

VIOLA II.

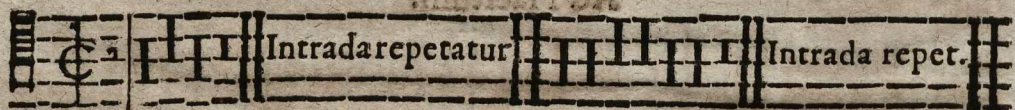
Ad Placitum.



VIO LA SECUNDA ad placitum.



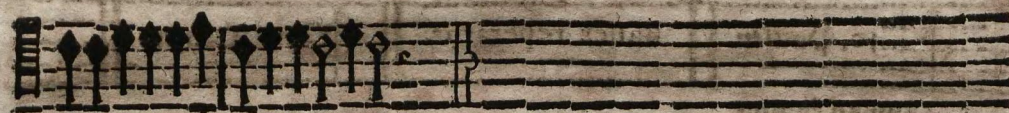
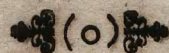
Ntrada.



Wer etwas Neues hören will.



omn.



Rosalen Ballet.



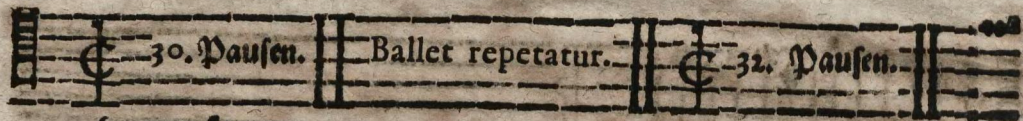
Proportion.



Yaaaaa z



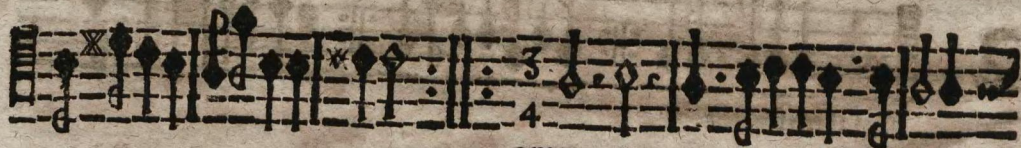
Pohlisch Ballet.



Lomppu kommt.



Proportion.



omn.



Wallachisch Ballet.



Aaaaa 3



Proportion.



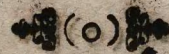
Moscowitisch Ballet.



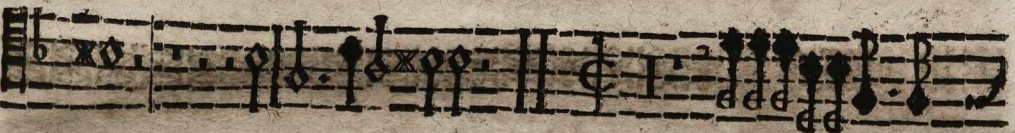
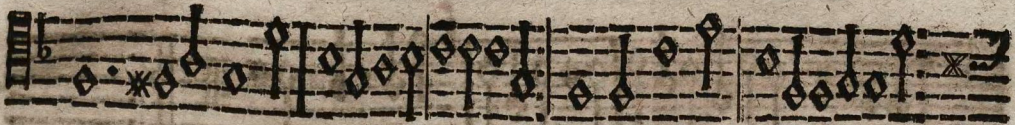
Lompyn kommt/ treibe.



Proportion.



omn.

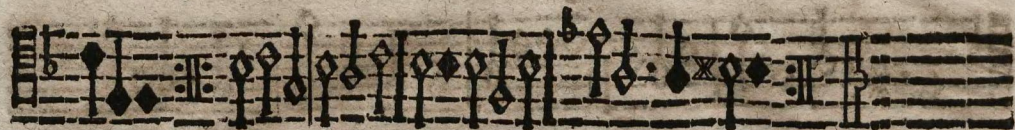


Pohlnisch Ballet.

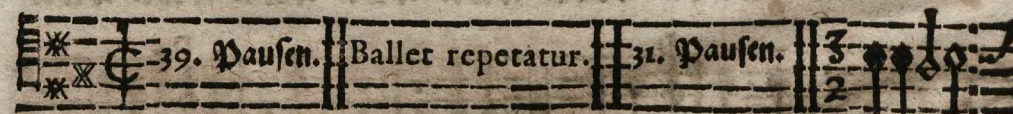




Proportion.



Hungarisch Ballet.

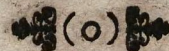


Lompyyn zog dem Dezier nach.

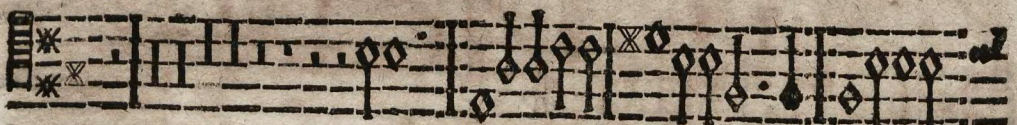
Proportion.



52. Pausen.



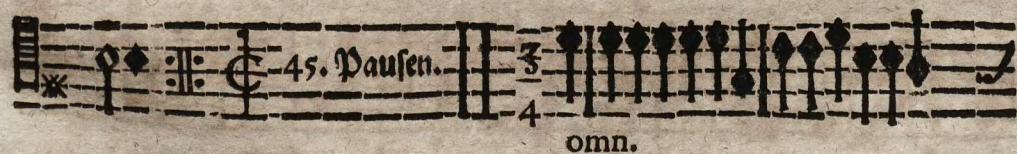
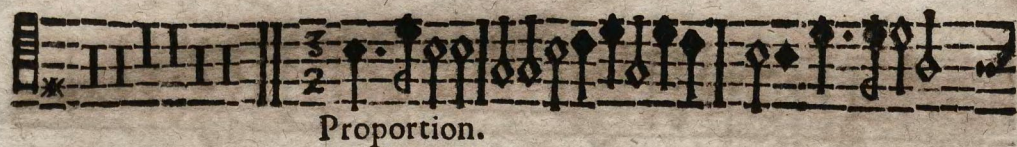
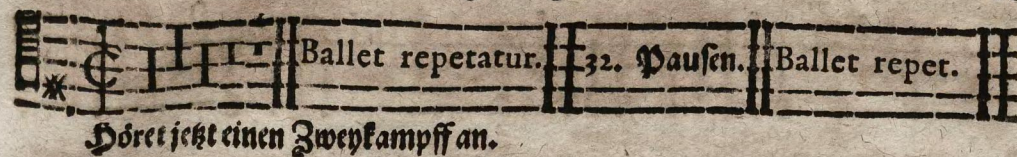
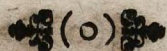
omn.

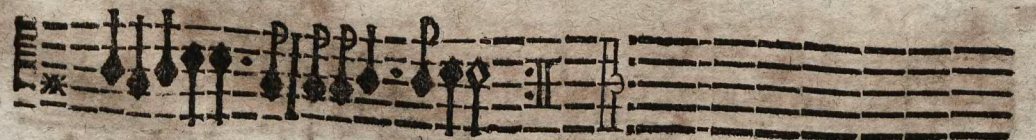
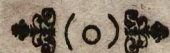
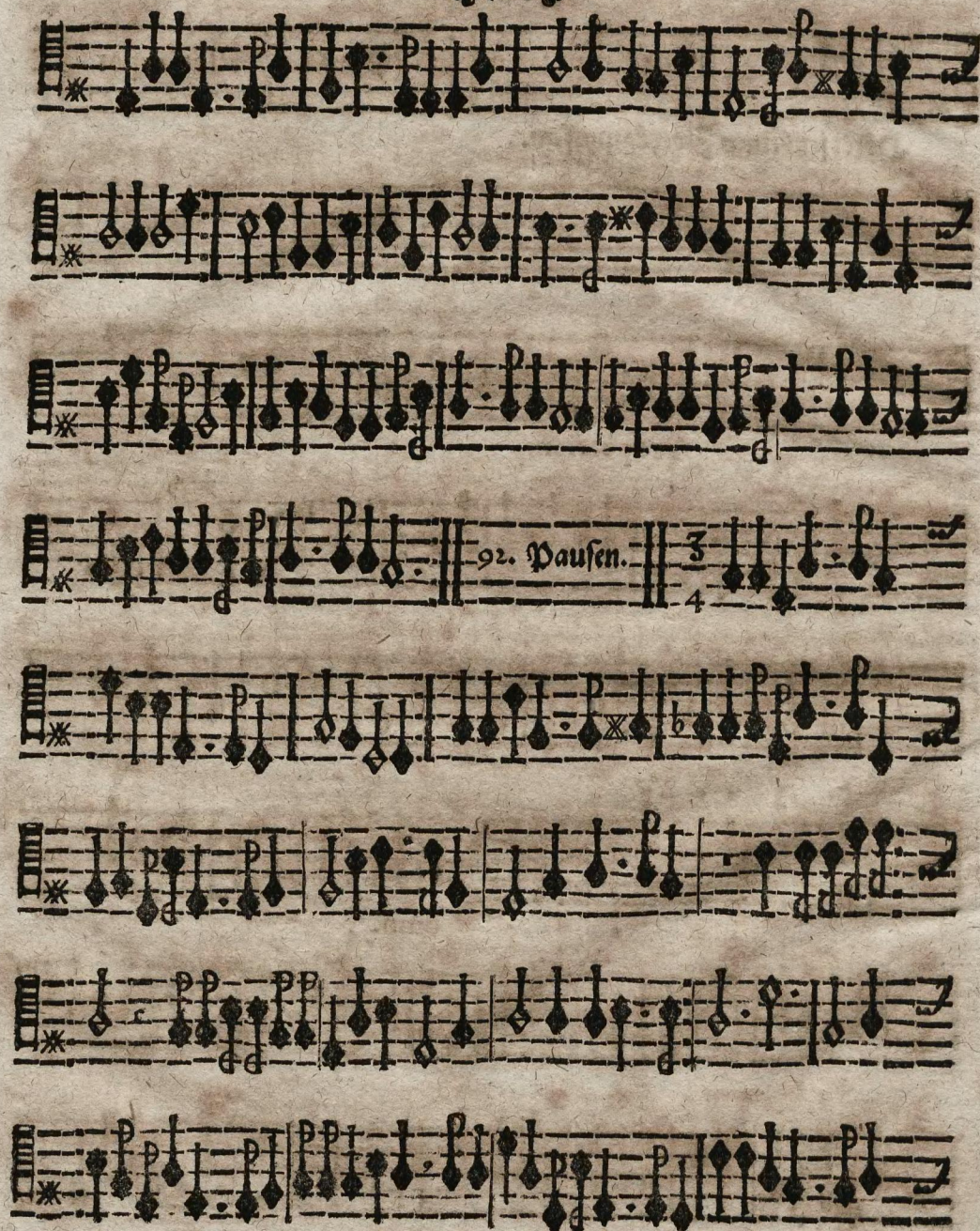


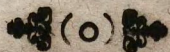
omn.



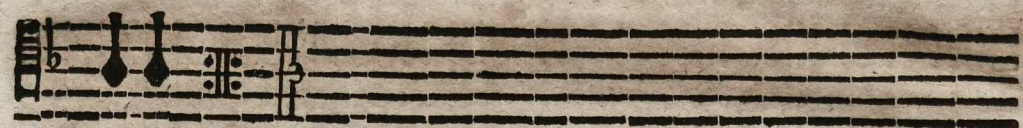
Bbbbb



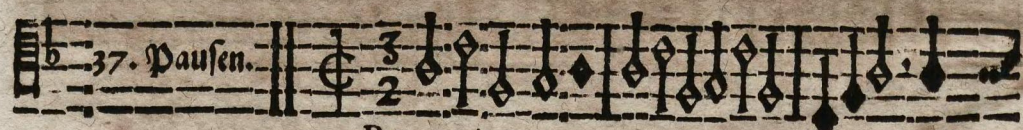




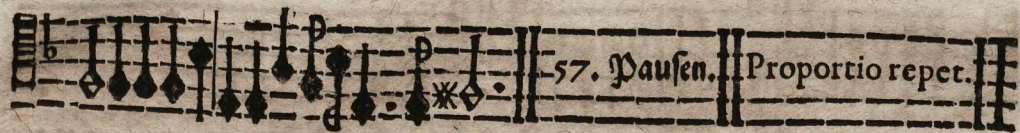
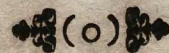
Griechisch Ballet.



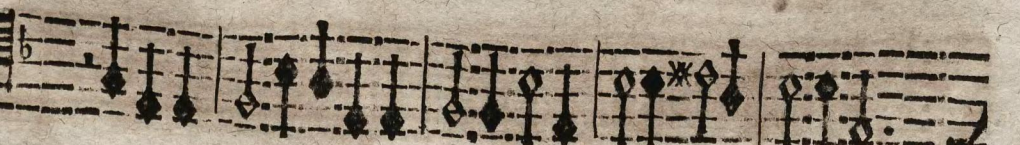
Komme/etwas Neues zu hören.

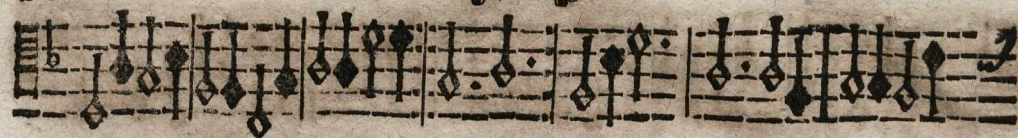
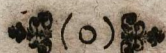


Proportion.



omn.





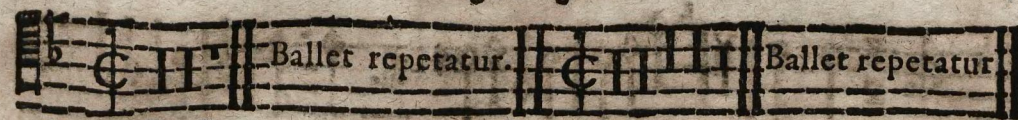
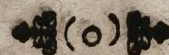
Pöhlisch Ballet.



Proportion.



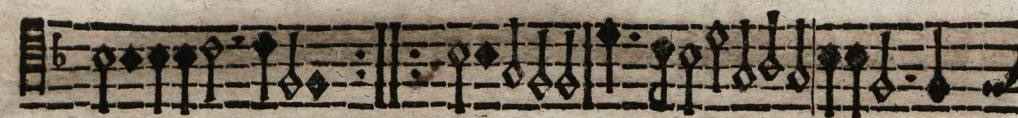
Rosaken Ballet.



So ist es dann geschehen.



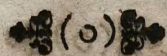
Proportion.



Rusnakens Ballet.



CCCC



Proportion.



Dohnisch Ballet.



Es thät ein Venus-Narz.



Proportion.



Dohnisch Ballet.

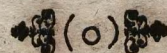




Proportion.

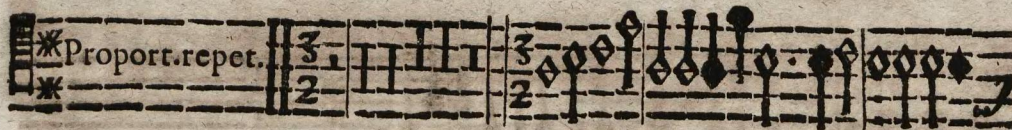


Moscowisch Ballet.

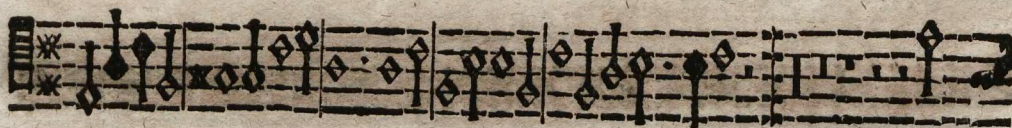


Hört/was der Lompyn abermal.

Proportion.



omn.



Cccc 3

18. 
Hungarisch Ballet.




Proportion.





19. 
Hungarisch Ballet.



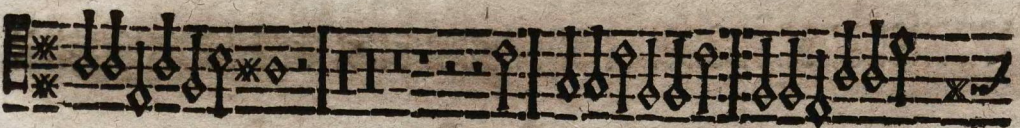

Vormals hab ich jederzeit.

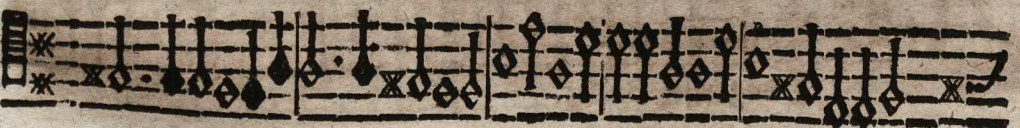

Proportion.




omn.

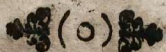












20.



Hungarisch Ballet.



Proportion.

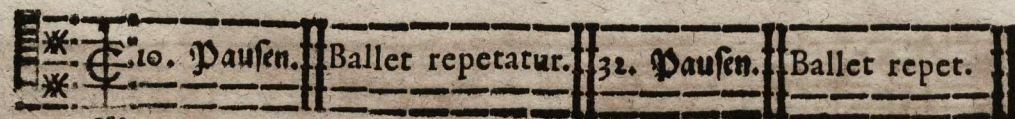


21.

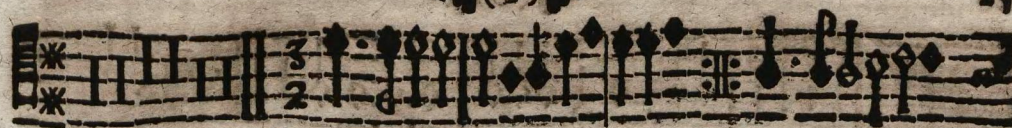
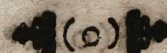


Hungarisch Ballet.

p.



Mein schönster Herr.



Proportion.



22.

Wallachisch Ballet.



Proportion.



23.

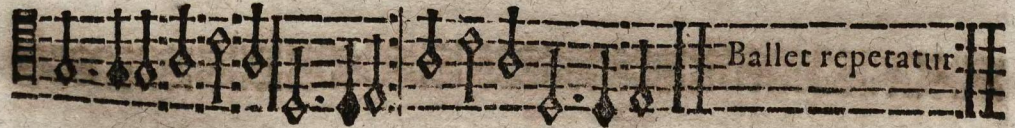
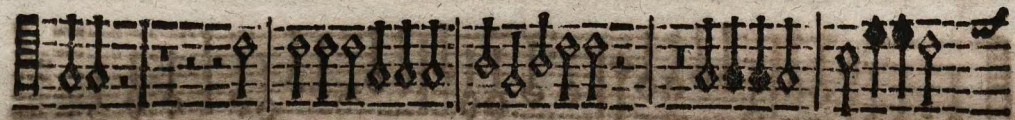
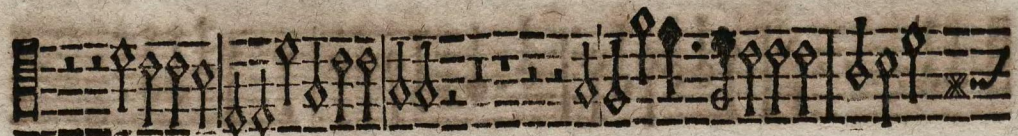
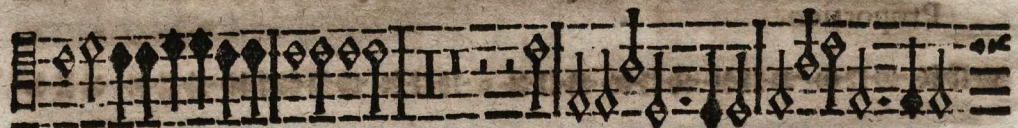
Rosaen, Ballet.

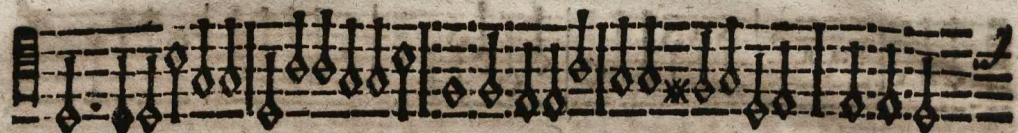


Die Potentaten.

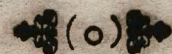


Doooo





Griechisch Ballet.



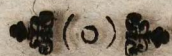
Proportion.



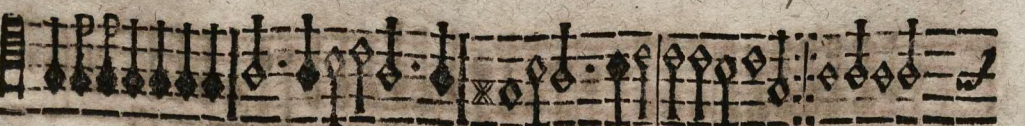
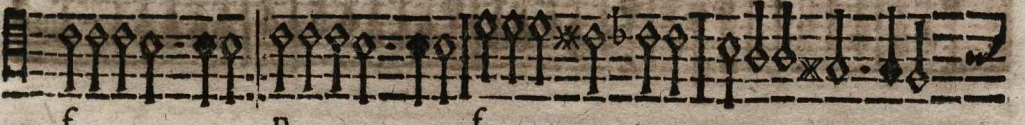
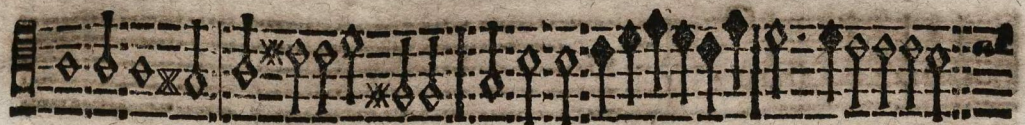
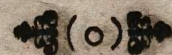
Sonata. à 5. 2. Corn. 3. Tromb.

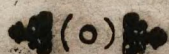


Dddd 3

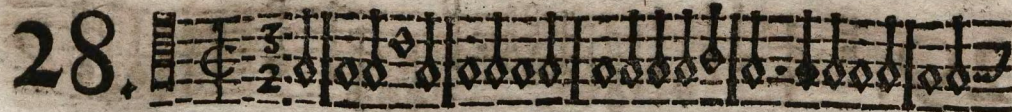
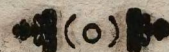


Sonata à 5. 2. Clar. 3. Tromb.

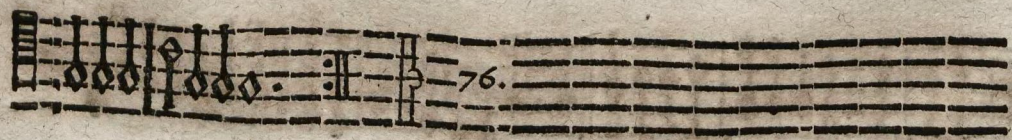
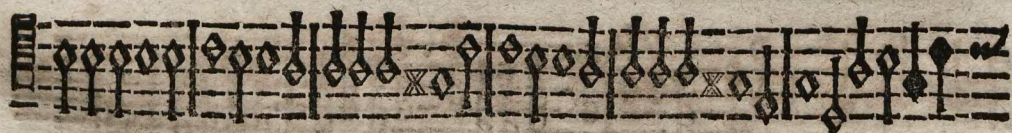
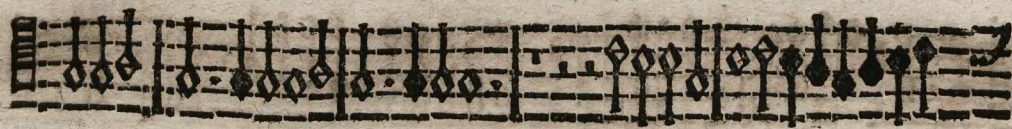




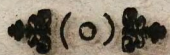
Sonata, à 5. 2. Clarin. 3. Tromb.



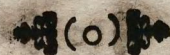
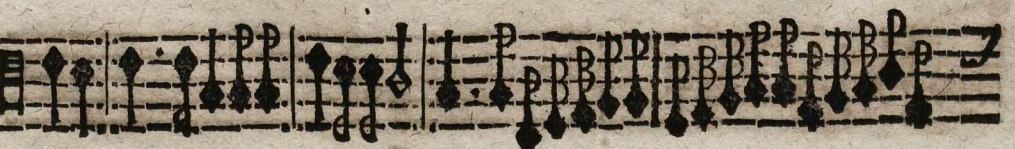
Sonata, à 5. 2. Clarin. 3. Tromb.



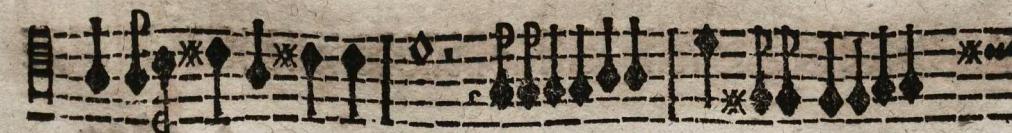
Ette



Sonata à 5. 2. Corn. 3. Tromb.

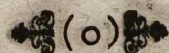


Sonata. à 5. 2. Corn. 3. Tromb.

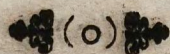




Sonata, à 3. 2. Viol. 1. Fagotto.

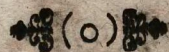


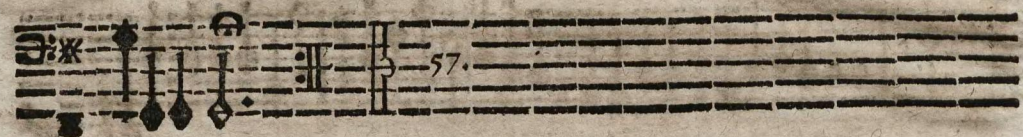
Esce 3



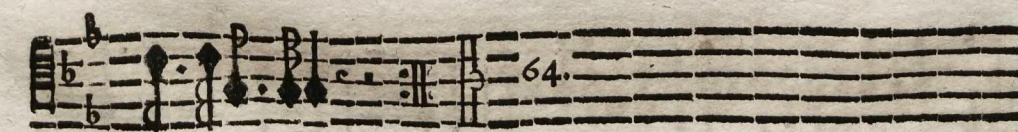
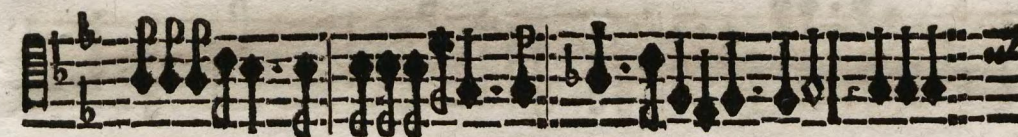
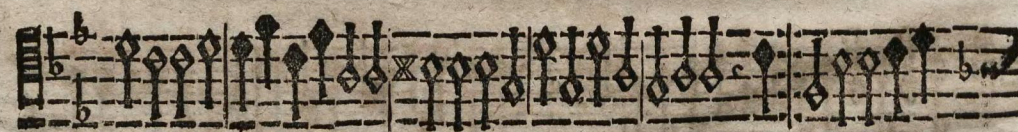
32,

Sonata, à 3. 2. Viol. 1. Fagotto.

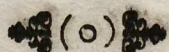




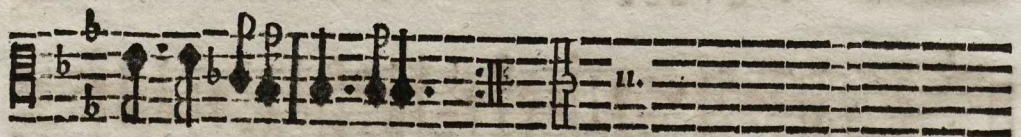
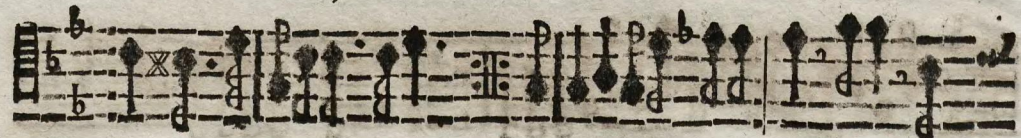
Sonata. à 5. Viol.



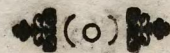
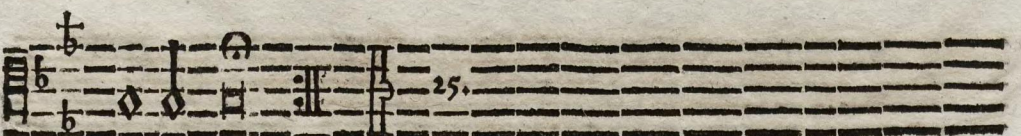
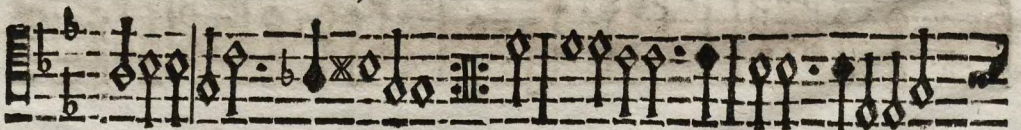
ffff



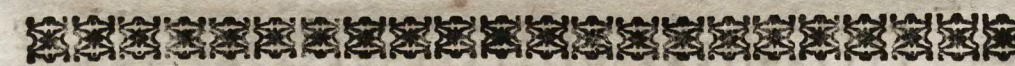
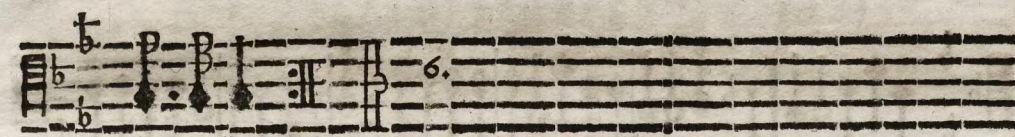
34. Ballet. à 5. Viol.



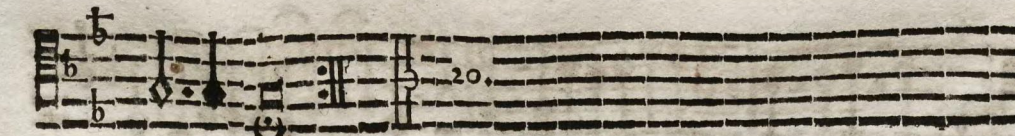
35. Courant. à 5. Viol.



36. Gavotto. à 5. Viol.

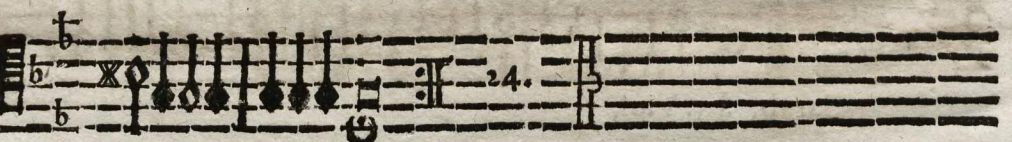


37. Sarab. à 5. Viol.

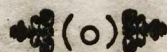




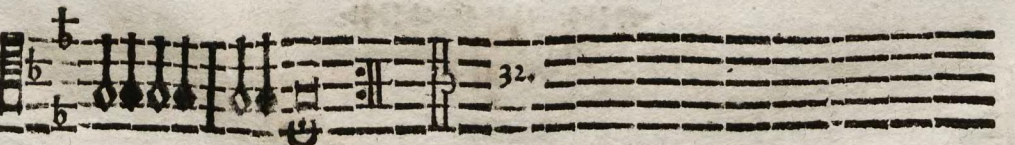
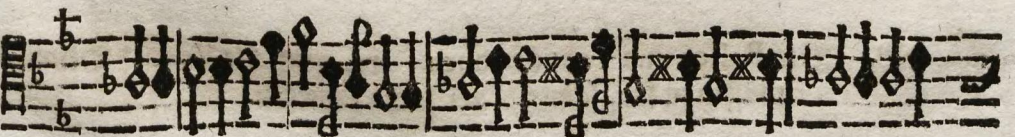
Gigue. à 5. Viol.



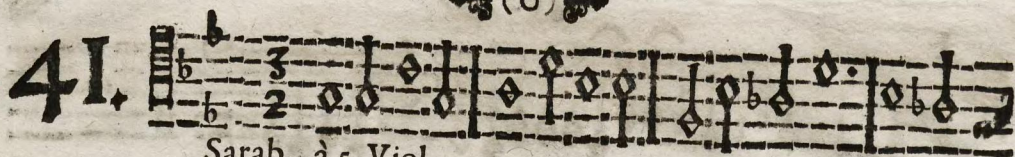
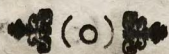
Sonatina.



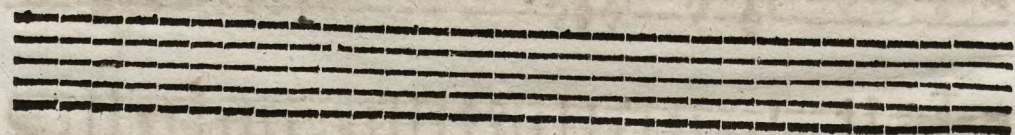
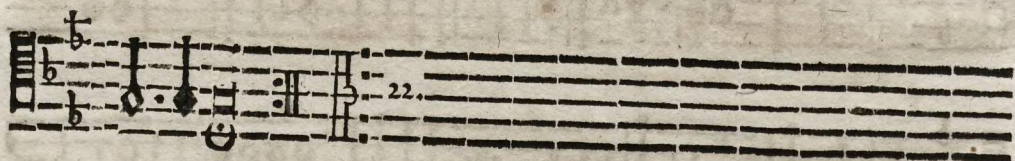
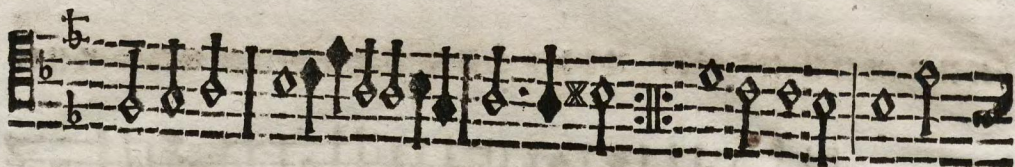
Gigue. à 5. Viol.



ffff 3



Sarab. à 5. Viol.



F I N I S.

NB. Die Ballet und Proportiones, wie auch die Vocal-Stimme/ müssen in langsamen Tact tactirt werden.



Errata.

VOX CANTANS.

Pagina 5. lin. 2. soll die 7. Not schwarz oder ein Viertel seyn. pag. 13. lin. 7. soll nach der 15. Not der Punct weg seyn. pag. 46. l. 6. soll die letzte Not im e stehen. pag. 50. l. 4. soll die 6. Not gebunden seyn. pag. 87. lin. 4. soll die 12. Not gebunden seyn. pag. 89. l. 2. soll die 8. und 9. Not im e stehen.

VIOLINO I.

Pag. 15. lin. 6. soll die 9. Not im c stehen. pag. 16. l. 6. sollen nach der 14. Not 2. Viertel im a stehen. pag. 17. l. 2. soll die 7. und 8. Not weggethan werden. pag. 36. l. 1. soll vornen her ein Tact zu pausiren seyn.

VIOLINO II.

Pag. 5. lin. 6. soll die 16. Not ein Viertel seyn. pag. 27. l. 5. soll nach der 5. Not folgendes stehen  pag. 36. l. 1. soll der 5. und 6. Tact Noten gleich nach dem andern Tact Noten stehen.

VIOLA I.

Pag. 13. lin. 2. soll die Final-Not im # stehen. pag. 29. l. 2. soll die 11. Not im a stehen. pag. 32. l. 2. soll die 6. Not im # stehen. pag. 36. l. 2. soll die 15. Not im b stehen.

VIOLA II.

Pag. 5. lin. 3. soll noch ein halber Tact bey den Pausen zu pausiren stehen. pag. 8. l. 3. soll die 7. Not im fis stehen. pag. 26. l. 5. sollen die letzten 3. Noten im g stehen. item l. 6. soll die 4. 5. und 6. Not auch im g stehen. pag. 29. l. 5. soll die 7. und 8. Not im d stehen.

CONTINUUS.

Pag. 12. lin. 4. soll die 5. Not im d stehen. p. 15. l. 3. soll der letzte Tact Noten zweymal stehen. pag. 23. l. 5. sollen die letzten 2. Noten gebunden seyn. pag. 24. l. 2. soll die 11. Not gebunden seyn. pag. 33. soll unter dem Tripel stehen Proportion. pag. 71. l. 2. soll die 12. Not ein Viertel seyn. pag. 69. l. 2. soll die 4. Not im d stehen. lin. ibid. soll die letzte Not im g stehen. pag. 69. l. 5. soll vor der ersten Not ein b stehen. NB. pag. 23. soll die 1. und 2. Linie Noten weggethan

ehan und dargegen folgende drey Linien dahin gesetzt werden/ so der geneigte Mu-
sic-Freund/ wann er zuvor alles corrigirt/ abschneiden und mit Rundleim an-
heften kan.

