



Schall's

12

Engelste Danse

17. - 167.

DA. Bot





DET KONGELIGE BIBLIOTEK



130014564439





TOLV NYE  
ENGELSKE DANDSE  
MED TOURE,

SATTE  
FOR 2 VIOLINER, 2 FLÖITER ELLER OBOER,  
2 HORN OG BASSE,

MUSIKEN AF C. SCHALL,  
OG TOURENE AF BALLETMESTER BARK.

---

KIÖBENHAVN 1791.

TRYKT HOS S. SÖNNICHSEN, KONGL. PRIVEL. NODETRYKKER,  
OG SÆLGES HOS FORFATTEREN SELV No. 178. I VIINGAARDSTRÆDET.

TOLV NYE  
ENGELSKE DANDSE  
MED TOURE,

SATTE  
FOR 2 VIOLINER, 2 FLOITER ELLER OBOER,  
2 HORN OG BASSE,

MUSIKEN AF C. SCHALL,  
OG TOURENE AF BALLETMESTER BARK.

---

KIÖBENHAVN 1791.

TRYKT HOS S. SÖNNICHSEN, KONGL. PRIVEL. NODETRYKKER,  
OG SÆLGES HOS FORFATTEREN SELV No. 178. I VIINGAARDSTRÆDET.

## No. 13.

- 1ste Tour. 1ste M. og D. falder af, derefter svinger 1ste M. en Tour höire Haand med 3die D.,  
hans D. det samme med 3die M.
2. — 1ste M. og D. gaaer forbi hinanden og paa deres Plads igien.
3. — 1ste M. og D. falder af, derefter halv 8te Tal imellem 2det Par.
4. — 1ste M. og D. Rundt med 3die Par.
5. — 1ste M. og D. förer op i Midten, derefter gaae de forbi hinanden og falder af.
6. — Kieden med 2det Par.

## No. 14.

- 1ste Tour. 1ste D. gaaer ned i Midten, hendes M. følger efter; derefter vende de dem og D.  
følger efter sin M.
2. — 1ste M. og D. falder af, derefter svinge de en Tour rundt med hinanden.
3. og 4. — Kieden a 6.
5. — 1ste M. og D. chasserer forbi hinanden til venstre Side, derefter en Tour Allemiande.
6. — 1ste M. svinger en Tour höire Haand med 2den D., hans D. det samme med 3die M.,  
derefter svinge 1ste M. og D. en halv Tour venstre Haand.

- 1ste Tour. 1ste M. og D. en Tour Wals, derefter falde de ned om 2det Par.
2. — 1ste M. svinger en Tour höire Haand med 2den D., derefter en Tour venstre Haand med 3die D., hans D. det samme med 3die og 2den M.
3. — 1ste M. beholder 3die D., hans D. 2den M. de chasserer alle 4re imod hinanden paa Skraae i det de skifte Hænder, derefter svinger enhver M. en Tour Wals med den D. han holder.
4. — 1ste M. og D. svinger en Tour Allemande, derefter svinger 1ste M. en Tour Allemande til venstre Side med 2den D., hans D. det samme med 3die M.
5. — 1ste M. tager sin Ds. venstre Haand med sin höire og gaer under Armen, i det de skifte Plads, derefter en Tour Allemande uden at slippe Hænderne.
6. — Kieden med 2det Par.

## No. 16.

- 1ste Tour. 1ste M. og D. chasserer op ad, 2det Par ned ad, derefter vende de dem alle 4re og gaer imod hinanden.
2. — 1ste M. chasserer ud ad med 2den D., hans D. det samme med 2den M., derefter vende de dem alle 4re og gaer imod hinanden.
3. — Enhver M. svinger en Tour Wals med sin egen D., derefter falder 1ste Par ned ad, 2det Par opad.
4. — 1ste M. og D. gaer ned i Midten, derefter gaer de forbi hinanden og gaer op om 3die Par.
5. — 1ste M. og D. gjør to Ballancer holdende hinanden med höire Haand i Veiret, det samme med venstre Haand, derefter svinge de en Tour Allemande.
6. — Kieden med 2det Par.



- 1ste Tour. 1ste M. og D. chasserer forbi hinanden til venstre Side, derefter en Tour Allemande.  
 2. — 1ste M. og 2den D. chasserer forbi hinanden til venstre Side, derefter en Tour Allemande, hans D. det samme med 2den M.  
 3. — 1ste M. og D. fører op i Midten, derefter gaæ de forbi hinanden og falder af.  
 4. — Moulenet med 3die Par.

## No. 18.

- 1ste Tour. 1ste M. og D. dobbelt Allemande.  
 2. — 1ste M. og 2den D. dobbelt Allemande, hans D. det samme med 2den M.  
 3. — 1ste M. og D. falder af, derefter svinger 1ste M. en Tour venstre Haand med 3die D., hans D. en Tour høite med 3die M.  
 4. — 1ste M. chasserer ud ad med 2den D., hans D. det samme med 2den M., derefter ver de de dem alle 4re og gaæ imod hinanden.  
 5. — 1ste M. falder op om 2den D. og falder bag ned om 2den M., hans D. falder bag ned om 3die M. og gaær bag op om 3die D.  
 6. — 1ste M. og D. dos a dos, derefter en Tour Wals.

- 1ste Tour. 1ste M. og D. falder af, derefter giøre de 8te Tal op imellem 2det Par.  
 2. — 1ste M. og D. falder ned om 3die Par, derefter halv 8te Tal imellem 3die Par.  
 3. — 1ste M. og D. tager 3die Par og de giøre Linie op ad alle 4re, derefter svinger 1ste M. en Tour Wals med 2den D., hans D. det samme med 2den M.  
 4. — 1ste M. og D. tager 2det Par og de giøre Linie ned ad alle 4re, derefter svinger 1ste M. en Tour Wals med 3die D., hans D. det samme med 3die M.  
 5. — 1ste M. og D. chasserer forbi hinanden til venstre Side, derefter en Tour Allemande.  
 6. — Kieden med 2det Par.

## No. 20.

- 1ste Tour. 1ste D. falder ned om 2den D., hendes M. følger efter, derefter svinger 1ste M. en Tour Wals med 2den D., hans D. det samme med 2den M.  
 2. — 1ste M. ballancerer med 3die D., hans D. det samme med 3die M., derefter svinger 1ste M. en Tour Allemande med 3die D., hans D. det samme med 3die M.  
 3. — 1ste M. giør Linie ud ad med begge Dr., hans D. det samme med begge Mr., derefter vende de dem alle 6 og gaae imod hinanden.  
 4. — 1ste M. og D. dos à dos, derefter en Tour Wals.  
 5. — 1ste M. og D. gaer op i Midten, derefter gaer de forbi hinanden og falder af.  
 6. — Kieden med 3die Par.

- 1ste. Tour. De tvende 1ste Par gör halv Scubkar, derefter svinger 1ste M. en Tour Wals med 3die D., hans D. det samme med 3die M.
2. — 1ste M. og D. gaaer op i Midten, derefter gaae de forbi hinanden og falder af.
3. — 1ste M. og D. gör Kieden med 3die Par.
4. — 1ste M. og D. rundt med 2det Par.
5. — 1ste M. og D. skifte Plads holdende hinanden med höire Haand i Veiret, derefter chasserer de forbi hinanden med venstre Haand i Veiret.
6. — 1ste M. svinger en Tour höire Haand med 3die D., hans D. det samme med 2den M., derefter svinger 1ste M. og D. en halv Tour venstre Haand.

## No. 22.

- 1ste Tour. De tvende förste Mr. og Dr. gaae lige imod hinanden, de gör to Ballancer i det de skifte Hænder, derefter vende de dem og gör Linie ud ad, Mr. paa deres Side og Dr. paa deres.
2. — De vende dem alle 4re og enhver M. svinger en Tour Wals med sin egen D., derefter falder det förste Par af og det 2det gaaer op.
3. — 1ste M. ballancerer for 3die D. og svinger en Tour Wals med 2den D., hans D. det samme med 2den og 3die M.
4. — 1ste M. ballancerer for 2den D. og svinger en Tour Wals med 3die D., hans D. det samme med 3die og 2den M.
5. — 1ste M. og D. gaaer op i Midten, derefter gaae de forbi hinanden og falder af.
6. — Kieden med 2det Par.



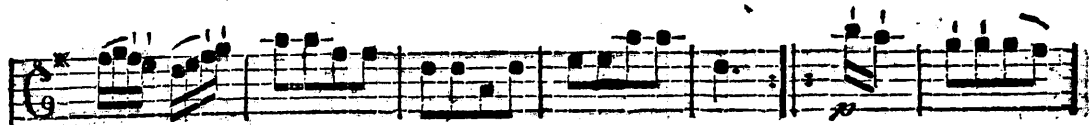
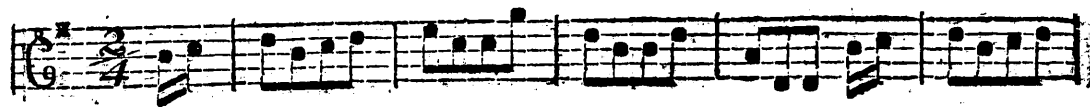
- 1ste Tour. 1ste M. og D. gaaer ned i Midten holdende den venstre Haand paa Ryggen og den høire i Veiret, derefter svinge de en Tour Wals.
2. — 1ste M. dobbelt Allemande med 3die D., hans D. det samme med 2den M.
3. — 1ste M. ballancerer for 2den M., derefter en Tour Wals med 2den D., hans D. ballancerer for 3die D., derefter en Tour Wals med 3die M.
4. — 1ste M. ballancerer for 3die M., derefter en Tour Wals med 3die D., hans D. ballancerer for 2den D., derefter en Tour Wals med 2den M.
5. — 1ste M. og D. gaaer op i Midten, derefter gaae de forbi hinanden og falde af.
6. — 1ste M. og D. holde hinanden med Hænderne over Kors, M. vender sig under sin høire Arm og bøier den venstre paa Ryggen, i den Stilling giøre de 2 Ballancer, derefter en Tour Wals.

## No. 24.

- 1ste Tour. 1ste M. og D. tager 2det Par og de giør Linie ned ad alle 4re. 1ste M. og D. gaaer forbi hinanden, derefter svinger første M. en Tour begge Hænder med 2den D., hans D. det samme med 2den M.
2. — De giøre alle 4re Linie op ad, derefter falder 1ste M. ned om 2den D., hans D. ned om 2den M.
3. — 1ste M. og D. chasserer forbi hinanden til venstre Side, derefter en Tour Allemande.
4. — Kieden med 2det Par.

No. 13.

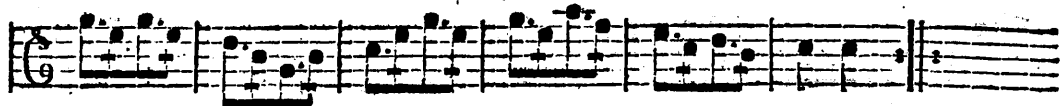
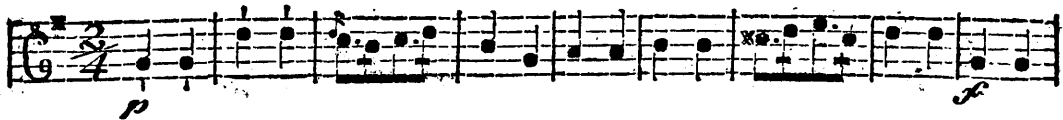
*Violino I.*



A

No. 14

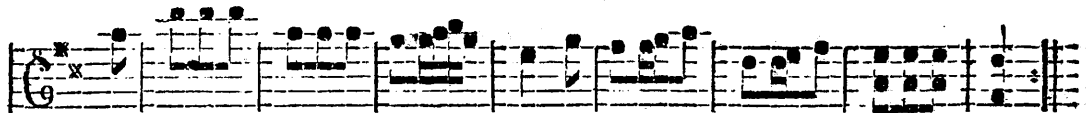
Violino I.





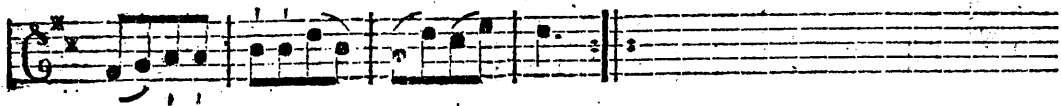
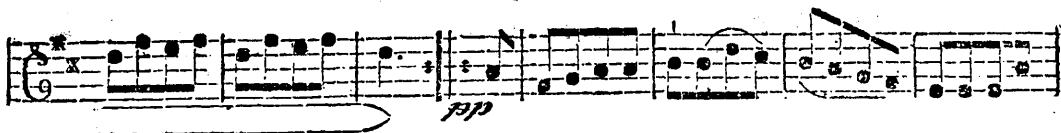
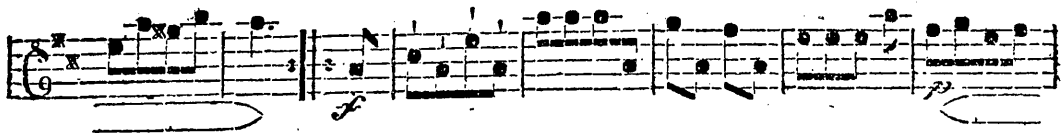
No. 15.

Violino 1.



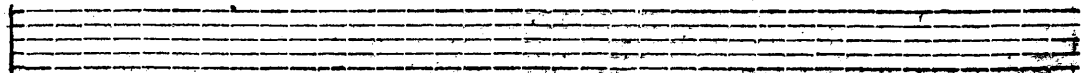
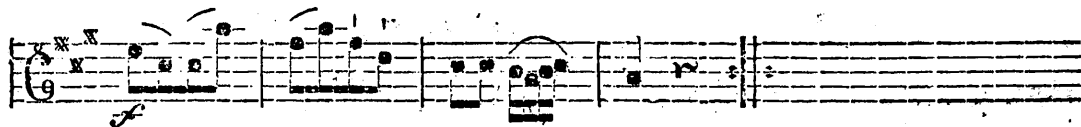
No. 16.

Violino I.



No. 17.

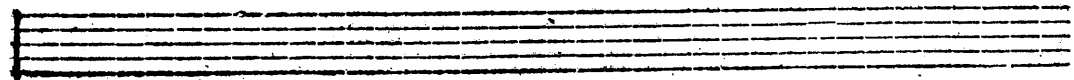
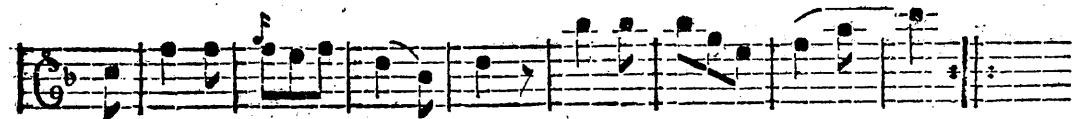
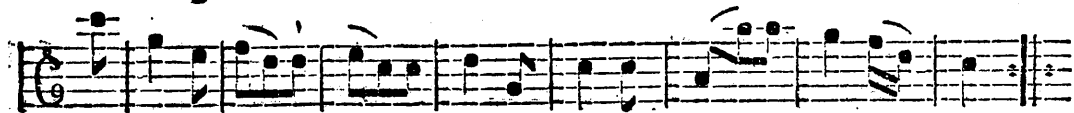
Violino I.





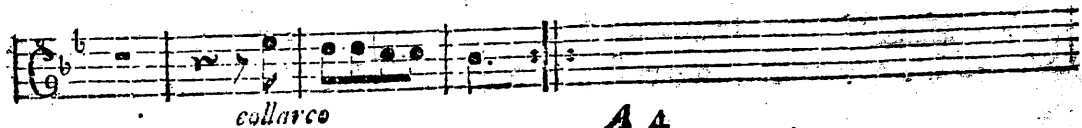
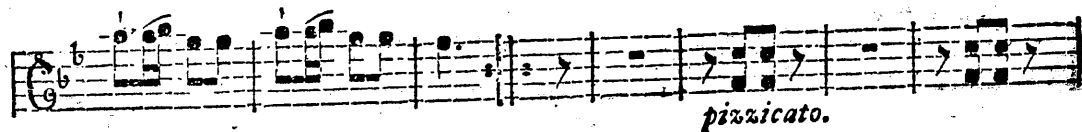
No. 18.

*Violino I.*



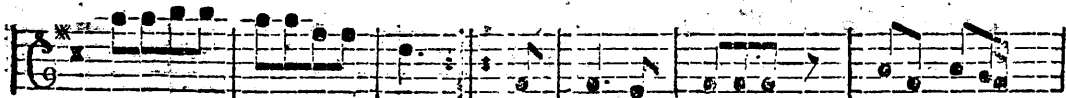
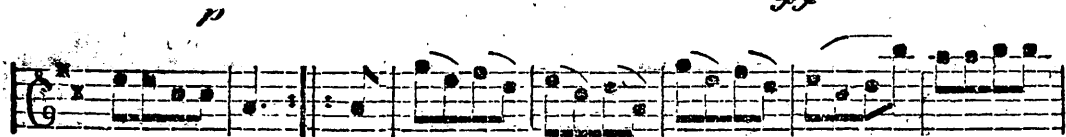
No. 19.

Violino I.



No, 20.

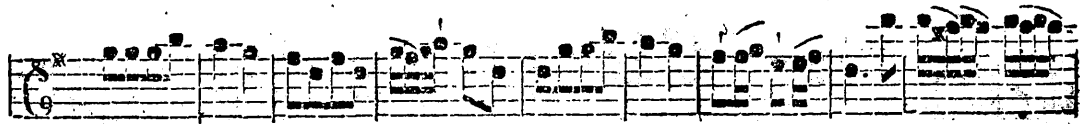
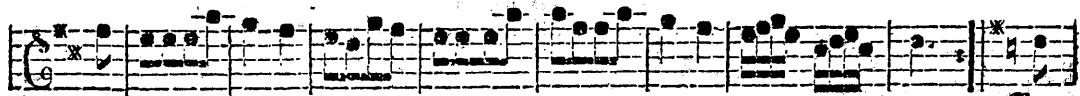
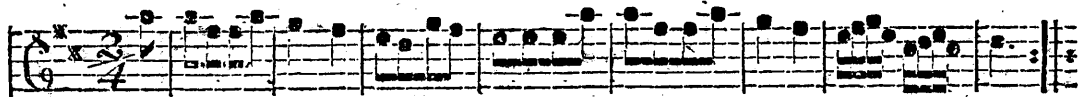
Violino I.





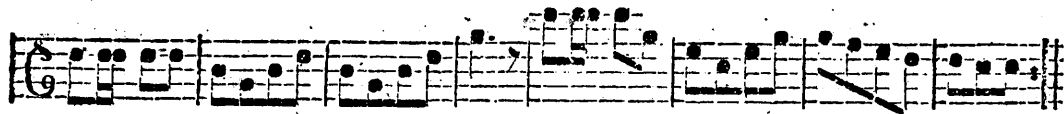
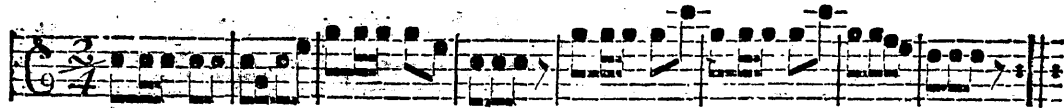
No. 21.

Violino I.



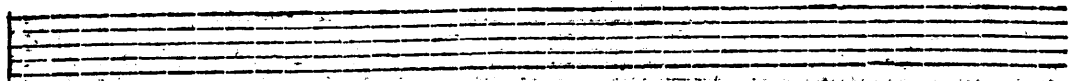
No. 22.

Violino I.



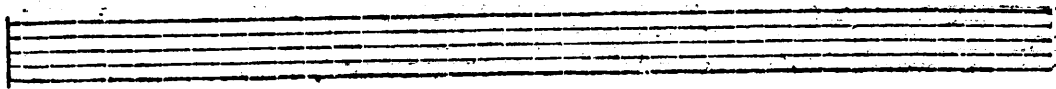
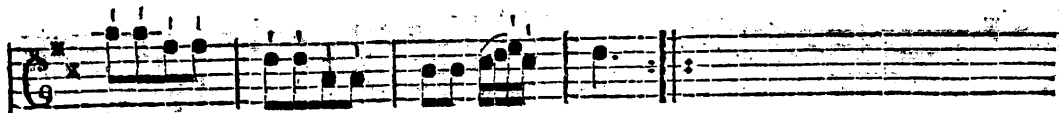
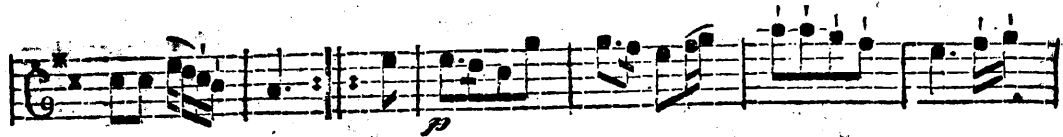
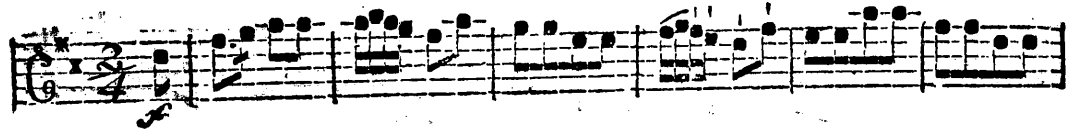
No. 23.

Violino I.



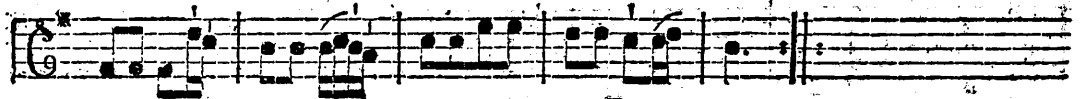
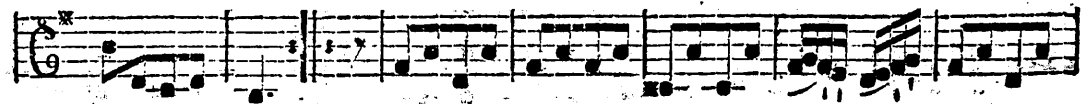
No. 24.

*Violino I.*



No. 13.

Violino II.



*B*

No. 14.

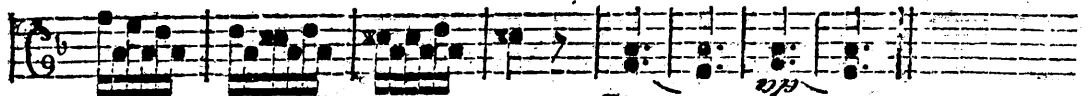
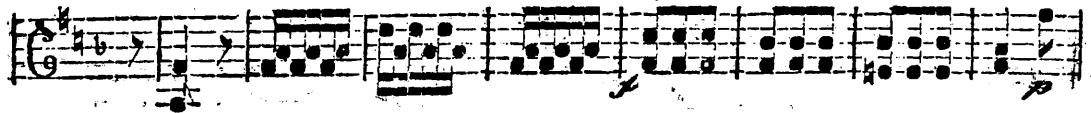
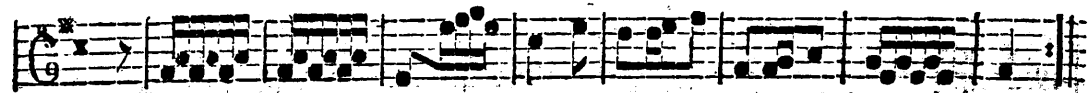
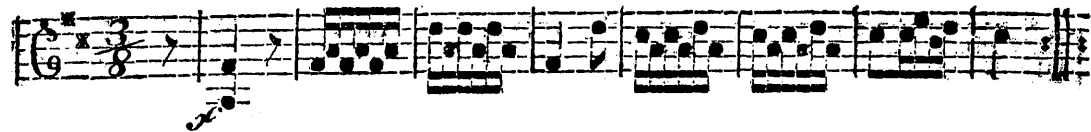
Violino II.

The image displays a musical score for Violino II, No. 14, consisting of four staves of music. The score is written in treble clef with a 3/4 time signature. The first staff begins with a piano (*p.*) dynamic marking and ends with a forte (*f*) marking. The second staff concludes with a piano (*p*) marking. The third staff features a fortissimo (*ff*) marking and ends with a fortissimo (*ff*) marking. The fourth staff concludes with a double bar line. The music is composed of eighth and sixteenth notes, often beamed together, and includes rests and dynamic markings throughout.



No. 15.

Violino II.



B 2

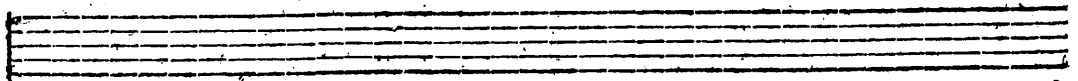
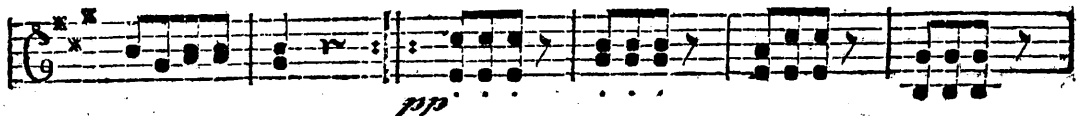
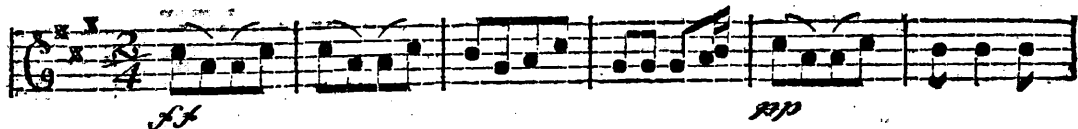
## No. 16.

## Violino II.

The image displays a musical score for Violino II, No. 16, consisting of four staves of music. The score is written in G major (one sharp) and 2/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music starts with a forte (*f*) dynamic and includes a slur over the first four measures. The second staff continues the melody, featuring a double bar line and a repeat sign. The third staff shows a change in dynamics to *pp* (pianissimo) and includes a slur over the first two measures. The fourth staff concludes the piece with a double bar line. The notation includes various note values, rests, and dynamic markings.

No. 17.

Violino II.



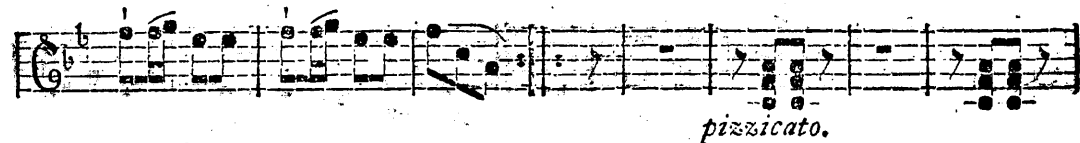
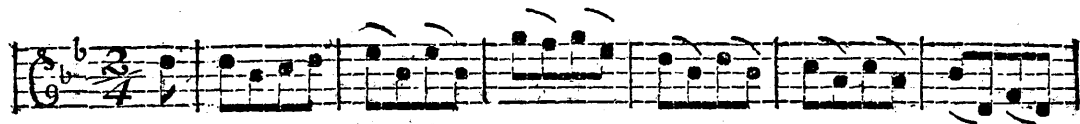
No. 18.

Violino II.

This musical score is for the second violin part of a piece numbered 18. It is written in 3/8 time and the key of G major. The score consists of three staves of music, followed by a fourth empty staff. The first staff begins with a treble clef, a 3/8 time signature, and a key signature of one sharp (F#). The melody is primarily composed of eighth and sixteenth notes, with some triplet markings. The second staff continues the melodic line with similar rhythmic patterns. The third staff features a more complex texture with sixteenth-note runs and rests, marked with a piano (*p*) dynamic. The piece concludes with a double bar line at the end of the third staff.

No. 19.

Violino II.

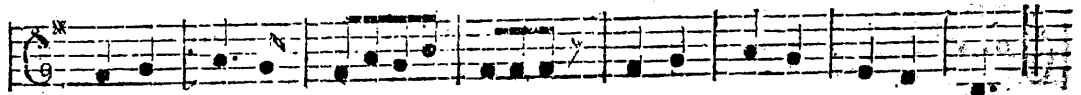
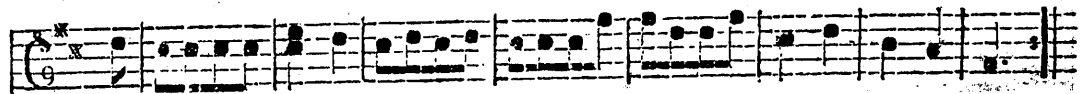
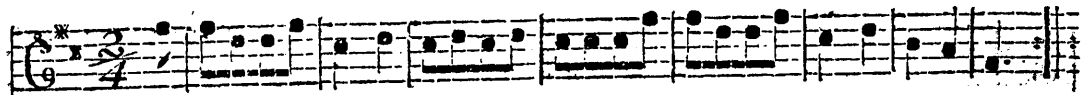


No. 20.

Violino II.

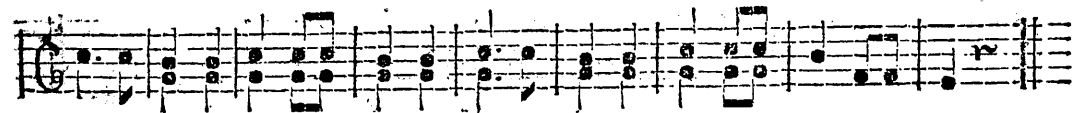
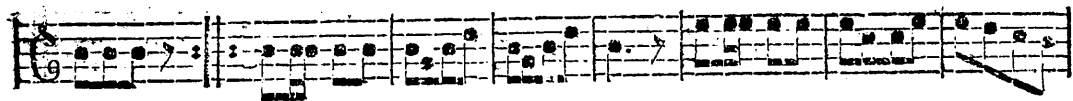
The image displays a musical score for Violino II, No. 20, consisting of four staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The first staff begins with a piano (*p*) dynamic and features a series of chords and a melodic line. The second staff continues the melodic line with a forte (*ff*) dynamic. The third staff shows a melodic line with a piano (*p*) dynamic. The fourth staff concludes the piece with a melodic line and a double bar line.





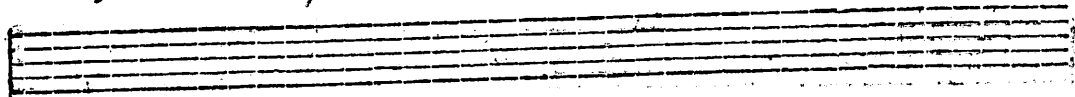
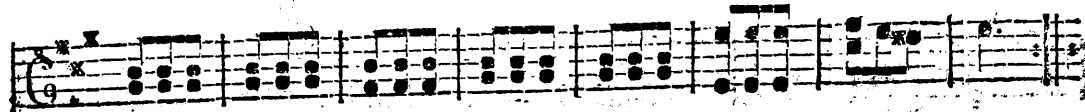
No. 22.

Violino II,



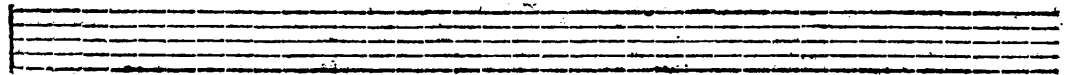
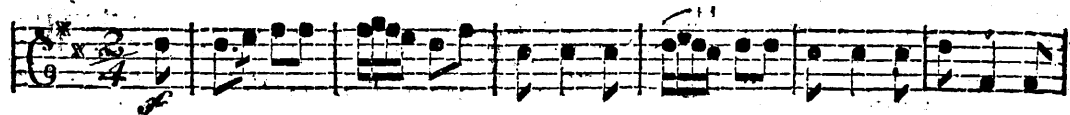
No. 23.

Violino II.



No. 24.

*Violino II.*

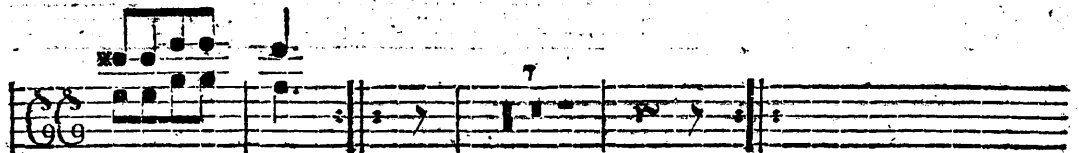
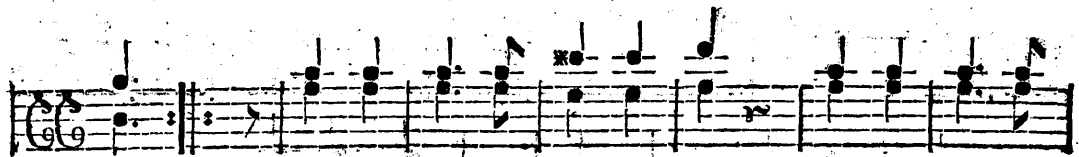
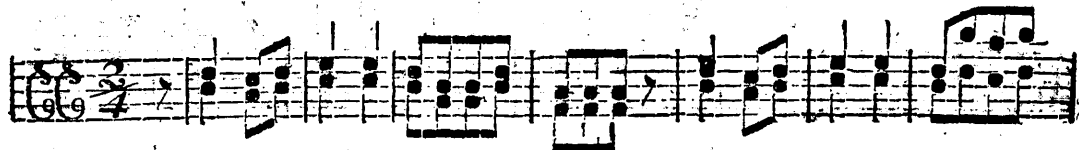


No. 13.

Flauti I. & II.

al 8va

loco



C

No. 14.

Oboe I. & II.

The first staff of music is written on a five-line staff with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. It begins with a repeat sign and a first ending bracket. The melody consists of quarter notes and eighth notes, with some notes beamed together. The staff concludes with a double bar line.

The second staff of music continues the melody from the first staff. It features a repeat sign followed by a first ending bracket. The notation includes quarter notes, eighth notes, and a triplet of eighth notes. The staff ends with a double bar line.

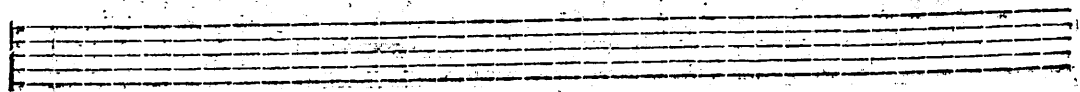
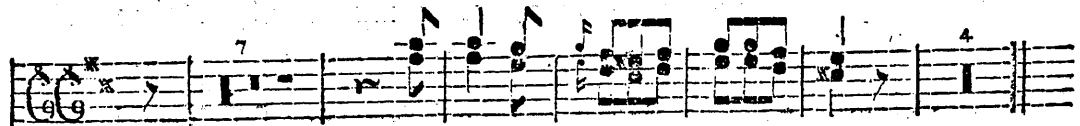
The third staff of music continues the melody. It contains quarter notes, eighth notes, and a triplet of eighth notes. The staff concludes with a double bar line.

The fourth staff of music is an empty five-line staff, likely intended for a second oboe part or a different instrument.



No. 15.

Oboe 1. & II.



No. 16.

Oboe I. & II.

staccato.

*p*

*f*

Staff 1: Musical notation for Oboe I & II, first system. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with a staccato instruction above the staff. A dynamic marking of *p* (piano) is placed below the staff, and a dynamic marking of *f* (forte) is placed below the end of the first measure.

*p*

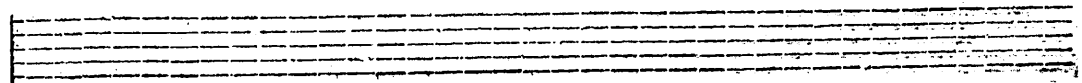
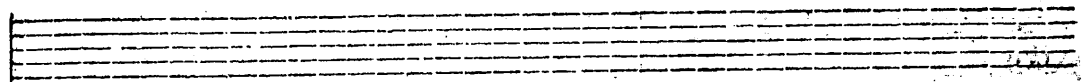
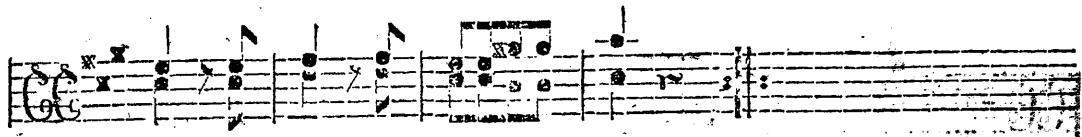
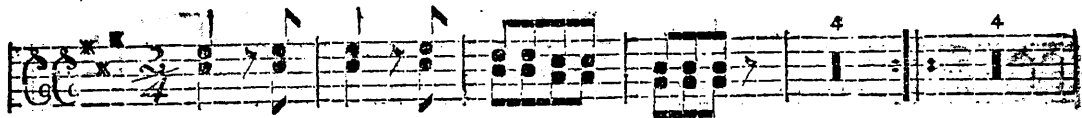
*dolce*

Staff 2: Musical notation for Oboe I & II, second system. It continues with eighth and sixteenth notes. A dynamic marking of *p* is below the staff. A long horizontal line is drawn below the staff, spanning several measures. The word *dolce* (dolce) is written below the staff towards the end of the system.

Staff 3: Musical notation for Oboe I & II, third system. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is dense with many notes.

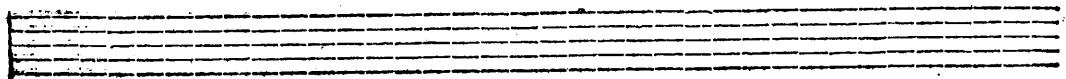
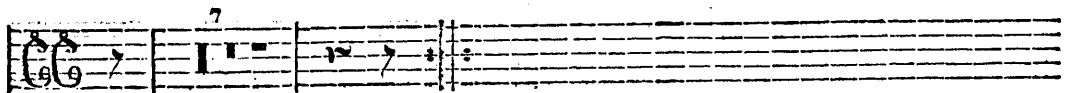
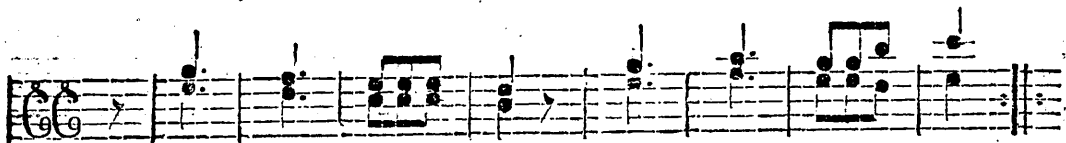
No. 17.

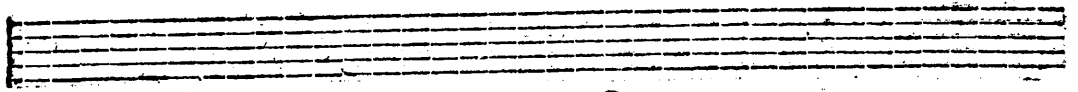
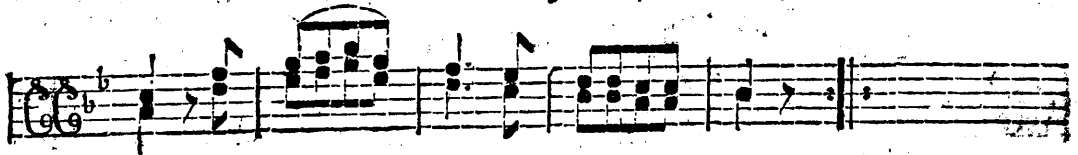
Oboe I. & II.



No. 18.

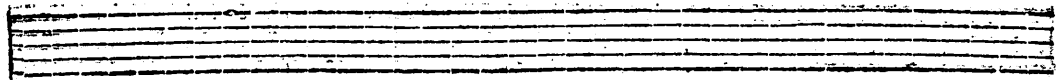
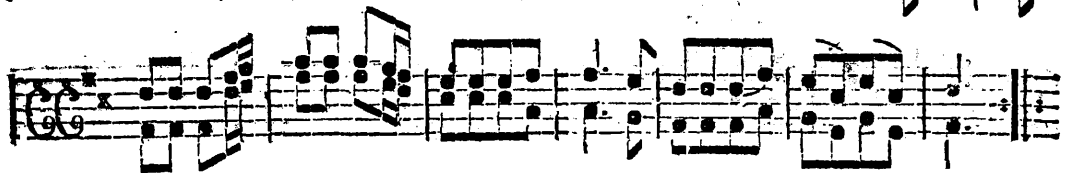
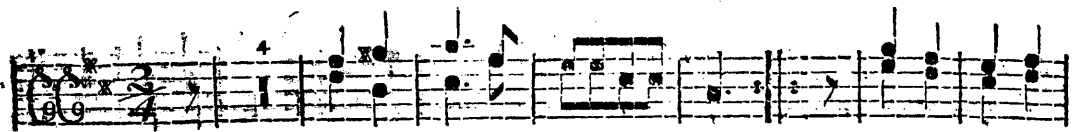
Oboe 1. & II.





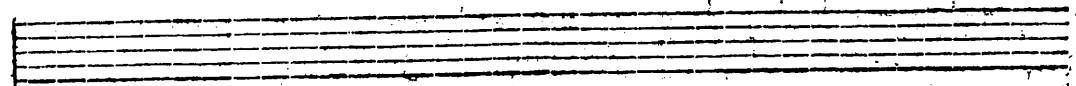
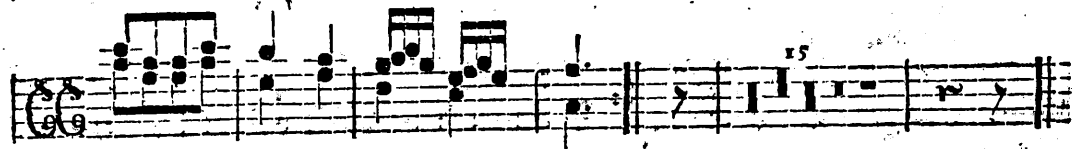
No. 20.

Oboe I. & II.



No. 21. in D.

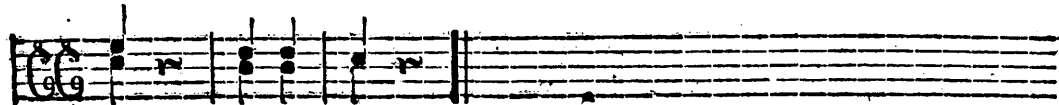
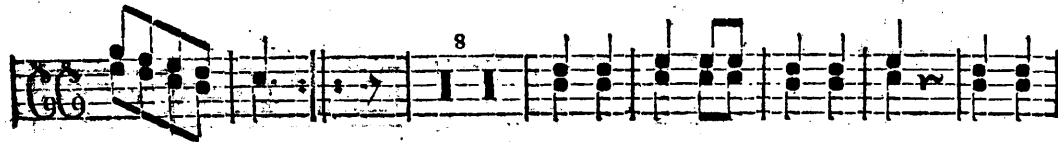
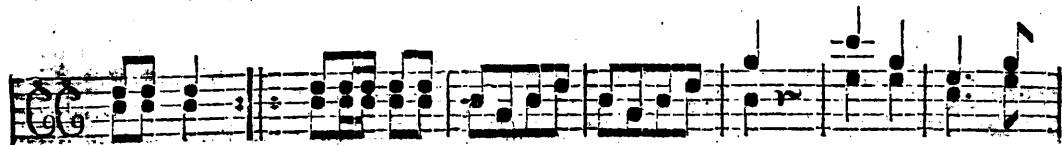
Clarinetto I. & II.





No. 22.

Oboe I. & III.



No. 23:

Oboe I. & II.

First staff of music, featuring a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music consists of eighth notes and chords. The dynamic marking *fz* (for *forzando*) is placed below the staff in three locations.

Second staff of music, continuing the piece with similar notation. The dynamic marking *dolce* is placed below the staff towards the right side.

Third staff of music, continuing the piece with similar notation.

Fourth staff of music, which is empty.

No. 24.

Oboe I. & II.

The first staff of music is written in G major (one sharp) and 3/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notation includes a series of chords and intervals, with some notes beamed together. The staff concludes with a double bar line and a fermata over the final notes.

The second staff of music continues the piece. It starts with a treble clef, a key signature of one sharp (F#), and a time signature of 3/4. The notation features a mix of chords and intervals, with some notes beamed together. The staff ends with a double bar line.

An empty musical staff consisting of five horizontal lines, positioned below the second staff.

A second empty musical staff, identical to the one above, consisting of five horizontal lines.

No 13. in G.

Corno I. & II.

Musical score for No. 13 in G, Corno I. & II. The score consists of two staves. The first staff begins with a treble clef, a common time signature, and a 2/4 time signature. It contains a series of notes and rests, with a double bar line and repeat signs. The second staff continues the melody with similar notation, including a fermata and a 7-measure rest.

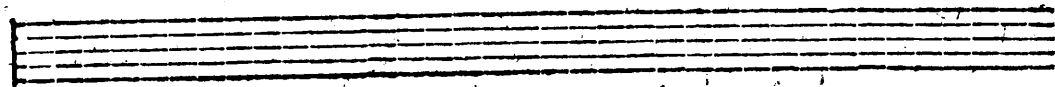
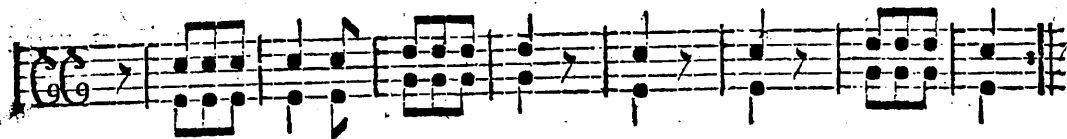
No. 14. in G.

Corno I. & II.

Musical score for No. 14 in G, Corno I. & II. The score consists of two staves. The first staff begins with a treble clef, a common time signature, and a 2/4 time signature. It contains a series of notes and rests, with a double bar line and repeat signs. The second staff continues the melody with similar notation, including a 4-measure rest and an 8-measure rest. A large letter 'D' is printed below the second staff.

No. 15. in D.

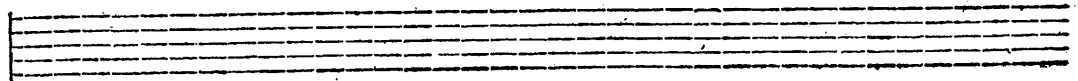
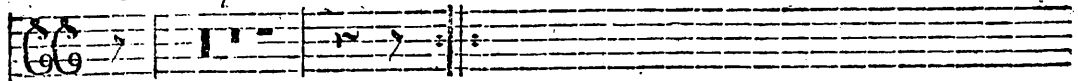
Corno I. & II.



No. 16. in D.

Corno I. & II.

staccato.



No. 17. in A

Corno I. & II.

Musical score for No. 17 in A, Corno I. & II. The score is written on a single staff with a treble clef and a 2/4 time signature. It begins with a C-clef on the first line. The melody consists of eighth and sixteenth notes, with some beamed pairs. There are two measures with a '4' above them, indicating a four-measure rest. The piece concludes with a double bar line and repeat dots.

No. 18. in C.

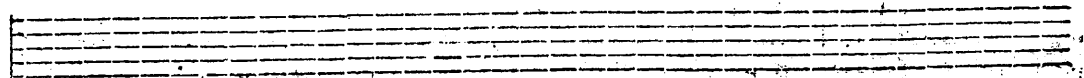
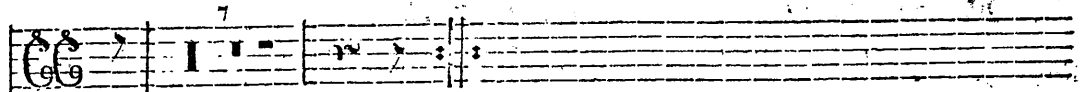
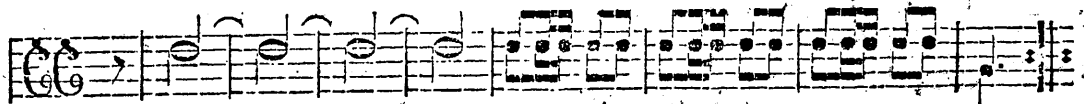
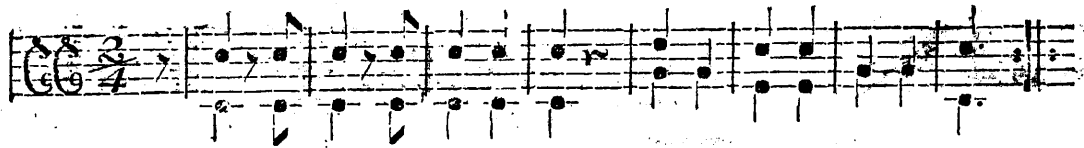
Corno I. & II.

Musical score for No. 18 in C, Corno I. & II. The score is written on a single staff with a treble clef and a 3/8 time signature. It begins with a C-clef on the first line. The melody consists of eighth and sixteenth notes, with some beamed pairs. There are two measures with a '4' above them, indicating a four-measure rest. The piece concludes with a double bar line and repeat dots.

Continuation of the musical score for No. 18 in C, Corno I. & II. The score is written on a single staff with a treble clef and a 3/8 time signature. It begins with a C-clef on the first line. The melody consists of eighth and sixteenth notes, with some beamed pairs. There are two measures with a '7' above them, indicating a seven-measure rest. The piece concludes with a double bar line and repeat dots.

No. 19. in B.

Corno I. & II.





No. 20. in D.

Cornò I. & II.

Musical score for No. 20 in D, Cornò I. & II. The score is written in 2/4 time and consists of two staves. The first staff begins with a treble clef, a common time signature, and a 2/4 time signature. It contains a melodic line with a fermata over the first measure, followed by eighth and sixteenth notes. The second staff provides a bass line with chords and single notes. A fermata is present over the first measure of the second staff, and a '7' is written above the staff in the second measure.

No. 21. in D.

Corno I. & II.

Musical score for No. 21 in D, Corno I. & II. The score is written in 2/4 time and consists of two staves. The first staff begins with a treble clef, a common time signature, and a 2/4 time signature. It contains a melodic line with a fermata over the first measure, followed by eighth and sixteenth notes. The second staff provides a bass line with chords and single notes. A fermata is present over the first measure of the second staff, and a '4' is written below the staff in the first measure. A '15' is written above the staff in the second measure.

No. 22. in C.

Clarini I. & II.

This musical score is for two Clarinets (I and II) in C major. It consists of four staves of music. The first staff begins with a treble clef, a C-clef, and a 3/4 time signature. The music is written in a style typical of 18th or 19th-century manuscript notation, featuring various note values, rests, and dynamic markings such as 'r' and 'z'. The second staff continues the melody with similar notation. The third staff includes a section with a repeat sign and a first ending bracket labeled '1'. The fourth staff concludes the piece with a double bar line.

No. 23. in A.

Corno 1 & II.

Musical score for No. 23 in A, Corno 1 & II. The score is written in 3/8 time and consists of two staves. The first staff contains the first six measures, and the second staff contains the next six measures. The music features eighth notes and chords, with some notes beamed together. There are first and second endings marked with 'I' and 'II' in the second staff.

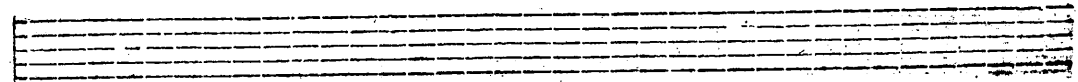
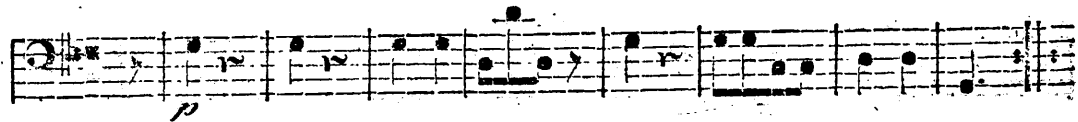
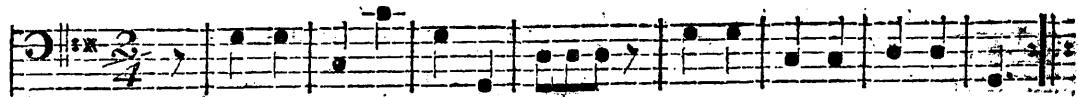
No. 24. in D.

Corno 1. & II.

Musical score for No. 24 in D, Corno 1 & II. The score is written in 3/4 time and consists of two staves. The first staff contains the first six measures, and the second staff contains the next six measures. The music features quarter notes and chords, with some notes beamed together. There are first and second endings marked with 'I' and 'II' in the second staff.

No. 13.

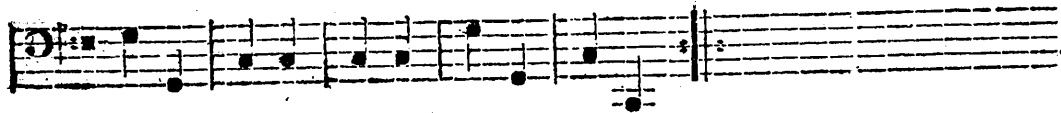
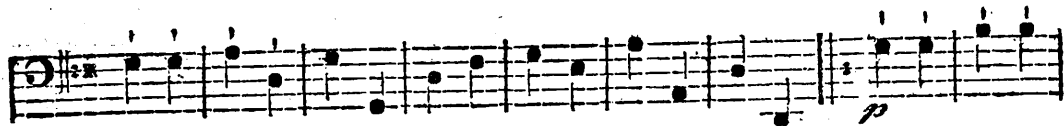
Basso.



E

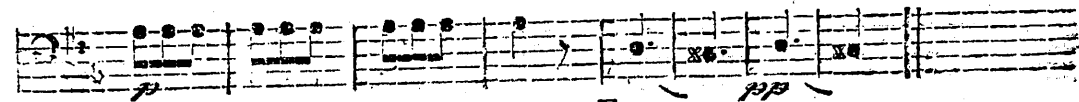
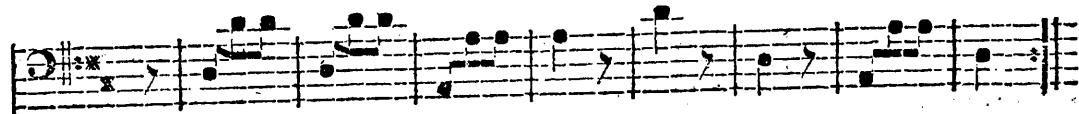
No. 14.

Basso.



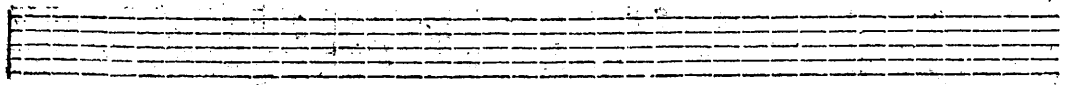
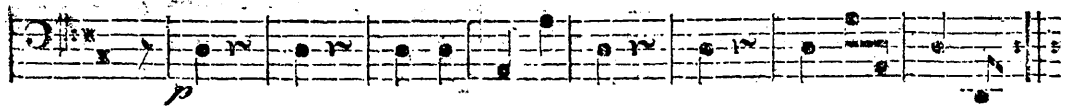
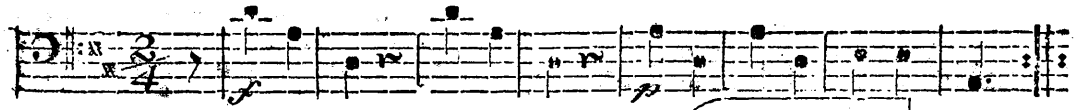
No. 15.

Basso.



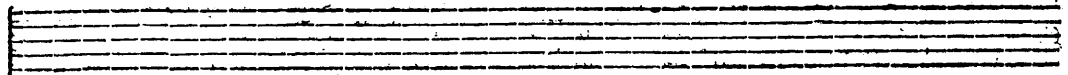
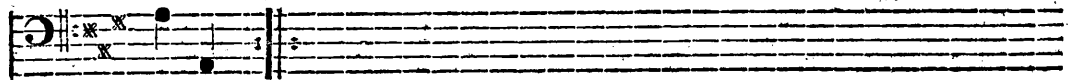
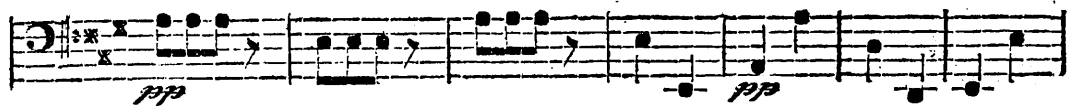
No. 18.

Basso.



No. 17.

Bass.



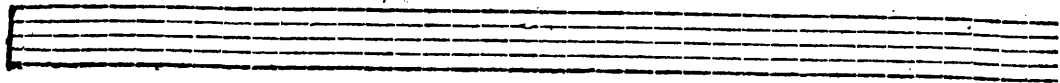


No. 18.

Basso.

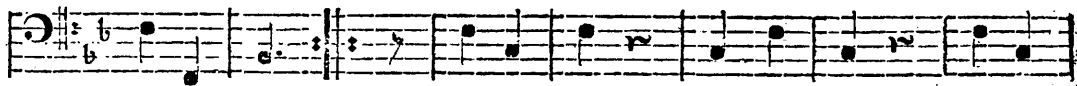
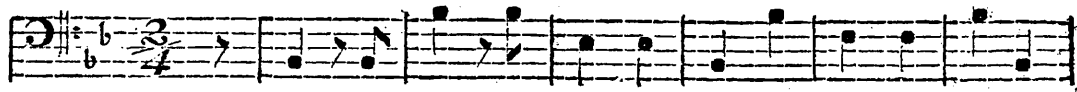


*pizzicato.*

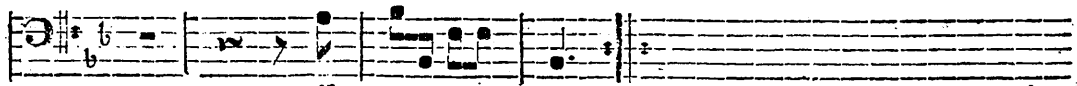


No. 19.

Basso.



*pizzicato*

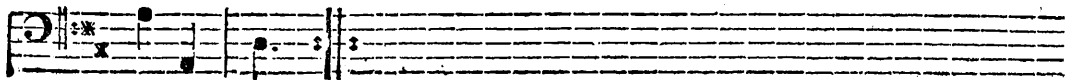
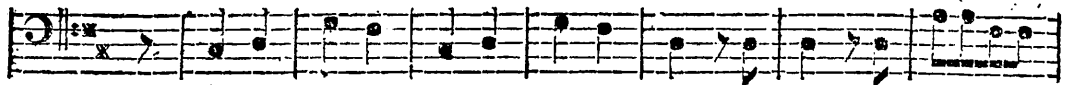


*coll'arco*

E 4

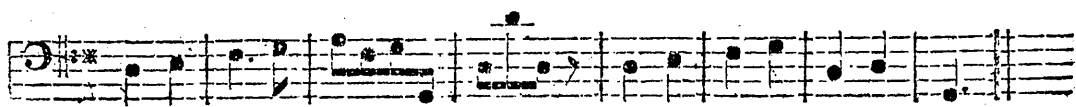
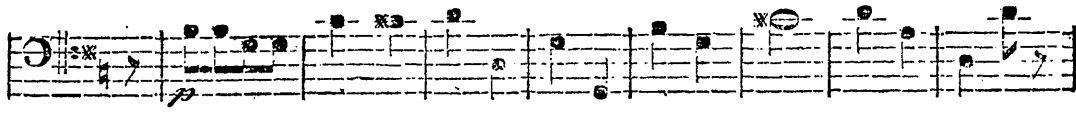
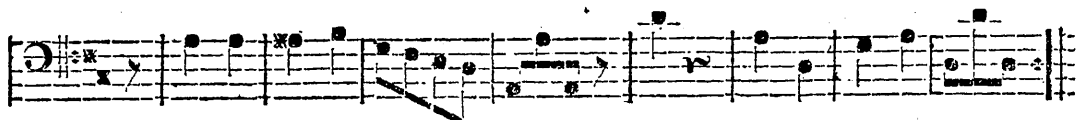
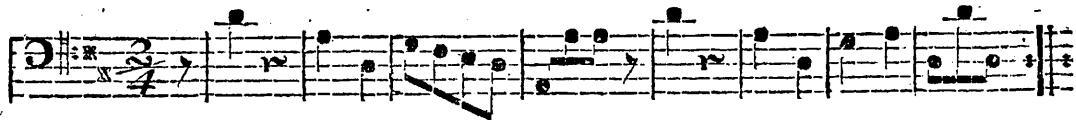
No. 20.

Basso.



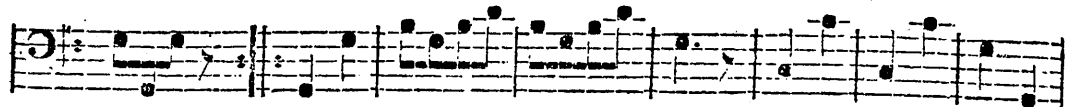
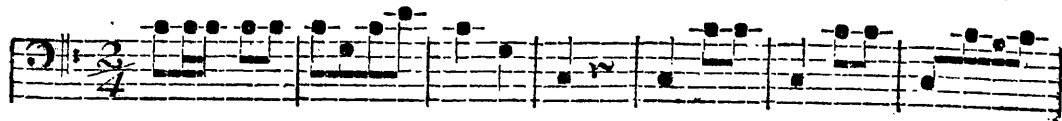
No. 21:

Basso.



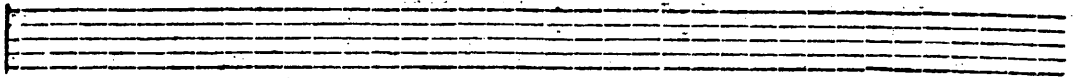
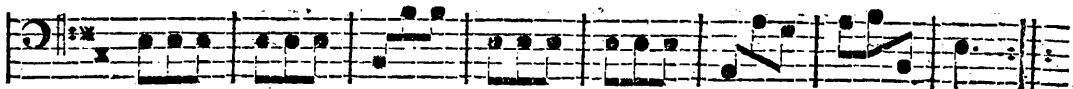
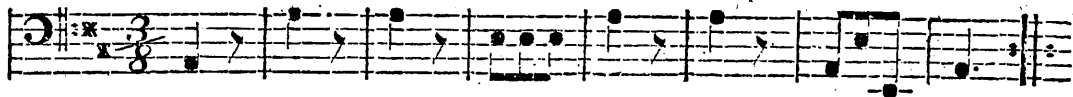
No. 22.

Bass.



No. 23.

Basso.



No. 24.

Basso.

