

CONCENTUS  
MUSICO-INSTRUMENTALIS

*IN SEPTEM PARTITAS,*  
UT VULGO DICIMUS, DIVISUS:  
DEDICATUS



OSEPHO  
PRIMO

Romanorum Regi.

*AVTHORE*

JOANNE JOSEPHO FUX,  
SACRÆ CÆSARÆ MAJESTATIS MU-  
SICES COMPOSITORE.

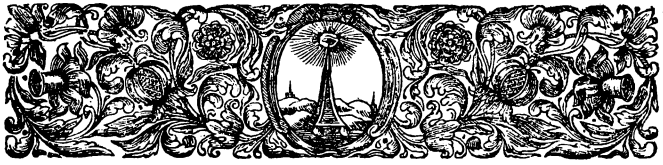
OPUS PRIMUM

\*\*\*\*\*  
*NORIMBERGÆ,*

Typis Hæredum FELSECKERIANORUM.  
An. M. DCCL.







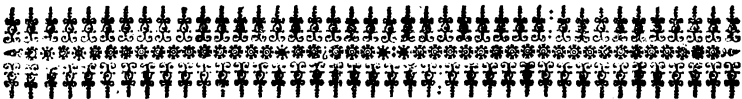
# AUGUSTE REX.





Quod olim Persis, Medisque in more positum, ut non nisi, quæ prius censorio Principis oculo exhibita Ejus digna visa sunt Majestate, in munus auderent offerre, & sacrificium, id & ego mihi sacra lege sancitum sanctè observandum duxi, AUGUSTE REX, dum sacratissimis Majestatis Tuæ aris Concentum hunc meum Musico-Instrumentalem debiti cultûs, ac subjectissimæ observantiæ anathema figere, & litare mentem subiit cogitatio. Verebar fateor, tenuitatem muneris ac levitatem, quâ post modicum fors etiam non per omnia gratum in auribus sonum evanescit in auras nihilo superflite præter folium, quod & ipsum vento raperetur, nisi Tu AUGUSTE REX grande pondus cum pondere addidisses & pretium, quando Ipsemet Musices sublimè peritus Concentui huic meo non solùm benignissimas aures præbuiisti, sed & placere clementissimo annutu testari dignatus es, argumento mihi perquam abundanti, ut tanta Majestate Tua approbatum opusculum Tibi AUGUSTE REX demississimo genu offerre ultrà non metuerem, spe optima fretus, quòd auribus complacitè jam exceptum unà mecum substerni pedibus gratiosissimè patieris.

MAJESTATIS TUÆ.

humillimus & obedientissimus  
JOANNES JOSEPHUS FUX.



## AD MUSICUM.

**H**abes, amice Lector, Concentum meum Musico-  
Instrumentalem, qualem in pluribus Idcis desidera-  
ri deprehendi, non in eum finem editum, ut tibi  
grandis artificii dem probam (quod in alio Musi-  
ces genere petendum est) sed ut auditoribus et-  
iam Musices imperitis, quorum maxima pars est, satisfacerem.  
Cæterum habeo quod moneam, vocabula: *allegro*, *presto*, *prestis-  
simo*, & alia temporis alterati indicia ad amussim esse observanda;  
aliàs enim sperato Compositio destituetur effectu. Signum hoc  
 virgulâ traversatum mensuræ brevis, vulgò *alla breve*, indicium  
est. Temporis ordinarii in quatuor quartas divisi Signum est   
sine virgula. Fruere, indulge, vale.



# CATALOGO.

## N. I.

Serenada a 8. 2. Trombe. 2. Hautbois e Fagotto.  
2. Violini. 1. Viola. e Basso.

## N. II.

Ouverture à 6. 2. Hautbois. 2. Violini. 1. Viola e  
Basso.

## N. III.

Ouverture a 4. 2. Violini. 1. Viola. e Basso.

## N. IV.

Ouverture à 6. 2. Hautbois. 2. Violini. 1. Viola  
e Basso.

## N. V.

Ouverture à 4. 2. Violini. 1. Viola e Basso.

## N. VI.

Ouverture à 4. 2. Violini. 1. Viola e Basso.

## N. VII.

Sinfonia à 2. 1. Hautbois. 1. Flauto e Basso.

# CATÁLOGO

N. I.

Serenada a 8.ª. Flautas 2.ª, Trompetas 2.ª, Harpas e Violões 2.ª, Violini I.ª, Violão e Baixo.

N. II.

Obertura a 8.ª. Harpas 2.ª, Violini 2.ª, Violão e Baixo.

N. III.

Obertura a 4.ª. Violini 2.ª, Viola e Baixo.

N. IV.

Obertura a 6.ª. Harpas 2.ª, Violini 2.ª, Viola e Baixo.

N. V.

Obertura a 4.ª. Violini 2.ª, Viola e Baixo.

N. VI.

Obertura a 4.ª. Violini 2.ª, Viola e Baixo.

N. VII.

Sinfonia a 2.ª. Harpas 2.ª, Flauto e Baixo.



# E R R A T A.

## In der ersten Hautbois.

- P. 2. Die erste Note in dem Marche muß E seyn / und stehet in D.  
 p. 2. in dem andern Theil der Guique muß die andere Noten des ersten tacts  
 A seyn.  
 pag. ead. in der letzten Zeil der ersten Menuet in der kleinen reprise die  
 erste Note des dritten tacts muß G seyn / und stehet im F.  
 pag. 6. in der Intrada ist das  $\text{E}$  durchstrichen / welches / weil es  
 das tempo alla breue andeutet / ohne Strich also stehen muß  $\text{E}$   
 pag. 8. muß bey dem Final das  $\text{E}$  ohne Strich stehen.

## In der andern Hautbois

- P. 4. In der ersten Menuet ist die kleine reprise ausgelassen / welche seyn muß  
 nach dem 10ten tact des andern Theils / kan nach der andern Violin corrigirt  
 werden.  
 p. 6. muß bey der Intrada das  $\text{E}$  ohne Strich stehen / wie auch bey dem Fi-  
 nal p. 8.

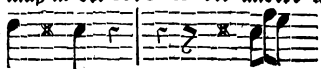
## VIOLINO I.

- P. 1. In dem andern Theil im 4ten tact muß bey der ersten Note G ein  $\times$  stehen.  
 p. 1. In der Guique im ersten Theil des 5ten tacts andere Noten muß A seyn /  
 und stehet im G.  
 p. 1. In der Menuet im andern Theil der kleinen reprise des dritten tacts  
 erste Note muß G seyn / und stehet im F.  
 p. 4. In der Menuet des andern Theils ist der 5te und 6te tact zu viel gesetzt.  
 p. 4. In der Aria des ersten Theils 9. tact, andere Note muß Bm seyn / stehet im A.  
 p. 6. in der Intrada muß das  $\text{E}$  ohne Strich stehen : hingegen muß gleich bey  
 dem folgenden Rigadon das  $\text{E}$  durchstrichen seyn.  
 p. 7. muß über den  $\text{E}$  des sechzehenden tacts der Ciacona Fin. stehen / wei-  
 len sie sich allda schließet.  
 p. 7. ist in der 9ten Linie in dem andern tact die erste Note  $\text{E}$  ausgelassen.  
 p. 8. muß das  $\text{E}$  bey dem Final wieder ohne Strich stehen.

## VIOLINO II.


- P. 6. In der Intrada muß das durchgestrichene  $\text{E}$  nicht / sondern  $\text{E}$  stehen /  
 wie auch im Final.


p. 10. Im Libertein muß in der 10. linie der andere und dritte tact also corrigirt werden.



### VIOLA.

P. 3. In der Guique im andern Theil im 9ten tact muß bey der andern Noten das ist bey dem F. ein x stehen.

p. 5. muß das  beydem Rigadon durchstrichen seyn.

p. 8. muß in der 8. linie bey dem 5ten tact der ersten Note E das Zeichen  stehen.

### FAGOTTO.

P. 3. muß der 8te tact in der Aria repetirt werden.

p. 4. muß in der ersten Aria des andern Theils 12ter tact die erste Note E seyn/ stehet im C.

### BASSO.

P. 2. In dem Marche im andern Theil des 4ten tacts die andre Note muß A seyn/ und stehet im C.

p. 4. In der Aria im andern Theil im 12ten tact muß die erste Note E seyn/ stehet in C.

p. 4. In der letzten Aria des andern Theils 4ter tact muß also stehen



kan nach dem Fagotto corrigirt werden.

p. 7. muß das  bey dem Final ohne Strich seyn.

p. 10. In Passepiet muß die letztere note B seyn.

Weilen noch einige Fehler mit eingeschlichen sind / absonderlich in Abtheilung der Mensur, wolte der geneigte Liebhaber solche sich gefallen lassen selber zu corrigiren.





N. I.



I O L I N O

P R I M O.



I.

Allegro

Marche.

prestissimo

Guigue.

Menuet.

Aria. 

*più allegro.*

Ouverture. 

4  
Menuet  $\frac{3}{4}$   $\frac{3}{4}$

Trio tacet || Menuet da Capo.

Guiq;  $\frac{6}{8}$   $\frac{6}{8}$

Prestissimo, *sf* *R.* *f*

Aria  $\frac{3}{4}$   $\frac{3}{4}$

Andante.

Aria.

Bourée Première.

Bourée 2de.

Bourée Prem. da Capo.

adagio.

Intrada.

The 'Intrada' section consists of 13 staves of music. It begins with a tempo marking of 'adagio.' and a dynamic marking of 'f'. The music is written in a single melodic line. The tempo changes to 'allegro.' on the second staff, then back to 'adagio.' and 'allegro.' on the third staff. The piece concludes with a double bar line and a fermata on the final note.

Rigadon.

The 'Rigadon' section consists of two staves of music. It begins with a dynamic marking of 'f' and a key signature change to one flat. The music is written in a single melodic line. The piece concludes with a double bar line and a fermata on the final note.

Musical notation for the first system, featuring treble clef, key signature of one flat, and various musical notations including slurs and accents.

Ciacona.

Musical notation for the second system, starting with a 3/4 time signature and a forte dynamic marking.

Musical notation for the third system, continuing the piece with various rhythmic patterns.

Musical notation for the fourth system, featuring sixteenth-note passages.

Musical notation for the fifth system, including trills and slurs.

Musical notation for the sixth system, with dynamic markings like piano and forte.

Musical notation for the seventh system, featuring complex rhythmic figures.

Musical notation for the eighth system, including trills and slurs.

Musical notation for the ninth system, ending with a da Capo instruction.



*prestissimo*

Guigue

Musical score for 'Guigue' in 6/8 time, marked *prestissimo*. It consists of four staves of music. The first staff is the melody, and the following three are accompaniment. The piece ends with a double bar line and a decorative flourish.

Menuet.

Musical score for 'Menuet.' in 3/4 time. It consists of four staves of music. The first staff is the melody, and the following three are accompaniment. The piece ends with a double bar line and a decorative flourish.

Final.

*poco allegro.*

Musical score for 'Final.' in 2/4 time, marked *poco allegro.* It consists of four staves of music. The first staff is the melody, and the following three are accompaniment. The piece ends with a double bar line and a decorative flourish.



N. II.  
VIOLINO PRIMO. 9

mfonia. *allegro affai*

*p.p.*

*f.* *forte* *grave.* *t.* *p.p.*

*allegro*

*t.*

*adagio.*

*t.*

Libertein. *Allegro*

Fin.

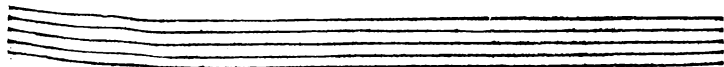
da Capo.

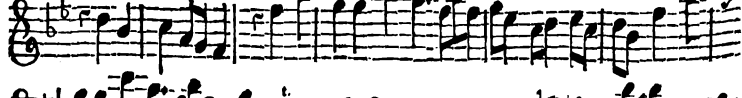
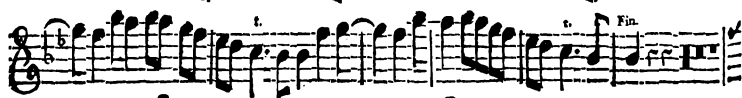
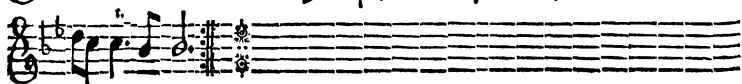
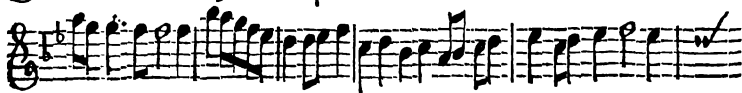
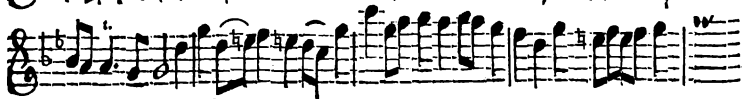
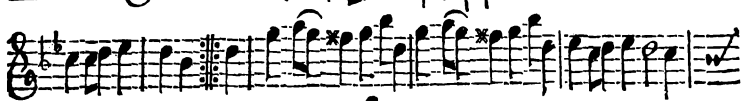
Entrée.

The musical score for 'Entrée' consists of eight staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is written in a single line, featuring a variety of rhythmic values including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including accents and slurs. A double bar line with repeat dots appears after the fourth staff. The piece concludes with a final cadence and a repeat sign.

Menuet.

The musical score for 'Menuet' consists of five staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a single line, characterized by a steady eighth-note rhythm. There are several dynamic markings, including accents and slurs. A double bar line with repeat dots appears after the second staff. The piece concludes with a final cadence and a repeat sign.





foli

da Capo.

The image displays a musical score for Violino N. II, consisting of 14 staves of music. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a single system, with the key signature changing from one flat to two flats. The piece concludes with a 'da Capo' instruction, indicating a repeat of the beginning. The page number '13' is visible in the top right corner.

Violino N. II.

## VIOLINO PRIMO.

Ouverture.

allegro.

Aire.

The musical score for 'Aire' is written in 3/4 time and consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is characterized by frequent eighth and sixteenth notes, often with grace notes. The second staff includes a repeat sign with first and second endings. The third staff contains a trill ornament (tr) and a repeat sign. The fourth staff features a repeat sign with first and second endings (R, R). The fifth staff concludes with a repeat sign and first and second endings (R).

Two empty musical staves, each consisting of five horizontal lines.

Menuet.

The musical score for 'Menuet' is written in 3/4 time and consists of five staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is characterized by frequent eighth and sixteenth notes, often with grace notes. The second staff includes a trill ornament (tr) and a repeat sign. The third staff contains a trill ornament (tr) and a repeat sign. The fourth staff features a repeat sign with first and second endings (R, R). The fifth staff concludes with a repeat sign and first and second endings (R).

Two empty musical staves, each consisting of five horizontal lines.

Follie.  $\frac{3}{8}$  *allegro* *c. Fin.*

Bourée.  $\frac{3}{8}$

Guique.  $\frac{6}{8}$  *Prestissimo*





N. IV.

# V I O L I N O P R I M O .

Ouverture.

The musical score is written for a single violin (Violino Primo) and is titled "Ouverture." It is numbered "N. IV." and is on page 17. The music is in G major (one sharp) and 2/4 time. The score consists of 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by rhythmic patterns of eighth and sixteenth notes, often beamed together. There are several trills and grace notes throughout the piece. The score ends with a double bar line and a decorative flourish.

Rigadon.

Bourée Trio Tacet Rigadon da Capo.

Aire la Double.

Andante.

First piece: Five staves of music in G major, 3/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as 't.' and 'w'.

Menuet

Menuet: Three staves of music in G major, 3/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as 't.' and 'w'.

Aria in Canone.

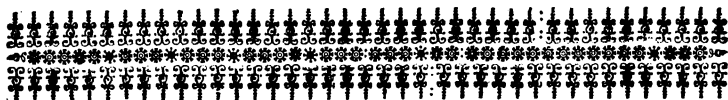
*poco allegro*

Aria in Canone: Seven staves of music in G major, 3/4 time. The notation includes various rhythmic values, accidentals, and dynamic markings such as 't.', 'poco allegro', and 'w'.

Paffacaille


The musical score consists of 14 staves of music in a single system. The key signature is one flat (B-flat), and the time signature is 3/4. The music is written in a treble clef. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several dynamic markings: *f* (forte), *pp* (pianissimo), and *ppp* (pianississimo). There are also several trill ornaments marked with a 't' and a star symbol. The piece concludes with a double bar line and the instruction 'Tutti'.


Violino Prim, N. IV.

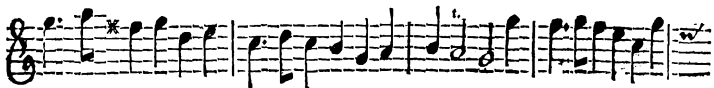


N. V.  
V I O L I N O  
P R I M O.

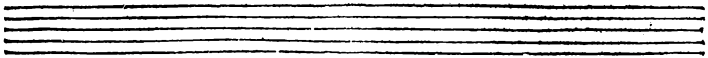
Ouverture.

Aria.  *allegro.*

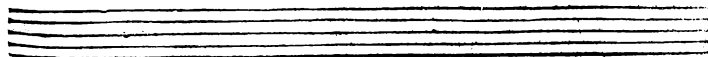




daCapo.




Menuet. 



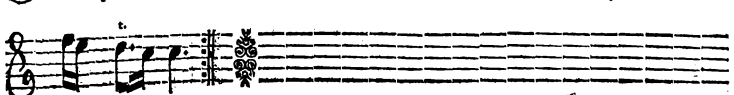
Aire la Volage. 



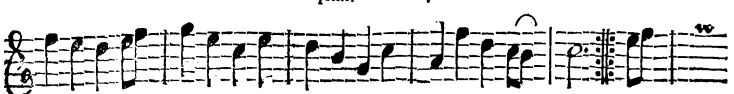








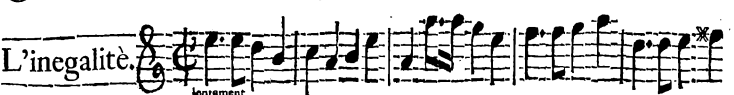
Marche de Ecurieus. 









L'inegalité. 





25

*prestissimo*

*lento*

*Prestissimo*

*lento*

Violino Prim, N. V.

This musical score is for Violino Prim, N. V. and consists of 15 staves of music. The piece begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The first staff is marked *prestissimo* and contains a series of sixteenth-note runs. The second staff continues this texture. The third staff is marked *lento* and features a change in articulation with slurs and accents. The fourth staff returns to a more active texture with slurs and accents. The fifth staff continues with slurs and accents. The sixth staff is marked *Prestissimo* and features a change in articulation with slurs and accents. The seventh staff continues with slurs and accents. The eighth staff is marked *lento* and features a change in articulation with slurs and accents. The ninth staff continues with slurs and accents. The tenth staff is marked *lento* and features a change in articulation with slurs and accents. The eleventh staff continues with slurs and accents. The twelfth staff is marked *lento* and features a change in articulation with slurs and accents. The thirteenth staff continues with slurs and accents. The fourteenth staff is marked *lento* and features a change in articulation with slurs and accents. The fifteenth staff concludes the piece with a final cadence and a double bar line.



N. VI.

# VIOLINO PRIMO

Ouverture.

Key signature: G major (one sharp).  
Time signature: 2/4 (changes to 3/4 in the fourth staff).  
Musical markings: slurs, accents, dynamic markings (b, w), and a 3/4 time signature change.

Musical score for the first section, featuring four staves of music. The notation includes various notes, rests, and ornaments. The first staff has a treble clef and a 3/4 time signature. The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The piece concludes with a double bar line and a decorative flourish.

*Andante.*

**Aria.**

Musical score for the Aria section, featuring five staves of music. The notation includes various notes, rests, and ornaments. The first staff has a treble clef and a 3/4 time signature. The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The fifth staff has a bass clef and a 3/4 time signature. The piece concludes with a double bar line and a decorative flourish.

**Menuet.**

Musical score for the Menuet section, featuring four staves of music. The notation includes various notes, rests, and ornaments. The first staff has a treble clef and a 3/4 time signature. The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a bass clef and a 3/4 time signature. The piece concludes with a double bar line and a decorative flourish.

Gavotte.

First system of the Gavotte, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a single melodic line with various ornaments and trills.

Sarab.

First system of the Sarabande, featuring a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The music consists of a single melodic line with various ornaments and trills.

Guique, en Rondeau.

First system of the Guique en Rondeau, featuring a treble clef, a key signature of one flat (B-flat), and a 6/4 time signature. The music consists of a single melodic line with various ornaments and trills.

Finale.

First system of the Finale, featuring a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music consists of a single melodic line with various ornaments and trills.

adagio

allegro

Adagio.

