

SUTOR
NON ULTRA CREPIDAM
feu
SYMPHONIAE VI.

à
II. VIOLINIS

&
BASSO vel ORGANO.

Facili methodo,

Quia

Exili Authoris Scientiæ proportionata,

Elaboratæ

à

P. F. REMIGIO FALB,

Sacri, ac Exempti Ordinis Cisterciensis in celeberrimo,

ac Ducali B. V. MARIE Monasterio de Campo

Principum in superiori Bavaria Professo.

VIOLINO II.

AUGUSTÆ VINDELICORUM,

Typis, & Sumptibus Hæredum Joannis Jacobi Lotteri, 1748.

Exemplaria

habenda sunt tam apud prædictos Hæredes, quàm Authorem.

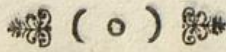


Hochgünstiger Liebhaber.

AEs ich eben ein Werck vor das Clavier / so in 8. Synphonien bestehet / verfertigt / und solches in öffentlichen Druck zu geben mich beflissen hatte / ist das Ansuchen an mich gelanget; ich möchte vor den Schlag-Stücken nur 6. kleine Synphonien / mit 3. Stimmen / das ist 2. Violin, und einen Orgel-Baß / oder Violoncell, so leicht und glatt hin sie immer seyn könnten / auf das Land hinaus verfertigen / weilen deren / wie mir gesagt worden / ein grosses Verlangen an vielen Orten ist; erscheine hiemit das erste mahl mit diesem kleinen Wercklein / welches ich nicht vor ausgemachte Meister (dann diese können ihnen selbstn was künstlichers und schöner ersinden) sondern nur vor solche / die meines gleichen seynd / und mit / und in mitteren Schuß passiren / verfertiget habe. Wann sie / so gut es seyn wird können / werden besetzt werden / und ohne Veränderung / oder Einmischung einiger Manieren werden frisch produciret werden / so zweiffle ich nicht / sie werden / wo nicht ein Gefallen / doch aufs mindist kein Mißfallen verursachen. Ubrigens ist es schon ein altes Sprich-Wort: non omnibus omnia placent, nicht allen gefället alles / wird also mein Wercklein so wohl / als wie andere / seine Lober und Schänder finden. Welches mir doch gar nicht schwer fällt / weilen ich bin kein solcher Lay / deme hartnäckig gefället seine Kap. Lebe wohl / und gebrauch dich deren / oder nicht / nach deinem Belieben. Unterdessen aber verbleibe ich dein Vorbitter
bey GOTT.



Author.



VIOLINO II.

Synphonia Prima.

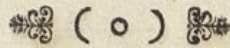
Presto.

P. F. Falb *Synphonia VI.*

[A]

Violino II,





Andante.

Allegro.

Symphonia Secunda.

*Allegro.
non multo.*

The musical score consists of 11 staves of handwritten notation. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo is marked 'Allegro. non multo.' The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings, including asterisks (*) and 'x', and some slurs. The piece concludes with a double bar line and repeat dots. The final measure of the 11th staff contains a key signature change to two flats (B-flat and E-flat) and a common time signature, with the numbers '9' and '8' written below the staff.

Two empty musical staves, each consisting of five lines, are positioned at the bottom of the page.

[A] 2

Andante. $\text{X}^{\flat} \text{G}^{\flat} \text{9}$
 $\text{G}^{\flat} \text{8}$

The first section of the score, marked 'Andante', consists of ten staves of music. It is written in G-flat major (one flat) and 9/8 time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together. There are repeat signs and first/second endings indicated by '1' and '2' at the end of the section.

Pastorella. $\text{X}^* \text{3}$
Presto. $\text{G}^{\flat} \text{x} \text{8}$

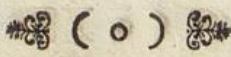
The second section of the score, marked 'Pastorella. Presto.', consists of three staves of music. It is written in G-flat major (one flat) and 3/8 time. The tempo is indicated as 'Presto'. The notation features rapid sixteenth-note passages. Like the first section, it includes repeat signs and first/second endings.

The image shows a page of handwritten musical notation for the second violin part of a symphony. It consists of ten staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first endings marked with a '1' and a repeat sign. The paper is aged and shows some staining and wear, particularly along the left edge where the binding is visible.

P.F. Falb *Symphonia VI.*

[B]

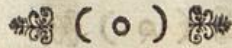
Violino II.



Symphonia Tertia.

Allegro. $\frac{2}{4}$

The musical score consists of 13 staves of notation. The first seven staves feature a complex rhythmic pattern with frequent sixteenth and thirty-second notes. Dynamics include *f.* (forte) and *p.* (piano). The eighth staff is a double bar line. The ninth staff is marked *Andantè.* and features a change in tempo and dynamics, with *f.* and *p.* markings. The final two staves continue the *Andantè* section with similar dynamics and articulation. The score concludes with a double bar line and a final chord.



Presto. $\frac{3}{8}$

Musical score for the first piece, consisting of ten staves of music in 3/8 time. The notation includes various rhythmic values, dynamics (p, f), and repeat signs.

Symphonia Quarta.

Presto. $\frac{3}{8}$ C

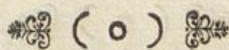
Musical score for the second piece, consisting of five staves of music in 3/8 time with a common time signature. The notation includes various rhythmic values, dynamics (p, f), and repeat signs.

The musical score is written for Violino II. It begins with a treble clef, a key signature of one flat (G major), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Dynamics are indicated by 'p.' and 'f.' throughout the piece. There are also performance markings like slurs, accents, and repeat signs. The score concludes with a double bar line and a repeat sign, followed by a change in key signature to two flats (F major) and a common time signature (C).

P.F. Falb Symphonie VI.

[C]

Violino II.



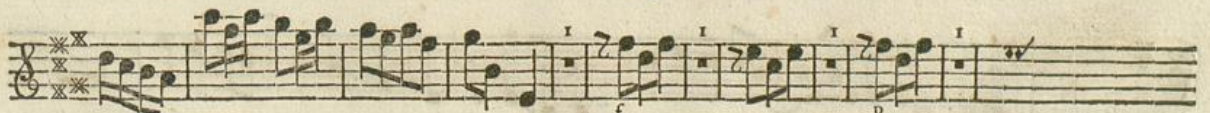
Andante. C

Allegro. $\frac{3}{8}$



Synphonia Quinta.

à Tempo
accomodo.



[C]

The first section of the musical score consists of ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by rapid sixteenth-note passages. Dynamic markings include 'f.' (forte) at the beginning of the first staff, and 'P.' (piano) at the start of the fourth, sixth, and eighth staves. There are also 'f.' markings at the beginning of the fifth and seventh staves. The section concludes with a double bar line and repeat dots.

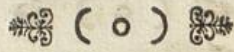
Andante.

The second section, labeled 'Andante.', consists of six staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is slower than the first section. The music features a mix of eighth and sixteenth notes. There are no explicit dynamic markings in this section, but the tempo change is clearly indicated by the 'Andante.' marking.

P.F. Falb Symphonie VI.

[D]

Violino II,



Symphonia Sexta.

Pastorella
moderato.

Andantè.



Past
mod

F I N I S.