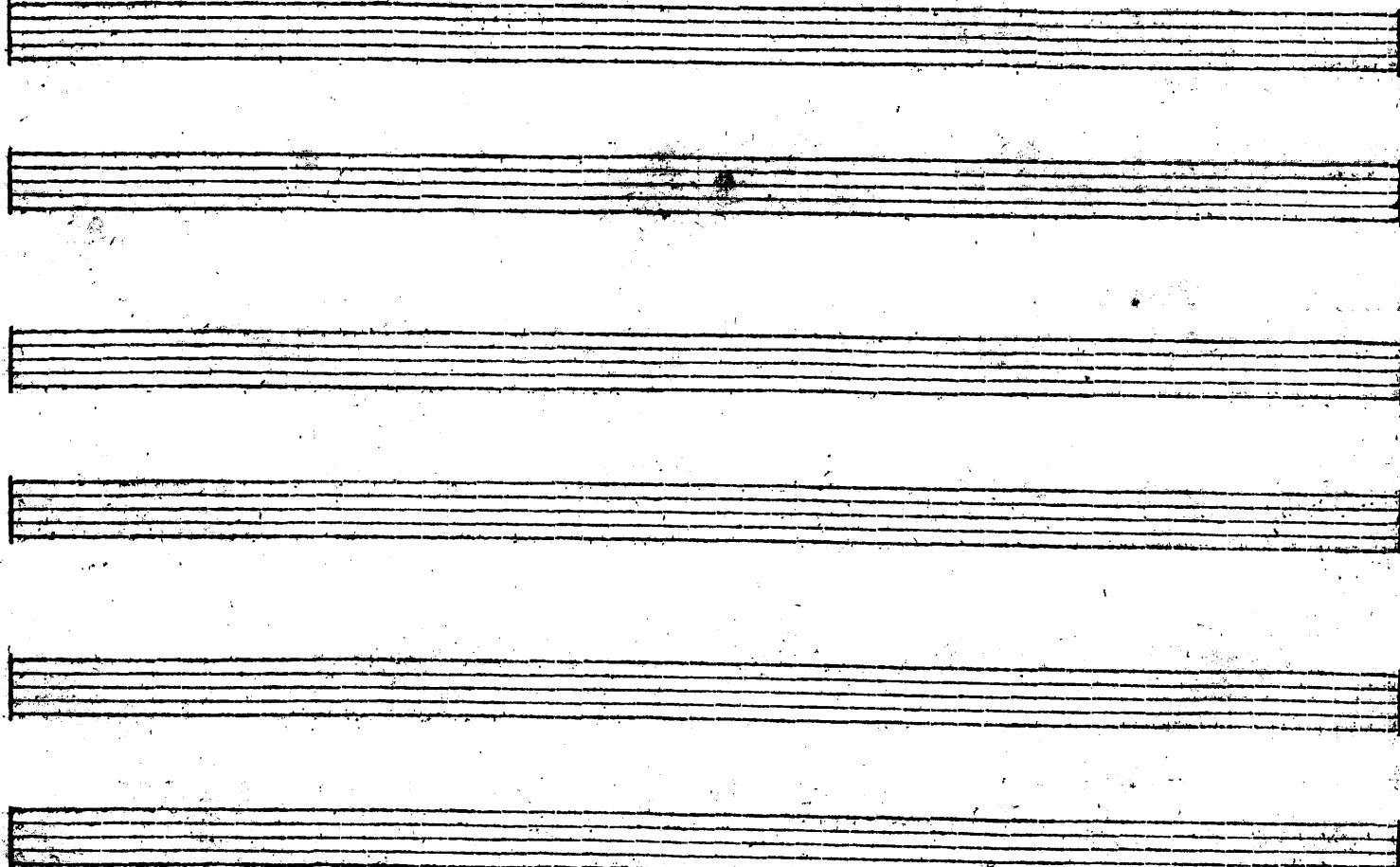
*Vivace.*

Flauto Primo (Flute) staff:

Basso (Bassoon) staff:

Flauto Primo (Flute) staff:

Basso (Bassoon) staff:

*Il Fine dei Duetti.*

# Anhang.

25.

*Præludia: in*

*C dur.*

2/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*A moll.*

2/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*F dur.*

3/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*D moll.*

3/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*G dur.*

2/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*E moll.*

3/8 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*D dur.*

2/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*H moll.*

2/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*B. (Hes) dur.*

2/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*G moll.*

2/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*A dur.*

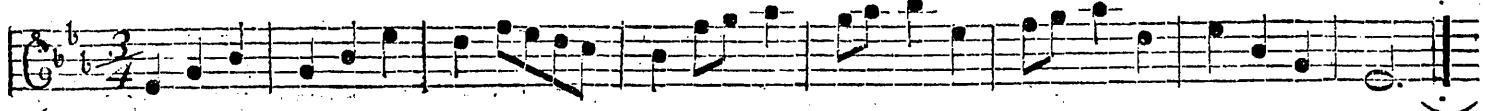
3/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

*Fis moll.*

3/4 time signature, treble clef. The music consists of a single melodic line with various note heads and stems, some with diagonal lines through them. The notes are mostly eighth notes.

## Anhang.

Es dur.



C moll.



E dur.



H dur.



F moll.



## Accorde und Tonordnungen: in

C dur.



A moll.



F dur.



D moll.

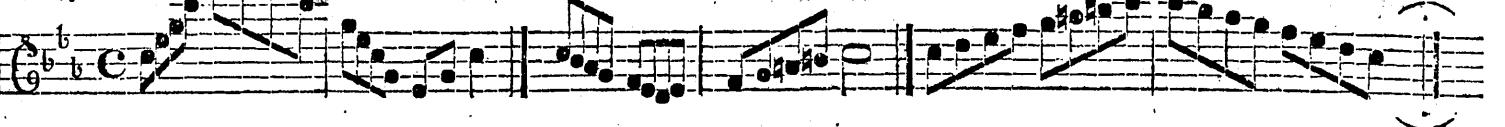


G dur.



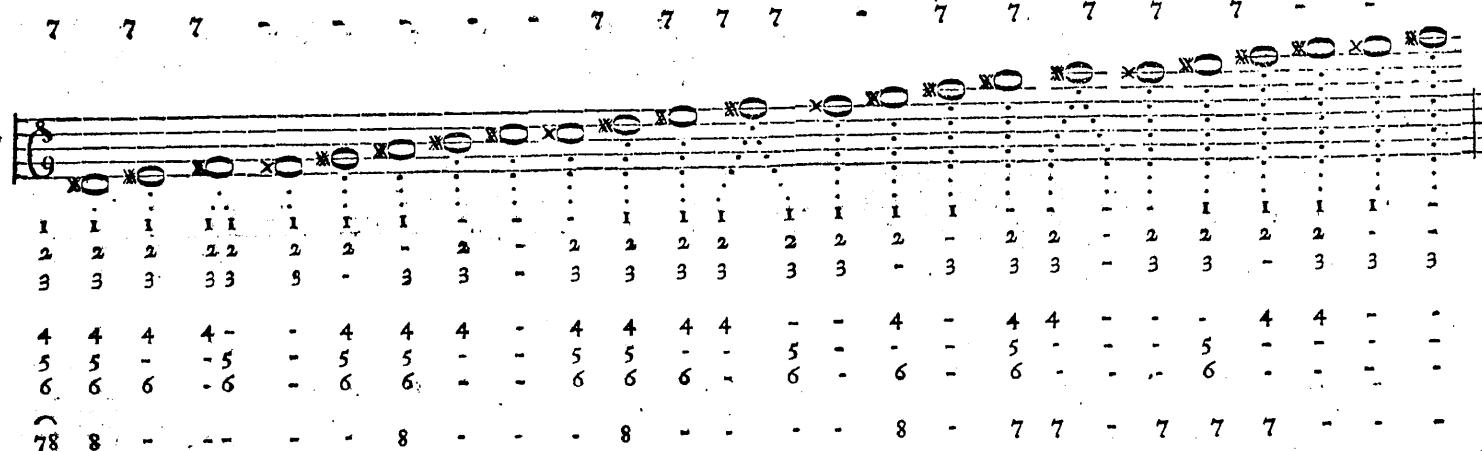
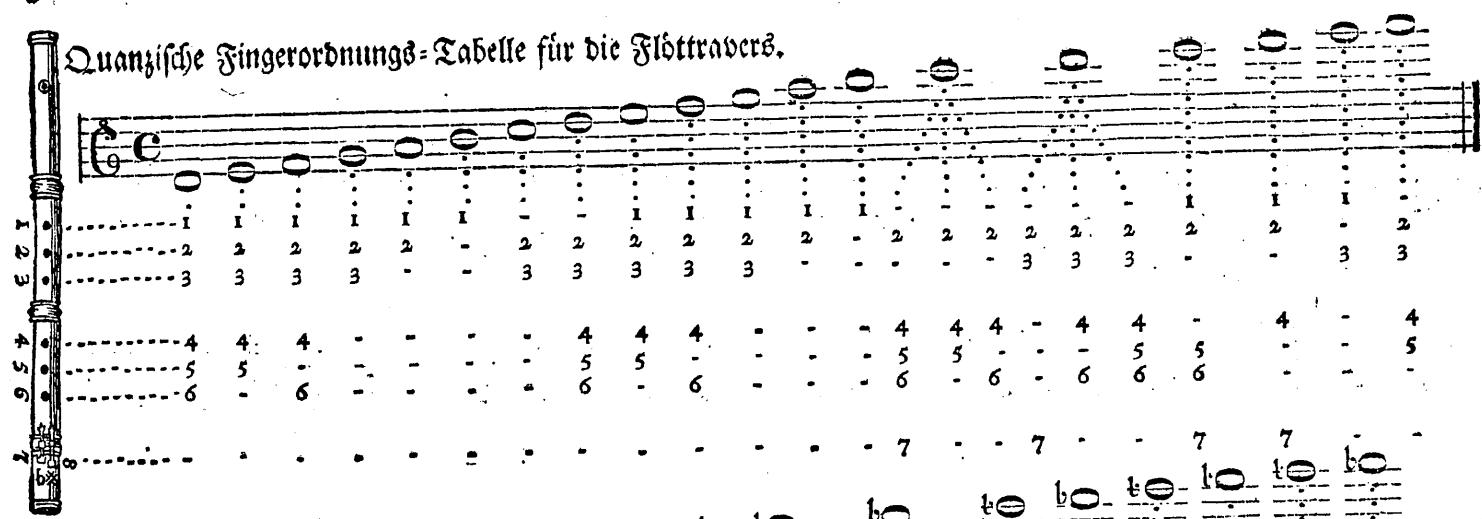
E moll.



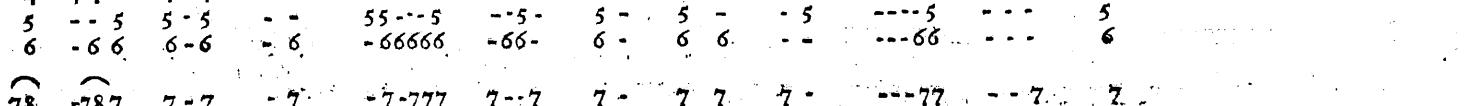
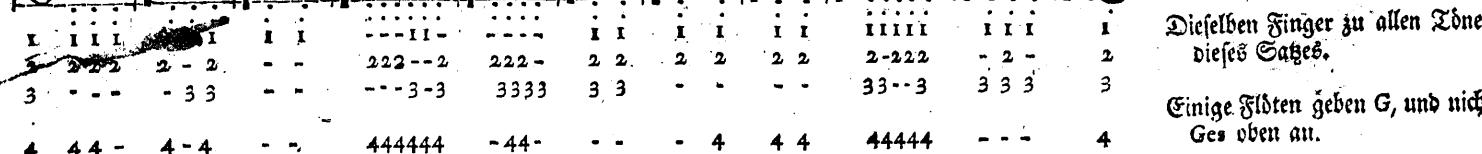
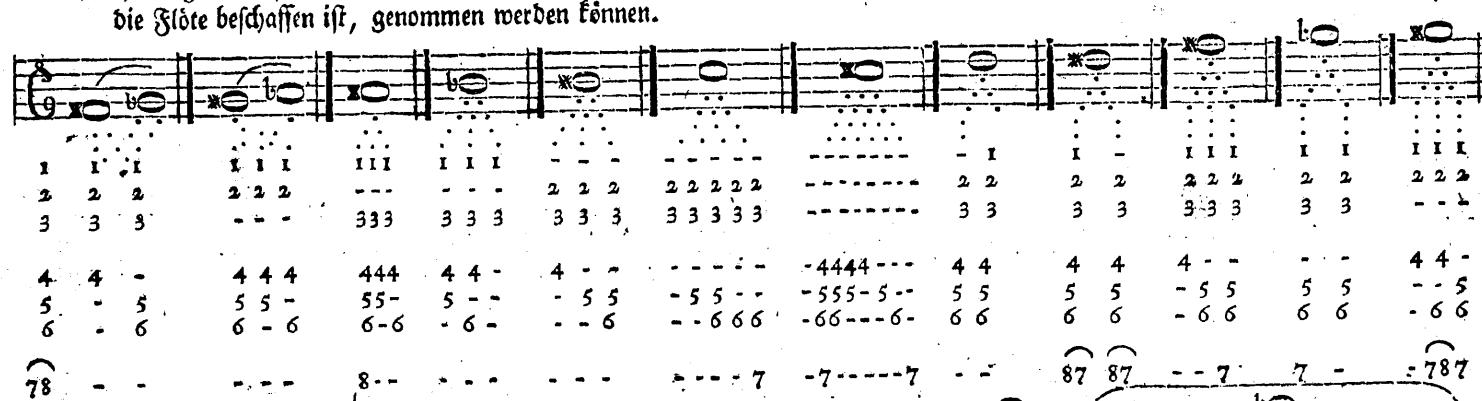
*D dur.**H moll.**B dur.**G moll.**A dur.**Fis moll.**Es dur.**C moll.**E dur.**H dur.**F moll.*

## Anhang.

Quanzische Fingerordnungs-Tabelle für die Flötetravers.



Noch einige Töne, welche auf mehr als eine Art, wie es bequem, nach den vorhergehenden oder folgenden Noten; oder wie die Flöte beschaffen ist, genommen werden können.



Dieselben Finger zu allen Tönen  
dieses Satzes.

Einige Flötisten geben G, und nicht  
Ges oben an.

Exempel

## Anhang.

Exempel oder Säze aus den Duetten; in der Primo-Stimme.

No. 1. Takt 9. 10. 28.

No. 6. T. 5. No. 8. T. 13.

No. 14. T. 13.

No. 15. T. 3. 14.

Handwritten musical score for Takt 9, 10, 28. It consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The score includes six measures of music with various note heads and rests. Below each staff is a corresponding set of six numbers (1 through 6) indicating fingerings or specific playing techniques.

No. 16. T. 10.	II.	No. 20. T. 14, 15.	No. 22. T. 11.	No. 30. T. 3, 4.	No. 36. T. 12, 13,	14.	No. 43. T. 14.
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Handwritten musical score for Takt 10, 11, 14, 15, 22, 30, 36, 43. It consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The score includes six measures of music with various note heads and rests. Below each staff is a corresponding set of six numbers (1 through 6) indicating fingerings or specific playing techniques.

No. 45. T. 12, 13.	No. 46. T. 9.	No. 47. T. 13, 14.	No. 48. T. 13, 14.	No. 50. T. 13, 14, 15, 16.	No. 52. T. 1, 2.
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Handwritten musical score for Takt 12, 13, 14, 15, 16, 50, 52. It consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The score includes six measures of music with various note heads and rests. Below each staff is a corresponding set of six numbers (1 through 6) indicating fingerings or specific playing techniques.

No. 52. T. 13, 14.	No. 54. T. 11, 12,	No. 56. T. 1, 2.	12, 13,	14.	No. 57. T. 15.	No. 62. T. 5.
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Handwritten musical score for Takt 13, 14, 15, 52, 54, 56, 62. It consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The score includes six measures of music with various note heads and rests. Below each staff is a corresponding set of six numbers (1 through 6) indicating fingerings or specific playing techniques.

T. 6.	9.	No. 63. T. 11.	No. 64. T. 2, 3,	4,	5.	15.	No. 66. T. 12, 13,	14.
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Handwritten musical score for Takt 6, 9, 11, 12, 13, 14, 15, 16, 63, 64, 66. It consists of two staves. The top staff shows a treble clef, a key signature of one sharp, and a time signature of common time. The bottom staff shows a bass clef, a key signature of one sharp, and a time signature of common time. The score includes six measures of music with various note heads and rests. Below each staff is a corresponding set of six numbers (1 through 6) indicating fingerings or specific playing techniques.

## U n h a n g .

### Exempel aus der Seconde = Stimme.

No. 1. £. 7, 8. No. 2. £. 5, 6. No. 52. £. 3, 4, . . . 5*s*

No. 67. £. 9,	10,	H,	I2,	I3.	No. 1. £. 7, 8.	No. 2. £. 5, 6.	No. 52. £. 3, 4,	54
b b b	b b b	b b b	b b b	b b b	b b b	b b b	b b b	b b b
1 1 1	1 - 1	1 1 1	1 1	1	1	2	1 1 1 1 1	
2 2 2	2 2 2	- - -	2 2	2	2	2	2 2 2 2 2	
3 - 3	- - -	3 - -	3 3	3	3	3	3 3 3 3 3	
4 4 4	4 4 4	4 - 4	4 -	4	-	-	4 - 4 -	
5 5 5	5 5 5	- - -	- - -	- 5	5	5	5 - 5 - 5	
6 6 6	6 6 6	6 6 6	-	6 6	6	6	6 6 6 6 6	
7 7 7	7 7 7	7 7 7	- -	- -	-	-	7 7 - 7 - 7	

### Einige andere Exempel.

1 2  
2 2 2 2  
3 3 3 3  
4 - - - 4 4  
5 5 5 5  
6 6 6 6 - 6 6 6  
7 - - - - - - -

1 2  
2 2 2 2  
3 3 3 3  
4 - - - 4 4  
5 5 5 5  
6 6 6 6 - 6 6 6  
7 7 7 7

## Ausführung.

*Ausführung.*

Music score and tablature for a piece by Herr Quanz. The score consists of two staves: the top staff has a treble clef and a key signature of one flat, while the bottom staff has a bass clef. The tablature below shows seven horizontal lines representing the strings, with various note heads and rests indicating the fingerings and timing. The music includes dynamic markings like 'tr' (trill) and slurs. The tablature is organized into measures, each starting with a measure number (e.g., 1, 2, 3, 4, 5, 6, 7) followed by a sequence of numbers representing the fingerings used.

## Exempel aus des Herrn Quanzens Versuche.

Music score and tablature for an example from Herr Quanz's experiments. This section features a treble clef staff at the top and a bass clef staff at the bottom. The tablature below shows seven horizontal lines for the strings. The music includes dynamic markings like 'tr' and slurs. The tablature is organized into measures, each starting with a measure number (e.g., 1, 2, 3, 4, 5, 6, 7) followed by a sequence of numbers representing the fingerings used.

## Aus des Herrn Janitschens Quartetten.

Music score and tablature for a piece by Herr Janitschen. The score consists of two staves: the top staff has a treble clef and a key signature of one flat, while the bottom staff has a bass clef. The tablature below shows seven horizontal lines representing the strings. The music includes dynamic markings like 'tr' and slurs. The tablature is organized into measures, each starting with a measure number (e.g., 1, 2, 3, 4, 5, 6, 7) followed by a sequence of numbers representing the fingerings used.

## Anhang.

*Allegro, vom Herrn Graf.*

6

1  
2  
3  
4  
5  
6  
(  
78

Ende des Anhangs.

