

SUTOR
NON ULTRA CREPIDAM
feu
SYMPHONIAE VI.

à
II. VIOLINIS
&
BASSO vel ORGANO.

Facili methodo,

Quia

Exili Authoris Scientiæ proportionata,

Elaboratæ

à

P. F. REMIGIO FALB,

Sacri, ac Exempti Ordinis Cisterciensis in celeberrimo,

ac Ducali B. V. MARIE Monasterio de Campo

Principum in superiori Bavaria Professo.

VIOLINO II.

AUGUSTÆ VINDELICORUM,

Typis, & Sumptibus Hæredum Joannis Jacobi Lotteri, 1748.

Exemplaria

habenda sunt tam apud prædictos Hæredes, quàm Authorem.

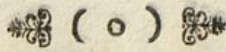


Hochgünstiger Liebhaber.

AEs ich eben ein Werck vor das Clavier / so in 8. Synphonien bestehet / verfertigt / und solches in öffentlichen Druck zu geben mich beflissen hatte / ist das Ansuchen an mich gelanget; ich möchte vor den Schlag-Stücken nur 6. kleine Synphonien / mit 3. Stimmen / das ist 2. Violin, und einen Orgel-Baß / oder Violoncell, so leicht und glatt hin sie immer seyn könnten / auf das Land hinaus verfertigen / weilen deren / wie mir gesagt worden / ein grosses Verlangen an vielen Orten ist; erscheine hiemit das erste mahl mit diesem kleinen Wercklein / welches ich nicht vor ausgemachte Meister (dann diese können ihnen selbstn was künstlichs und schönens erfinden) sondern nur vor solche / die meines gleichen seynd / und mit / und in mitteren Schuß passiren / verfertiget habe. Wann sie / so gut es seyn wird können / werden besetzt werden / und ohne Veränderung / oder Einmischung einiger Manieren werden frisch produciret werden / so zweiffle ich nicht / sie werden / wo nicht ein Gefallen / doch aufs mindist kein Mißfallen verursachen. Ubrigens ist es schon ein altes Sprich-Wort: non omnibus omnia placent, nicht allen gefället alles / wird also mein Wercklein so wohl / als wie andere / seine Lober und Schänder finden. Welches mir doch gar nicht schwer fällt / weilen ich bin kein solcher Lay / deme hartnäckig gefället seine Kap. Lebe wohl / und gebrauch dich deren / oder nicht / nach deinem Belieben. Unter dessen aber verbleibe ich dein Vorbitter
bey GOTT.



Author.



VIOLINO II.

Synphonia Prima.

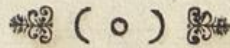
Presto.

P. F. Falb *Synphonia VI.*

[A]

Violino II,





Andante. $\frac{3}{4}$ $\frac{3}{4}$

Allegro. $\frac{3}{8}$ $\frac{3}{8}$

Symphonia Secunda.

*Allegro.
non multo.*

Handwritten musical score for the first eleven measures of the second symphony. The notation is on a single staff with a treble clef and a common time signature (C). The music features a series of eighth and sixteenth notes, often beamed together, with some rests and dynamic markings. The key signature is one flat (B-flat). The first measure begins with a treble clef, a common time signature, and a key signature of one flat. The notation includes various rhythmic values and articulation marks such as slurs and accents.

Two empty musical staves at the bottom of the page, consisting of five-line systems.

[A] 2

Andante. $\text{X}^{\flat} \text{b} \text{9}$
 $\text{G}^{\flat} \text{b} \text{8}$

The first section of the score is marked 'Andante.' and is written in G-flat major (one flat) and 9/8 time. It consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several repeat signs (double dots) and first/second endings (marked with '1' and '2') throughout the piece. The paper shows signs of age, including some staining and foxing.

Pastorella. $\text{X}^* \text{3}$
Presto. $\text{G}^{\flat} \text{x} \text{8}$

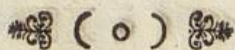
The second section of the score is marked 'Pastorella.' and 'Presto.' and is written in G-flat major (one flat) and 3/8 time. It consists of three staves of music. The notation is more rhythmic and includes many sixteenth notes. Like the first section, it features repeat signs and first/second endings. The paper continues to show signs of age and wear.

The image shows a page of handwritten musical notation for the second violin part of a symphony. It consists of ten staves of music, each beginning with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like 'f' and 'p'. The music is written in a clear, cursive hand typical of the 18th or 19th century. The first staff has a decorative flourish above it. The page is numbered '5' in the top right corner and has a page number '(0)' centered at the top.

P.F. Falb Symphonie VI.

[B]

Violino II.

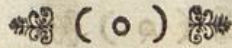


Symphonia Tertia.

Allegro. $\frac{2}{4}$

The musical score is written on 12 staves. It begins with the tempo marking 'Allegro.' and the time signature '2/4'. The first staff contains a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often in triplet groupings. Dynamics are indicated by 'f' (forte) and 'p' (piano) throughout the piece. The score includes various musical notations such as slurs, accents, and repeat signs. The piece ends with a double bar line and repeat signs.

The musical score consists of 12 staves of music. The first section is marked with dynamics *f.* and *P.*. The second section, starting with *Andantè.*, features a mix of *f.* and *P.* dynamics and includes triplet markings. The notation is dense with sixteenth and thirty-second notes, and various articulation marks.



Presto. $\frac{3}{8}$

Musical score for the first piece, consisting of ten staves of music in 3/8 time. The notation includes various rhythmic values, dynamics (p, f), and repeat signs.

Symphonia Quarta.

Presto. $\frac{3}{8}$ C

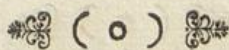
Musical score for the second piece, consisting of five staves of music in 3/8 time with a common time signature. The notation includes various rhythmic values, dynamics (p, f), and repeat signs.

The musical score is written for Violino II. It begins with a treble clef, a key signature of one flat (G major), and a 3/4 time signature. The score consists of 15 staves of music. The first staff has dynamics *p.* and *f.*. The second staff has dynamics *p.* and *f.*. The third staff has dynamics *p.* and *f.*. The fourth staff has dynamics *f.* and *p.*. The fifth staff has dynamics *p.* and *f.*. The sixth staff has dynamics *p.* and *f.*. The seventh staff has dynamics *p.* and *f.*. The eighth staff has dynamics *p.* and *f.*. The ninth staff has dynamics *p.* and *f.*. The tenth staff has dynamics *p.* and *f.*. The eleventh staff has dynamics *p.* and *f.*. The twelfth staff has dynamics *p.* and *f.*. The thirteenth staff has dynamics *p.* and *f.*. The fourteenth staff has dynamics *p.* and *f.*. The fifteenth staff has dynamics *p.* and *f.*. The score ends with a double bar line and a repeat sign.

P.F. Falb Symphonie VI.

[C]

Violino II.



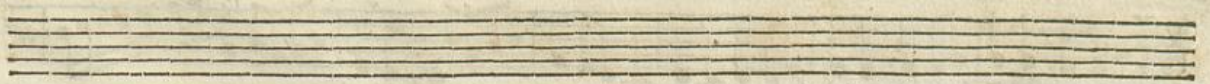
Andante.

Allegro.



Synphonia Quinta.

à Tempo
accomodo.



The first section of the musical score consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a steady eighth-note accompaniment in the lower voice and a more melodic line in the upper voice. Dynamics include *f.* (forte) at the beginning, *P.* (piano) in the middle, and *f.* again towards the end of the section. The notation includes various note values, rests, and articulation marks.

Andante.

The second section of the musical score is marked *Andante.* and consists of six staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is slower than the first section. The music features a similar accompaniment pattern but with a more prominent melodic line. Dynamics include *f.* (forte) and *P.* (piano). The notation includes various note values, rests, and articulation marks.

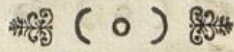
The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegro'. The music is written in a single system. Dynamic markings include 'f.' (forte) and 'p.' (piano). The score concludes with a double bar line and repeat dots.

Three empty musical staves, each consisting of five horizontal lines, positioned below the main score.

P.F. Falb Symphonie VI.

[D]

Violino II,



Symphonia Sexta.

Pastorella
moderato.

The musical score is written for a single melodic line, likely a flute or violin. It begins with a treble clef, a key signature of one flat (F major), and a 4/4 time signature. The tempo is marked 'moderato'. The piece is characterized by frequent triplet patterns and dynamic markings of 'p' (piano) and 'f' (forte). The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests and slurs. The score concludes with a double bar line and repeat dots.

3 3 3 3 P. 3 3 3 3
3 3 3 3 3 3 P. 3 3
3 3 P. 3 3 3 3 f.
P. f. P. f.
P. f. P. f.
P. f.

Andantè.

p. f.
p. f.
f. p.
f. p.
f. p.
f. p.
f. p.
f. p.
p.



Past
mod

F I N I S.