

Sechste Lektion des Music-Meisters.

Violoncello solo.

Allegro.

The musical score is written on 12 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 12/8. The tempo is marked 'Allegro.' The music consists of a single melodic line for the cello. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above notes. There are several trill-like passages marked with asterisks. The score concludes with a double bar line and repeat dots.

Aria aus der Opera Eginkard; gefungen von M^r. Riemfchneider, dem älteren.

Vergifs dich felbft, mein fchönfter Engel! vergifs nur nicht der Liebe Pflicht! mein Engel!

mein fchönfter Engel! vergifs dich felbft, nur nicht der Liebe Pflicht! vergifs dich felbft, dich

felbft, vergifs nur nicht der Liebe Pflicht! Vergifs an mir die vielen Mängel!

vergifs was Ehrund Klugheit fpricht! vergifs nur meiner Treue nicht! meiner Treue,

vergifs nur meiner Treue nicht! Da Capo.

Paffepied. Violon ou Hautbois.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with various note values, including eighth and sixteenth notes, and some accidentals. The lower staff is in bass clef and contains a bass line with similar rhythmic patterns. Fingerings are indicated by numbers 1-5 above or below notes.

The second system continues the musical piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes complex rhythmic figures and fingerings. A repeat sign is visible at the end of the system.

The third system features two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with intricate melodic and harmonic development. A repeat sign is present at the end of the system.

The fourth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The word "Trompette." is written in the center of the system. The notation includes various note values and fingerings.

The fifth system contains two staves. The upper staff is in treble clef and the lower staff is in bass clef. The word "Air." is written in the center of the system. The notation includes various note values and fingerings.

The sixth system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The notation includes various note values and fingerings, concluding the piece on this page.

24.

Marche pour Monsieur le Capitaine Weber.

Claveffin.

The first section of the score consists of eight staves. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The music is a march, characterized by rhythmic patterns and repeated motifs. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and repeat signs.

Retraite.

Allegro.

The second section of the score consists of eight staves. The top staff is the treble clef, and the bottom staff is the bass clef. The key signature has one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro'. The music is more rhythmic and features a variety of note values and rests. The piece concludes with a double bar line and repeat signs.

Einige plötzliche Eintritte in entfernete Accords.

Siebente Lection des Music-Meisters. Suite, von M^r. Kreisigdemjüngern.

25.

Allemande. Claveffin.

The first section of the score, titled 'Allemande. Claveffin.', consists of four systems of music. Each system contains a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is mostly empty, with some notes and rests. The music is written in a style characteristic of 17th-century French lute tablature, with many notes marked with asterisks (*). The first system includes a '7' above the first measure. The second system includes a '7' above the first measure and a '3' above the last measure. The third system includes a '3' above the first measure and a '3' above the last measure. The fourth system includes a '3' above the first measure and a '3' above the last measure. The piece concludes with a double bar line and repeat dots.

Courante.

The second section of the score, titled 'Courante.', consists of three systems of music. Each system contains a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass clef staff is mostly empty, with some notes and rests. The music is written in a style characteristic of 17th-century French lute tablature, with many notes marked with asterisks (*). The first system includes a '3' above the first measure and a '4' above the second measure. The second system includes a '3' above the first measure and a '4' above the second measure. The third system includes a '3' above the first measure and a '4' above the second measure. The piece concludes with a double bar line and repeat dots.

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

Affettuoso.

Süße Worte! wehrte Zeilen!

ihr nur könnt mir Trost ertheilen, euch küß'ich viel tausendmal, euch küß'ich viel tausend

mal. Ihr nur, wehrte Zeilen! ihr nur, süße Worte! ihr nur könnt mir

Trost ertheilen, euch küß'ich viel tausendmal, euch küß'ich viel

taufendmal.

Der zweite Theil künfftig.

Naise, pour divers instrumens, dancee par Mlle. G.

Trainé.

Vitement. Harpibois ou Violon.

Irlandoise.

Violoncello solo.

The musical score is written on ten systems of staves. Each system consists of a treble clef staff and a bass clef staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo markings are 'Largo' and 'Allegro'. The music includes various rhythmic patterns, slurs, and fingerings. The first system is marked 'Largo' and the second system is marked 'Allegro'. The score concludes with a double bar line and repeat signs.

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

Spiritoso.

The musical score consists of ten staves of music. The first staff is marked *Spiritoso.* and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written in a style characteristic of the 18th century, featuring complex rhythmic patterns, including sixteenth-note runs and triplets. The notation includes various ornaments and dynamic markings. The score is divided into measures by vertical bar lines, and the piece concludes with a final cadence on the tenth staff.

Anderer Theil der vorigen Aria.

Sonne, laß die Stunden rücken, daß sich wieder kann erblicken des Geliebten Anmuts-Stral,

daß sich

wieder kann erblicken des Geliebten An

Thema zur Fuga, nebst 5. eingeflickten Auflösungen.

Da
muts-Stral! *Capo.*

1.
2.
3.
4.
5.

Sarabande. Claveffin. Vom vorigen Autore.

Handwritten musical score for Sarabande, measures 1-11. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The music features a complex, rhythmic pattern with many beamed notes and rests. The first measure is marked with a '3' and a '4' below it. The piece concludes with a double bar line and a repeat sign.

Gigue.

Handwritten musical score for Gigue, measures 12-40. The score is written on two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/8 time signature. The music is characterized by a fast, rhythmic pattern with many beamed notes and rests. The first measure is marked with a '12' and an '8' below it. The piece concludes with a double bar line and a repeat sign.

32.

Carillon à 2 Chalumeaux.

Flûte
à bec
ou
Clarin
verse.

Musical score for Carillon à 2 Chalumeaux. It consists of four staves. The first staff is for Flute à bec or Clarinet in B-flat. The second staff is for the right chalumeau. The third staff is for the left chalumeau. The fourth staff is the bass line. The music is in 3/8 time and B-flat major. It features a repeating melodic motif in the upper parts and a rhythmic accompaniment in the lower parts.

Menuet à 2 Cornes de Chasse.

Musical score for Menuet à 2 Cornes de Chasse. It consists of four staves. The first staff is for the right horn. The second staff is for the left horn. The third staff is the first violin. The fourth staff is the second violin. The music is in 3/8 time and B-flat major. It features a melodic line in the horns and a rhythmic accompaniment in the violins.

Violino 1.

Lillipuzsche Chaconne.

Musical score for Lillipuzsche Chaconne. It consists of four staves. The first staff is Violino 1. The second staff is Violino 2. The third and fourth staves are for the keyboard accompaniment. The music is in 3/8 time and B-flat major. It features a complex, rhythmic texture with many sixteenth and thirty-second notes.

Flute
trav. Viola.

Neunte Lection des Music-Meisters. Viola di Braccio o di Gamba. 33.

Violini
di Braccio.
Flaut.
dolce.

Largo.

Allegro.

The score consists of ten systems of two staves each. The upper staff is for Flute (traverso) and Viola, and the lower staff is for Violin (di Braccio). The music is written in a single system with a key signature of one flat (B-flat) and a common time signature (C). The piece is divided into two main sections: a slower section marked 'Largo' and a faster section marked 'Allegro'. The notation is highly detailed, featuring numerous triplets, sixteenth-note runs, and complex fingering indications (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10). There are also many dynamic markings and articulation symbols throughout the score.

Cher souvenir d'un objet plein de char - mes, occupez à jamais, occupez à - jamais,
 Komm, süßer Schlaf du Erquickung der Mat - ten, laß die Ruh mir doch zu, nach der Ar - beit Laß

à jamais, mon cœur! quoiqu'à chaque moment vous me coûtiez des larmes, j'aime moins
 nach der Arbeit Laß! Wie ge mich in vergnugten Schlummer, wo kein Kummer mich erschreckt,

mes plaisirs, que ma juste douleur! Vous peignez à mes yeux ma charmante Sil -
 noch erweckt, bei so sicherer Raft! Laß den Geist, lieg' ich gleich wie entsetzt, sich er -

vie, que la mort helast m'a - - - ravie, et qui faisoit - - - tout mon bonheur.
 heben, und der Träume Spiel mir al - les geben, nur du nur schö - - - nes irgend hast!

Cher souvenir d'un objet plein de char - mes, occupez à jamais, occupez à - - - jamais,
 Komm süßer Schlaf du Erquickung der Mat - ten, laß die Ruh mir doch zu, nach der Ar - - - beit Laß,

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

Fantasia fürs Clavier, von M^r. Haltmeier.

Vivace.

Arpeggio.

36. Broddingnagische Gigue, mit 2 Violinen, ohne Bass.

Flauto Pastorale, o altri stromenti.

Zehnte Section des Music-Meisters. Fortsetzung des ersten Satzes neuerlicher Section. 37.

The musical score is written on ten systems of staves. Each system consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 3/8. The tempo markings are 'Largo' and 'Vivace'. The music is highly technical, featuring many sixteenth and thirty-second notes, and includes numerous fingering numbers (1-7) and trill ornaments. The piece concludes with a double bar line and repeat dots.

Aria aus der Opera Aefopus;

gefungen von M^{lle.} Monjo di jing.

Vivace. Flauto alla quarta, o Oboe, o Violino.

Più del fiume dà diletto ruscelletto, che se - conda con mo - desta e placid' onda
 Einem eingezognen Leben sich ergeben, lenkt die Triebe zu der schönen Tugend Liebe,

colli e prati, erbet - - - - - te e fiori; più del fiume dà diletto
 stärket, besetzt eine - - - - - dles Gemüte; einem eingezog - - - - - nen Leben

ruscelletto, che se conda con modesta con modesta e placid' onda col - li e pra - ti, col - li e
 sich ergeben, lenkt die Triebe :: zu der schönen Tugend Liebe, stärket, besetzt, stär - ket, be -

7 8 9 5
 4 5 4 8
 2 3 2 3

5 4 3 5 5 4 3

prati, erbette e fiori, che seconda, con modesta e placid'onda, col li e prati, erbet-te, er-bet-
 festigt ein edles Gemüth, lenkt die Fiedel zu der schönen Jugend Liebe, für-let, befestigt, befestigt ein e-

-tee fiori.
 des Gemüth.

Menuet, zur Suite in der 7^{ten} und 8^{ten} Lektion gehörig.

Canon perpetuus aus der

Fuga in der 8^{ten} Lektion.

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

Violin I staff with treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. The music begins with a 3/2 measure rest. The tempo marking *Andante.* is written below the staff.

Violin II staff with treble clef, key signature of two sharps, and 2/4 time signature. The music begins with a 3/4 measure rest.

Violin I staff with treble clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.

Violin II staff with treble clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.

Violin I staff with treble clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.

Violin II staff with treble clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.

Hautbois d'Amour, ou d'autres instrumens.

Napolitana.

Violin I staff with treble clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.

Violin II staff with treble clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.

Moderé et simplement.

Violin I staff with treble clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.

Violin II staff with treble clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.

Violin I staff with treble clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.

Violin II staff with treble clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.

Bass zur Hautbois d'Amour.

Bass staff with bass clef, key signature of two sharps, and 2/4 time signature. The music continues with various rhythmic patterns.