

Eilfte Lection des Music-Meisters.

Introduzione, à tre.

Flauti Flauto traverso ò Violino 1.

dolci. Flauto traverso ò Violino 2.

Grave.

Vivace.

42. Violini. Zur vorigen Aria gehörig.

Violini. Zur vorigen Aria gehörig.

Violin I and II parts with treble clefs. Viola part with alto clef. The music consists of continuous sixteenth-note patterns.

Porta l'un molt'acqua intorno; mà ch'è torbida l'ovante, ch'è torbida lo - ven - te -
 Aber mit dem frechen Laufen auf der Wollust Wegē laufen macht Inruhm Gellu - te; -

Flauto. Flute part with treble clef. The music features a melodic line with some grace notes and rests.

l'altro limpido e innocente fan più caro e fan più adorno, pochi fi, fi, mà chiari u,
 gegentheils, wenn unser Wandel stille, wirket der in uns gelaffne - Velle sonsten nichts; als lauter

Flauto. Flute part with treble clef. The music continues with a melodic line, including some trills and grace notes.

mori pochi fi, fi, fi, mà chiari umori. Da
 Güte sonsten nichts; als lauter Güte. Capo.

Claveffin. Clavichord part with two staves (treble and bass clefs). The music is a complex, rhythmic piece.

Taffacaille, par M. J. Goerner. A decorative flourish or ornamentation piece.

This page of handwritten musical notation, numbered 43, features a complex arrangement of 12 staves. The first and last staves of each system are in treble clef, while the intermediate staves are in bass clef. The music is characterized by dense, rhythmic patterns, including frequent sixteenth and thirty-second notes, often grouped with slurs. The notation includes various ornaments, such as mordents and grace notes, and dynamic markings like 'f' and 'p'. The overall style is that of a classical or romantic-era manuscript, with a focus on intricate melodic and rhythmic development.

Fagotto solo.

Triste. p.

f.

Loure der gefitteten Flouyknknms. 2. Violinen.

Furie der unartigen Vahooos.

Zwölftes Lektion des Music-Meisters. Linta. Presto, dal Sig.^{te} Silvio Leopoldo Weiss⁴⁵.

The musical score is written on 15 staves. It features a variety of rhythmic patterns and fingerings, including:

- Staff 1: A series of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 2: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 3: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 4: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 5: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 6: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 7: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 8: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 9: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 10: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 11: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 12: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 13: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 14: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.
- Staff 15: A sequence of eighth notes with fingerings 1-2-3-4-5-4-3-2-1.

Aria aus Eginkard;

gefungen von Ma^{me} Polone.

Ergrimmet nicht, ihr holden Augen! seht ihr mich schon in Flammen stehn; ergrimmet nicht; \therefore seht ihr mich schon in Flammen stehn.

Ergrimmet nicht, \therefore ihr holden Augen seht ihr mich schon in Flammen stehn, seht in Flammen stehn, in Flammen stehn, seht ihr mich schon in Flammen stehn.

Lasset mich in eurem Circul weiden

laßt mich in eure Sonne sehn, laßt mich nicht tröstlos von euch schei - - - den, laßt nicht

mein Herz - - - in Gluck vergehn, laßt nicht mein Herz in Gluck vergehn! Da Capo.

Soli. *tutti.* *Zur neu. Intro. gehörig.* *foli.*

Soli. *tutti.*

Flaut. trav. 2. p. *Andante.* *f.* *foli.* *tutti.* *foli.* *tutti.* *foli.* *tutti.*

f. *foli.* *tutti.* *foli.* *tutti.* *foli.* *tutti.* *foli.* *tutti.*

f. *foli.* *tutti.* *foli.* *tutti.* *foli.* *tutti.* *foli.* *tutti.*

p.f. *p.f.* *p.* *Simplicial*

Allegro dell'

Introduzione
nella II. Letzione

Allegro.

Fagotto.

This page contains a handwritten musical score for the Fagotto (Bassoon) part, numbered 48. The tempo is marked "Allegro." The score is written on 14 staves, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns. Numerous performance instructions are present, including fingerings (e.g., 5, 8, 7, 5, 4, 3, 2, 1), slurs, and dynamic markings such as *f* (forte) and *pp* (pianissimo). The score concludes with a signature in the bottom right corner that reads "Küniglitz unferfing".

Dreizehente Lektion des Music-Meisters. Gigue sans Basse par M^r. J. G. Pifendel. ^{49.}

Violino.

Aria aus der Opera: die verkehrte Welt, die Poefie
ist von Herrn Traetorius; gefun-
gen von M^r. Westenholts.

Suite zur Introduction: Xantippe.

foli.

Handwritten musical score for Suite zur Introduction: Xantippe. The score consists of 12 staves of music. The first two staves are treble clef, and the remaining ten are bass clef. The music is in 3/2 time and features various dynamics and articulations. The word "foli." is written above several staves, and "tutti." is written below others. The score includes numerous accidentals, slurs, and fingerings.

Versolg der Sonne, wie Dröben.

Das: alla Duode - - cima, alla Duode - - cima; Das: alla Decima, - - und dann all Otta - -

Handwritten musical score for the section "Versolg der Sonne, wie Dröben". It consists of two staves of music. The first staff is treble clef and the second is bass clef. The music is in 3/2 time and features various dynamics and articulations. The word "foli." is written above the first staff, and "tutti." is written below the second staff. The score includes numerous accidentals, slurs, and fingerings.

- - mal Otta - -

Vierzehnte Lektion des Musik-Meisters. Beschluss des Fagotto solo.

The musical score is written for Bassoon (Fagotto) and consists of 14 systems of staves. Each system typically contains two staves: the upper staff for the right hand and the lower staff for the left hand. The notation includes various note values, rests, and fingerings (numbers 1-7). The piece is divided into two main sections: *Andante* (measures 1-14) and *Vivace* (measures 15-28). The *Andante* section features a steady eighth-note pattern with occasional sixteenth-note runs. The *Vivace* section is characterized by a more rhythmic eighth-note pattern with frequent sixteenth-note passages. The score concludes with a double bar line and repeat dots. The manuscript is written in black ink on aged paper.

Das Solo kann auch auf der Flöte à bec gespielt werden.

Fabel aus der Opera: Aefopus; die Poesie von Herrn Mattheson; gef. v. M^r. Riemschneiders
Imm. digarr.

Die Kuh, doch halt! nein! die Ziege beugt einmal die Hörner bis zur Erden, und bitte

Löwen seht, ihr Ehgemahl zu werden; der Löwe wußte wohl, wie falsch die Ziege war, und

stellte sich ganz stumm, nahm Schnupf Tabac, spatzierte was herum, und hörte sie nicht an; bis

dafs so gar die Zieg' erbärmlich schrie: Großgünstiger Herr Löwlich bleibe dir doch ewig

treu. Der Löwe sagte: nein! die Ziege rief: ihr Götter! ist denn hier kein Retter der Löwstir

trau ich nicht; und damit zog Signor die Taschen. Ihr hervor, die er anfaß und sprach: du

kaft dich abzufahren! die Stundt ist da, ich muß die Toft predieren.

Spite der Lauten Partie. Menuet und Tarakande.

Daß die Jungfrau Sinn.

da - - - gio, pre - - - fto, pre - - - fto, Andan - - - te.

Relatio harmonica; und 2/3 A

Adagio. Presto. Andante.

Lucretia.

Largo.

The first system of the musical score for 'Lucretia' consists of five staves. The top staff is the vocal line, and the lower four staves are the piano accompaniment. The tempo is marked 'Largo'. The music features a complex rhythmic structure with many triplets and ornaments. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The system concludes with a double bar line and repeat signs.

La Poete.

Din rechten Hand.

The second system of the musical score includes the 'La Poete' section and piano parts for the right and left hands. The tempo remains 'Largo'. The key signature and time signature are consistent with the first system. The piano parts are written for the right and left hands, with some fingerings indicated. The system concludes with a double bar line and repeat signs.

Funfzehnte Lektion des Musica Meisters.

Viola di Gamba, senza Cembalo. 57.

Andante.

The first section of the score, marked 'Andante', consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several trills and grace notes throughout. The first staff includes a '3' above the first measure, and the second staff has a '3' above the first measure and a '7' below the second measure. The third staff has a '3' above the first measure and a '7' below the second measure. The fourth staff has a '3' above the first measure and a '7' below the second measure. The fifth staff has a '3' above the first measure and a '7' below the second measure. The sixth staff has a '3' above the first measure and a '7' below the second measure. The seventh staff has a '3' above the first measure and a '7' below the second measure. The eighth staff has a '3' above the first measure and a '7' below the second measure. The ninth staff has a '3' above the first measure and a '7' below the second measure. The tenth staff has a '3' above the first measure and a '7' below the second measure.

Vivace.

The second section of the score, marked 'Vivace', consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is more rhythmic and features many triplets. There are several trills and grace notes throughout. The first staff includes a '3' above the first measure, and the second staff has a '3' above the first measure and a '7' below the second measure. The third staff has a '3' above the first measure and a '7' below the second measure. The fourth staff has a '3' above the first measure and a '7' below the second measure. The fifth staff has a '3' above the first measure and a '7' below the second measure. The sixth staff has a '3' above the first measure and a '7' below the second measure. The seventh staff has a '3' above the first measure and a '7' below the second measure. The eighth staff has a '3' above the first measure and a '7' below the second measure. The ninth staff has a '3' above the first measure and a '7' below the second measure. The tenth staff has a '3' above the first measure and a '7' below the second measure.

Chor, aus der Opera: Calyso;

die Poesie von Herrn Praetorio.

Gedoppelt schön, gedoppelt schön sind die Ergetz- lichkeiten, es scheinen

hier die Jahreszeiten, und alles, alles, was wir sehn, gedoppelt schön, - - - gedoppelt

schön, auf Arbeit, so wir überstehn, auf Sorgen, so den Geist besiegen, schmeckt Ruhe,

schmeckt ein süß Vergnügen gedoppelt schön, - gedoppelt schön.

Claveffin. Trouble-Fête. Tar M. Goetner.

This page of handwritten musical notation, numbered 59, is organized into ten systems, each consisting of six staves. The notation is dense and complex, characteristic of advanced guitar music. It features a variety of rhythmic patterns, including frequent triplets (indicated by a '3' in a circle) and sixteenth-note runs. Fingering instructions are clearly marked with numbers 1-5 and 7 (likely for natural harmonics). The piece includes several key signatures, with some systems showing a key signature change to one flat (B-flat). The notation is written in a fluid, cursive style, with many notes beamed together. The bottom right corner of the page contains a series of five circles, possibly representing a chord or a specific fingering sequence.

