

Schranex No. II.
C. Fach 18. Lage.

Concerto.

Violini Oboi, Viola e
Basso.

Partitura sola.

del Sig. Fasch.



(457, 31)

Op. 218 (1-6) Concerto di B. F. Fasch.

45.

Handb. concertino
 Violino 1
 Violino 2
 Viola
 Cembalo

Allegro
 con V. 1.
 con V. 1.
 con V. 1.

Mus. 2427-0-13

Sächs. Landesbibl.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves of music, written in a historical style with various note values, rests, and clefs. The notation is dense and includes several dynamic markings: *pp.* (pianissimo) at the beginning of the first system, *pp.* at the start of the second system, *pp.* at the start of the third system, *pp.* at the start of the fourth system, *pp.* at the start of the fifth system, *pp.* at the start of the sixth system, *pp.* at the start of the seventh system, *pp.* at the start of the eighth system, *pp.* at the start of the ninth system, *pp.* at the start of the tenth system, *pp.* at the start of the eleventh system, and *pp.* at the start of the twelfth system. There are also markings for *Cemb.* (Cembalo) and *Tutti*. The paper shows signs of age, including some staining and a slightly irregular edge.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. The notation includes various note values, rests, and dynamic markings. Key markings include "Tutti" written in several places, "Cemb." (Cembalo) appearing twice, and "Comb. 1" near the bottom. The paper shows signs of age, including foxing and some staining. The right edge of the page is slightly irregular, suggesting it's from a bound volume.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. The notation includes various musical symbols such as clefs, notes, rests, and beams. There are several annotations in the left margin, including the word "Tutti" written multiple times, and "Cemb." (Cembalo) appearing in several places. The handwriting is fluid and characteristic of an 18th or 19th-century manuscript. The paper shows signs of age, including some staining and discoloration.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 12 staves. The notation includes various musical symbols such as clefs, notes, rests, and bar lines. The handwriting is cursive and characteristic of the 18th or 19th century. There are some annotations in the right margin, including the word "Tutti" written in a decorative script. At the bottom right, there is a handwritten number "5" and a signature or date that appears to be "(1788)". The paper shows signs of age, including some staining and discoloration.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various notes, rests, and clefs. The word "Andante" is written at the top left. The score is densely packed with musical notation, including many beamed notes and rests. There are some markings like "Cemb." and "con. v. l." interspersed within the staves. The paper shows signs of age, including foxing and staining.

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. The notation includes various note values, rests, and clefs. Several annotations are present throughout the piece:

- And.* (Andante) is written near the top right.
- Tempo* is written in the middle right section.
- Tutti* is written in the lower middle section.
- Allegro* is written near the bottom left.
- Fin.* (Finis) is written near the bottom center.

The paper shows signs of age, including some staining and foxing. The handwriting is a cursive style typical of the 18th or 19th century.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 12 staves of music, written in a historical style with various note values, rests, and clefs. The notation is dense and includes several dynamic markings and performance instructions:

- piano* (written in the lower left of the third staff)
- molto* (written above the fourth staff)
- Cemb.* (written above the fifth staff, indicating a Cembalo or harpsichord part)
- pp* (written below the fifth staff)
- pp* (written below the sixth staff)
- pp* (written below the seventh staff)
- pp* (written below the eighth staff)
- pp* (written below the ninth staff)
- pp* (written below the tenth staff)
- pp* (written below the eleventh staff)
- pp* (written below the twelfth staff)
- pp* (written below the thirteenth staff)
- pp* (written below the fourteenth staff)
- pp* (written below the fifteenth staff)
- pp* (written below the sixteenth staff)
- pp* (written below the seventeenth staff)
- pp* (written below the eighteenth staff)
- pp* (written below the nineteenth staff)
- pp* (written below the twentieth staff)
- pp* (written below the twenty-first staff)
- pp* (written below the twenty-second staff)
- pp* (written below the twenty-third staff)
- pp* (written below the twenty-fourth staff)
- pp* (written below the twenty-fifth staff)
- pp* (written below the twenty-sixth staff)
- pp* (written below the twenty-seventh staff)
- pp* (written below the twenty-eighth staff)
- pp* (written below the twenty-ninth staff)
- pp* (written below the thirtieth staff)
- pp* (written below the thirty-first staff)
- pp* (written below the thirty-second staff)
- pp* (written below the thirty-third staff)
- pp* (written below the thirty-fourth staff)
- pp* (written below the thirty-fifth staff)
- pp* (written below the thirty-sixth staff)
- pp* (written below the thirty-seventh staff)
- pp* (written below the thirty-eighth staff)
- pp* (written below the thirty-ninth staff)
- pp* (written below the fortieth staff)
- pp* (written below the forty-first staff)
- pp* (written below the forty-second staff)
- pp* (written below the forty-third staff)
- pp* (written below the forty-fourth staff)
- pp* (written below the forty-fifth staff)
- pp* (written below the forty-sixth staff)
- pp* (written below the forty-seventh staff)
- pp* (written below the forty-eighth staff)
- pp* (written below the forty-ninth staff)
- pp* (written below the fiftieth staff)
- pp* (written below the fifty-first staff)
- pp* (written below the fifty-second staff)
- pp* (written below the fifty-third staff)
- pp* (written below the fifty-fourth staff)
- pp* (written below the fifty-fifth staff)
- pp* (written below the fifty-sixth staff)
- pp* (written below the fifty-seventh staff)
- pp* (written below the fifty-eighth staff)
- pp* (written below the fifty-ninth staff)
- pp* (written below the sixtieth staff)
- pp* (written below the sixty-first staff)
- pp* (written below the sixty-second staff)
- pp* (written below the sixty-third staff)
- pp* (written below the sixty-fourth staff)
- pp* (written below the sixty-fifth staff)
- pp* (written below the sixty-sixth staff)
- pp* (written below the sixty-seventh staff)
- pp* (written below the sixty-eighth staff)
- pp* (written below the sixty-ninth staff)
- pp* (written below the seventieth staff)
- pp* (written below the seventy-first staff)
- pp* (written below the seventy-second staff)
- pp* (written below the seventy-third staff)
- pp* (written below the seventy-fourth staff)
- pp* (written below the seventy-fifth staff)
- pp* (written below the seventy-sixth staff)
- pp* (written below the seventy-seventh staff)
- pp* (written below the seventy-eighth staff)
- pp* (written below the seventy-ninth staff)
- pp* (written below the eightieth staff)
- pp* (written below the eighty-first staff)
- pp* (written below the eighty-second staff)
- pp* (written below the eighty-third staff)
- pp* (written below the eighty-fourth staff)
- pp* (written below the eighty-fifth staff)
- pp* (written below the eighty-sixth staff)
- pp* (written below the eighty-seventh staff)
- pp* (written below the eighty-eighth staff)
- pp* (written below the eighty-ninth staff)
- pp* (written below the ninetieth staff)
- pp* (written below the ninety-first staff)
- pp* (written below the ninety-second staff)
- pp* (written below the ninety-third staff)
- pp* (written below the ninety-fourth staff)
- pp* (written below the ninety-fifth staff)
- pp* (written below the ninety-sixth staff)
- pp* (written below the ninety-seventh staff)
- pp* (written below the ninety-eighth staff)
- pp* (written below the ninety-ninth staff)
- pp* (written below the one hundredth staff)

0-13

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation is dense and includes various musical symbols such as notes, rests, clefs, and dynamic markings. The ink is dark brown or black. The paper shows signs of age, including some staining and discoloration. The notation is written in a cursive, historical style.

0-12

This image shows a page of handwritten musical notation on aged, yellowed paper. The score is written in dark ink and consists of approximately 15 staves. The notation includes various note values, rests, and dynamic markings. Key markings include "Tutti" written in the left margin on the first, second, and sixth staves, and "Gemb. p" (Gembel piano) on the third staff. The paper shows signs of age, including foxing and some staining, particularly in the middle section. The handwriting is a clear, cursive style typical of 18th or 19th-century manuscripts.

A page of handwritten musical notation on aged, yellowed paper. The score consists of approximately 15 staves. The notation is dense and includes various musical symbols such as notes, rests, and clefs. The paper shows signs of age, including foxing and some staining. The handwriting is in dark ink, and the overall appearance is that of an old manuscript.

Allegro

Cemb.

Allegro

Allegro

Handwritten musical notation on aged paper. The page contains several staves of music. The notation includes various note values, stems, and clefs. The paper shows signs of age, including foxing and staining. The music appears to be a single melodic line, possibly for a lute or similar instrument, given the use of a treble clef and the presence of a sharp sign in the key signature.

[Handwritten signature]
1731

(Autogr. 23 I)

16.12.1992

I. A (1,2,4,6,9)

II. A (1a[β])(2a[α,β])
(3a[α])