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Georg Friedrich Händels Werke

Componimenti musicali per il cembalo

Händel, Georg Friedrich

Leipzig, 1896

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Supplemente,

enthaltend

Quellen zu Händel's Werken.

5.

Componimenti Musicali

per il Cembalo

von

Gottlieb Muffat.

Für die Deutsche Händelgesellschaft

herausgegeben

von

Friedrich Chrysander.

Leipzig,

Stich und Druck der Gesellschaft.

1896.

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G. F. Händel's Werke,

für die Deutsche Händelgesellschaft herausgegeben von Friedrich Chrysander.

Bis zum Jahr 1896 sind folgende 97 Bände in 31 Jahrgängen erschienen:

Jahrgang		Band	H.
	Oratorien, etc.		
XXX.	Aci, Galatea, e Polifemo. Serenata.	53	9
I.	Acis und Galatea.	3	9
	Chorstimmen, Klavierauszug und Text sind bei J. Rieter-Biedermann in Leipzig und Winterthur erschienen.		
XXVII.	Alceste. Musikal. Scenen zu einem engl. Drama.	46 ^a	8
XI.	Alexander Balus	33	15
IV.	Alexandersfest, Cäcilienode	12	12
	Chorstimmen, Klavierausz. u. Text bei Rieter-Biedermann.		
II.	Allegro (Frohinn und Schwermuth)	6	12
II.	Athalia	5	15
	Chorstimmen, Klavierausz. u. Text bei Rieter-Biedermann.		
VII.	Belsazar	19	15
	Chorstimmen, Klavierausz. u. Text bei Rieter-Biedermann.		
VIII.	Cäcilienode, kleine	23	9
	Chorstimmen, Klavierausz. u. Text bei Rieter-Biedermann.		
X.	Debora	29	15
XXII.	Esther. Erste Bearbeitung (1720)	40	12
XXII.	Esther. Zweite Bearbeitung (1732)	41	12
XXVII.	Geburtstagsode für Königin Anna	46 ^a	6
XXIV.	Gelegenheits-Oratorium	43	18
II.	Herakles	4	15
	Chorstimmen, Klavierausz. u. Text bei Rieter-Biedermann.		
VI.	Herakles' Wahl	18	9
XXVI.	Jephtha	44	18
XXIII.	Joseph	42	18
VI.	Josua	17	15
	Chorstimmen, Klavierausz. u. Text bei Rieter-Biedermann.		
VI.	Israel in Egypten	16	20
	Chorstimmen, Klavierausz. u. Text bei Rieter-Biedermann. Desgleichen die gedruckten Orchesterstimmen.		
VIII.	Judas Maccabäus	22	20
	Chorstimmen, Klavierausz. u. Text bei Rieter-Biedermann.		
XVIII.	Parnasso in Festa. Serenata	54	12
III.	Passion nach Johannes	9	9
V.	Passion nach Markes	15	12
XVIII.	Resurrezione	39	9
IX.	Salomo	26	20
	Chorstimmen, Klavierausz. u. Text bei Rieter-Biedermann.		

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Vorwort.

Unter den Zeitgenossen, deren Musik Händel in seinen Werken benutzte, nimmt der Wiener Klavier-Komponist Gottlieb Muffat (geb. im April 1690 zu Passau, gest. am 10. Dez. 1770 zu Wien: s. Stollbrock, die Komponisten Georg und Gottlieb Muffat S. 36 und 48) eine hervorragende Stellung ein. Nachdem er im Jahre 1726 eine Sammlung von Orgelstücken kleineren Umfanges herausgegeben hatte, publicirte er um 1735 sein Meisterwerk »Componimenti Musicali per il Cembalo«. Dasselbe gehört zu den allerbesten Klavierwerken der damaligen Zeit, wird in der Fülle schön geformter, gehaltvoller und origineller Melodien von keinem andern jener Zeit übertroffen und steht lediglich in der Selbstständigkeit der künstlerischen Form hinter der Klaviermusik Händel's und Bach's zurück. Zuerst von seinem als Komponist bedeutenden Vater Georg Muffat in Passau (gestorben daselbst am 23. Februar 1704) und sodann besonders von Fux in Wien unterrichtet, hielt er sich auch in der Gestaltung wesentlich an Fux. Muffat's Klaviersätze sind aber reicher und reifer, als die seines von ihm hoch verehrten Lehrers. Von allen Deutschen war er derjenige, welcher sich den Franzosen Couperin, den formfestesten Klavier-Komponisten der Zeit von 1700 bis 1720, am genauesten zum Vorbild nahm, wie er auch dessen Art der Aufzeichnung und Benennung der Tonsätze wesentlich beibehielt. An musikalischem Gehalt übertrifft er sein französisches Vorbild bedeutend, und in diesem Gehalt erblicken wir die erste reife Frucht des neuen Geistes der Wiener Schule, welche sich namentlich auf diesem Gebiete später so glänzend entfaltete. Hierdurch haben die »Componimenti« eine große geschichtliche Bedeutung erhalten.

Dieses musikreiche Werk bildete eine Fundgrube von Anregungen für Händel und ist noch besonders bemerkenswerth dadurch, daß es uns Beispiele liefert für alle Stadien der Benutzung fremder Vorlagen, die sich bei ihm beobachten lassen. Während man zwischen Muffat's Hornepippe (S. 98) und Händel's Hornpipe (Concerte, Händel's Werke Bd. 30 S. 104) nur eine so entfernte Ähnlichkeit wahrnimmt, daß man hier Nachahmung bezweifeln würde, wenn jene Hornepippe nicht auch an drei andern Stellen dieser »Zwölf großen Concerte« (Bd. 30 S. 41. 84 u. 154) wie ebenfalls in der Cäcilien-Ode (23 S. 54 u. 56) von Händel ausgebeutet wäre; während auch die Menuett S. 60 in Händel's Menuett am Schlusse des fünften Concerts (30 S. 75) wie am Schlusse der Ouverture zu der Cäcilien-Ode (23 S. 6) sehr unkenntlich geworden ist; während ebenfalls die Fantaisie S. 48, sowie die andere Fantaisie S. 76 und das Adagio S. 123 durch ihre Motive nur als Anregungen zu den betreffenden Sätzen betrachtet werden können: so sind dagegen andere Stücke in den Hauptgedanken fast unverändert von Händel aufgenommen, obwohl sie dabei zum Theil in einer ganz neuen Behandlung zu der großartigsten Gestaltung gelangten. Zu den einfacheren Neubildungen dieser Art gehören diejenigen Stücke, welche Händel ebenfalls zu Instrumentalsätzen benutzte, wie

das Adagio S. 11 zu dem Vorspiel in Josua (17 S. 1), das Trio S. 40 zu dem dritten, ohne ersichtlichen Grund ebenfalls Trio genannten Satz der Ouverture in Theodora (8 S. 5), die Courante S. 30 zu dem vierten und auch Courante genannten Satz derselben Ouverture zu Theodora (8 S. 6), die Air S. 139 zu dem Marsch in Judas Makkabäus (22 S. 189) und die Courante S. 84 zu dem letzten Satz der Ouverture in Salomo (26 S. 6). Wieder andere Stücke sind durch Umbildung so unkenntlich geworden, daß man erst nach einigem Suchen Muffat als Vorlage entdeckt. Dahin gehört der auch von Händel Menuet genannte Satz S. 60, aus welchem er zuerst den Schlußsatz der Ouverture zu der Cäcilien-Ode (23 S. 6) bildete, sodann diesen in einer sehr merkwürdigen und souverän frei erweiterten Neubildung im fünften der Großen Concerte (30 S. 75) verwendete. Dahin gehört ferner die Air S. 12, welche Händel in der Flöten-Arie der Cäcilien-Ode (23 S. 39) zu einem breit ausgeführten Andante von 111 Taktten für Gesang und Begleitung von Grund aus neu gestaltete, was ihn indeß nicht abhielt, einzelne Motive der »Air« noch zweimal zu benutzen, zuerst zu dem Adagio des ersten Concerts (30 S. 7) und darauf sogar zu einem Allegro im achten Concert (30 S. 117).

Die soeben erwähnte Umbildung der »Air« zu der Flöten-Arie in der Cäcilien-Ode leitet hin zu derjenigen Gruppe, bei welcher die Benutzung der fremden Modelle am freiesten ist und am vollkommensten eine neue Gestalt erlangt hat. Sämtliche Stücke, die hierbei in Betracht kamen, finden sich in der Cäcilien-Ode. Das erste ist der Chor »From Harmony — Von Harmonie« (23 S. 10), dessen Gesang sich hauptsächlich Muffat's Final S. 21 als instrumentales Gewand angelegt hat. Im Wesen und in der Bedeutung gleich, aber formell von ganz anderer Art ist die Orgel-Arie (23 S. 50), ein Gemälde von 84 Taktten, bei welchem Jeder erst durch den Augenschein sich überzeugen muß, daß die 18 Takte der Fantaisie Muffat's S. 48 die Anregung dazu geben konnten. Das dritte und letzte Beispiel erblicken wir in der Bearbeitung der vierstimmigen Fuge in B dur S. 78. Händel bildet aus derselben den Schlußchor der Ode, einen seiner größten und längsten Chöre (23 S. 62—79). Nach einer erhabenen Einleitung setzt zu den Worten »The dead shall live — Was starb erhebt« die Fuge ein. Diese ist bei Muffat 36 Takte lang, bei Händel 152.

Diejenigen Stücke, welche Händel benutzte, habe ich im Index am Ende dieses Bandes mit * bezeichnet. Nach der Reihenfolge aufgeführt, sind es folgende:

1. Die Courante S. 8 benutzte Händel im ersten Satz der Ouverture zu der kleineren Cäcilien-Ode (Bd. 23 S. 1) und darauf sofort, im Eingang etwas geändert, im fünften der 12 Grand Concerts (30 S. 60).
2. Die Air S. 12 ist benutzt in der Flöten-Arie der Cäcilien-Ode (23 S. 39) und sodann im Adagio des ersten wie im Allegro des achten Concerts (30 S. 7 u. 117).
3. Der Rigaudon S. 14 findet sich als Marsch in Josua (17 S. 80).
4. Das Adagio S. 20 ist benutzt für die Introduziona in Josua (17 S. 1).
5. Das Final S. 21 ist benutzt im Chor »From Harmony — Von Harmonie« der Cäcilien-Ode (23 S. 10).
6. Die Courante S. 30 ist benutzt im Allegro des zehnten Concerts (30 S. 143) und später ebenfalls als »Courante« im letzten Satz der Ouverture zu Theodora (8 S. 6).
7. Das Trio S. 40 ist benutzt in dem dritten Satz der Ouverture zu Theodora (8 S. 5), den Händel ebenfalls »Trio« genannt hat.

8. Die Fantaisie S. 48 gab Anregung zu der Orgel-Arie in der Cäcilien-Ode (23 S. 50); auch der Largo-Anfang des neunten Concerts (30 S. 118) wird im Hinblick auf diese »Fantaisie« entstanden sein.
9. Die Allemande S. 50 ist im Hauptgedanken benutzt zu dem Marsch in der Cäcilien-Ode (23 S. 38).
10. Die Menuet S. 60 wurde umgebildet zu einer Menuett zum Schluß der Ouverture der Cäcilien-Ode (23 S. 6), welche dann abermals neu gestaltet und erweitert ist im fünften Concert (30 S. 75).
11. Das Finale S. 70 hat die Anregung gegeben zu einer Figur im letzten Satz des ersten Concerts (30 S. 13).
12. Die Fantaisie S. 76 und das Adagio S. 123 haben beide vereinigt Material hergegeben zu dem Tenor-Recitativ der Cäcilien-Ode (23 S. 6—9).
13. Die Fuge S. 78 wurde ausgebildet zu der Fuge des Schlußchores in der Cäcilien-Ode (23 S. 66).
14. Die Courante S. 84 ist benutzt im letzten Satz der Ouverture zu Salomo (26 S. 6).
15. Die Hornpippe S. 98 hat mit Händel's Hornpipe im siebenten Concert (30 S. 104) nur eine entfernte Ähnlichkeit; aber einer markanten laufenden Figur Muffat's begegnet man in drei andern Concerten (30 S. 41 u. 84 u. 154), und vorher schon in der Cäcilien-Ode (23 S. 54 u. 56), immer verschieden gestaltet.
16. Die Fantaisie S. 122 ist zuerst benutzt im zweiten Satz des ersten Concerts (30 S. 3), und später anders im zweiten Satz der Ouverture zu Samson (10 S. 5).
17. Das Adagio S. 124, welches bereits in der Cäcilien-Ode zur Verwendung kam, wie oben unter Nr. 12 angeführt ist, wurde dann auch noch zu dem kurzen Largo im zwölften Concert (30 S. 177) benutzt.
18. Die Air S. 139 bildet die Melodie zu dem Marsch in Judas Maccabäus (22 S. 189), mit welchem Händel später auch ein Orgel-Concert beschloß (s. Bd. 48 S. 99).

Achtzehn Klavierstücke Muffat's sind hiernach in 30 Sätzen von Händel verwerthet; nicht abgeschrieben, sondern als Modelle für eigene Bildungen benutzt. In vorstehender Liste werden die Anregungen, welche Händel von Muffat empfing, in der Hauptsache erschöpfend angegeben sein, wenn auch nicht absolut vollständig; denn einige mehr nebensächliche oder verstecktere Entlehnungen, wie die im zehnten Concert (30 S. 142) aus der 33. Variation Muffat's S. 160 und ähnliche, habe ich nicht mitgezählt. Von den sieben Händel'schen Werken, in welchen die Verwerthung Muffat's nachgewiesen ist, beschränkt sich bei den fünf nach 1740 entstandenen Oratorien die Benutzung auf einzelne Sätze. Nicht unbeträchtlich ausgebeutet ist der Wiener Meister in den »Zwölf Großen Concerten (Grands Concerts)« die von Ende September bis Ende Oktober 1739 entstanden. Aber am meisten und bedeutendsten kam Muffat's Musik in demjenigen Werke zur Verwendung, bei welchem Händel sie zuerst benutzte, in der kleineren Dryden'schen Cäcilien-Ode, die unmittelbar vor jenen 12 Concerten im September 1739 komponirt wurde.*) Muffat's Componimenti waren damals erst seit zwei oder

*) Aus einem Satz im Oratorium Saul (13 S. 272) könnte man vermuthen, daß Händel schon damals, also im Sommer 1738, Muffat benutzte. Ich erblicke aber in jener Stelle nicht eine Entlehnung, sondern nur eine zufällige Ähnlichkeit.

drei Jahren in der Welt bekannt, also noch ganz neu. Von den 79 Seiten der Partitur der Cäcilien-Ode in meiner Ausgabe enthalten nun 43 Seiten, mithin mehr als die Hälfte des ganzen Werkes, musikalische Elemente aus Muffat's Klaviermusik. Alles ist Händel geworden bis in's feinste Geäder hinein; das wird ein unbefangener Beurtheiler nicht einen Augenblick verkennen. Aber ebenso unverkennbar ist, daß Händel's Musik durch die Hineinleitung fremder melodischer Quellen in dieselbe an musikalischem Gehalt nach allen Seiten hin bedeutend gewonnen hat. Dieses Verfahren, vorhandene eigene oder fremde Tonsätze als Modell und Material zu verwenden, war bei ihm nicht ein zufälliges, sondern ein grundsätzliches, und durchdringt seine gesamte Komposition.

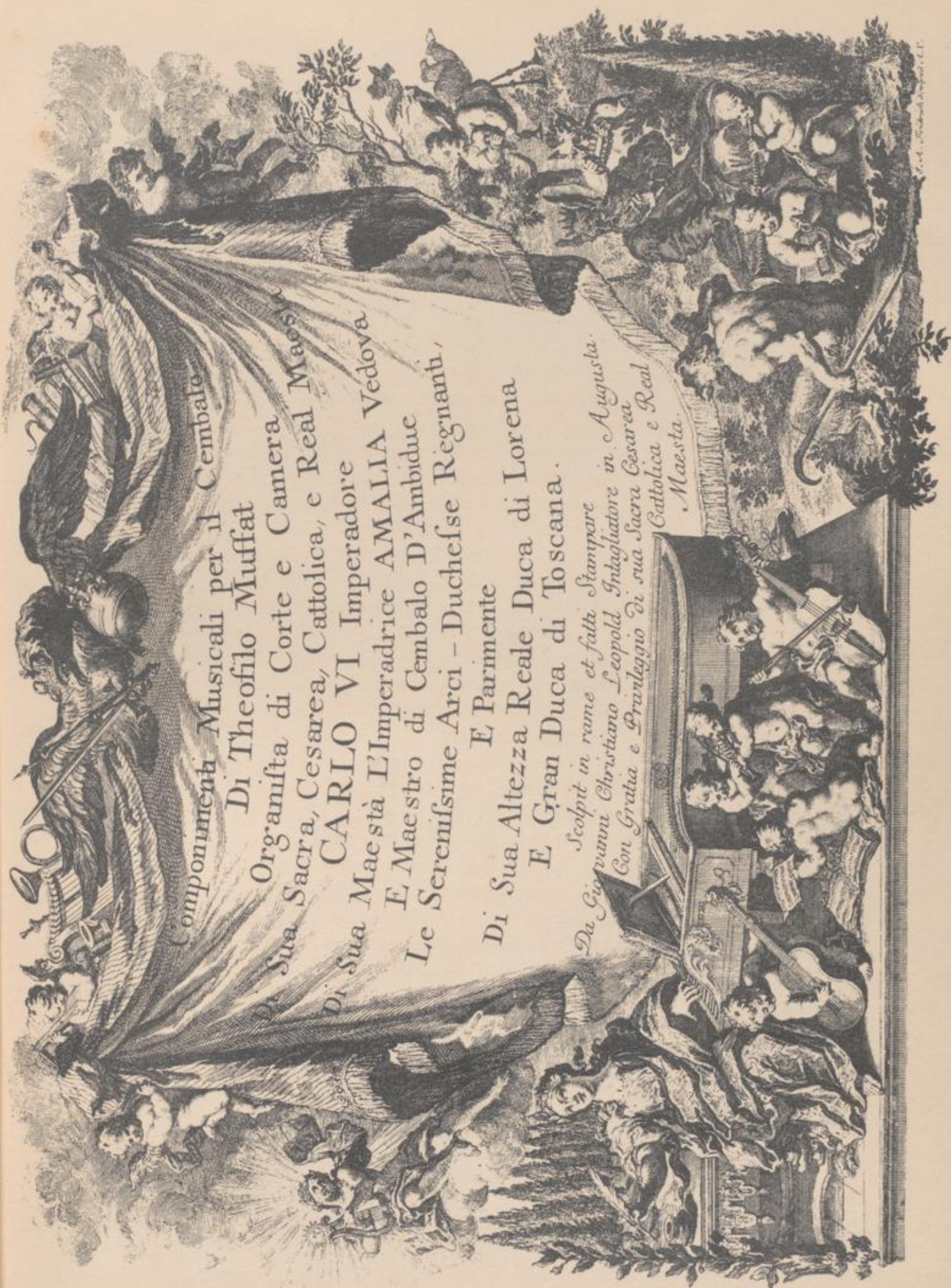
Muffat's Klavierbuch reiht sich auch hinsichtlich der äußeren Ausstattung den Werken Couperin's an und gehört, wie diese, zu den schönsten Musikdrucken jener Zeit; namentlich die gleichzeitigen deutschen Drucke fallen sehr dagegen ab. Den Stecher und Verleger des Werkes, Joh. Christ. Leopold in Augsburg, lobt Muffat im Vorwort nach Gebühr. Leopold hat das Ganze in Kupfer gestochen mit Ausnahme der deutschen Vorrede, welche durch Buchdruck hergestellt wurde. Titel, Dedikation und Vorreden habe ich nach photographischer Aufnahme mitgetheilt, unseres Formates wegen in etwas verkleinertem Maße, 24 1/2 und 18 cm gegen 28 1/2 und 20 1/2 cm des Originals. Dedikation und Anrede stehen im Originaldruck auf zwei getrennten Blättern, sind hier aber auf ein Blatt gebracht.

Das Jahr der Publikation beizufügen, hat der brave Leopold leider vergessen. Muffat sagt aber in der Widmung an den Kaiser, er habe »durch dreißig Jahre« den Unterricht von Fug genossen. Das kann erst von 1705 an geschehen sein, weil sein Vater bis 1704 lebte und er damals noch ein Knabe war. Händel hatte die »Componimenti« 1739 in der Hand, vielleicht schon ein Jahr früher. Damit kommen wir auf die Jahre 1735 bis 1738, können also mit Recht behaupten, das Werk sei um 1735 erschienen.

Die »Componimenti« sind in oblong Folio gedruckt. Die Musik füllt die Seiten 1 bis 105; dann folgt das letzte Blatt, auf dessen erster Seite die hier S. 164—165 mitgetheilte Erklärung der Spielmanieren steht. Die Zeichen für diese Manieren habe ich genau denen des Originaldruckes nachbilden lassen. Obwohl Muffat seine Sparsamkeit in der Benutzung der Schlüssel ausdrücklich hervor hebt, gebraucht er deren doch nicht weniger als fünf: Violin-, Diskant-, Alt-, Tenor- und Baß-Schlüssel, wodurch sein ebenso seltenes wie kostbares Klavierbuch in der Originalgestalt gewöhnlichen Spielern jetzt unzugänglich geworden ist. Man wird mit der Genauigkeit und Treue, in welcher ich das schöne Werk hier reproduziert habe, im ganzen wohl zufrieden sein.

Bergedorf bei Hamburg,
16. Oktober 1895.

Fr. Chrysander.



Componenti Musicali per il Cembalo

Di Theofilo Muffat

Organista di Corte e Camera

Di Sua Sacra, Cesarea, Cattolica, e Real Maestà

CARLO VI Imperadore

Di Sua Maestà L'Imperadrice AMALIA Vedova

E Maestro di Cembalo D'Ambiduc

Le Serenissime Arci - Duchesse Regnanti,

E Parimente

Di Sua Altezza Reale Duca di Lorena

E Gran Duca di Toscana.

Scopit in rame et fatti Stampare

Da Giovanni Christiano Leopold Intagliatore in Augusta.

Con Gratia e Privilegio Di sua Sacra Cesarea

Cattolica e Real Maestà.

ALL'
AUGUSTISSIMO POTENTISSIMO ET INVITTISSIMO
CARLO, VI
IMPERADORE DE ROMANI
SEMPRE AUGUSTO.
RÈ

DI GERMANIA SPAGNA UNGHERIA BOEMIA
DALMAZIA CROAZIA SCHIAVONIA &c:
ARCI-DUCA D'AUSTRIA.

DUCA

DI BORGOGNA STIRIA CARINTIA VIRTENBERGA &c:

CONTE

D'ABSURGO FIANDRA TIROLO

E GORIZIA &c: &c:

SACRA CESAREA CATTOLICA E REAL MAESTA

Sicome riconosco dalle Clementissime Beneficenze della SACRA CESAREA CATTOLICA, E REAL MAESTÀ VOSTRA l'esser mi potuto io applicare alla grand'Arte della Musica, come hò fatto per trent'anni continui, sotto la condotta del sempre celebre, e giammai a bastanza lodato Giovanni Giuseppe Fux supremo Maestro di Capella di V: M.: così hò creduto che sia di scusa degno l'ardimento, che mi porta ad offerirgliene il frutto, che ne hò cavato. Deboli sono, egli è vero, le presenti fatiche: tuttavia mi lusingo, che saranno accolte dalla Cesarea Clemenza di V: M: con quell' istesso benignissimo compatimento, col quale nell' = 1690 = dall' AUGUSTISSIMO GENITORE della Medefina furono accolte quelle dell Padre mio. Quest' esempio, che mi hà dato coraggio, m'empie d'uguale speranza, ond' è, che a piè del Sacro Trono umiliandole, insieme con esse mi umilio anch' io profondissimamente.

DELLA SACRA CESAREA CATTOLICA, E REAL MAESTÀ VOSTRA

*Umilissimo devotissimo et obligatissimo
Servitore e Vassallo Trofio e Musfat.*

Al Benigno Lettore!

Per soddisfare alla Promessa fatta da me nella mia prima Operetta dei Settanta due Versetti, stampata in Vienna l'Anno 1726. cioè, che in Progrosso di Tempo auerei data alla Luce un'altra Opera di maggior Momento, per uso del Graue Cembalo: Ecco: Lettor Cortese, che à Te la presento, dell'altra molto più Copiosa, e più faticata, per la maggior Diligenza usata, come che consagrada al più Gran Monarca del Mondo.

A questo si aggiunge l'incontro auuto per mia buona sorte Del' Impresore più Celebre, e più Famoso de' tempi nostri, il quale con tanta Ntdezza ne ha fatto la Stampa, che io per me Giudico niente di più Bello, di più Accurato, Diligente, e doue più le Parti con Proportione trà di loro corrispondano, si sia per auora veduto in Germania.

Contiene quest' opera Dei Leggieri Capricci d'ogni Specie, volgarmente Galanterie al giusto Metodo di sonare il Cembalo non solamente con artificio ridotti, mà lasciandone giudice l'orechio, secondo il Vezzo dello Stil moderno, à recar piacer adattatissimi. Ogni Sforzo immaginabile ho fatto io, per mantenere da per tutto la giusta Applicatura delle Detti, affinché abbiano minor Fatica coloro, che sapranno ai suoi luoghi adattarle opportunamente.

E però dà nature, che à ciascheduna Delle Mani è di tal maniera il proprio Ufficio distribuito, che le note della Chiauue di sopra debbono toccarsi colla Man Destra, e quelle della Chiauue inferiore, colla man Sinistra.

Il potermi seruire di più Chiavi, mi sarebbe riuscito di maggior comodo, perche le Note si fossero contenute quasi nello Spazio delle 5. Linee. A persuasione di molti mene sono tutta volta astenuto, considerando, che tutti non sono assuefatti à tante Mutationi. La onde /: prescindendo dalle Fughe, e dalle Fantasie: / ho assegnato una sola. Chiauue alla Mano Destra, e questa d'ordinario in Soprano, et alla Sinistra quella del Basso, et allè volte del Contralto.

Toccante la Pulizia del sonare, mi sono servito dei soliti Contrasegni, che ne dimostrano le Maniere, egli ho posti nell'ultima Pagina espressi in tal modo, che dalle Note sottoposte sene comprenda il Valore. Quello però che raccomandando, si è, di farne l'uso con tal arte, e Discretezza, onde si conservi la giusta Battuta, e la vera Modulatione.

In tutti i Diefsis, e nei Bemmolli; tolto il caso di dover toccare l'Ottava, o che la Necessità richieda altrimenti: si deve sempre sfuggire l'uso del Detto Pollice.

E ben vero, che in opportunità del Trillo chiuso = *tw = se* auverrà, che nel tempo stesso debba toccarsi una Nota in Diefsis o in Bemmolle, una Terza più Basso, tal nota si dovrà sostenere col Detto Indice, e servirvi del Pollice, e Del Medio per chiudere il Trillo.

Quando poi si debbono sostenere le Note Lunghe, e le Ligature, è da osservarsi, che se le Note, che seguono Salgono più alto, o Scendono, debbe cambiarsi il Detto, che sostiene la nota Lunga, con altro più Idoneo, per toccare in Tempo Opportuno le Dette Note sequenti, senza lasciare la Tastatura.

Rispetto ai nomi delle Sonate, mi son servito più tosto di Termini Francesi, che d'Italiani, affine dinon scostarmi Dal ricevuto uso comune. Del rimanente tutto quel di più, che si poteva fare osservare, già da altri Autori sene possono estrarre abbondantemente le Cognizioni. In tanto, se avrò Riprove, che quest'Opera incontri, e venga approvata dai Periti nell'Arte, non avrò Ripugnanza di pubblicarne un'altra, tanto più facilmente, quanto ch'io la tengo già in pronto quasi che per intero.

In oltre quantunque io sappia, che tutto quello che si scrive, e si Dona al Pubblico, bene spesso rimane Soggetto al perverso giudizio degli Ignoranti Maligni, voglio tutta volta sperare, che Gente di Professione, senza punto detrarre al povero Nome mio, si degnaranno d'auere un giusto Riguardo alla Diligenza laboriosa, colla quale mi sono applicato, per servire alla Publica Utilità. Vivi felice.

An den geneigten Leser.



Womit ich mein Versprechen halte, welches ich in meinem ersten kleinen Berck der 72. Versetten gethan, so zu Wien An. 1726. in Kupfer ausgangen, daß ich nemlich mit der Zeit ein andres auf das Clavier von größerer Wichtigkeit wolte heraus geben; Sibe freundlicher Leser, so präsentiere ich Dir dasselbe viel zahlreicher und mühsamer als das vorige; indeme ich grossen Fleiß daran gewendet, alldieweilen solches dem grössten Monarchen der Welt gewidmet.

Nebst deme habe ich zu meinem Glück den unserer Zeit sehr berühmten und bekanten Kupferstecher und Verleger angetroffen, welcher mit solcher Zierde dieses Berck verfertigt, daß ich davor halte, es seye nichts schönere, nichts accuratere, und fleißigere (wo alles in einer so genauen Proportion mit einander correspondiret) bishero in Deutschland gesehen worden.

Es hält solches allerley Gattungen artiger Caprices, oder so genannten Galanterie-Stück in sich, welche auf dem Clavier nach einer richtigen oder accuraten Art und Weise zu spielen nicht allein künstlich eingerichtet, sondern auch dem Gehör all Vergnügen geben dürfften. Ich habe allen erdenklichen Fleiß angewendet, durchgehends die rechte Applicatur der Finger benzubehalten; damit diejenigen weniger Mühe haben) welche solche an ihrem Orte geschickt zu appliciren wissen.

Es ist aber doch zu merken, daß vor jedwedere Hand, auf solche Art ihre gehörige Verrichtung abgetheilet worden, daß man die Noten des oberen Schlüssels mit der rechten Hand, des unteren Clavis aber mit der linken Hand, nehmen müsse.

Wann ich mich mehrerer Schlüssel hätte bedienen wollen, würde es mir weit bequemer gewesen seyn; weilen die Noten gleichsam in dem Raum der fünf Linien wären innen gehalten worden; auf vieler Begehren aber habe mich der mehreren Schlüssel gänglich enthalten, in Erwägung, daß nicht alle so vieler Transpositionen jetziger Zeit gewohnet seyn, darum ich dann (die Fugen und Fantasien ausgenommen) einen einzigen Schlüssel und zwar meistens den Sopran oder Discant vor die rechte Hand, den Bass aber, und auch zuweilen den Alt wegen der Höhe der linken Hand angewiesen habe.

Was die Zierlichkeit im Spielen anbelangt, gebrauche mich der gewöhnlichen Zeichen, welche die Mä-
nier davon anzeigen, und dieselbe auf dem letzten Blat auf solche Weise andeuten, daß in den unter gefesteten
Noten dero Valor oder Bedeutung enthalten werde. Besonders habe ich zu recommandieren, daß
man sich der Fein- und Sauberkeit dergestalten befleißige; damit zugleich das Tempo und gute Gesang oder
Modulation benbehalten werde.

In allen und jeden Diesis und Bemolli (ausgenommen, wo man Octaven zu nehmen hat, oder die
Nothwendigkeit es andern erfordert) muß man durchgehens den Gebrauch des Daumens vermeiden.

Es wird zuweilen sich ereignen, daß man bey etwan vorfallenden geschlossenen Triller = tr = in rech-
ter Hand zu eben der Zeit eine Note in Diesis oder Bemoll eine Terz tieffer mit nehmen solle: solche
Noten wird man dann mit dem Zeigfinger nehmen, und aushalten, so dann sich des Daumens, und des
Mittel-Fingers den Triller zu schliessen bedienen müssen.

Wann man ferner die lange Noten und Ligaturen aushalten solle, so ist in obacht zu nehmen, daß man
(wann die entzwichen folgenden Noten sehr hinauf oder herunter steigen sollen) den Finger, welcher die
lange Noten hält, mit einem andern geschickteren verwechseln müsse, um die erwähnte folgende Noten
zu bequemer Zeit zu spielen, ohne die Tactatur auszulassen.

Betreffend die Rahmen derer Stücke, so habe mich lieber der Französischen, als der Welschen bedienet, da-
mit ich nicht von dem gemeinen Gebrauch abweiche, im übrigen wird man schon bey andern Autoren ge-
nugam ersehen können, was ferner vor das Clavier in obacht zu nehmen seye.

Wann ich werde versichert seyn, daß an diesem Werck ein Wohlgefallen gezeigt, und von denen Kunst-
erfahrnen solches gut geheißen werde, so habe keinen Anstand abermahl ein anders heraus zu geben, und dieses
desto leichter, weil ich es schon meistentheils fertiget habe.

Letztlichen ob ich gleich weiß, daß alles was geschrieben, und an das Tag-Licht gegeben wird, gar oft dem
verfehrten Urtheil bößartiger Ignoranten unterworfen ist; so will ich dennoch hoffen, daß Wohlverstan-
dige von dieser Profession ohne Verfleinerung meines Rußs sich würdigen werden, einige Absicht auf
den mühsamen Fleiß zu haben, den ich allein dem Publico zu Ruh und Vergnügung angewendet habe. Lebe
wohl.

I.

Alla breve, ma Tempo Moderato.

OUVERTURE.

The musical score is written for piano and violin. It consists of four systems of music. The first system is the beginning of the Overture, marked 'Alla breve, ma Tempo Moderato.' The piano part is in the bass clef, and the violin part is in the treble clef. The second system continues the melody. The third system features a more complex arrangement with multiple staves. The fourth system concludes the piece with a final cadence. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Musikalien-Druckerei, M. Dreissig, Hamburg.
Printed in Germany.

HW: S. 5.

FUGA. Allegretto.

The musical score is written for a fugue in 3/8 time, titled "FUGA. Allegretto." It consists of five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "t" and "to". The key signature has one sharp (F#).

HW: S. 5.

The image displays a handwritten musical score for piano, organized into five systems. Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation is written in dark ink on aged, slightly yellowed paper. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings, such as 't' (likely for 'tutti' or 'forte') and 'sw' (likely for 'sforzando'), are placed above or below specific notes. The score is a single-page excerpt, as indicated by the page number '3' in the top right corner.

HW: S. 5.

Handwritten musical score for piano, consisting of five systems of two staves each. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 't' and 'to'. The manuscript is written in a historical style with some ink bleed-through from the reverse side.

HW: S. 5.



HW: S. 5.

Affettuoso.

Allemande.

The musical score is written for piano in common time (C). It consists of five systems of two staves each (treble and bass clef). The tempo is marked 'Affettuoso.' and the title is 'Allemande.' The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and ornaments (marked 'to' and 'zw'). The piece concludes with a double bar line and repeat dots.

HW: S. 5.

The musical score is written for piano and consists of five systems of staves. Each system typically has a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings like 't' and 'w'. The score is written in a historical style, likely from the 18th or 19th century.

HW. S. 5.



HW: S. 5.

Handwritten musical score for piano, consisting of five systems of staves. Each system has a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 't' and 'sw'.

HW: S. 5.



HW: S. 5.



HW: S. 5.

Dolce.

Air.



HW: S. 5.



HW: S. 5.

Rigaudon.

The musical score for the Rigaudon dance is presented in four systems. Each system consists of a treble and bass staff. The first system is labeled 'Rigaudon.' and includes fingerings (1, 2, 3, 4) and accents (acc). The second system includes fingerings (1, 2, 3, 4) and accents (acc). The third system includes fingerings (1, 2, 3, 4) and accents (acc). The fourth system includes fingerings (1, 2, 3, 4) and accents (acc).

HW: S. 5.



HW: S. 5.

Menuet.

The musical score is for a Minuet in 3/4 time, HW: S. 5. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The first system begins with a treble staff containing a whole note chord (F#4, A4) with a fermata, followed by a half note (G4), and then a quarter note (F#4). The bass staff contains a whole note chord (F#2, A2) with a fermata, followed by a half note (G2), and then a quarter note (F#2). The second system continues the melody in the treble staff with eighth and sixteenth notes, and the bass staff with chords. The third system features a treble staff with a half note (F#4) and a quarter note (G4), and a bass staff with a half note (F#2) and a quarter note (G2). The fourth system concludes with a treble staff containing a half note (F#4) and a quarter note (G4), and a bass staff with a half note (F#2) and a quarter note (G2). The score is marked with 'HW: S. 5.' at the bottom.

HW: S. 5.



HW: S. 5.

Trio

First system of musical notation for Trio. Treble and bass staves. Treble staff has a wavy line above the first measure. Bass staff has a wavy line above the first measure.

Second system of musical notation for Trio. Treble and bass staves. Treble staff has a wavy line above the first measure. Bass staff has a wavy line above the first measure.

Third system of musical notation for Trio. Treble and bass staves. Treble staff has a wavy line above the first measure. Bass staff has a wavy line above the first measure.

Fourth system of musical notation for Trio. Treble and bass staves. Treble staff has a wavy line above the first measure. Bass staff has a wavy line above the first measure.

HW: S. 5.



HW: S. 5.

Adagio.

The first system of musical notation for the piece 'Adagio'. It consists of a grand staff with a treble and bass clef. The time signature is common time (C). The melody in the treble clef begins with a half note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. The bass line starts with a half note G3, followed by a quarter note A3, a quarter note B3, and a half note C4. The system concludes with a double bar line.

The second system of musical notation. The treble clef melody continues with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The bass line continues with a half note D4, a quarter note E4, a quarter note F4, and a half note G4. The system concludes with a double bar line.

The third system of musical notation. The treble clef melody continues with a half note A5, a quarter note B5, a quarter note C6, and a half note D6. The bass line continues with a half note A3, a quarter note B3, a quarter note C4, and a half note D4. The system concludes with a double bar line.

The fourth system of musical notation. The treble clef melody continues with a half note E6, a quarter note F6, a quarter note G6, and a half note A6. The bass line continues with a half note E4, a quarter note F4, a quarter note G4, and a half note A4. The system concludes with a double bar line.

HW: S. 5.

Allegro.
Final.



HW: S. 5.

A handwritten musical score on six systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and ornaments. The first system begins with a treble clef and a key signature of one sharp (F#). The music is written in a fluid, cursive hand. The first system has a 'to' ornament above the first measure. The second system has a 't' ornament above the first measure. The third system has a 't' ornament above the first measure. The fourth system has a 'sw' ornament above the first measure. The fifth system has a 'to' ornament above the first measure. The sixth system has a 't' ornament above the first measure. The notation includes many slurs, ties, and dynamic markings, suggesting a complex and expressive piece of music.

HW: S. 5.

A handwritten musical score on six systems of grand staves (treble and bass clef). The notation is in black ink on aged paper. The score includes various musical symbols such as notes, rests, accidentals (sharps, naturals), and slurs. Some systems have additional markings like 't' or 'tw' above notes. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

HW: S. 5.

II.

Tempo giusto.

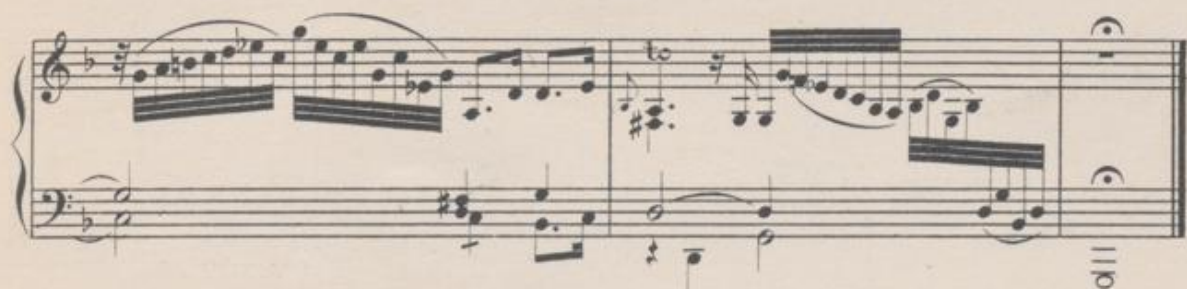
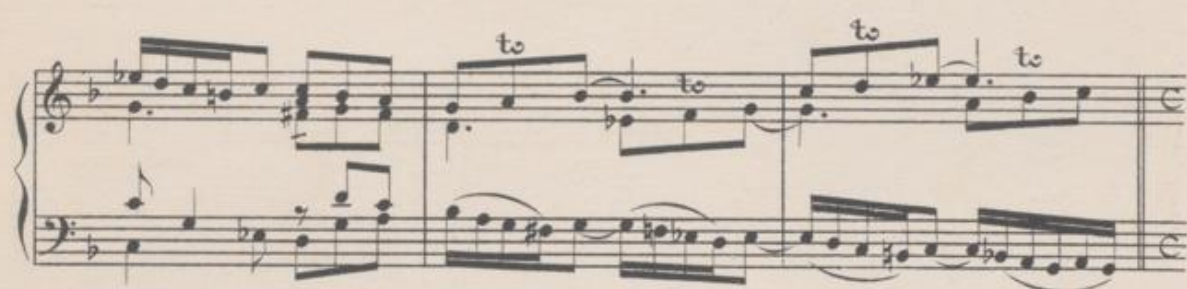
Prelude.

HW: S. 5.

*Allegretto.*

HW: S. 5.

HW: S. 5.



HW: S. 5.

Affettuoso.

Allemande.

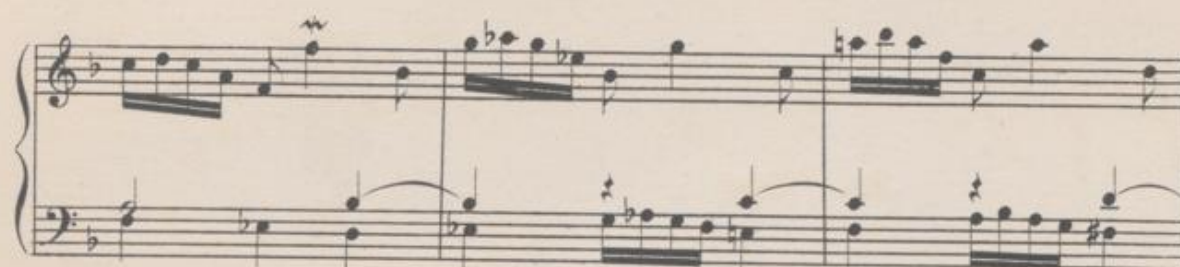
HW: S. 5.

A handwritten musical score on five systems of grand staves (treble and bass clef). The music is written in a style typical of 18th or 19th-century manuscript notation. The key signature is one flat (B-flat). The notation includes various note values, rests, and dynamic markings such as 't' (tutti) and 'w' (pizzicato). The first system shows a melodic line in the treble and a more active bass line. The second and third systems continue the melodic development with some trills and grace notes. The fourth system features a more complex bass line with many sixteenth notes. The fifth system concludes with a repeat sign and a first ending bracket labeled '1'.

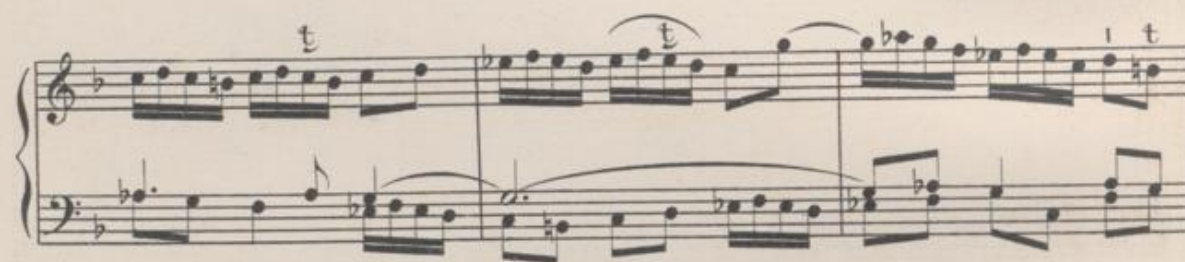
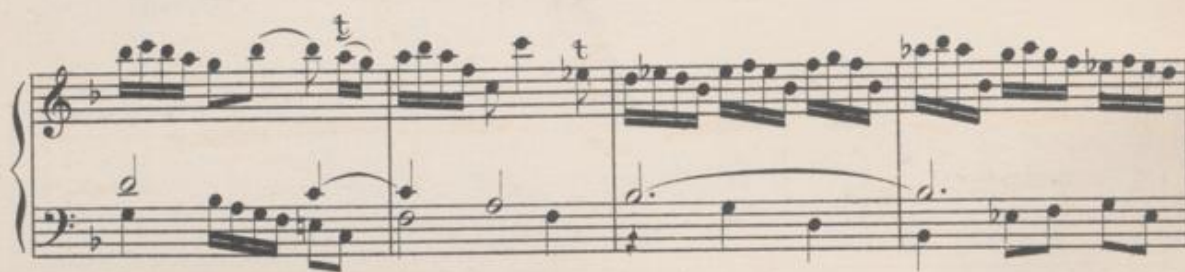
HW: S. 5.



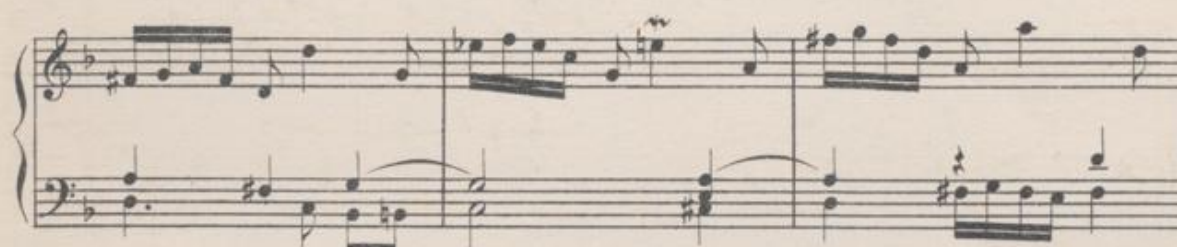
HW: S. 5.



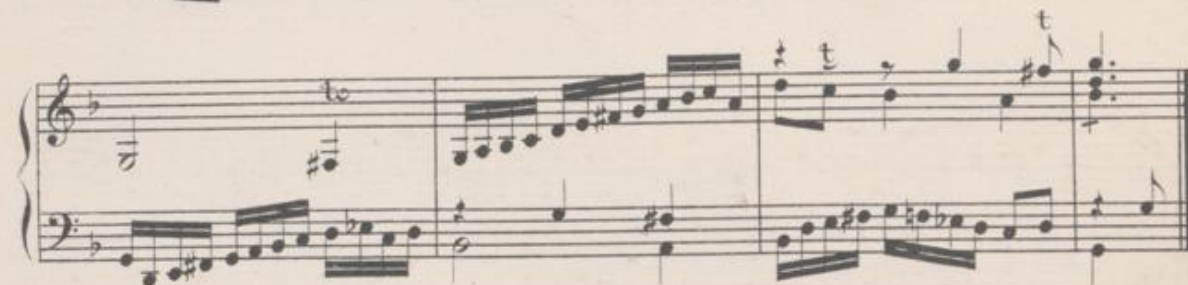
HW: S. 5.



HW: S. 5.



HW: S. 5.



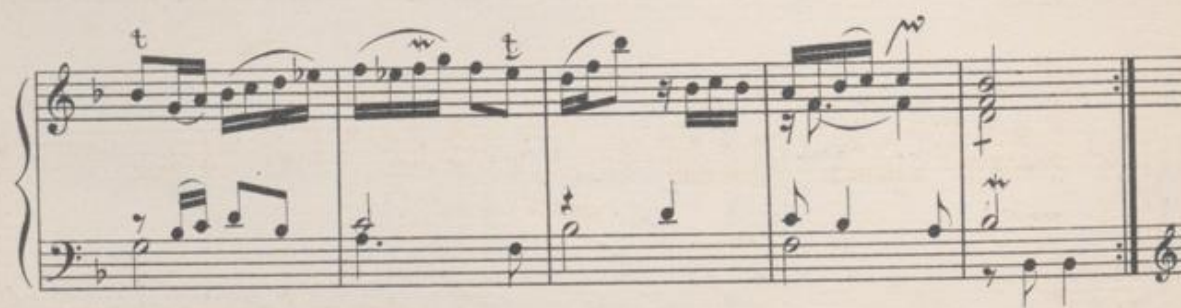
HW: S. 5.



HW: S. 5.



Bouree.



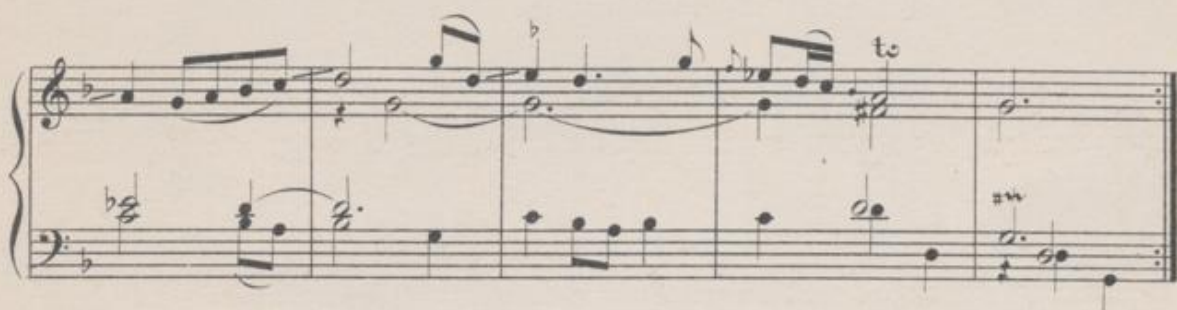
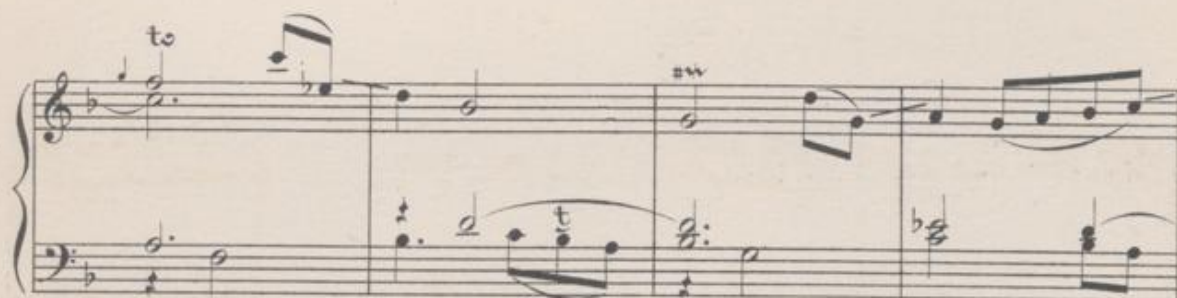
HW: S. 5.

A handwritten musical score on five systems of grand staves (treble and bass clef). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system has a repeat sign at the beginning. The second system has a repeat sign at the end. The third system has a repeat sign at the end. The fourth system has a repeat sign at the end. The fifth system has a repeat sign at the end. The handwriting is in dark ink on aged paper.

HW: S. 5.

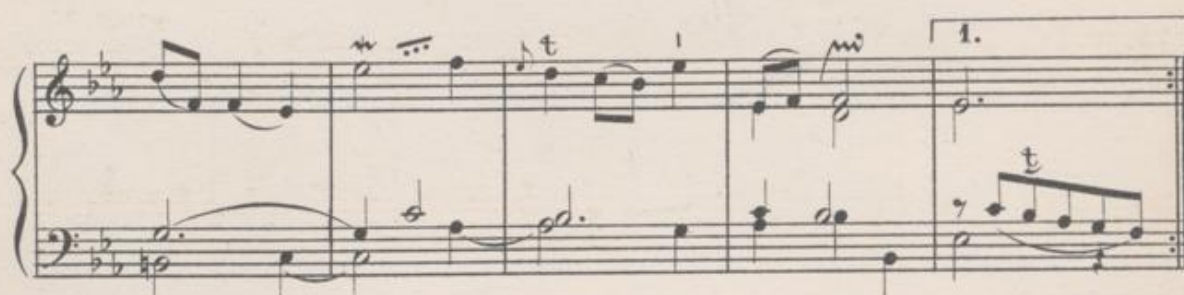
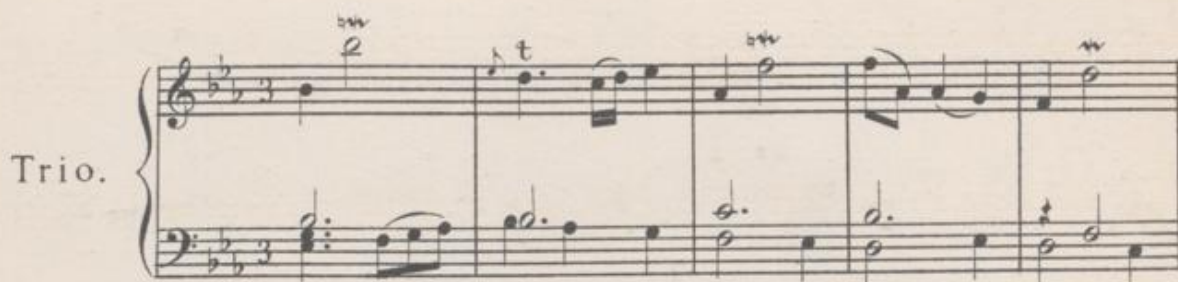
Menuet.

HW: S. 5.

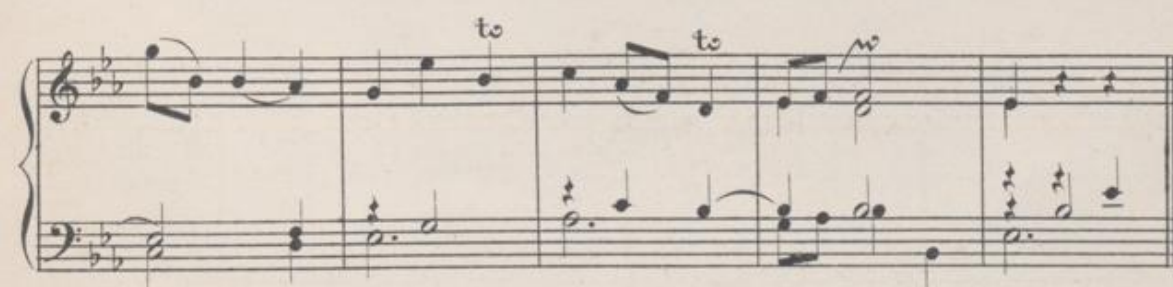
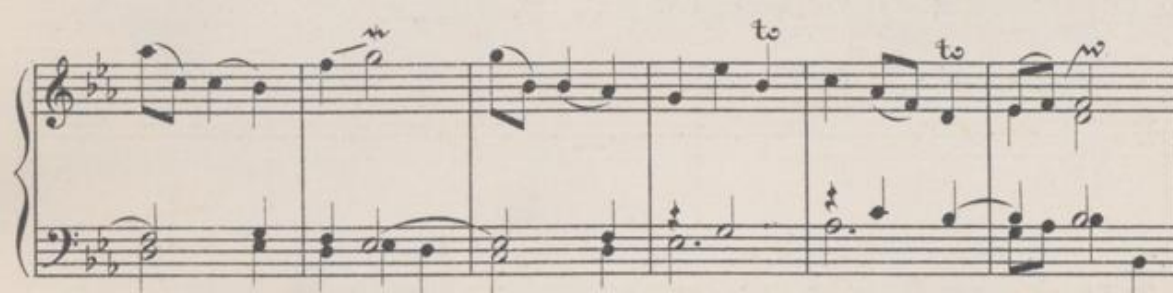


HW: S. 5.

Trio.



HW: S. 5.



Menuet, pag. 38,
da Capo.
HW: S. 5.

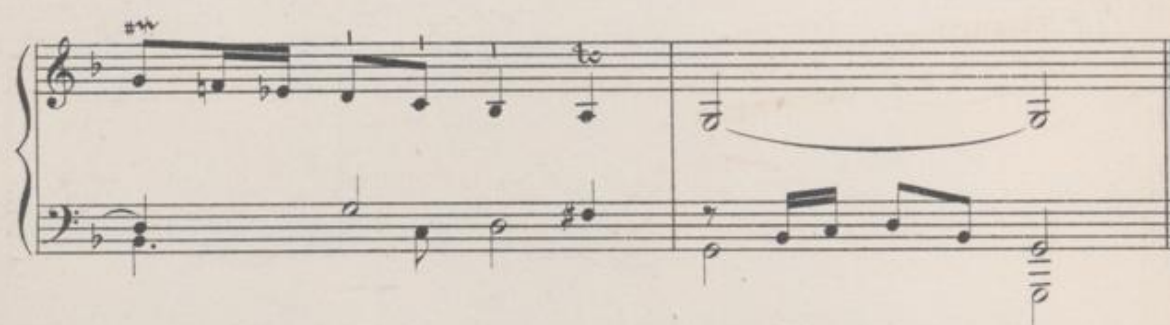
Fantaisie.

Allegro.

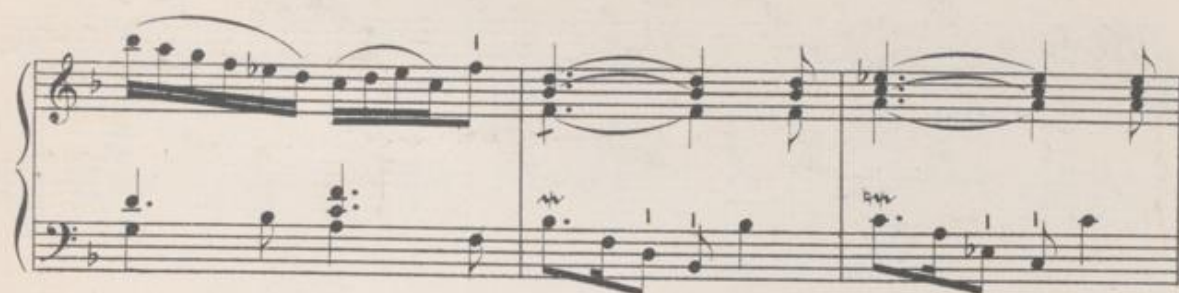
HW. S. 5.



HW: S. 5.



HW: S. 5.



HW: S. 5.



HW: S. 8.



HW S. 5.

III.

Grave.

Fantaisie.



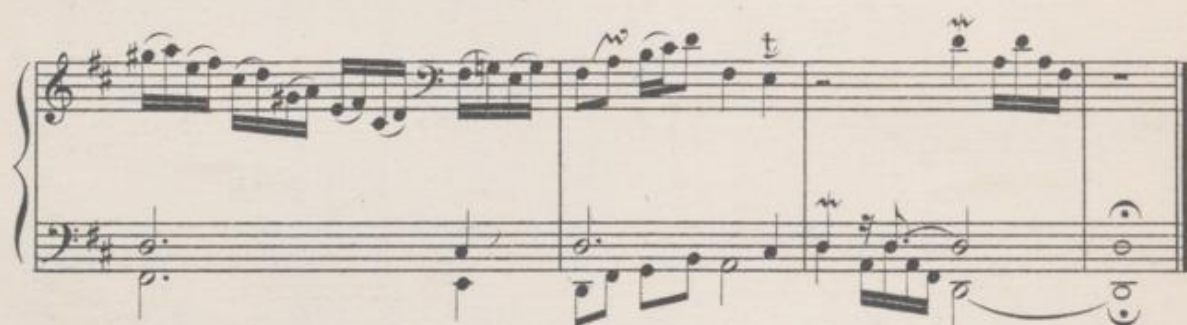
Vivace.



HW: S. S.

Handwritten musical score for piano, page 49. The score consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and 't'. The handwriting is in ink and appears to be from a 19th-century manuscript.

HW: S 5.



HW: S. 5.



HW: S. 5.

The image displays four systems of musical notation for piano, arranged vertically. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The key signature is D major, indicated by two sharps (F# and C#). The time signature is 3/4. The notation includes various musical symbols such as slurs, ties, and dynamic markings like 't' and 'w'. The first system shows a complex melodic line in the treble with many slurs and ties, and a more rhythmic bass line. The second system continues this pattern with similar melodic and rhythmic structures. The third system features a more active bass line with many slurs and ties. The fourth system concludes the piece with a final melodic flourish in the treble and a sustained bass line.

HW: S. 5.

1.

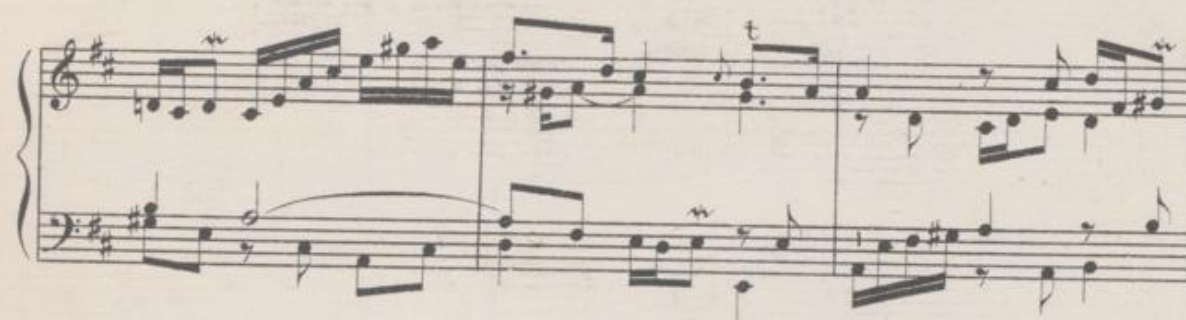
2.

HW: S. 5.

Courante.

The musical score is written for a single instrument, likely a lute or guitar, in G major (one sharp) and 3/4 time. It consists of four systems of two staves each. The first system is labeled 'Courante.' and includes a 'p.' (piano) dynamic marking. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The notation includes various ornaments like 'to' and 'w' above notes, and a 'p.' marking below the first system's bass staff.

HW: S. 5.



HW: S. 5.

Handwritten musical score for piano, page 56. The score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Some notes are marked with 't' (trill) or 'to' (trill-octave). The piece concludes with a first ending (1.) and a second ending (2.) marked with repeat signs. The notation is in a cursive, handwritten style typical of 19th-century manuscripts.

HW: S. 5.



HW: S. 5.

Handwritten musical score for piano, page 58. The score consists of six systems of two staves each (treble and bass clef). The key signature is two sharps (F# and C#). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various ornaments like trills (t) and mordents (w). The notation is dense and characteristic of 18th or 19th-century manuscript notation.

HW: S. 5.

59

Handwritten musical score for six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The music is in D major (two sharps) and 2/4 time. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings like 'w' (piano) and 't' (forte). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

HW: S. 5.

Menuet.

Menuet.

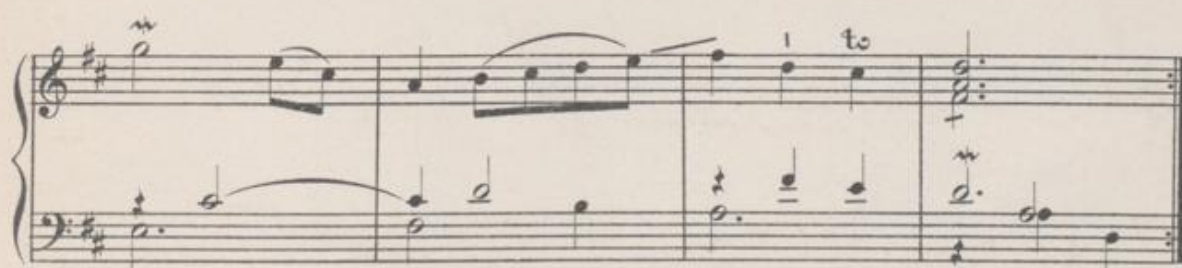
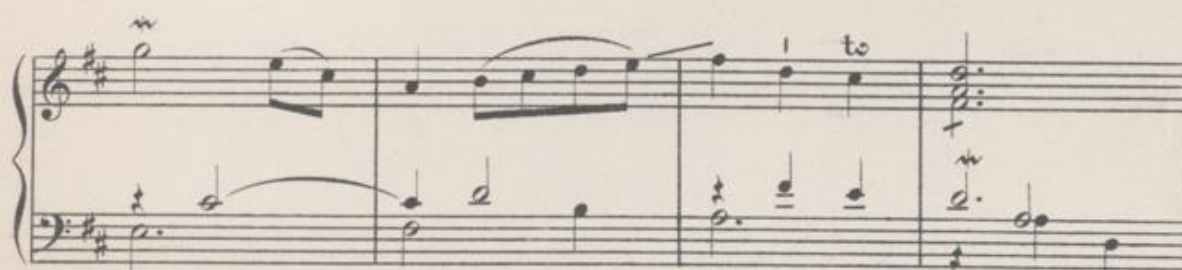
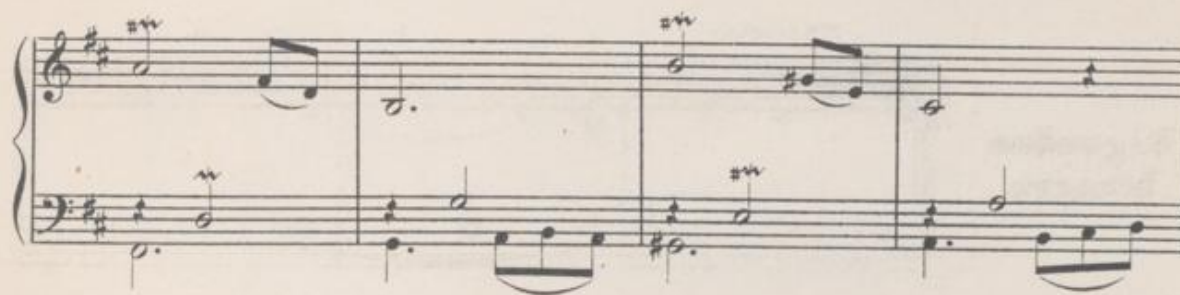
to

to

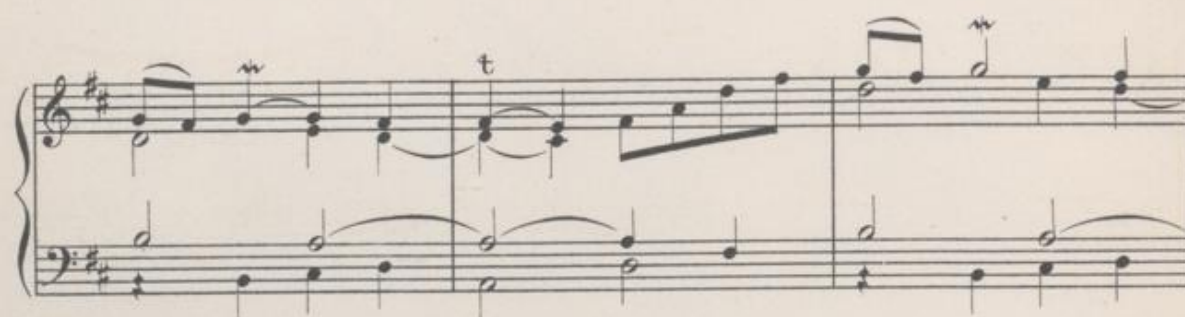
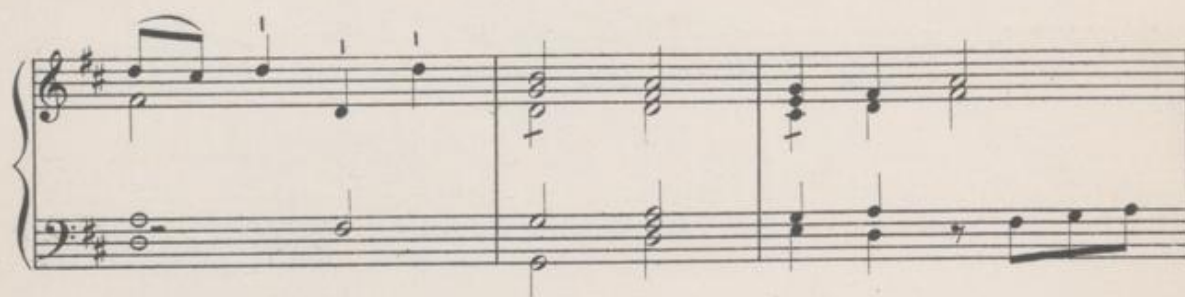
to

t

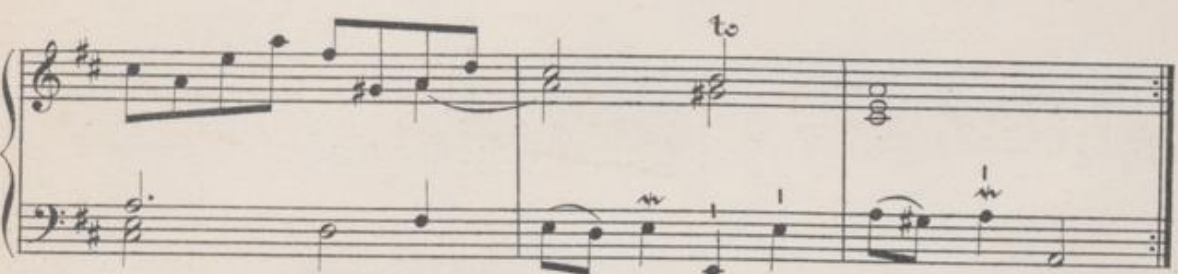
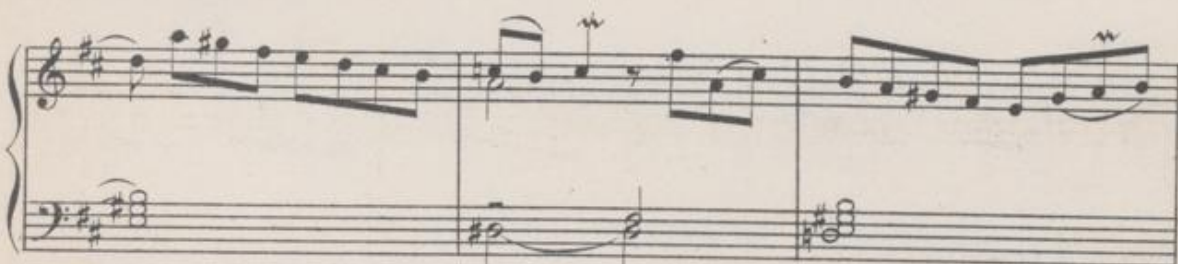
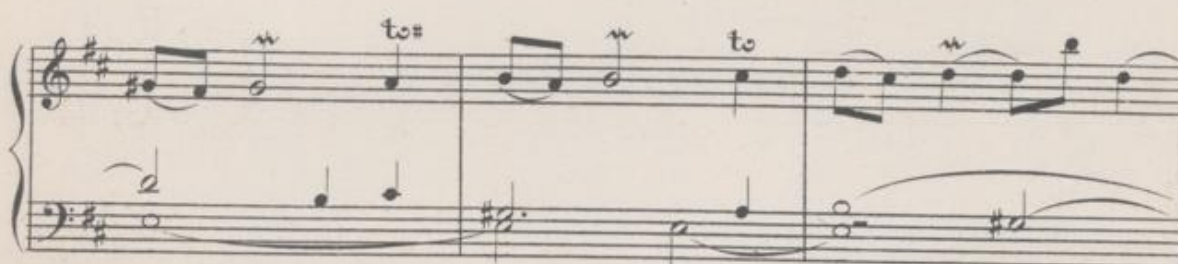
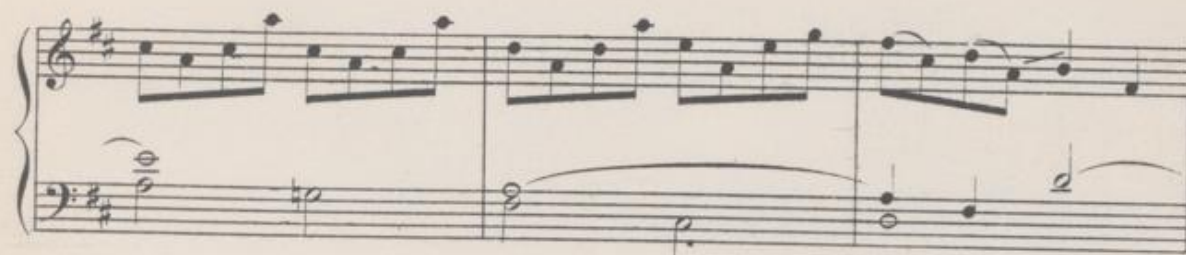
HW: S. 5.



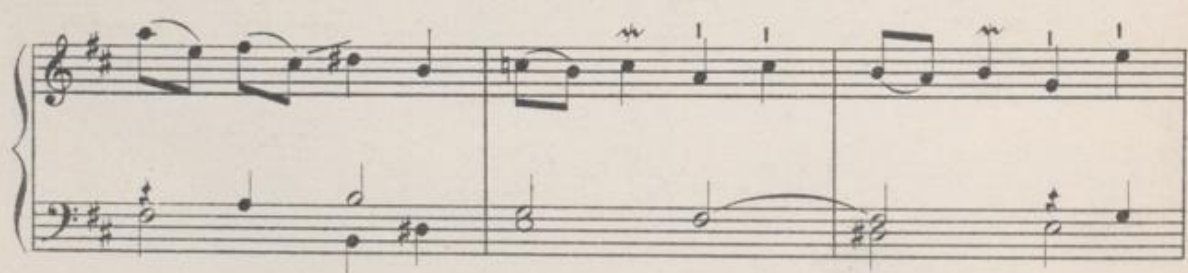
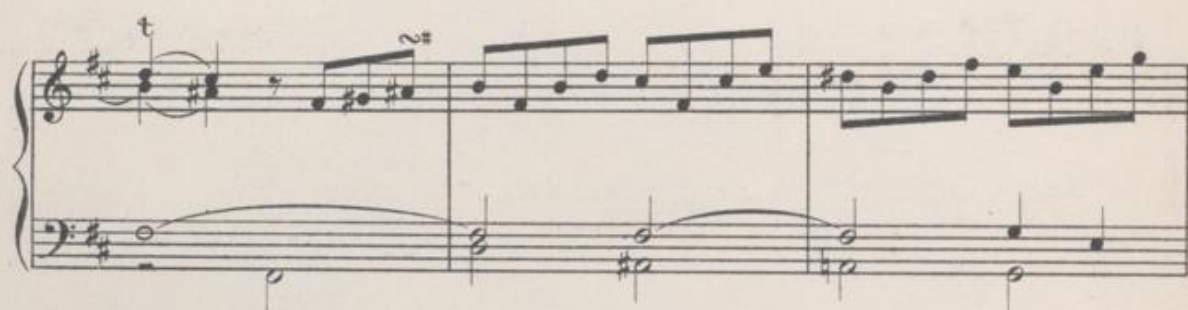
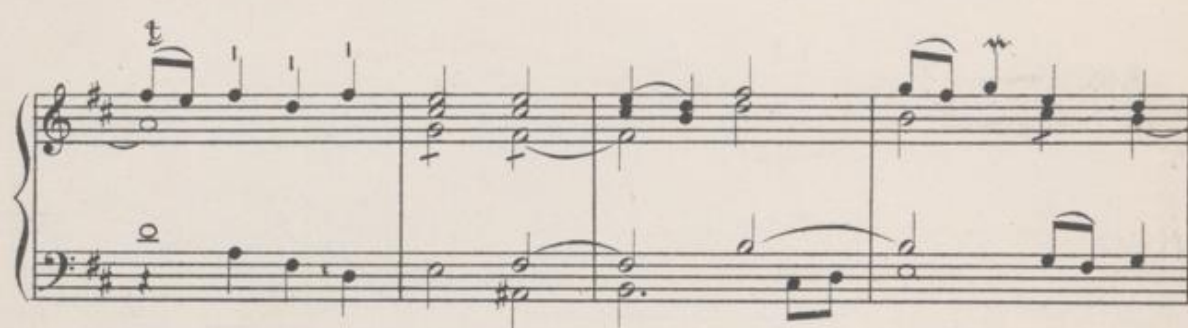
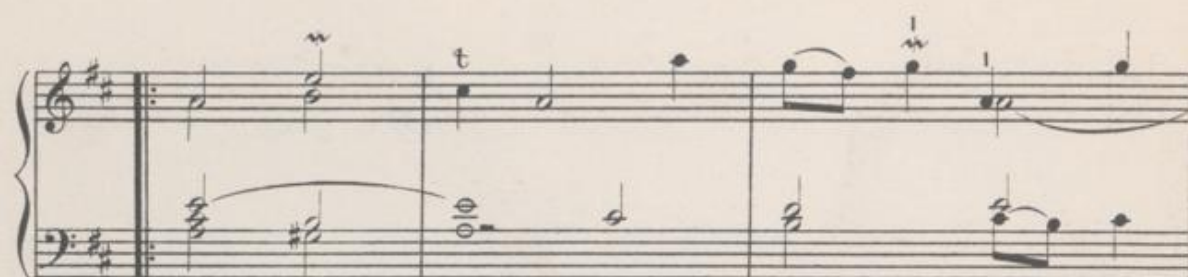
HW: S. 5.

Rigaudon
bizarre.

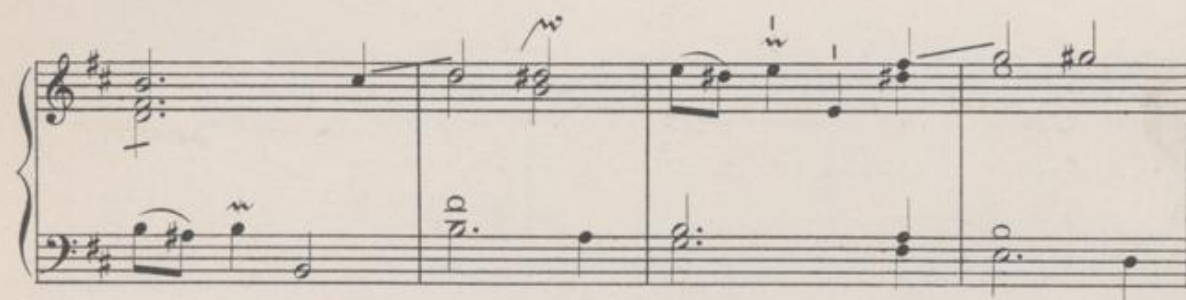
HW: S. 5.



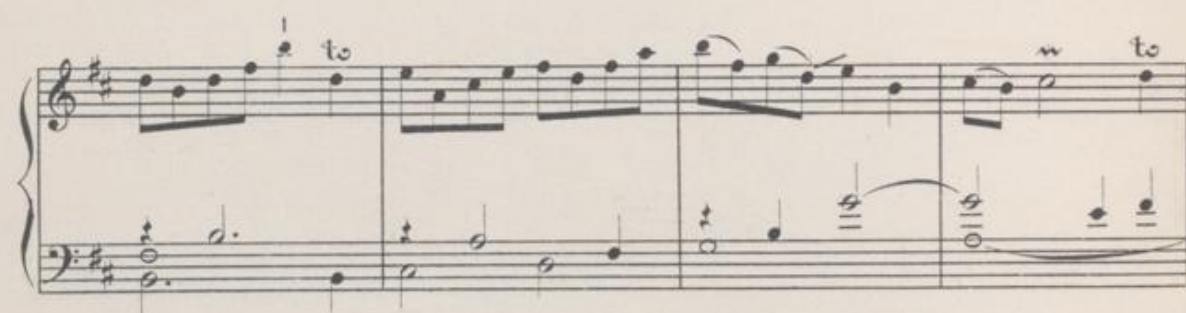
HW: S. 5.



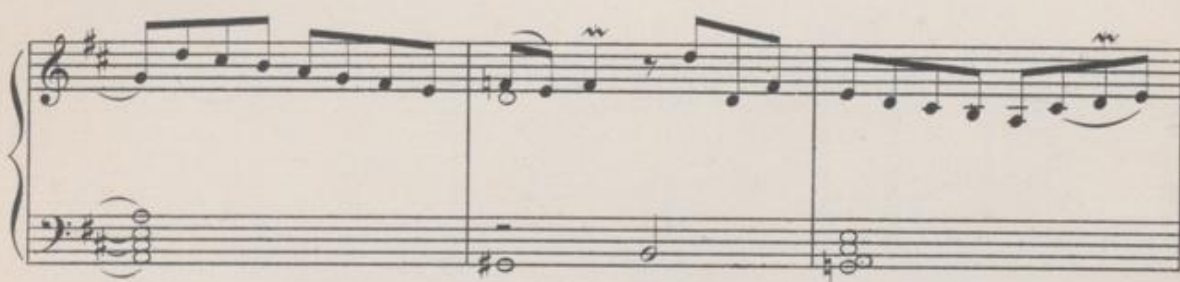
HW: S. 5.



HW: S. 5.



HW: S. 5.



HW: S. 5.

Affettuoso.

Air.

The musical score is written for piano in 3/4 time, marked 'Affettuoso.' and 'Air.' It consists of four systems of music. The first system begins with a treble staff and a bass staff. The treble staff contains a melody with notes, rests, and ornaments (marked 'zw' and 't'). The bass staff provides a harmonic accompaniment. The second system continues the melody with similar notation. The third system features a repeat sign at the beginning. The fourth system concludes the piece with a final cadence. The key signature has one flat (B-flat), and the time signature is 3/4.

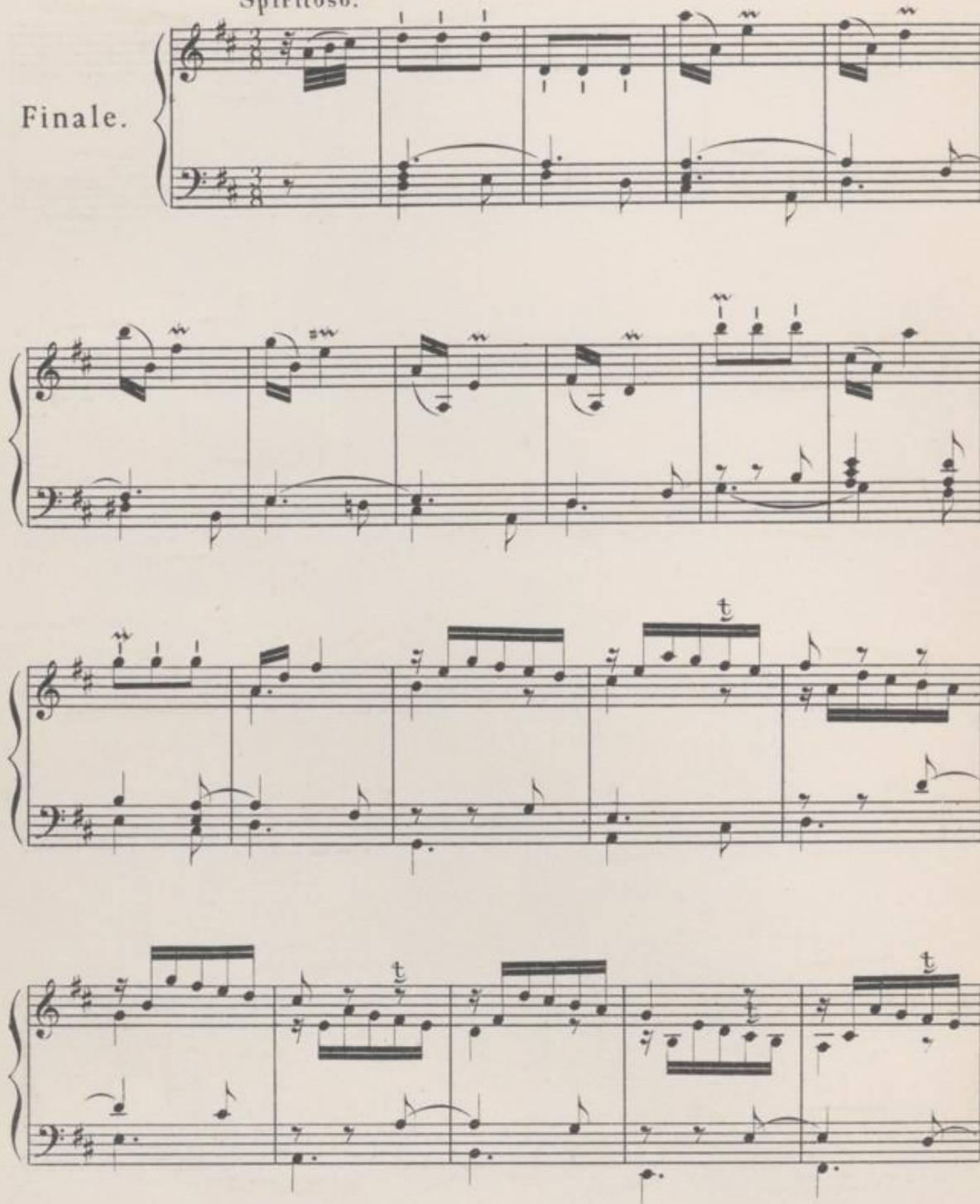
HW: S. 5.

Handwritten musical score for piano, consisting of four systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a 3/8 time signature. The music features various note values, rests, and dynamic markings such as 't' (tutti) and 'sw' (sforzando). The first system begins with a treble clef and a key signature change to one flat. The second system continues the melodic and harmonic development. The third system includes a first ending bracket labeled '1.' and a repeat sign. The fourth system includes a second ending bracket labeled '2.' and a repeat sign. The piece concludes with a final cadence in the bass staff.

HW: S. 5.

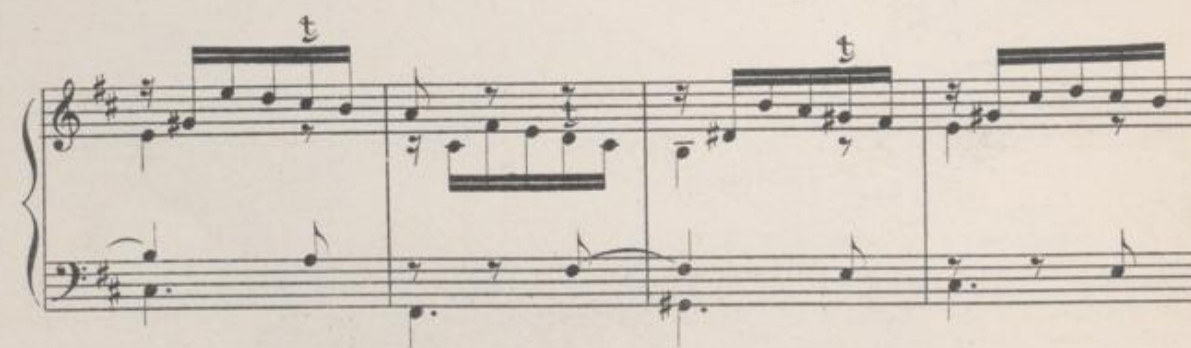
Finale.

Spiritoso.



HW: S. 5.

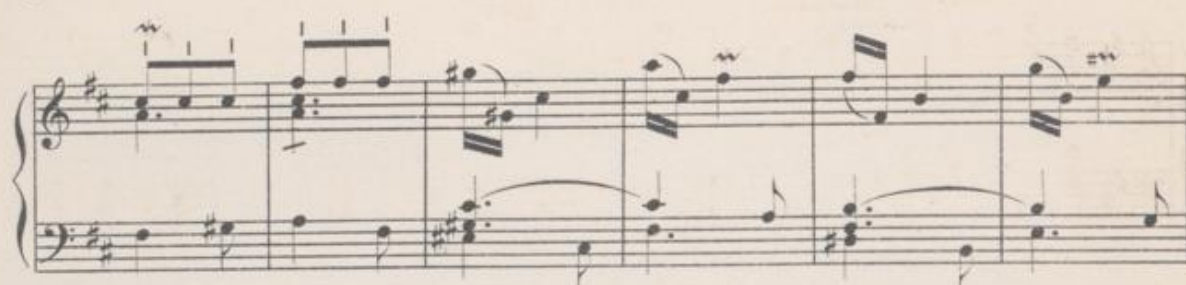
BW: S. 5.



HW: S. 5.



HW: S. 5.



HW: S. 5.



HW: S. 5.

IV.

Fantaisie.

Tempo giusto.

HW: S. 5.

77

Handwritten musical score for piano, page 77. The score consists of six systems of two staves each (treble and bass clef). The music is in a minor key, indicated by three flats in the key signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'to' and 'p'. The first system has a 'to' marking above the treble staff. The second system has a 'to' marking above the treble staff. The third system has a 'to' marking above the treble staff. The fourth system has a 'to' marking above the treble staff. The fifth system has a 'to' marking above the treble staff. The sixth system has a 'to' marking above the treble staff. The music is written in a fluid, handwritten style with many slurs and ties.

HW: S. 5.

Adagio.

Two systems of musical notation for the Adagio section. The first system contains measures 1 and 2, and the second system contains measures 3 and 4. The music is in a key with two flats (B-flat and E-flat) and a common time signature. It features a complex texture with many beamed sixteenth and thirty-second notes, creating a dense, flowing melody. Trills are marked with 't' and ornaments with 'w'. The bass line is more rhythmic, often using dotted rhythms and longer note values.

FUGA a quattro.

The first system of the FUGA a quattro section, containing measures 1 and 2. The tempo is marked 'Spiritoso.' below the first staff. The music is in the same key and time signature as the Adagio. It features a more rhythmic and driving texture, with many beamed sixteenth notes and trills marked with 't'. The melody is more active and less ornamented than in the Adagio.

The second system of the FUGA a quattro section, containing measures 3 and 4. The music continues with the same driving, rhythmic texture, featuring many beamed sixteenth notes and trills marked with 't'. The melody remains active and rhythmic.

The third system of the FUGA a quattro section, containing measures 5 and 6. The music continues with the same driving, rhythmic texture, featuring many beamed sixteenth notes and trills marked with 't'. The melody remains active and rhythmic.

HW: S. 5.

The image displays a handwritten musical score for piano, organized into five systems, each consisting of a treble and a bass staff. The notation is in a historical style, featuring various note values, rests, and dynamic markings. The first system shows a complex melodic line in the treble with a trill-like figure and a more rhythmic bass line. The second system continues the melodic development with a trill in the treble and a more active bass line. The third system features a trill in the treble and a more active bass line. The fourth system shows a trill in the treble and a more active bass line. The fifth system concludes the piece with a trill in the treble and a more active bass line. The notation includes various musical symbols such as notes, rests, and dynamic markings like 't' and 'w'.

HW: S. 5.

The image displays four systems of musical notation for piano, arranged vertically. Each system consists of a treble staff and a bass staff, connected by a brace on the left. The notation is in a key signature of two flats (B-flat and E-flat) and a common time signature. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 't' (piano) and 'to' (pianissimo) are used throughout. The first system shows a melodic line in the treble and a more active bass line. The second system continues the melodic development in the treble. The third system features a more complex texture with multiple voices in both staves. The fourth system concludes with a final melodic phrase in the treble and a supporting bass line.

HW: S. 5.

The image displays four systems of musical notation for piano, each consisting of a treble and a bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. The first system shows a treble staff with a melodic line and a bass staff with a more rhythmic accompaniment. The second system continues the melody in the treble and adds more complex accompaniment in the bass. The third system features a more intricate melodic line in the treble with many ornaments and a steady accompaniment in the bass. The fourth system concludes the piece with a final cadence in both staves, marked by a double bar line and repeat signs.

HW: S. 5.

Affettuoso.

Allemande.

HW: S. 5.

Handwritten musical score for piano, page 83. The score consists of five systems of two staves each. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 't' (tutti) and 'w' (ritardando). The first system shows a complex melodic line in the right hand and a more rhythmic accompaniment in the left hand. The second system continues this pattern with some changes in the right hand's melody. The third system introduces a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The fourth system continues the second ending. The fifth system concludes the piece with a final cadence. The handwriting is clear and professional, typical of a composer's manuscript.

HW: S. 5.

Courante.

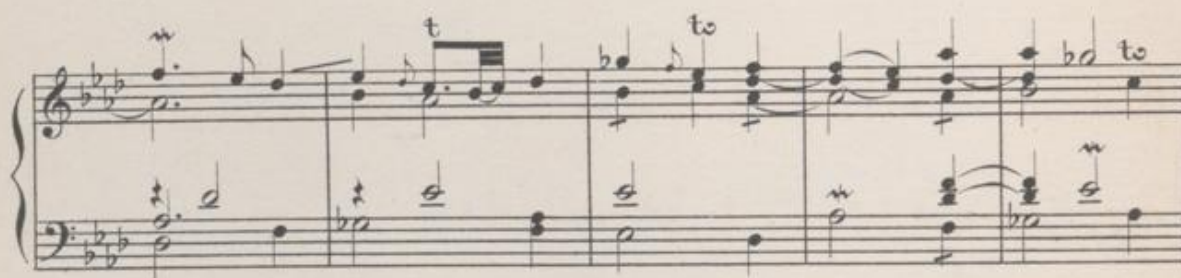
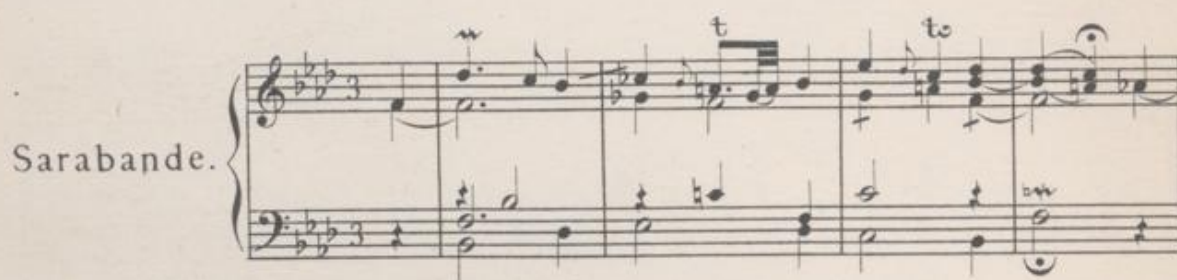
The musical score for 'Courante' is written in 3/4 time and consists of six systems of piano accompaniment. Each system contains a treble and a bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like 't' (tutti) and 'w' (ritardando). The piece concludes with a double bar line and repeat dots at the end of the sixth system.

HW: S. 5.

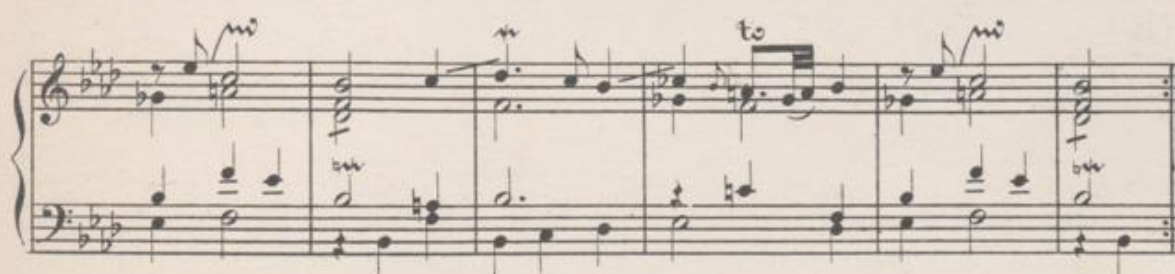
85

Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like 't' and 'to'. The score is written in a single key signature with a common time signature.

HW: S. 5.



HW: S. 5.

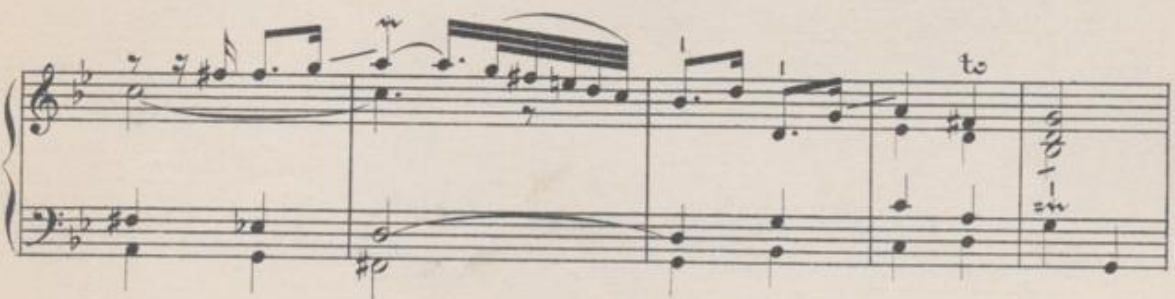
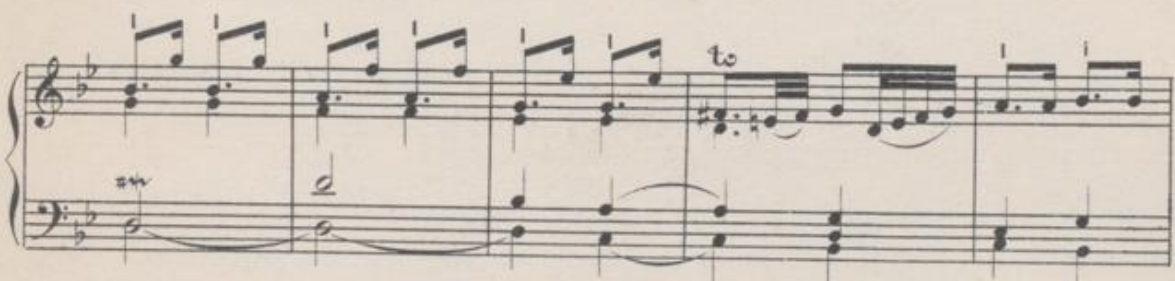
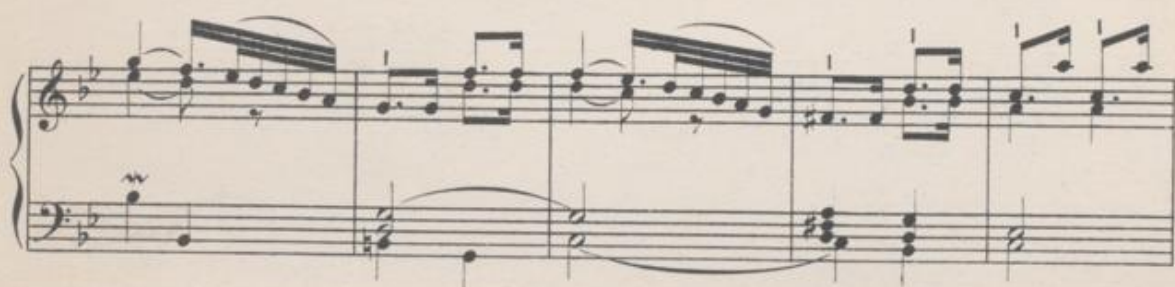


HW: S. 5.

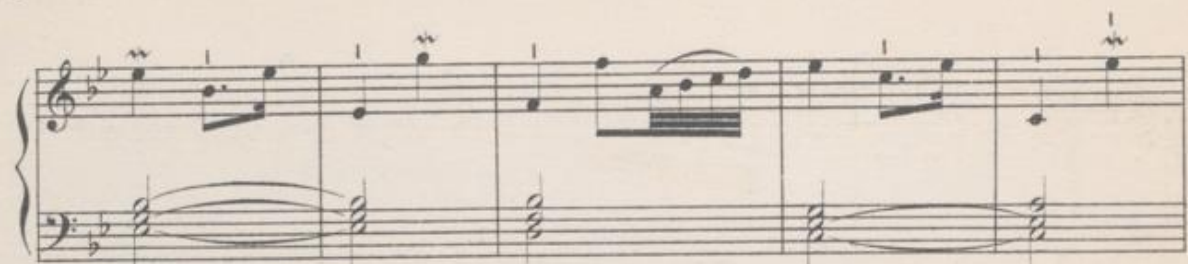
La
Hardiesse.

Allegro.

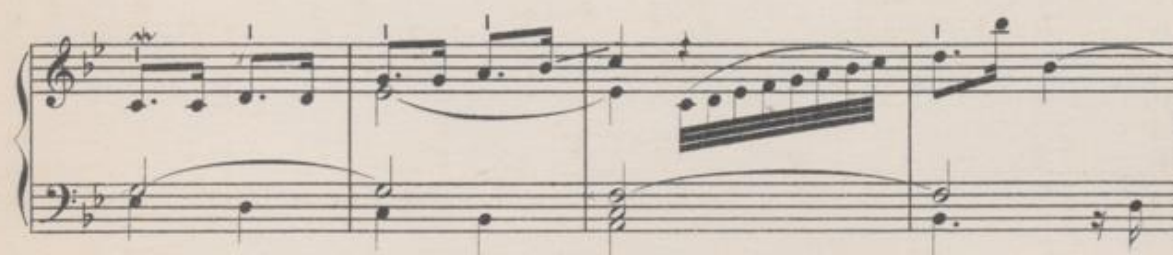
HW: S. 5.



HW: S. 5.



HW: S. 5.



HW: S. 5.

Menuet
Premier.

Menuet
Premier.

HW: S. 5.

The image displays four systems of handwritten musical notation, likely for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and ornaments. The first system shows a treble staff with a series of eighth notes and a bass staff with a few notes. The second system features a treble staff with a series of eighth notes and a bass staff with a few notes. The third system shows a treble staff with a series of eighth notes and a bass staff with a few notes. The fourth system features a treble staff with a series of eighth notes and a bass staff with a few notes. The notation is written in a clear, legible hand, with some annotations like 't' and 'w' above notes.

HW: S. 8.

Menuet
Second.

HW: S. 5.

Menuet Premier da Capo.

HW: S. 5.

Cantabile.

Air.

The musical score is written for piano in G major (one sharp) and 4/4 time. It consists of five systems of staves. The first system begins with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked 'Cantabile.' and the piece is titled 'Air.' The notation includes various musical symbols such as notes, rests, slurs, and ornaments (marked with 't' and 'w'). The score is arranged in five systems, each with a treble and bass staff joined by a brace. The final system ends with a double bar line.

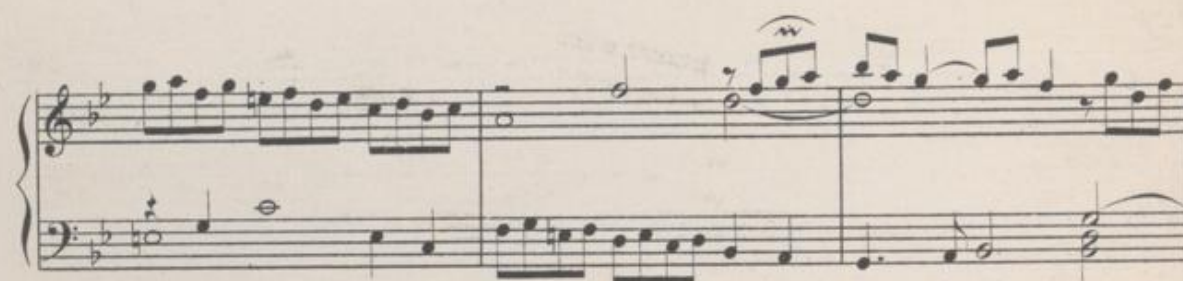
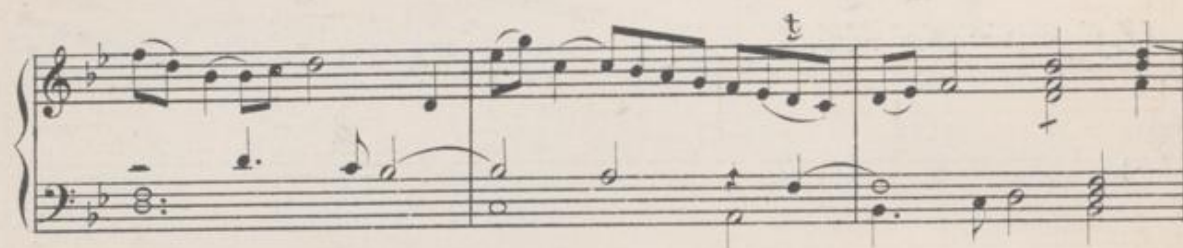
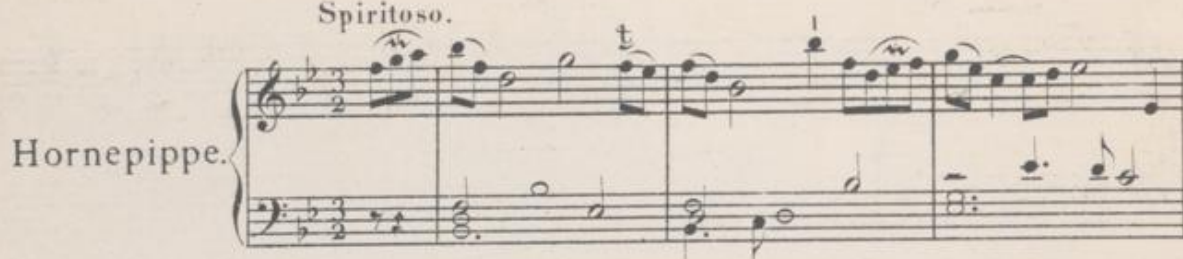
HW: S. 5.



H W: S. 5.

Spiritoso.

Hornepippe.



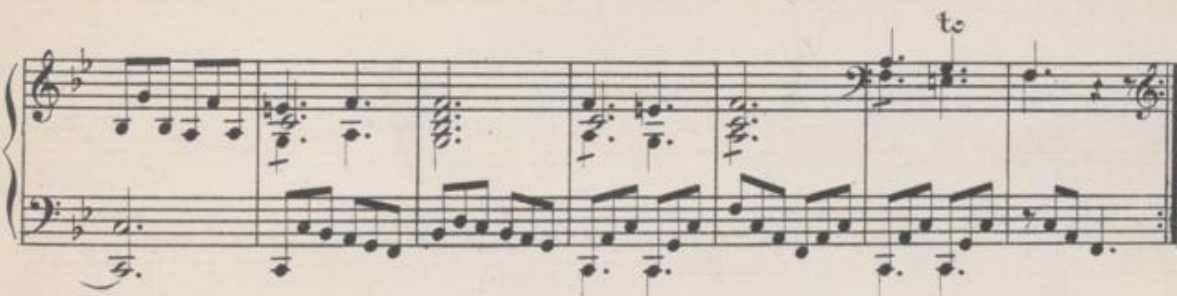
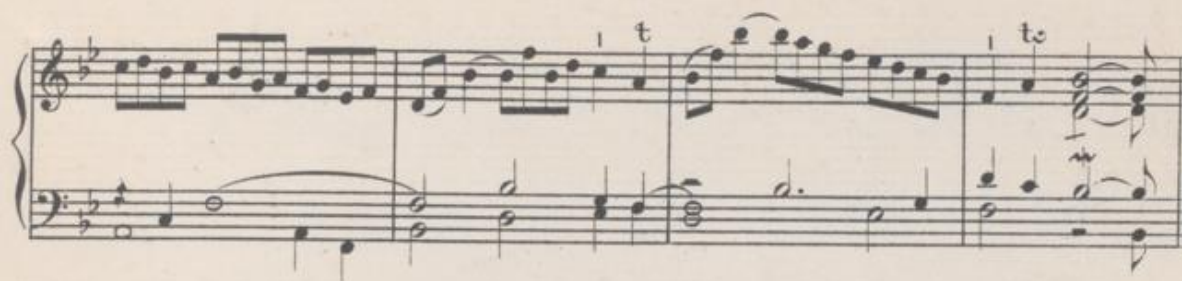
HW: S. 5.

99

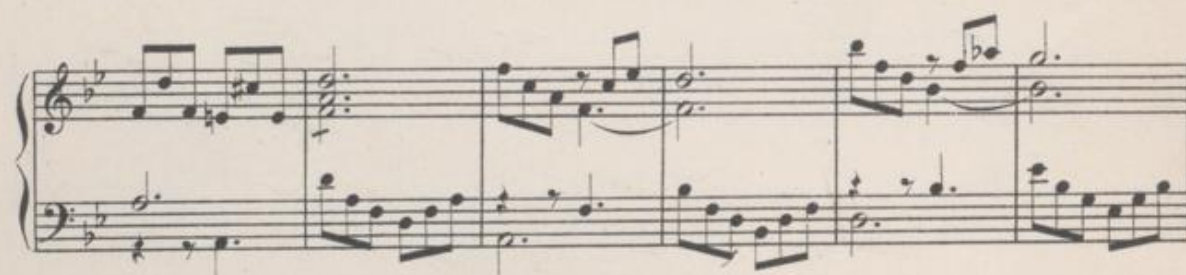
Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures of one flat, and various musical symbols such as notes, rests, and ornaments (marked 't' and 'w'). The score is written in a historical style with some decorative flourishes.

HW: S. 5.

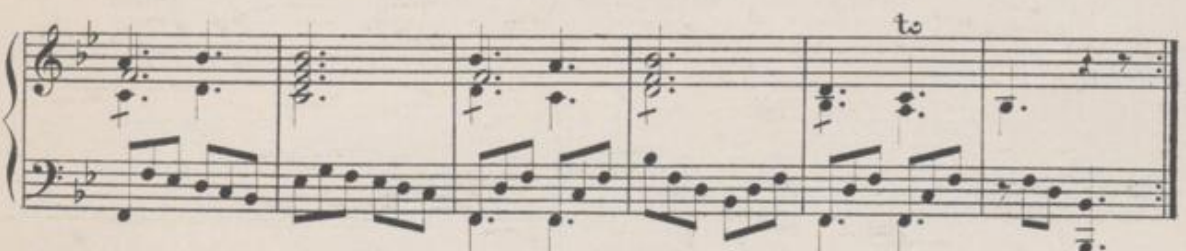
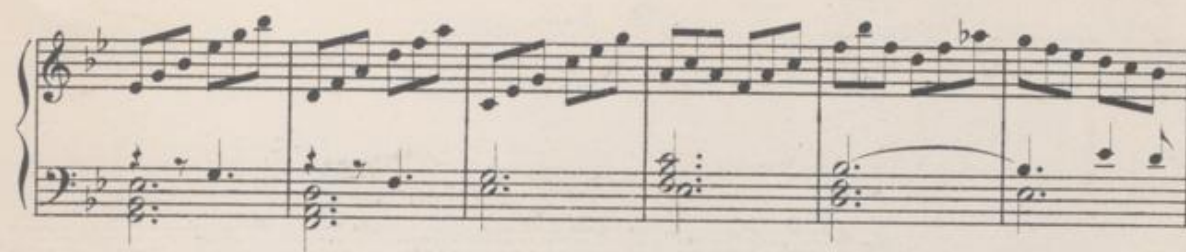
HW: S. 5.



HW: S. 5.



HW: S. 5.

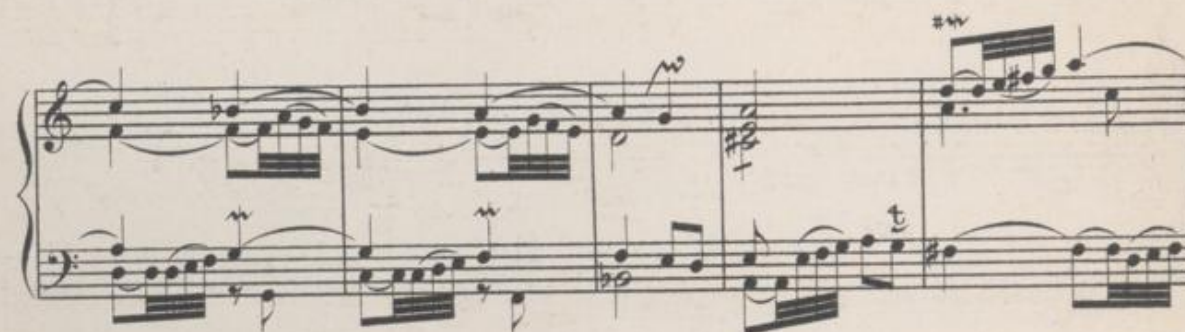


HW: S. 5.

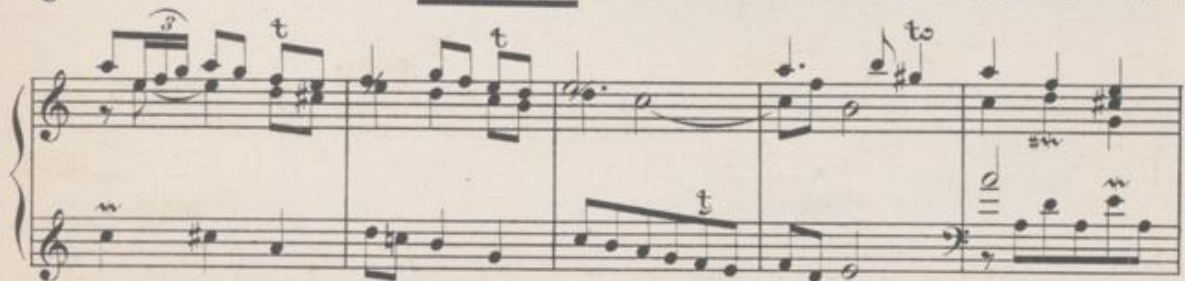
V.

Ouverture.

Allegretto.



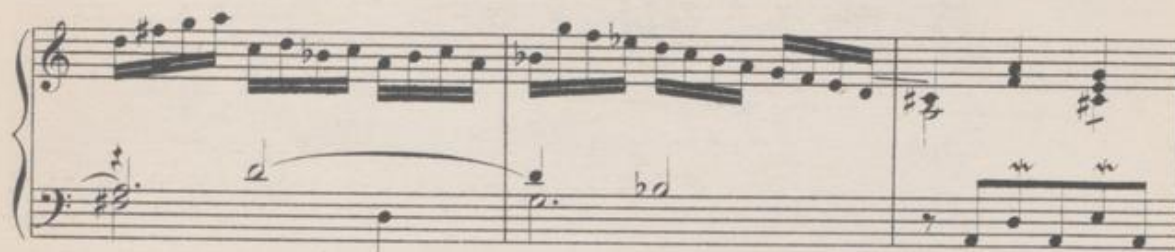
HW: S. 5.



HW: S. 5.

The image displays four systems of musical notation for piano, each consisting of a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'w' and 't'. The first system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The second system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes.

HW: S. 5.



HW: S. 5.

Affettuoso.

Allemande.

HW: S. 5.

Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The first system has a "to" marking above the treble staff. The second system has a "w" marking above the bass staff. The third system has a "1." marking above the treble staff and a "to" marking above the treble staff. The fourth system has a "2." marking above the treble staff and a "t" marking above the treble staff. The fifth system has a "to" marking above the treble staff. The score concludes with a double bar line.

HW: S. 5.

Courante.

The musical score for 'Courante' is written in 3/4 time and consists of six systems of piano accompaniment. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The piece concludes with a double bar line and repeat dots.

HW: S. 5.

111

HW: S. 5.

Sarabande.

The musical score for the Sarabande, BWV 980, is presented in five systems. Each system consists of a treble staff and a bass staff. The key signature is one flat (B-flat). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and ornaments (marked 't'). There are also triplets (marked '3') and slurs. The piece concludes with a double bar line and repeat signs.

HW: S. 5.

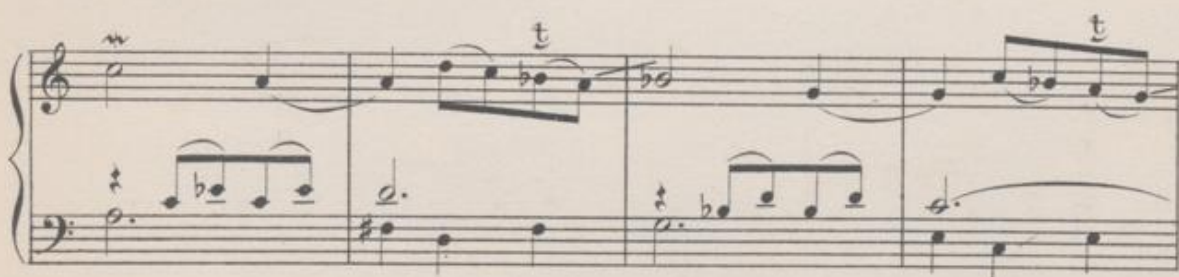
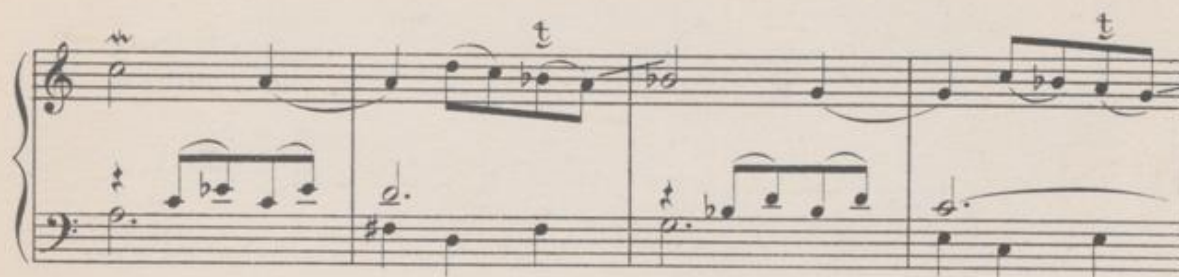
Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as 't' (tutti) and 'w' (pizzicato). The score is written in a historical style with some ink bleed-through from the reverse side.

HW: S. 5.

Menuet.

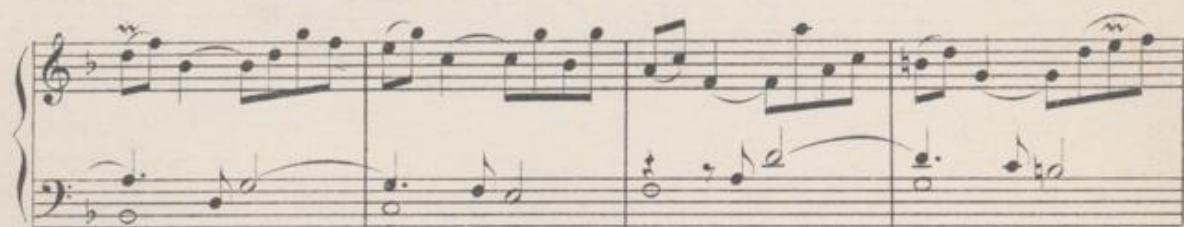
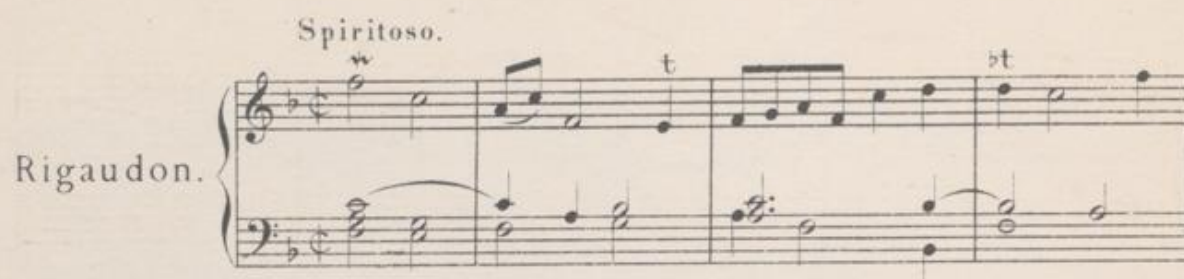
The musical score is for a Minuet in 3/4 time, HW: S. 5. It consists of four systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The first system is marked with a 'w' (wavy line) above the first measure and a 't' (trill) above the second measure. The second system is marked with a 't' above the first measure. The third system is marked with a 'w' above the first measure and a 't' above the second measure. The fourth system is marked with a 't' above the first measure and a 'w' above the second measure. The score includes various musical notations such as notes, rests, trills, and wavy lines.

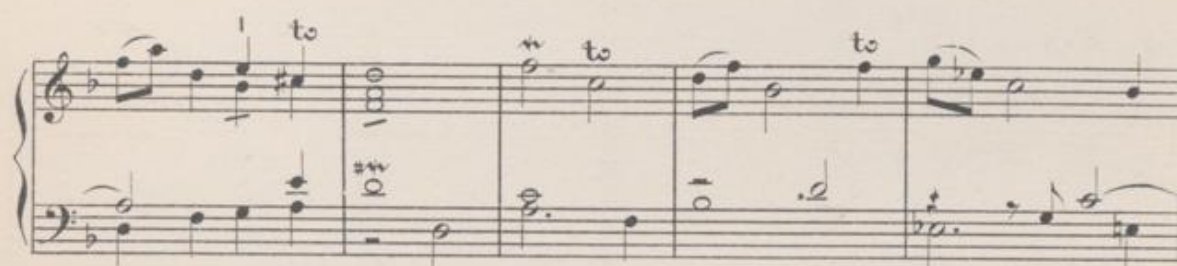
HW: S. 5.



HW: S. 5.

Rigaudon. *Spiritoso.*





HW: S. 5.

Menuet.

The musical score is for a Minuet in 3/4 time, HW: S. 5. It consists of six systems of music, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system starts with a treble staff containing a whole note chord (F4, A4, C5) and a bass staff with a whole note chord (F3, A2, C3). The second system features a treble staff with a half note (F4) and a bass staff with a half note (F3). The third system has a treble staff with a half note (F4) and a bass staff with a half note (F3). The fourth system has a treble staff with a half note (F4) and a bass staff with a half note (F3). The fifth system has a treble staff with a half note (F4) and a bass staff with a half note (F3). The sixth system has a treble staff with a half note (F4) and a bass staff with a half note (F3). The score concludes with a double bar line.

HW: S. 5.

Trio.

Menuet da Capo.
HW: S. 5.



HW: S. 5.



HW: S. 5.

VI.

Fantaisie.

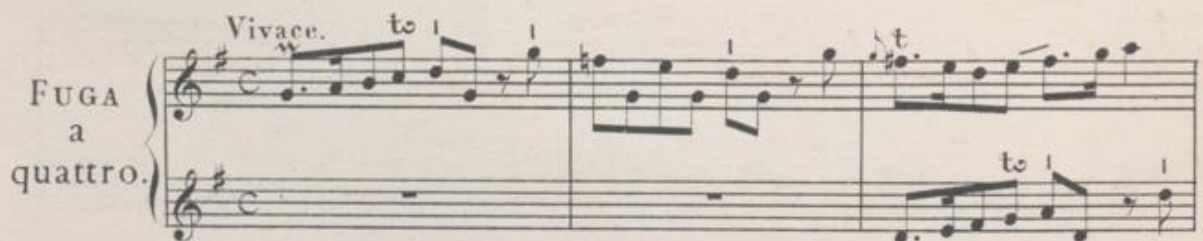
Vivace.

HW: S. 5.

The musical score is written for piano and consists of five systems of staves. Each system typically has a treble and a bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and ornaments. The score is written in a historical style, likely from the 18th or 19th century.

HW: S. 5.

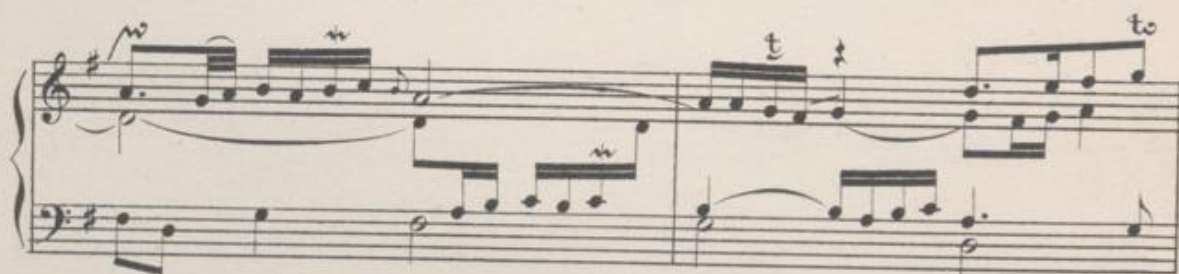
Adagio.



HW: S. 5.

A handwritten musical score on five systems of grand staves (treble and bass clef). The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 't' (tutti) and 'to' (tutti). The handwriting is in dark ink on aged, slightly yellowed paper. The first system shows a complex melodic line in the treble with many sixteenth and thirty-second notes, while the bass line is more rhythmic. The subsequent systems continue this intricate composition, with the bass line often providing a steady accompaniment to the more elaborate treble melody.

HW: S. 5.



HW: S. 5.

Handwritten musical score for piano, page 127. The score consists of five systems of two staves each (treble and bass clef). The music is written in G major (one sharp) and 3/4 time. It features various musical notations including eighth notes, sixteenth notes, and rests, with some notes marked with 't' or 'to' above them. The piece concludes with a double bar line and repeat dots at the end of the fifth system.

HW: S. 5.

Spiritoso.

Allemande.

HW: S. 5.

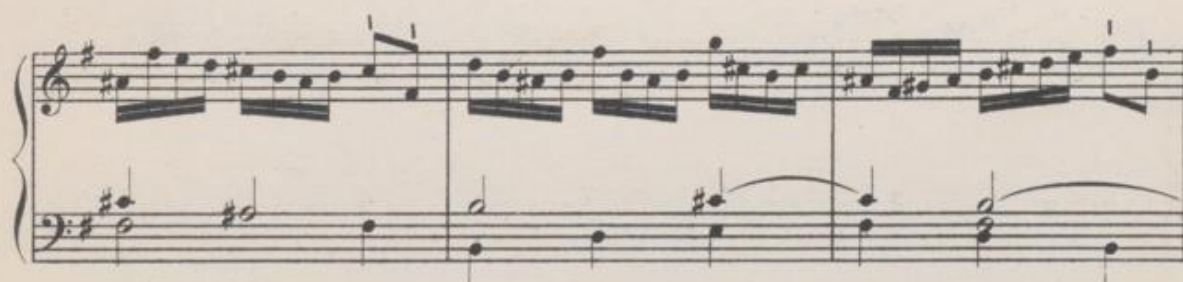
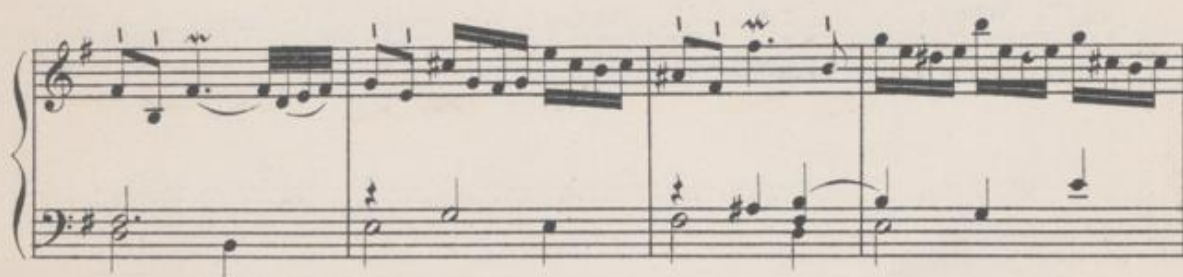
A handwritten musical score on five systems of grand staves (treble and bass clef). The notation is in a historical style, featuring various note values, rests, and ornaments. The first system includes a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The second system has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The third system has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The fourth system has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The fifth system has a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one sharp (F#). The score includes various musical notations such as notes, rests, and ornaments, and is divided into two main sections by a double bar line.

HW: S. 5.

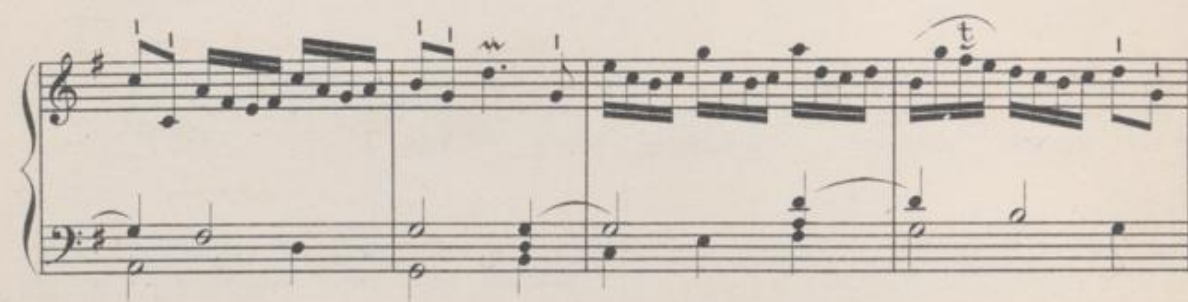
Courante.

The musical score is for a piece titled "Courante." in G major (one sharp) and 3/4 time. It consists of four systems of music, each with a treble and bass staff joined by a brace. The first system begins with a treble staff containing a series of eighth and sixteenth notes, some marked with a 'w' (trill) and an accent. The bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the melodic line in the treble with more trills and slurs, while the bass staff features longer note values and some ties. The third system shows a more active bass line with eighth notes and some trills in the treble. The fourth system concludes the piece with a final melodic phrase in the treble and a supporting bass line. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, trills, slurs, and ties.

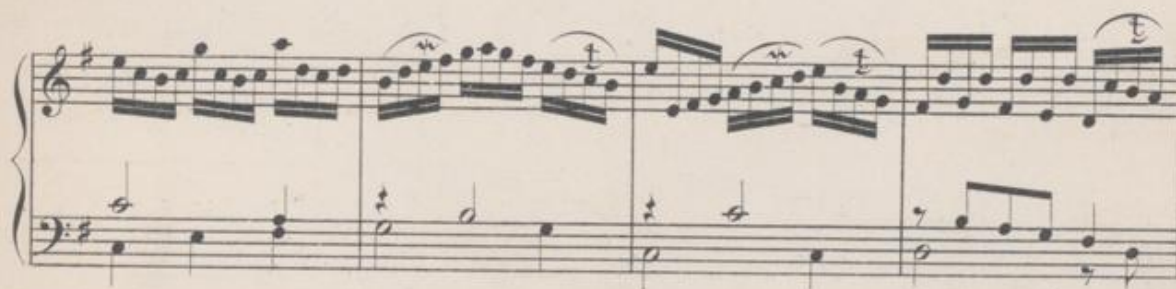
HW: S. 5.



HW: S. 5.



HW: S. 5.



HW: S. 5.

Sarabande.

Sarabande.

to

to

to

to

to

to

to

to

to

to

to

to

to

to

to

to

to

to

to

to

to

to

to

to

HW: S. 5.

Handwritten musical score for piano, consisting of five systems of two staves each. The music is in G major (one sharp) and 3/4 time. It features various musical notations including treble and bass clefs, key signatures, time signatures, notes, rests, and dynamic markings like 'p' and 'f'. There are also some handwritten annotations above the notes, possibly indicating fingerings or articulation. The piece concludes with a double bar line and repeat dots.

HW: S. 5.

La Coquette.

The first system of musical notation for 'La Coquette' is written in 2/4 time with a key signature of one sharp (F#). It consists of a treble and bass staff. The treble staff begins with a quarter rest, followed by a quarter note G4 with a trill (tr) above it, then a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff begins with a quarter rest, followed by a quarter note G3, a quarter note F#3, and a quarter note E3. The system ends with a double bar line.

The second system of musical notation continues the piece. The treble staff has a quarter note G4 with a trill (tr) above it, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff has a quarter note G3, a quarter note F#3, and a quarter note E3. The system ends with a double bar line.

The third system of musical notation continues the piece. The treble staff has a quarter note G4 with a trill (tr) above it, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff has a quarter note G3, a quarter note F#3, and a quarter note E3. The system ends with a double bar line.

The fourth system of musical notation continues the piece. The treble staff has a quarter note G4 with a trill (tr) above it, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff has a quarter note G3, a quarter note F#3, and a quarter note E3. The system ends with a double bar line.

The fifth system of musical notation continues the piece. The treble staff has a quarter note G4 with a trill (tr) above it, followed by a quarter note A4, a quarter note G4, and a quarter note F#4. The bass staff has a quarter note G3, a quarter note F#3, and a quarter note E3. The system ends with a double bar line.

HW: S. 5.

Menuet.

The musical score is for a Minuet in G major, BWV 581, by Johann Sebastian Bach. It is written for piano in 3/4 time. The score consists of five systems of two staves each (treble and bass clef). The first system is labeled 'Menuet.' and shows the beginning of the piece. The subsequent systems contain the main body of the minuet, with various musical notations including notes, rests, and ornaments. The piece concludes with a double bar line at the end of the fifth system.

HW: S. 5.

Trio.

HW: S. 5.

Mennet da Capo.

Vivace.

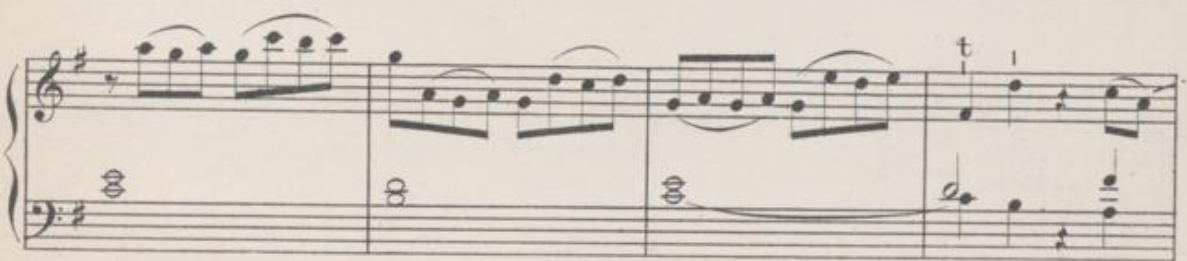
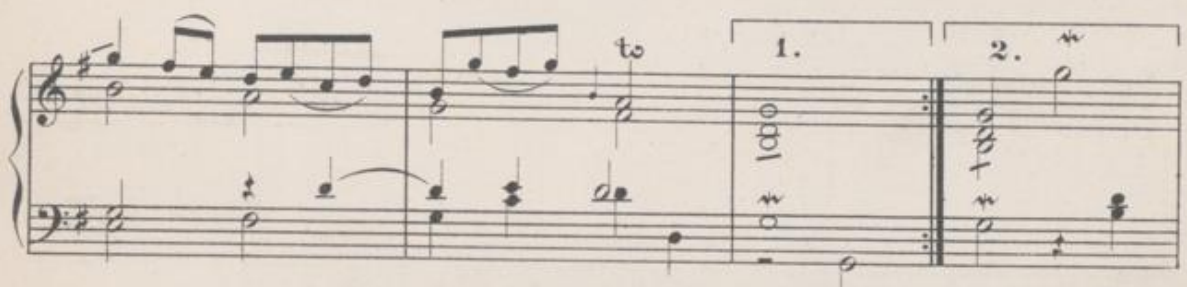
Air.

to

HW: S. 5.

Handwritten musical score for piano, page 140. The score consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'sw' (sforzando) and 't' (tutti). The word 'to' is written above certain notes in the first, third, fourth, and fifth systems. The handwriting is in ink on aged paper.

HW: S. 5.



HW: S. 5.

Allegro.

Gigue.

HW: S. 5.



HW: S. 5.



HW: S. 5.

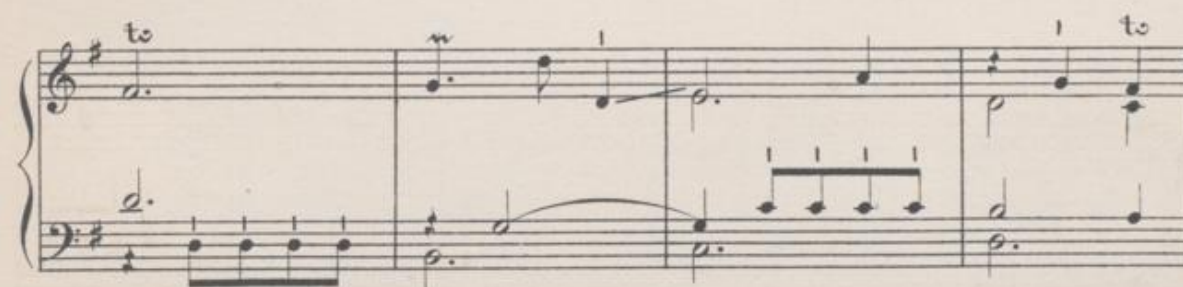


HW: S. 5.

Menuet
en
Cornes de Chasse.

The musical score is written for piano in 3/4 time, featuring a treble and bass clef. The key signature has one sharp (F#). The piece is divided into four systems of two staves each. The first system begins with a treble staff containing a melody with a grace note and a first ending bracket, and a bass staff with a simple accompaniment. The second system continues the melody and accompaniment, with a repeat sign at the end. The third system shows a more complex accompaniment with sixteenth notes in the bass. The fourth system concludes the piece with a final chord in the treble and a simple bass line. Various musical notations such as grace notes, slurs, and first ending brackets are used throughout the score.

HW: S. 5.



HW: S. 5.

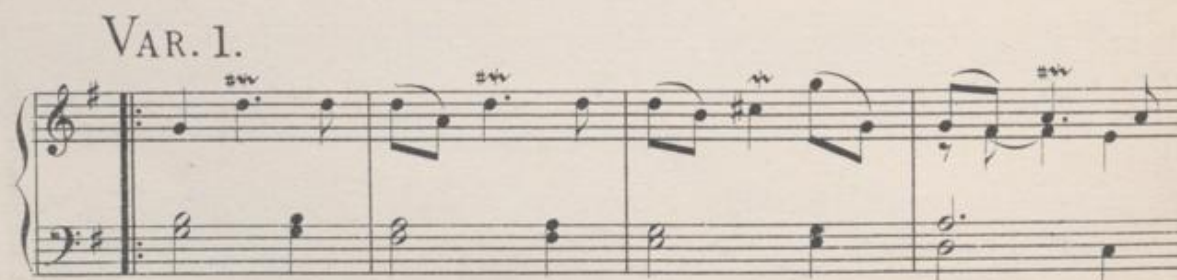
VII.

Spiritoso.

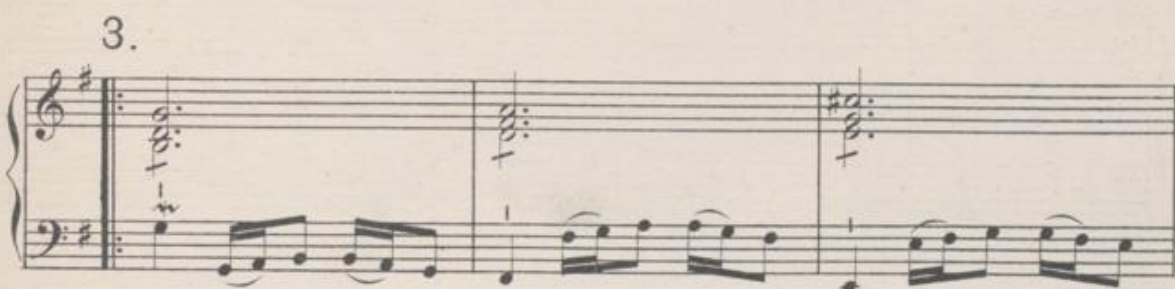
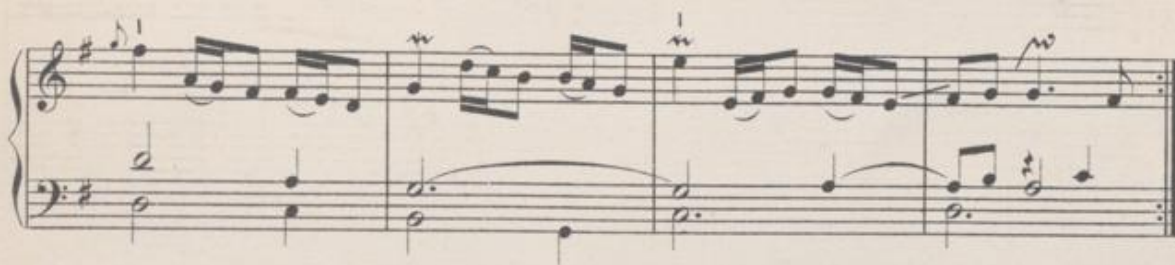
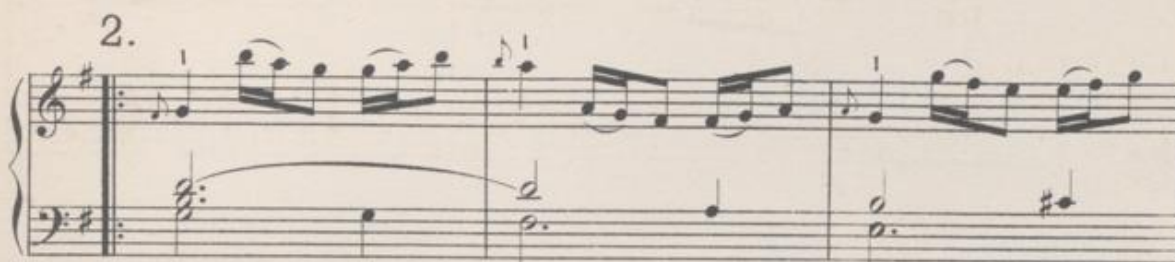
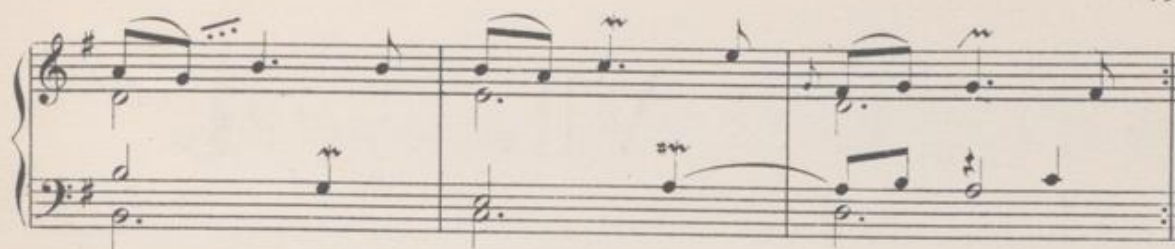
Ciacona.



VAR. 1.

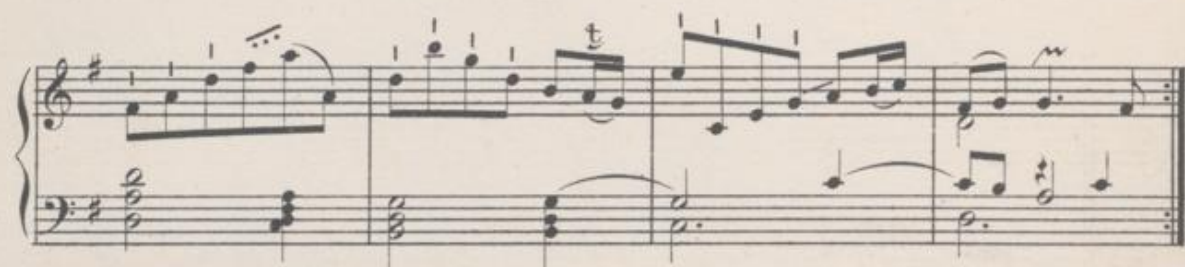


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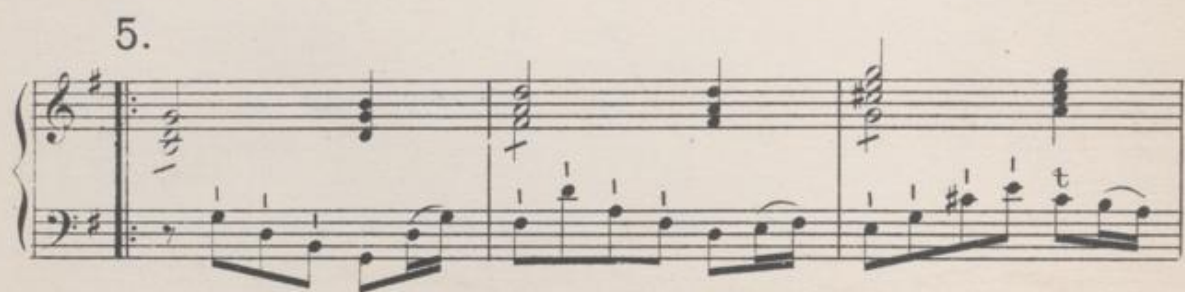


HW: S. 5.

4.



5.



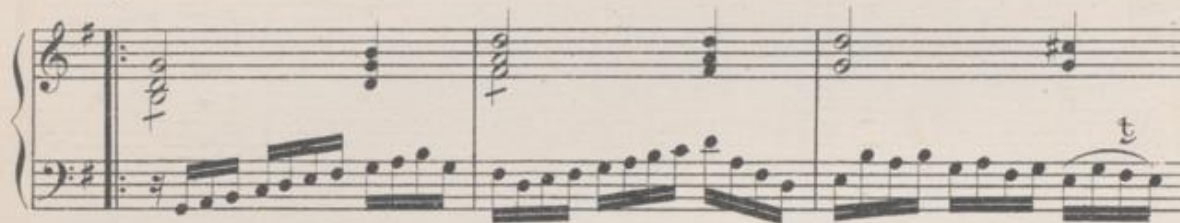
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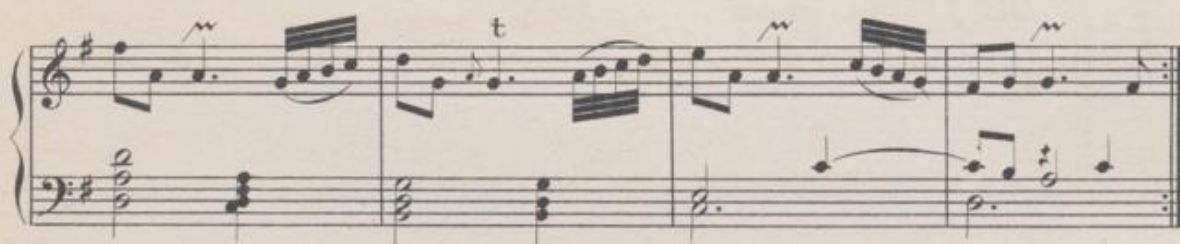
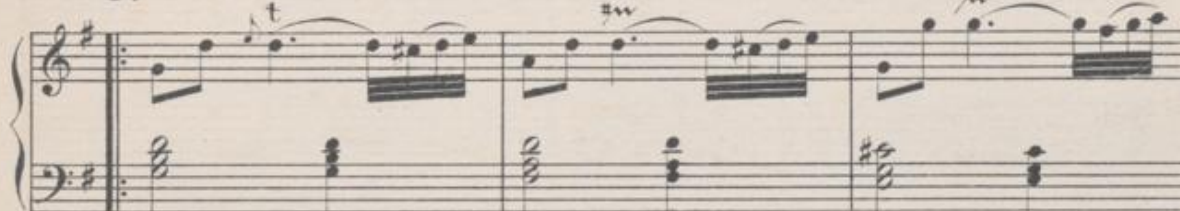
HW: S. 5.



7.



8.



HW: S. 5.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 2/4. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with eighth and sixteenth notes. The lyrics are written below the voice part.

A musical score for the song "The Rose Tree". The score is written for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature is one sharp (F#), and the time signature is 4/4. The piano part features a melody with eighth and sixteenth notes, and the voice part features a melody with quarter and eighth notes. The score is divided into four measures, each with a measure rest in the piano part. The first measure of the piano part is marked with a "t" (trill) and a "1" (first finger). The second measure is marked with a "t" and a "2" (second finger). The third measure is marked with a "t" and a "3" (third finger). The fourth measure is marked with a "t" and a "4" (fourth finger). The score ends with a double bar line and repeat dots.

10.

10.

Exercise 10 continues with measures 10 through 13. The melody in the treble staff is more complex, featuring triplets and trills. The bass staff continues with harmonic support, including chords and single notes. The exercise concludes with a double bar line and repeat dots.

Handwritten musical score for 'The Merry Widow' (No. 1). The score is written on two staves, Treble and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The melody in the Treble staff features eighth and sixteenth notes, often beamed together, with trills (t) and triplets (3) indicated. The Bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

11.

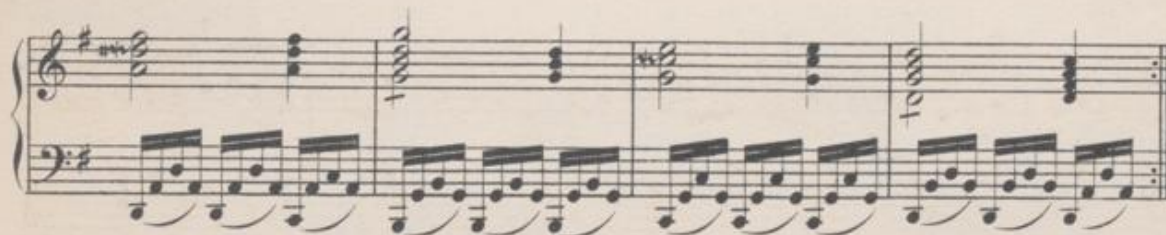
[illegible]

HW: S. 5.

12.



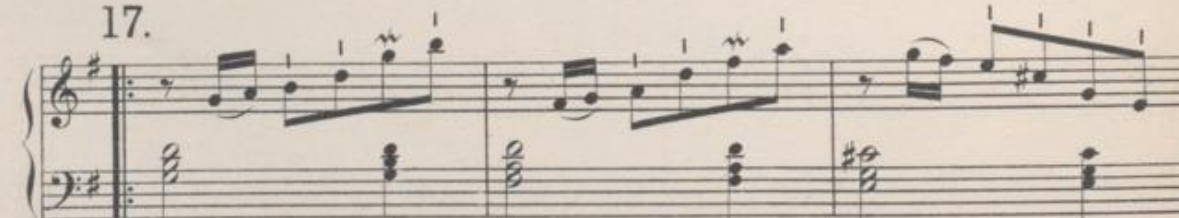
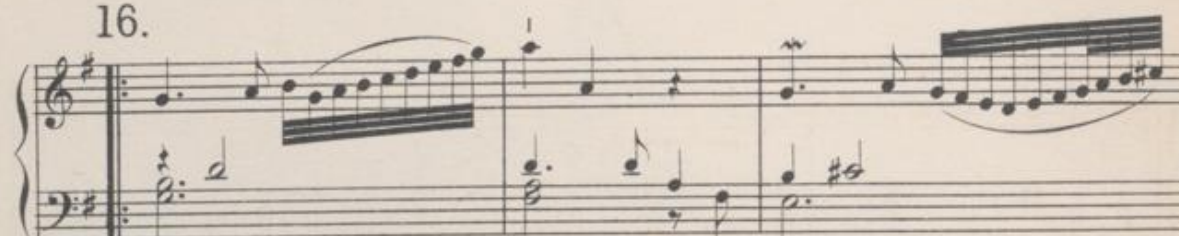
13.



14.



HW: S. 5.



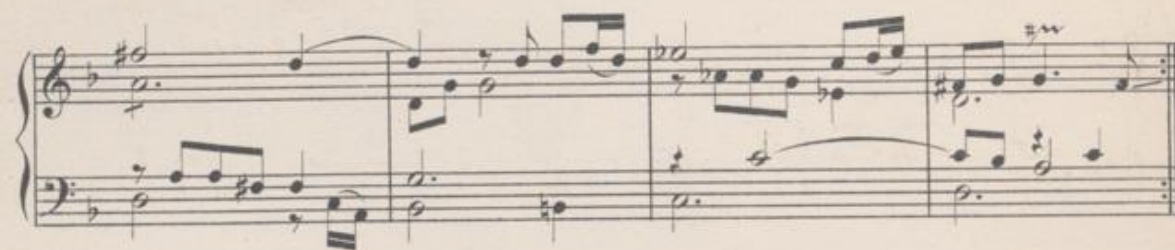
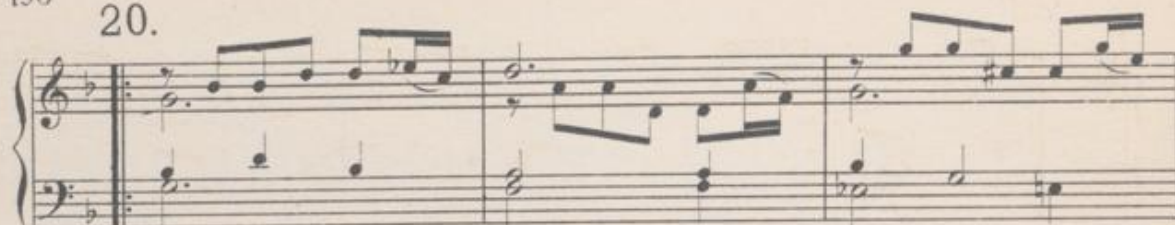
155

18.

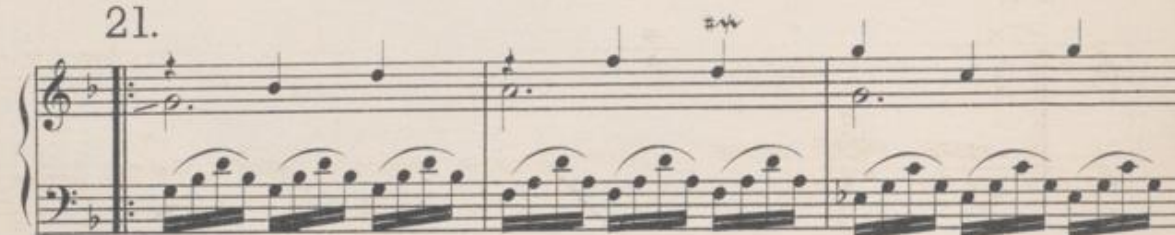
19.

HW: S. 5.

20.



21.



22.



HW: S. 5.

23.

157

Exercise 23, measures 1-4. The music is in 2/4 time with a key signature of one flat (B-flat). The right hand features a melodic line with eighth-note patterns and trills (marked 't'). The left hand provides a harmonic accompaniment with eighth-note patterns and trills. The exercise concludes with a double bar line.

24.

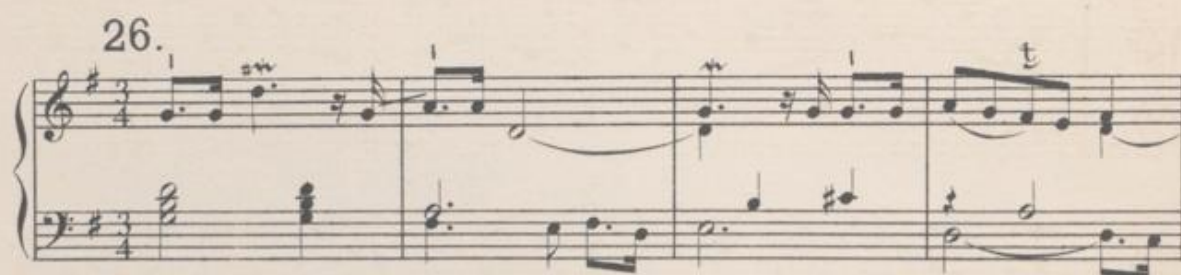
Exercise 24, measures 1-4. The music is in 2/4 time with a key signature of one flat (B-flat). The right hand has a melodic line with eighth-note patterns and trills (marked 't'). The left hand features a more complex accompaniment with sixteenth-note patterns and trills. The exercise concludes with a double bar line.

25.

Exercise 25, measures 1-4. The music is in 2/4 time with a key signature of one flat (B-flat). The right hand has a melodic line with eighth-note patterns and trills (marked 't'). The left hand features a more complex accompaniment with sixteenth-note patterns and trills. The exercise concludes with a double bar line.

HW: S. 5.

26.



27.



HW: S. 5.

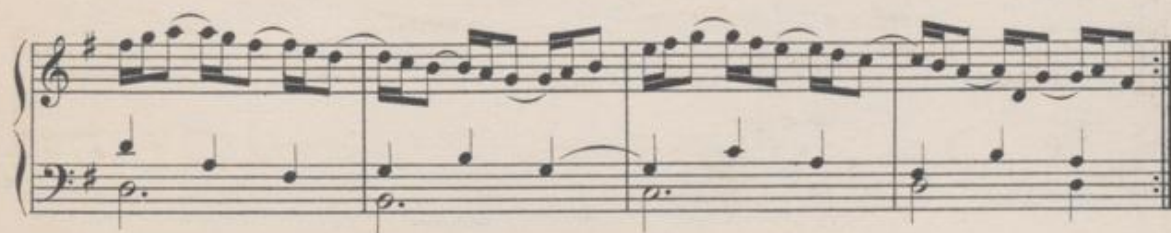
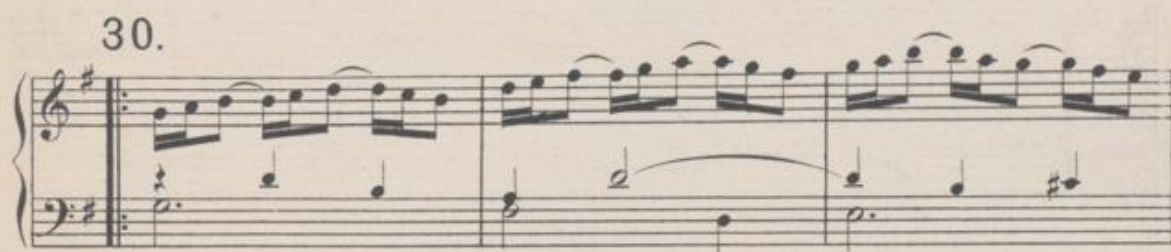
28.



29.

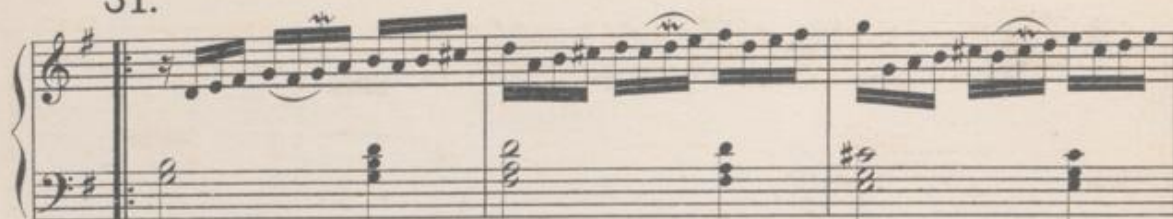


30.



HW: S. 5.

31.



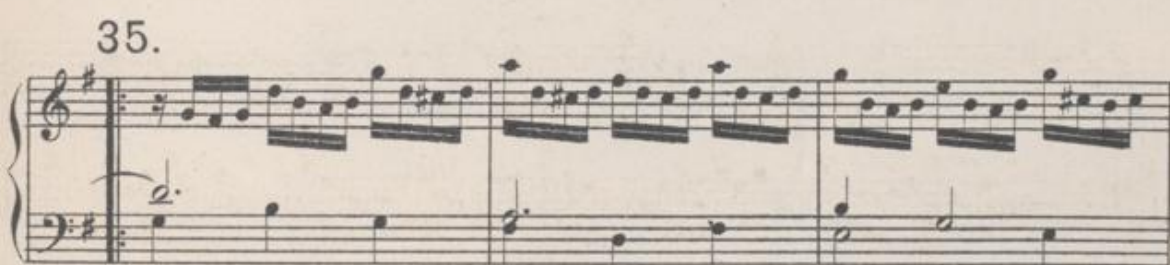
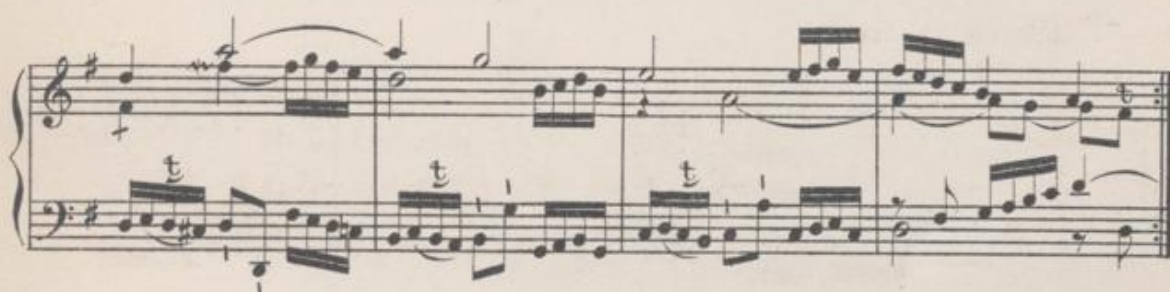
32.



33.



HW: S. 8.



HW: S. 5.

36.



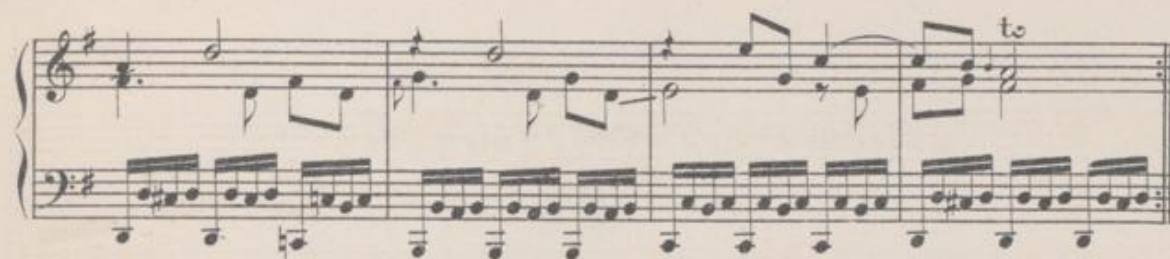
37.



38.



HW: S. 5.



Il Primo Motivo della Ciaccona da Capo.



— FINE —

HW: S. 3.

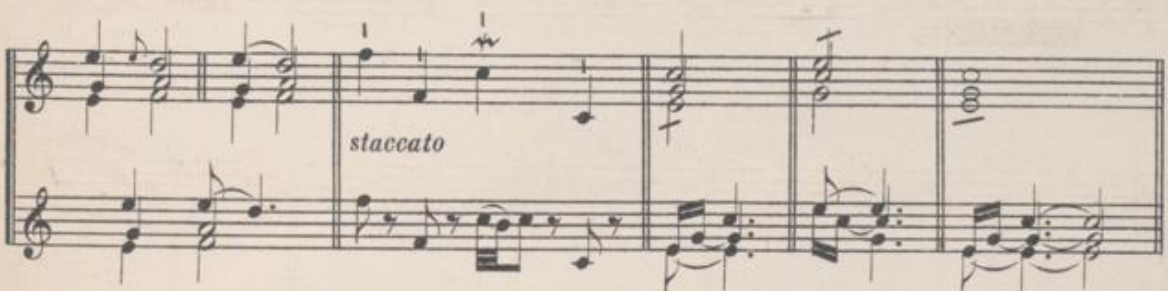
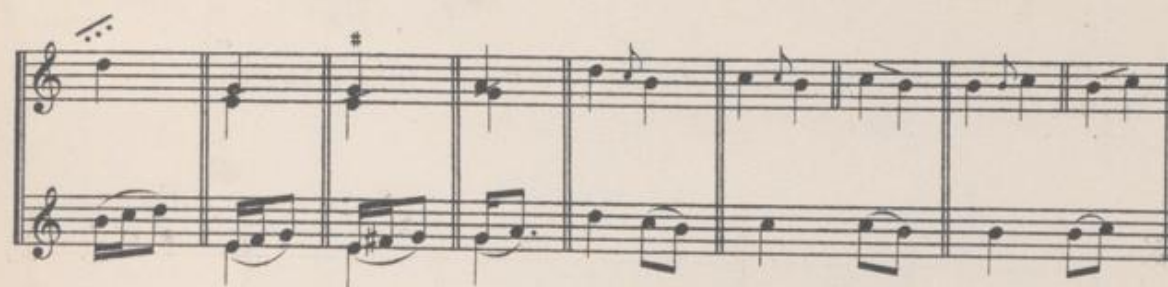
Particolari Segni delle Maniere.



Spiegazioni dei sopradetti Segni.



HW: S. 5.



HW: S. 5.

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