

M 26282/p

GRÜNDLICHER

zur

Gesanglehre unumgänglich nothwendiger

UNTERRICHT IN DER SOLMISATION

FÜR DEN SOPRAN

von

JOHANN JOSEPH FUX

Weyland erstem Hofkapellmeister Sr. k. k. Majestät

CARL VI.

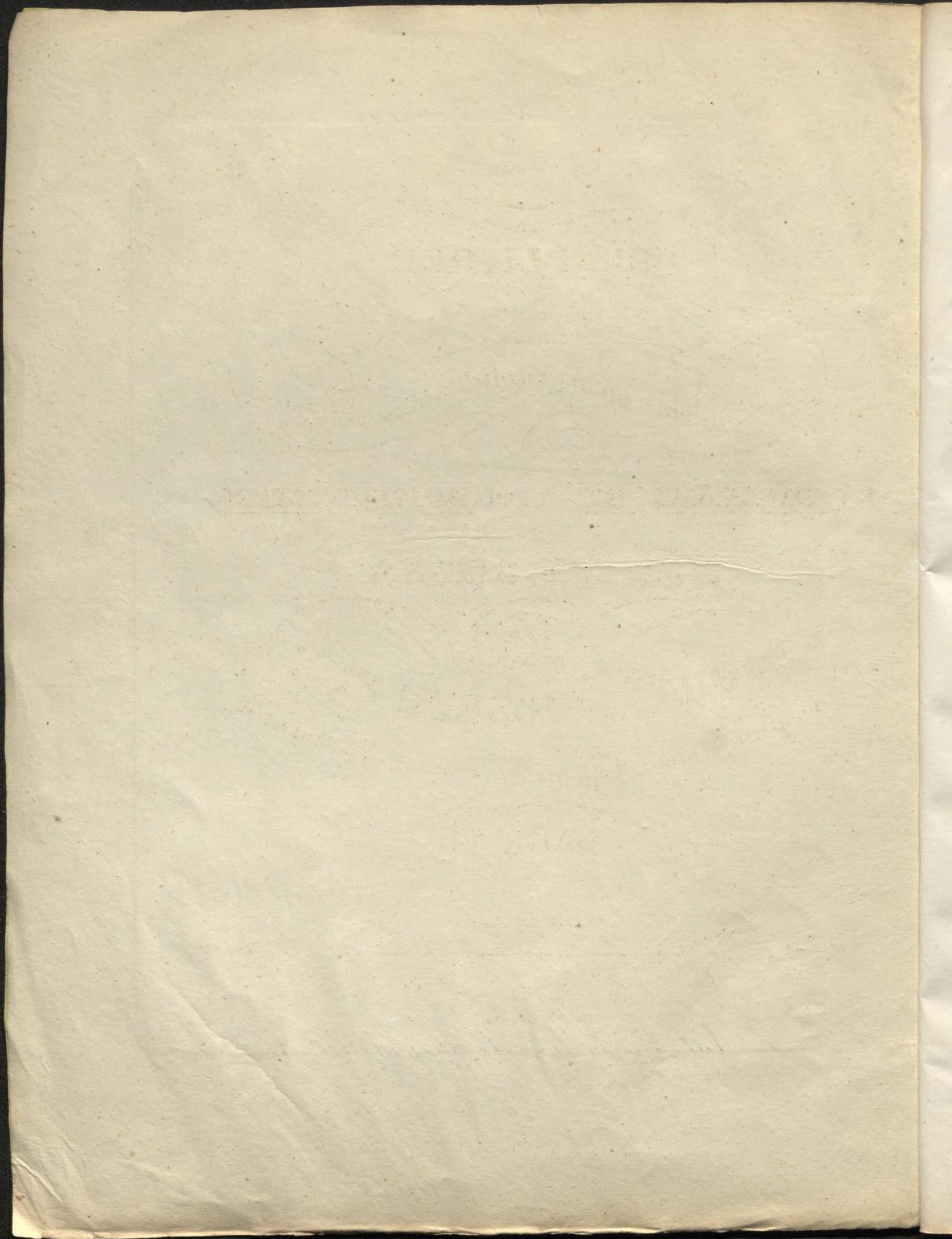
Eigenthum der Verleger.

n<sup>o</sup> 4160.

1781/15. v. 111.

WIEN,

bei Ant. Diabelli und Comp. Graben, N<sup>o</sup> 1133.



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*Eigenthum der Verleger:*

*n<sup>o</sup> 4160.*

*N. 3 f. 15. v. cm.*

WIEN,

bei Ant. Diabelli und Comp. Graben, N<sup>o</sup> 1133.

GRÜNDLICHKEIT

Wissenschaften und Künste

WISSENSCHAFTEN UND KÜNSTE



M. A. N. 26182

17 1877

PLANT EXHIBIT

PLANT EXHIBIT  
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PLANT EXHIBIT

## SING-FUNDAMENT.



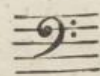
Der SOPRAN = Schlüssel steht in C auf der ersten Linie .



Der ALT = Schlüssel steht in C auf der dritten Linie .



Der TENOR = Schlüssel steht in C auf der vierten Linie .



Der BASS = Schlüssel steht in F auf der vierten Linie .

Scala.

do re mi fa sol la si do re mi fa sol la si do  
c d e f g a h c d e f g a h c

Gesänge sind drey: der natürliche, harte und weiche.

Der natürliche fängt an in C mit do, und steigt hinauf bis in das a mit la, von a wieder herab bis in das C, und ist dazumal vorhanden, wenn keine Note über das C herab, oder über das a hinauf steigt. Z. B.

do re mi fa sol la, la sol fa mi re do.

Der harte Gesang fängt an in g mit do, und steigt hinauf bis in das e mit la, von e wieder herab bis in das g, und ist dazumal vorhanden, wenn keine Note über das g herab, oder über das e hinauf steigt. Z. B.

do re mi fa sol la, la sol fa mi re do.

Der weiche Gesang fängt an in f mit do, und steigt hinauf bis in das d mit la, von d wieder herab bis in das f, und ist dazumal vorhanden, wenn in dem h ein b ausgesetzt ist, und keine Note über das f herab, oder über das d hinauf steigt. Z. B.

do re mi fa sol l a , la sol fa mi re do .

do re mi fa sol la , la sol fa mi re do .

do re mi fa sol la , la sol fa mi re do .

**NB.** Wenn ein  $b$  bey einer Note steht, oder gleich bey dem Anfange eines Stückes ausgesetzt ist, so wird selb-  
 Note um einen halben Ton tiefer, und meistens  $fa$  gesungen. Es werden daher, wenn mehrere  $b$  vorhan-  
 den sind, der natürliche und weiche Gesang wechselweise um einen, zwey und mehrere Töne tiefer  
 solmisirt.

Wenn ein oder mehrere  $\#$  (Kreuze) bey Anfang eines Stückes ausgesetzt sind, oder ein solches  $\#$   
 bey einer einzelnen Note steht, so wird selbe Note um einen halben Ton höher, und meistens  $mi$  gesun-  
 gen. Es werden daher bey diesen Kreuzen der natürliche und harte Gesang wechselweise um einen,  
 zwey und mehrere Töne höher solmisirt.

$\natural$  (Auflösungszeichen) bedeuten: dafs die  $b$  oder  $\#$ , welche vorher bey einer Note gestanden, oder bey dem  
 Anfang eines Stückes ausgesetzt waren, nun nichts mehr gelten, sondern statt der übersetzten Ge-  
 sänge wieder der ordinäre Gesang vorhanden sey.

**NB.** Wenn das  $H$  aufgelöset wird, so tritt der harte Gesang anstatt dem weichen wieder ein.

### WERTH DER NOTEN UND PAUSEN.

Eine ganze Note gilt vier Streiche, und wird  
 einen ganzen vier Viertel Takt ausgehalten.

Eine ganze Pause gilt so viel als eine ganze Note,  
 folglich einen ganzen Takt.

Halbe Noten kommen zwey auf den ganzen  
 Takt, und wird eine zwey Streiche ausgehalten.

Eine halbe Pause gilt so viel, als eine halbe  
 Note.

$4^{tel}$  Noten kommen 4 auf den ganzen Takt,  
 und eine auf einen Streich.

Ein  $4^{tel}$  Suspier gilt so viel, als eine  $4^{tel}$   
 Note.

$8^{tel}$  Noten kommen 8 auf einen ganzen Takt,  
 und 2 auf einen Streich.

Ein  $8^{tel}$  Suspier gilt so viel, als eine  $8^{tel}$   
 Note.

$16^{tel}$  Noten kommen 16 auf den ganzen Takt,  
 und 4 auf einen Streich.

Ein  $16^{tel}$  Suspier gilt so viel, als eine  $16^{tel}$   
 Note.

$32^{tel}$  Noten kommen 32 auf den ganzen Takt,  
 und 8 auf einen Streich.

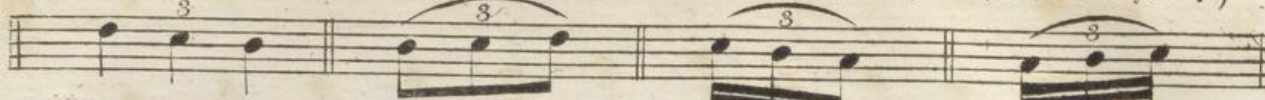
Ein  $32^{tel}$  Suspier gilt so viel, als eine  $32^{tel}$  Note.

D. et C. N. 4. 1760.

+

Folgende Noten werden **Dreyerl** genannt, und es gibt deren verschiedene.

(<sup>4<sup>tel</sup></sup> Dreyerl.)    (<sup>8<sup>tel</sup></sup> Dreyerl.)    (<sup>16<sup>tel</sup></sup> Dreyerl.)    (<sup>32<sup>tel</sup></sup> Dreyerl.)



{ gelten drey so viel, } { gelten drey so viel, } { gelten drey so viel, } { gelten drey so viel, }  
als zwey <sup>4<sup>tel</sup></sup> = Noten. } als zwey <sup>8<sup>tel</sup></sup> = Noten. } als zwey <sup>16<sup>tel</sup></sup> = Noten. } als zwey <sup>32<sup>tel</sup></sup> = Noten. }

### VON DEM TAKTE.



### VON DEM PUNCTE.

Ein Punct gilt halben Theil so viel, als die vorhergehende Note. Z. B.



### LIGATUREN.

Bei Ligaturen, ( ) welche die Noten gleichsam zusammen binden, darf auf zwey oder mehrere Noten, worüber selbe stehen, nur eine Sylbe ausgesprochen werden. Z. B.



### VON DEN VERZIERUNGEN.

Die kleinen Noten, die aufwärts stehen, werden Vorschläge genannt, und wird dieser Vorschlag zur folgenden Note gezogen, und meistens halben Theil so lang ausgehalten als die nachstehende Note, welche aber um so viel weniger gilt. Z. B.



D. et C. N. + 160.





ÜBUNG IM HARTEN GESANGE.

SECONDEN.

g a h c d e e d c h a g  
do re mi fa sol la la sol fa mi re do

The exercise consists of a vocal line and five piano accompaniment staves. The vocal line starts with a treble clef and a common time signature. The lyrics are: g a h c d e e d c h a g (written above the notes) and do re mi fa sol la la sol fa mi re do (written below the notes). The piano accompaniment includes several trills marked 'tr'.

TERZEN oder Sprünge, welche aus drey Tönen bestehen.

do mi re fa mi sol fa la la fa sol mi fa re mi do

The exercise consists of a vocal line and six piano accompaniment staves. The vocal line starts with a treble clef and a common time signature. The lyrics are: do mi re fa mi sol fa la la fa sol mi fa re mi do. The piano accompaniment includes several trills marked 'tr'.

QUARTEN oder Sprünge, welche aus vier Tönen bestehen.

QUINTEN oder Sprünge, welche aus fünf Tönen bestehen.

SECHSTEN oder Sprünge, welche aus sechs Tönen bestehen.

do la re la mi la fa re mi do re do

Der natürliche Gesang in der Höhe.

SECONDEN.

do re mi fa sol la la sol fa mi re do re do

TERZEN.

do mi re fa mi sol fa la la fa sol mi fa re mi do re do

QUARTEN. do fa re sol mi la la mi sol re fa do re do

QUINTEN. do sol re la la re sol do re do

SECHSTEN. da la re la sol do la do re do

Der natürliche Gesang in der Tiefe.

SECONDEN

do re mi fa sol la la sol fa mi re do

TERZEN.

do mi re fa mi sol fa la la fa sol mi fa re mi do

QUARTEN.

da fa re sol mi la la mi sol re fa do re do

QUINTEN.

do sol re la la re sol do re sol fa mi re do

SECHSTEN

do la re la mi la fa la la sol do la do re do

Verwechslung der beyden Gesänge, des harten und natürlichen  
sowohl in der Höhe, als in der Tiefe.

do re mi fa do re mi do re mi fa sol la la sol fa la sol fa mi la sol fa mi re do

TERZEN.

do mi re fa mi sol fa re do mi re fa mi sol do mi re fa mi sol  
fa la la fa sol mi fa sol la fa sol mi fa re mi sol la fa sol mi fa re mi do

QUARTEN.

do fa re sol mi la fa mi do fa re sol mi mi do fa re sol mi la  
 la mi sol re fa fa la mi sol re fa do mi fa la mi sol re fa do

The musical score for 'QUARTEN' consists of four staves. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are for keyboard accompaniment, featuring a continuous sixteenth-note pattern in the right hand and a similar pattern in the left hand. A trill (tr) is indicated at the end of the fourth staff.

QUINTEN.

do sol re la mi mi fa fa do sol re la mi fa do sol  
 re la la re sol do fa mi la re sol do fa fa mi mi la re sol do

The musical score for 'QUINTEN' consists of four staves. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are for keyboard accompaniment, featuring a continuous sixteenth-note pattern in the right hand and a similar pattern in the left hand. A trill (tr) is indicated at the end of the fourth staff.

SECHSTEN.

do la re mi mi fa fa sol do la re fa mi sol do la  
 la do sol mi fa re la do sol fa fa mi mi re la do

The musical score for 'SECHSTEN' consists of four staves. The first two staves are vocal lines with lyrics underneath. The third and fourth staves are for keyboard accompaniment, featuring a continuous sixteenth-note pattern in the right hand and a similar pattern in the left hand. A trill (tr) is indicated at the end of the fourth staff.

SEPTEN oder Sprünge, welche aus sieben Tönen bestehen.

do mi re fa mi sol fa la do fa re sol mi la la mi  
sol re fa do la fa sol mi fa re mi do

The musical score consists of two vocal lines and several instrumental staves. The vocal lines are in C major and 4/4 time, featuring a sequence of seven notes (do, mi, re, fa, mi, sol, fa) repeated in various directions. The instrumental staves show complex rhythmic patterns, including sixteenth-note runs and triplets, with trills (tr) indicated at the end of several phrases.



OCTAVEN oder Sprünge, welche aus acht Tönen bestehen.

do fa re sol mi la fa fa do sol re la la re sol do fa fa la mi sol re fa do

The musical score consists of 14 staves. The first staff is a vocal line with lyrics. The remaining staves are piano accompaniment. The piece features various musical ornaments and techniques, including trills (tr), triplets (3), and sixteenth-note runs. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C).

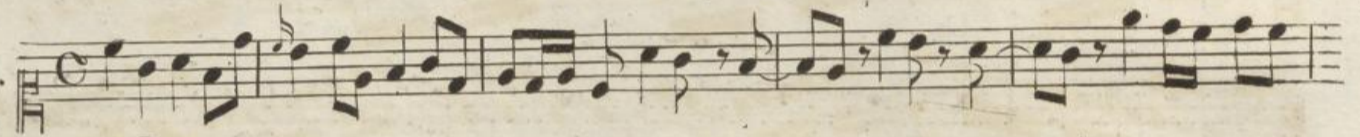
14. Solfeggi.

Nº 1. 



Nº 2. 



Nº 3. 



Nº 4. 



Nº 5. 



Nº 6. 







N<sup>o</sup> 7. *tr*

First system of musical notation for No. 7, consisting of two staves. The top staff begins with a treble clef and a common time signature (C). The music features a series of eighth and sixteenth notes, with a trill (tr) indicated above the final note of the first staff.

N<sup>o</sup> 8. *tr*

Second system of musical notation for No. 8, consisting of two staves. The top staff begins with a treble clef and a common time signature (C). The music features a series of eighth and sixteenth notes, with a trill (tr) indicated above the final note of the second staff.

N<sup>o</sup> 9. *tr*

Third system of musical notation for No. 9, consisting of two staves. The top staff begins with a treble clef and a common time signature (C). The music features a series of eighth and sixteenth notes, with a trill (tr) indicated above the final note of the second staff.

N<sup>o</sup> 10. *tr*

Fourth system of musical notation for No. 10, consisting of three staves. The top staff begins with a treble clef and a common time signature (C). The music features a series of eighth and sixteenth notes, with a trill (tr) indicated above the final note of the first staff. The second and third staves continue the melodic line with various ornaments and trills.

Nº 11.

Nº 12.

Nº 13.

Nº 14.

Nº 15.

Duetti .

N<sup>o</sup> 1.

N<sup>o</sup> 2.

N<sup>o</sup> 3.

N<sup>o</sup> 4.

N<sup>o</sup> 5.

N<sup>o</sup> 6.

N<sup>o</sup> 7.

Nº 7.

The first system of exercise Nº 7 consists of two staves. The right hand plays a sequence of eighth notes, starting with a half rest followed by a series of eighth notes ascending and then descending. The left hand plays a simple accompaniment of quarter notes.

The second system of exercise Nº 7 continues the piece. It features a trill (tr) in the right hand. The right hand has a melodic line with eighth notes and a trill, while the left hand provides a steady accompaniment.

The third system of exercise Nº 7 shows the continuation of the melodic and accompanimental lines. A trill (tr) appears in the right hand towards the end of the system.

Nº 8.

The first system of exercise Nº 8 consists of two staves. The right hand plays a melodic line with eighth notes and a trill (tr) at the end. The left hand plays a simple accompaniment.

The second system of exercise Nº 8 continues the melodic and accompanimental lines.

Nº 9.

The first system of exercise Nº 9 consists of two staves. The right hand plays a melodic line with eighth notes. The left hand plays a simple accompaniment.

The second system of exercise Nº 9 continues the melodic and accompanimental lines.

Nº10.

Nº11.

Nº12.

Nº13.

D. et C. N. 4160.



Nº14.

Musical score for exercise Nº14, measures 1-4. The piece is in common time (C) and consists of two staves. The right hand plays a simple melody with quarter and eighth notes, while the left hand provides a rhythmic accompaniment with eighth and sixteenth notes. A trill (tr) is indicated above the final note of the first staff.

Nº15.

Musical score for exercise Nº15, measures 1-4. The piece is in common time (C) and consists of two staves. The right hand features a more complex melody with eighth and sixteenth notes, and the left hand has a steady accompaniment. A trill (tr) is marked above the final note of the first staff.

Nº16.

Musical score for exercise Nº16, measures 1-4. The piece is in common time (C) and consists of two staves. The right hand has a melody with eighth and sixteenth notes, and the left hand has a rhythmic accompaniment. A trill (tr) is marked above the final note of the first staff.

Nº17.

Musical score for exercise Nº17, measures 1-4. The piece is in common time (C) and consists of two staves. The right hand plays a melody with eighth and sixteenth notes, and the left hand has a rhythmic accompaniment. A trill (tr) is marked above the final note of the first staff.



Nº 18.

Nº 19.

Nº 20.

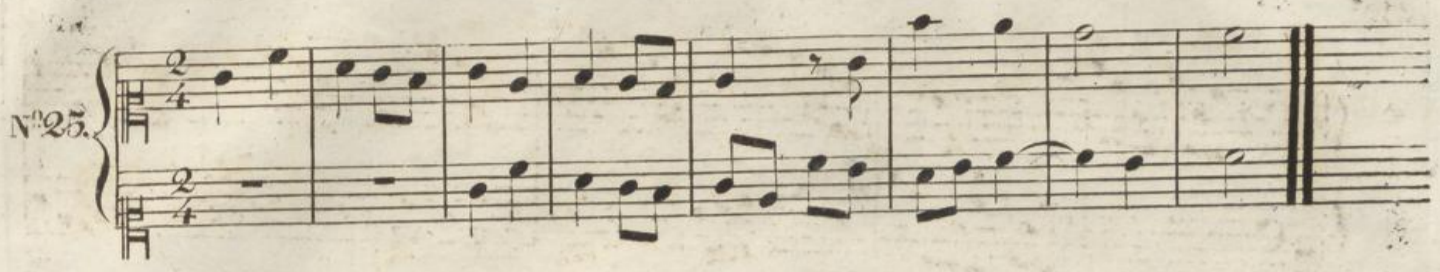
Nº 21.

N<sup>o</sup> 22.

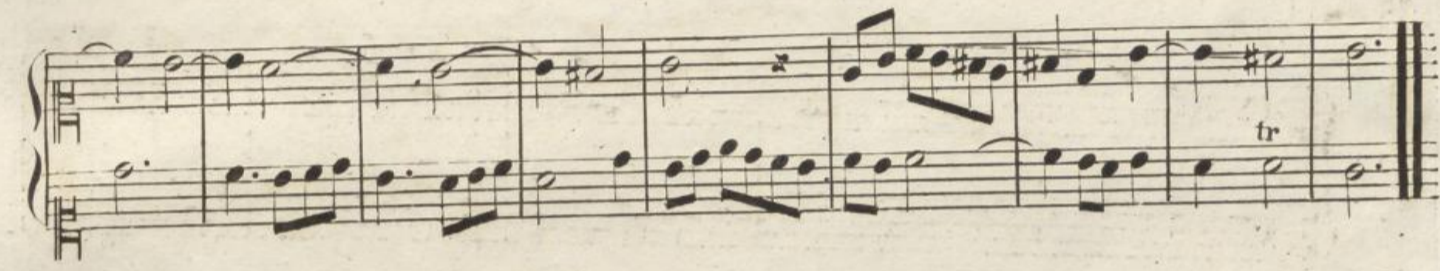
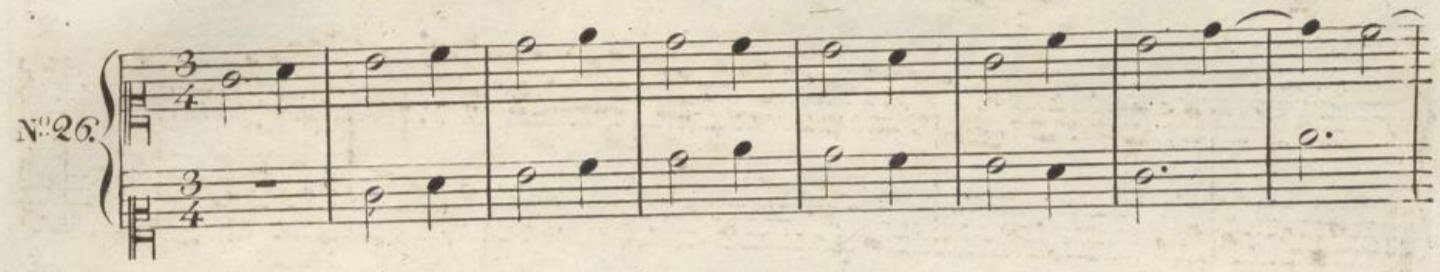
N<sup>o</sup> 23.

N<sup>o</sup> 24.

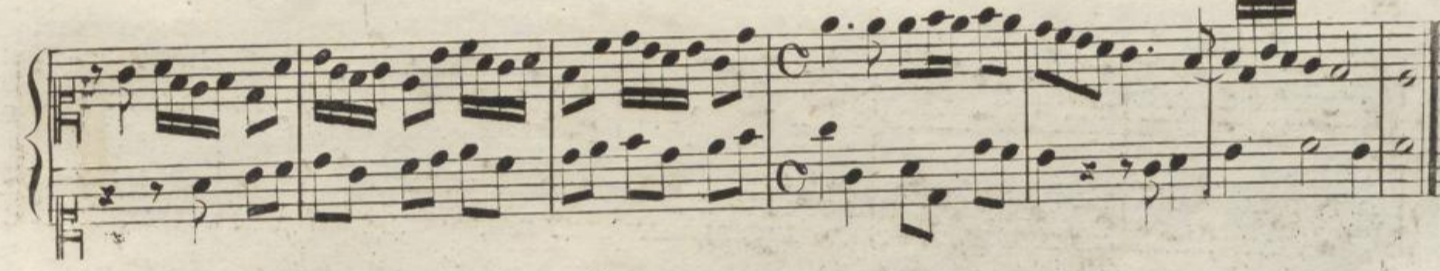
N<sup>o</sup> 25.



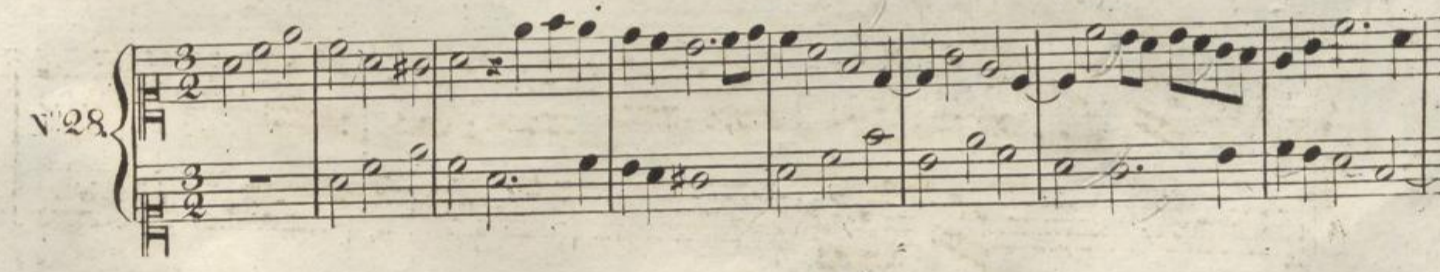
N<sup>o</sup> 26.



N<sup>o</sup> 27.



N<sup>o</sup> 28.



N<sup>o</sup> 29.

N<sup>o</sup> 30.

N<sup>o</sup> 31.

Nº 32.

Musical score for piece Nº 32, consisting of four systems of piano accompaniment. The first system is in 2/4 time and features a treble clef with a key signature of one sharp (F#). The music is characterized by intricate sixteenth-note patterns in both hands, with frequent slurs and ties. The subsequent systems continue this complex texture, with the right hand often playing more melodic lines and the left hand providing a rhythmic and harmonic foundation.

Nº 33.

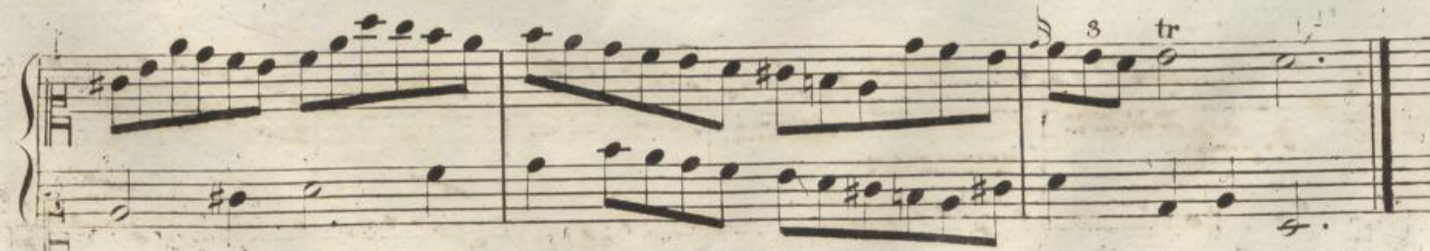
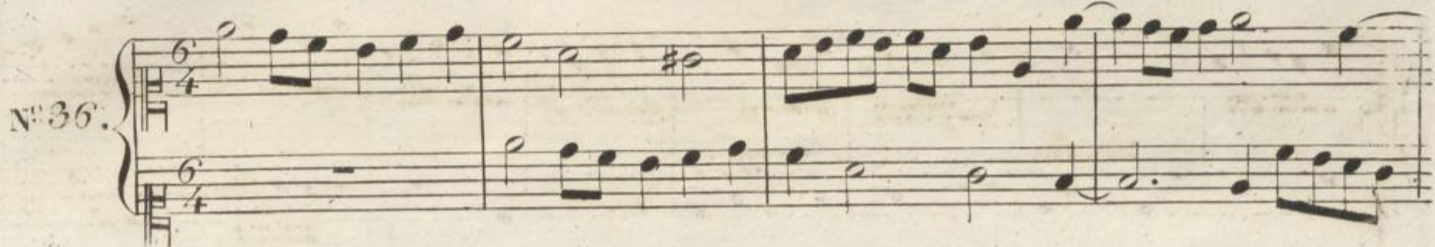
Musical score for piece Nº 33, consisting of three systems of piano accompaniment. The first system is in common time (C) and features a treble clef with a key signature of one sharp (F#). The music is characterized by intricate sixteenth-note patterns in both hands, with frequent slurs and ties. The subsequent systems continue this complex texture, with the right hand often playing more melodic lines and the left hand providing a rhythmic and harmonic foundation.

Nº 34.



Nº 35.





# Der weiche Gesang.

F dur oder D moll.

do re mi fa soll la la soll fa mi re do  
 do re mi do re mi fa do re mi fa sol  
 la la sol fa mi la sol fa mi sol fa mi re do

## Solfeggi.

N<sup>o</sup> 1.

N<sup>o</sup> 2.



N<sup>o</sup> 3.

Trills (tr) are present in the final measure of the first staff.

N<sup>o</sup> 4.

Trills (tr) are present in the final measure of the second staff.

N<sup>o</sup> 5.

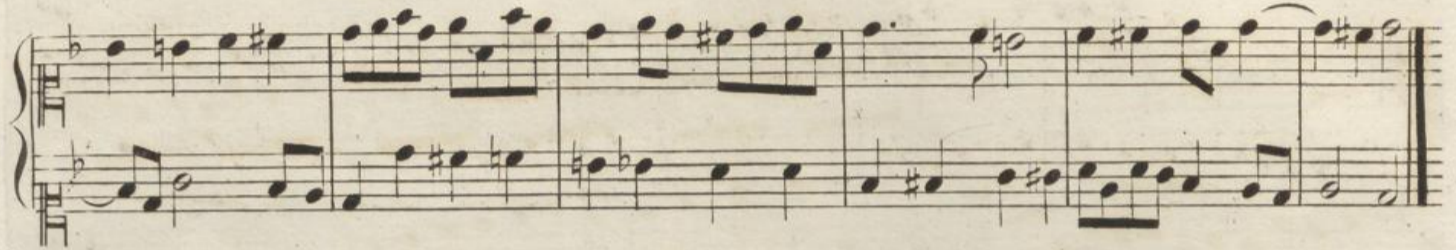
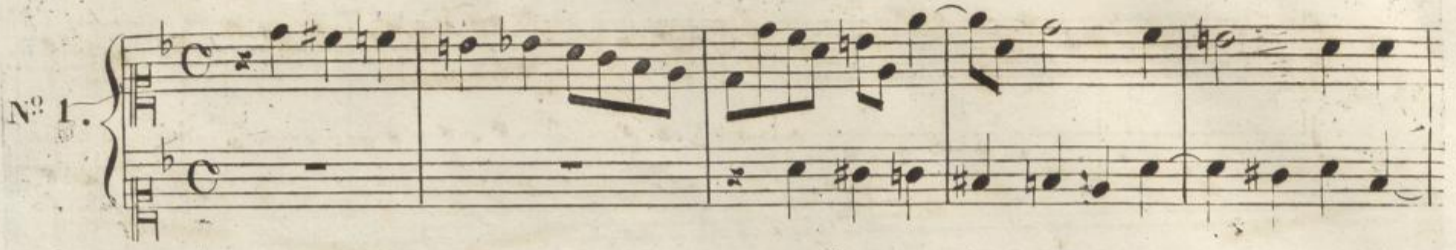
Trills (tr) are present in the final measure of the second staff.

N<sup>o</sup> 6.

Trills (tr) are present in the final measure of the second staff. A triplet (3) is marked in the final measure of the first staff.

Duetti.

N<sup>o</sup> 1.



N<sup>o</sup> 2.



N<sup>o</sup> 3.



No. 4.

The first system of music for No. 4 consists of two staves. The upper staff is a treble clef with a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music features a melodic line in the treble and a supporting bass line in the bass.

The second system of music for No. 4 continues the two-staff format. It includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano).

The third system of music for No. 4 concludes the piece with a double bar line. It maintains the two-staff structure and includes a fermata over the final notes.

No. 5.

The first system of music for No. 5 consists of two staves. The upper staff is a treble clef with a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music features a melodic line in the treble and a supporting bass line in the bass.

The second system of music for No. 5 continues the two-staff format. It includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano).

The third system of music for No. 5 concludes the piece with a double bar line. It maintains the two-staff structure and includes a fermata over the final notes.

No. 6.

The first system of music for No. 6 consists of two staves. The upper staff is a treble clef with a common time signature (C). The lower staff is a bass clef with a common time signature (C). The music features a melodic line in the treble and a supporting bass line in the bass.

The second system of music for No. 6 continues the two-staff format. It includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano).

N<sup>o</sup> 7.

Musical score for No. 7, consisting of three systems of two staves each. The notation includes various note values, rests, and dynamic markings. The first system features a melodic line in the upper staff and a supporting bass line in the lower staff. The second system continues the piece with similar rhythmic patterns. The third system concludes the piece with a final cadence.

N<sup>o</sup> 8.

Musical score for No. 8, consisting of three systems of two staves each. This piece is characterized by more complex rhythmic patterns, including sixteenth and thirty-second notes. The notation includes many accidentals and dynamic markings. The first system shows a more active melodic line. The second and third systems continue the intricate rhythmic development.

N<sup>o</sup> 9.

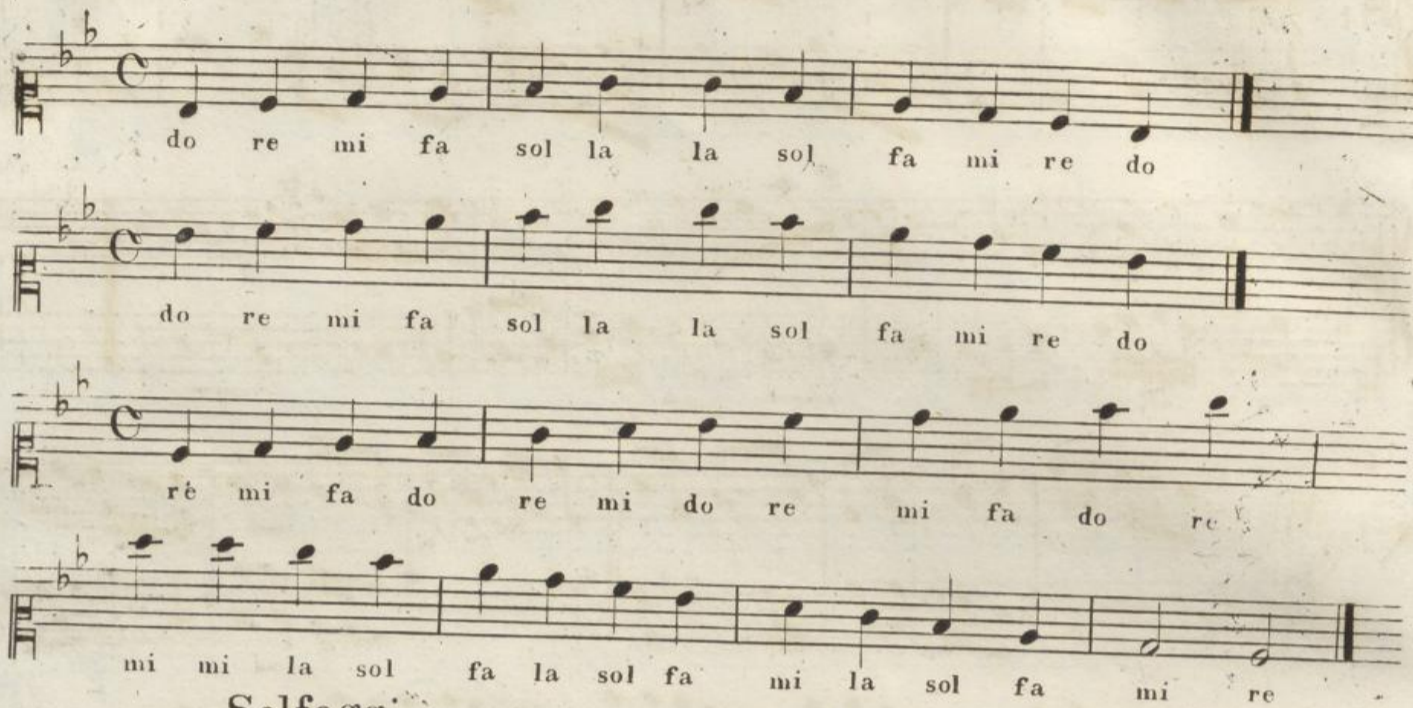
Musical score for No. 9, consisting of one system of two staves. The notation includes various note values and rests. The piece appears to be a shorter study or exercise.

The image shows a page of handwritten musical notation for piano. It consists of eight systems of staves. The first system has two staves. The second system has two staves with trills marked 'tr'. The third system is labeled 'N. 10.' and has two staves with a 4/4 time signature. The fourth system has two staves. The fifth system has two staves. The sixth system has two staves. The seventh system has two staves with trills marked 'tr'. The eighth system has two staves. The notation includes various note values, rests, and trills. The paper is aged and shows some wear.

D. et C. N. 4160  
P. W. A. 1810

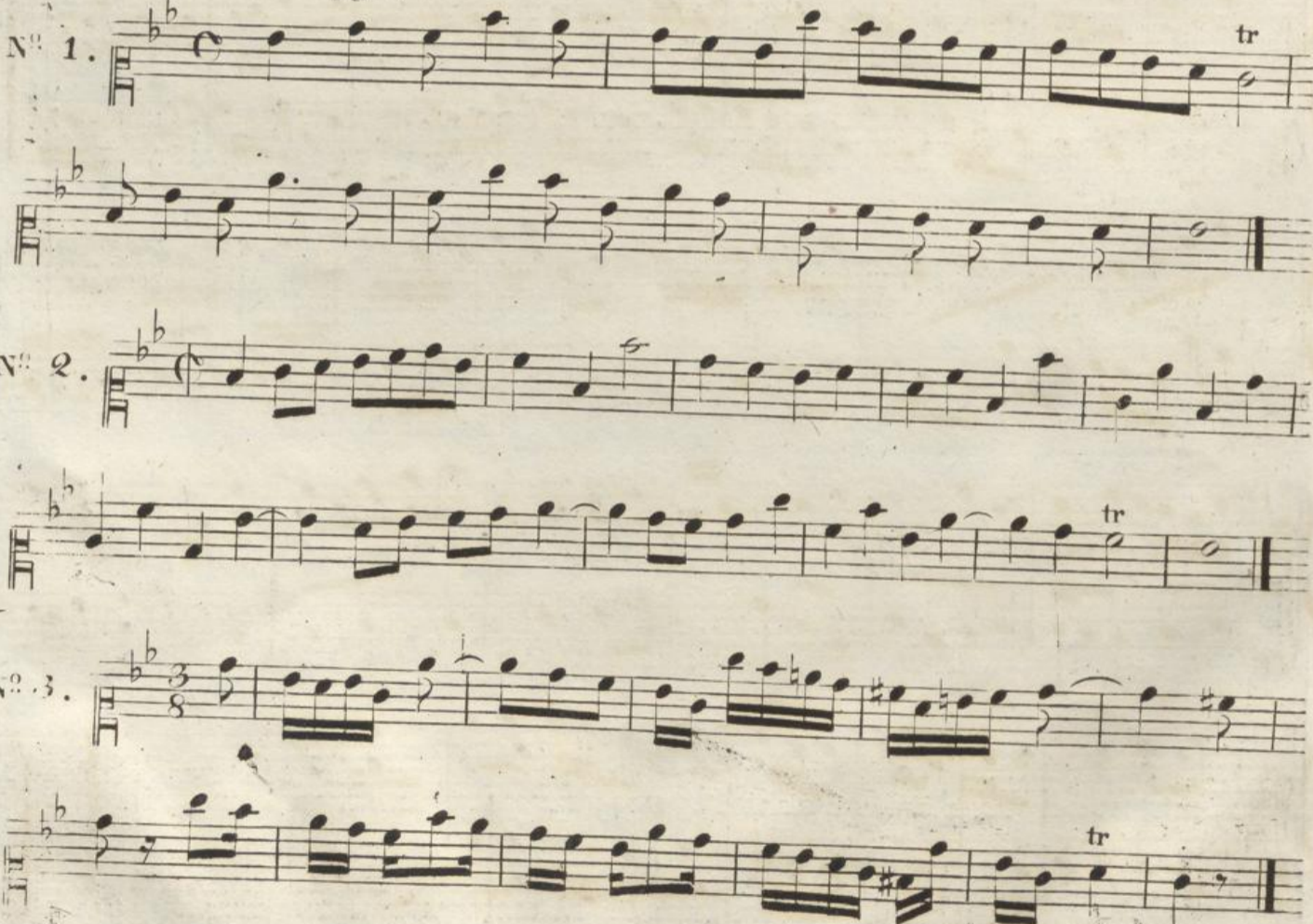
34.

Das Eb macht den natürlichen Gesang um einen Ton tiefer.



do re mi fa sol la la sol fa mi re do  
do re mi fa sol la la sol fa mi re do  
re mi fa do re mi do re mi fa do re  
mi mi la sol fa la sol fa mi la sol fa mi re

Solfeggi.



Nº 1. tr  
Nº 2. tr  
Nº 3. tr

Duetti.

55.

Nº 1.

First system of musical notation for No. 1, featuring a treble and bass clef with a common time signature. The music consists of two staves with various rhythmic patterns and accidentals.

Second system of musical notation for No. 1, continuing the piece with similar rhythmic and melodic structures.

Nº 2.

First system of musical notation for No. 2, featuring a treble and bass clef with a common time signature. The music consists of two staves with various rhythmic patterns and accidentals.

Second system of musical notation for No. 2, continuing the piece with similar rhythmic and melodic structures.

Nº 3.

First system of musical notation for No. 3, featuring a treble and bass clef with a common time signature. The music consists of two staves with various rhythmic patterns and accidentals.

Second system of musical notation for No. 3, continuing the piece with similar rhythmic and melodic structures.

Third system of musical notation for No. 3, concluding the piece with a trill (tr) and a final cadence.

D. et C. N. 4160.



Das Ab macht den weichen Gesang um einen Ton tiefer.

do re mi fa sol la la sol fa mi re do

re mi do re mi fa do re mi do re mi

fa fa la sol fa mi la sol fa la sol fa mi re. (tr)

Solfeggi.

N<sup>o</sup> 1.

N<sup>o</sup> 2.

N<sup>o</sup> 3.



Duetti.

Nº 1.

Nº 2.

Nº 3.

Das D $\flat$  macht den natürlichen Gesang um zwey Töne tiefer.

do re mi fa sol la la sol fa mi re do

mi fa do re mi do re mi fa do re mi

fa fa mi la sol fa la sol fa mi la sol fa mi

Solfeggi.

N $^{\circ}$  1.

N $^{\circ}$  2.

N $^{\circ}$  3.

Duetti .

N<sup>o</sup> 1.

Two systems of musical notation for No. 1. Each system consists of a piano part (grand staff) and a violin part. The piano parts feature complex rhythmic patterns with many beamed notes. The violin part includes trills, indicated by 'tr' above the notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

N<sup>o</sup> 2.

Two systems of musical notation for No. 2. Each system consists of a piano part (grand staff) and a violin part. The piano parts feature complex rhythmic patterns with many beamed notes. The violin part includes trills, indicated by 'tr' above the notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

N<sup>o</sup> 3.

Two systems of musical notation for No. 3. Each system consists of a piano part (grand staff) and a violin part. The piano parts feature complex rhythmic patterns with many beamed notes. The violin part includes trills, indicated by 'tr' above the notes. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4.

(1). Das G $\flat$  macht den Weichen Gesang um zwey Töne tiefer.

do re mi fa sol la la sol fa mi re do  
do re mi fa sol la la sol fa mi re do  
mi do re mi fa do re mi do re mi fa  
sol la la sol fa la sol fa mi la sol fa la sol fa mi

Das G $\flat$  macht den natürlichen Gesang um drey Töne tiefer.

do re mi fa sol la la sol fa mi re do  
do re mi fa do re mi do re mi fa sol  
tr  
la la sol fa la sol fa mi la sol fa mi re do

Das F $\flat$  macht den weichen Gesang um drey Töne tiefer.

do re mi fa sol la la sol fa mi re do  
do re mi fa sol la la sol fa mi re do  
do re mi fa do re mi do re mi fa sol  
tr  
la la sol fa la sol fa mi la sol fa mi re do

Das F# macht den natürlichen Gesang um einen Ton höher.

do re mi fa sol la la sol fa mi re do  
do re mi fa sol la la sol fa mi re do  
fa do re mi do re mi fa do re mi fa  
sol sol fa mi la sol fa fa sol fa mi la sol fa tr

Solfeggi .

No 1. 6/8  
No 2. 3/4  
No 3. 6/8

Duetti .

Nº 1.

Musical score for Duetti No. 1, measures 1-12. The piece is in 4/4 time with a key signature of one sharp (F#). It features a complex texture with multiple voices and frequent triplets. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. A trill (tr) is present in the final measure of this section.

Nº 2.

Musical score for Duetti No. 2, measures 1-12. The piece is in 4/4 time with a key signature of one sharp (F#). It features a complex texture with multiple voices and frequent triplets. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Nº 3.

Musical score for Duetti No. 3, measures 1-12. The piece is in 4/4 time with a key signature of one sharp (F#). It features a complex texture with multiple voices and frequent triplets. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

Das C# macht den harten Gesang um einen Ton tiefer.

do re mi fa sol la la sol fa mi re do

mi do re mi fa do re mi do re mi fa

sol sol fa la sol fa mi la sol fa la sol fa mi

Solfeggi.

N<sup>o</sup> 1.

N<sup>o</sup> 2.

N<sup>o</sup> 3.

44.

Duetti.

N<sup>o</sup> 1.

N<sup>o</sup> 2.

N<sup>o</sup> 3.



Das G# macht den natürlichen Gesang  
um zwey Töne höher.

do re mi fa sol la la sol fa mi re do

mi fa do re mi do re mi fa do re mi

fa fa mi la sol fa la sol fa mi la sol fa mi

Solfeggi.

Nº 1.

Nº 2.

Nº 3.

Duetti .

Nº 1.

The first system of music for Duetti No. 1 consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/8. The key signature has two sharps (F# and C#). The music features a rhythmic pattern of eighth and sixteenth notes, with some slurs and accents.

The second system continues the piece. It includes a trill (tr) in the upper staff and a triplet (3) in the lower staff. The notation is consistent with the first system.

Nº 2.

The first system of music for Duetti No. 2 consists of two staves. The time signature is common time (C). The key signature has two sharps. The music features a mix of quarter and eighth notes.

The second system continues the piece. It includes a trill (tr) in the upper staff. The notation is consistent with the first system.

Nº 3.

The first system of music for Duetti No. 3 consists of two staves. The time signature is common time (C). The key signature has two sharps. The music features a mix of quarter and eighth notes.

The second system continues the piece. The notation is consistent with the first system.

The third system continues the piece. It includes a trill (tr) in the upper staff. The notation is consistent with the first system.

Das D $\sharp$  macht den harten Gesang  
um zwey Töne höher.

do re mi fa sol la la sol fa mi re do

re mi do re mi fa do re mi do re mi

fa fa la sol fa mi la sol fa la sol fa mi re

Solfeggi.

N<sup>o</sup> 1.

N<sup>o</sup> 2.

N<sup>o</sup> 3.

5. Duetti.  
No 1.

No 2.

No 3.

Das A# macht den natürlichen Gesang um drey Töne höher.

do re mi fa sol la la sol fa mi re do  
 re mi fa do re mi do re mi fa do re  
 mi mi la sol fa la sol fa mi la sol fa mi re

Das E# macht den natürlichen Gesang um einen halben Ton höher.

do re mi fa sol la la sol fa mi re do  
 do re mi fa sol la la sol fa mi re do  
 do re mi do re mi fa do re mi fa sol  
 la la sol fa mi la sol fa mi sol fa mi re do

Das H# macht den natürlichen Gesang um vier Töne höher.

do re mi fa sol la la sol fa mi re do  
 do re mi fa do re mi do re mi fa sol  
 la la sol fa la sol fa mi la sol fa mi re do



