



Neuer Clavier Übung
Erster Theil.

Bestehend in sieben Partien
aus dem Ut, Re, Mi, oder Tertia
mayre eines jedweden Toni.

Allen Liebhabern zu Sonderbarer
Annehmlichkeit aufgesetzt und
verleget
von

Johann Kuhnau.
Leipzig Anno 1689.



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Flößgeneigter Leser
Es haben bisher unterschiedene Liebhaber mich zum offtern
umb etliche Clavier Sachen von meiner geringen Composition
erſuchet, welchen ich mich auch iederzeit gar willig erfinden laſſen
und faſt alles, ja die Originalia ſelbſten mit getheilet, alſo, daß wenn
andere hernachmals dergleichen Verlangen mir eröffnet, ich vom eigne
Mangel die Entſchuldigung holen müſſen. Wenn aber mein ge-
genwärtiger Zuſtand mich zu ſolcher Dienſtfertigkeit gleichwohl zum
Theil verbinden wil: Als habe ich bej kommende neue Partien
aufgeſetzt, und ſolche Jedermann zu Liebe auff eignen Verlag zur
Kupffer-Preſſe befördert, in gewiſſer Hoffnung, ſo wohl die
jenigen, ſo den von andern Studiis ermüdeten Geiſt an dem Cla-
viere wiederum zu erfrischen ſuchen, als auch die, welche ſich ſolches
zur Profeſſion erwahlet, nicht wenig damit zu vergnügen, zumalen,

wenn die Incipienten bey der Manier sich folgendes zur Nach-
richt wollen dienen lassen, daß man vors erste die Curranten
nach französischer Art, absonderlich aber die Gigven und Me-
nucten etwas hurtig, hingegen die Sarabanten und Arien lang-
sam, und denn das andere sonst mit guter Discretion zu tra-
diren pflege. Zum andern werden ihnen die Accen-
tus, so mit einen Strichlein bemercket, recommendiret, derẽ zwey-
erley Species sind, einmahl, da das Strichlein nach der Noten,
hernach da es vorher steht: Wie jene gemacht werden, findet man
N^o 21 bey der ersten Noten exprimiret. Diese buchieren die
Secundvorher entweder drüber oder drunter, nach dem die Note
auf oder nieder gestiegen sein sachte, und gleichsam zweymahl, wor-
aus auch diese Manier folgen kan, daß der gleichẽ Note, ungeach

Verdacht eigener Quäntität hiemit protestiret haben will.
So aber gegenwärtiger Fleiß einen oder den andern Verständigen
nicht allerdings geneigt erfinden möchte, wie mir denn die fast al-
lenenthalben unvermeidliche Censur nichts neues machen wird, von
demselben wünsche ich etwas bessers zu sehen. Lebe wohl und erwar-
te, dafern ich durch des Höchsten Gnade leben, und daß solche Arbeit
nicht unangenehme, spuren werde, aus dem *Tu* oder *Tertia minore*
die übrigen *Partien*.

Leipzig Anno 1689.

Præluudium

The image shows a handwritten musical score on aged paper. The title "Præluudium" is written in a large, ornate, cursive script at the top left. The music is arranged in three systems, each consisting of two staves. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The first system ends with a repeat sign and a key signature change to one sharp (F#). The second system continues with similar complex notation. The third system concludes with the words "ritto." and "finco." written above the notes, followed by a large, decorative initial "N.P." at the bottom right.



M.



N³



N⁴.



Allemande.

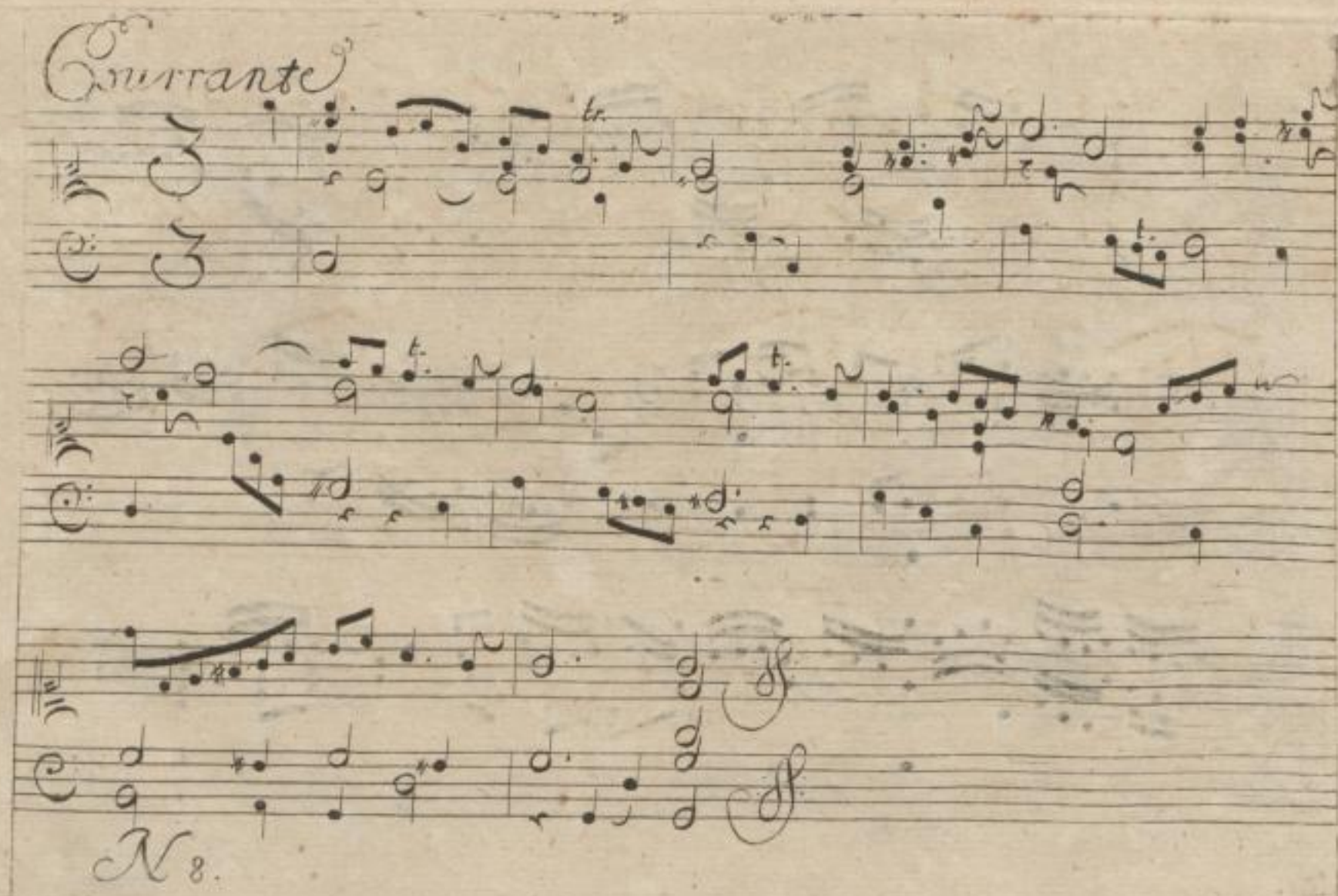
N 6.



N 7.



Corrante



No. 8.

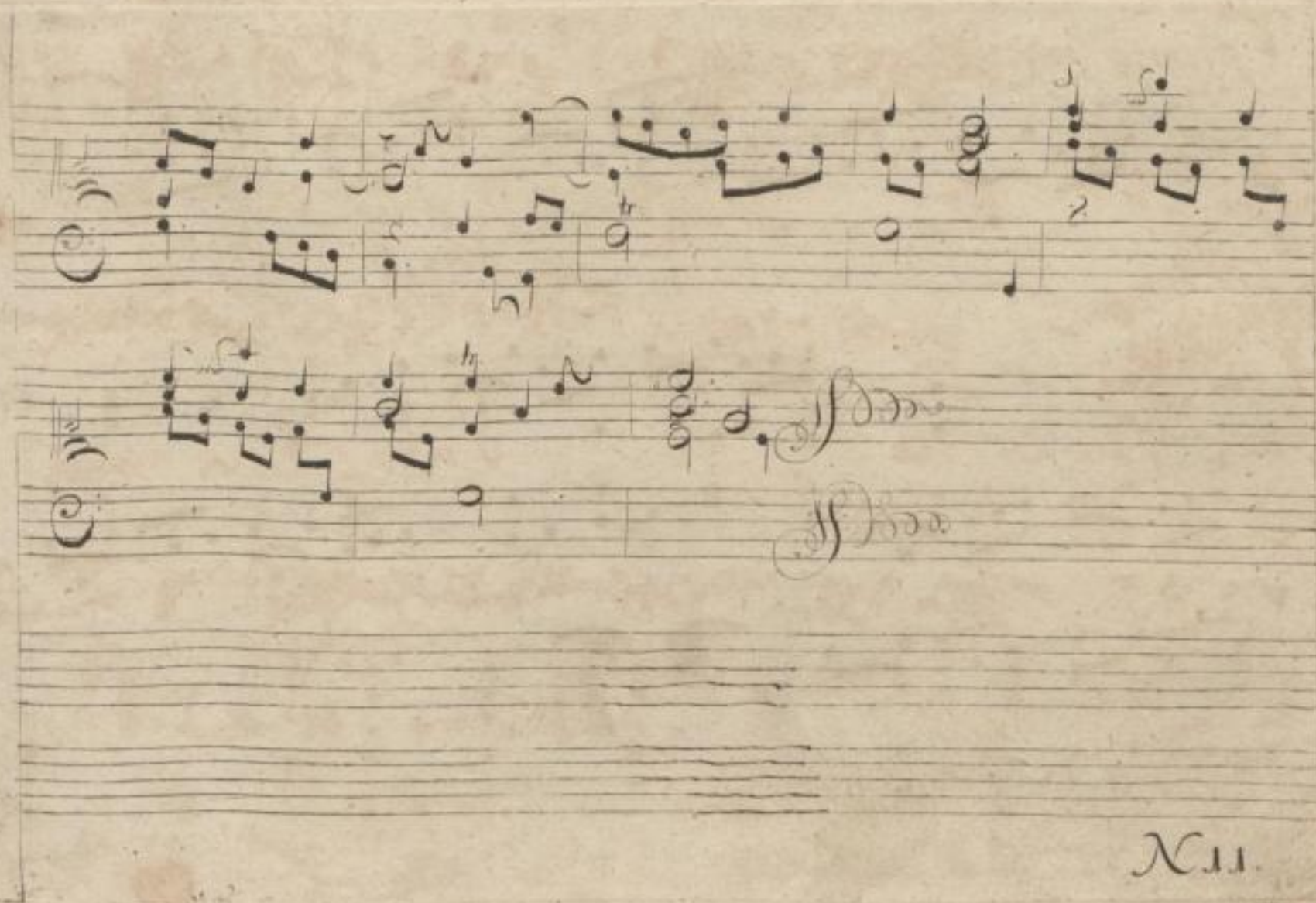


No.

Sarabante



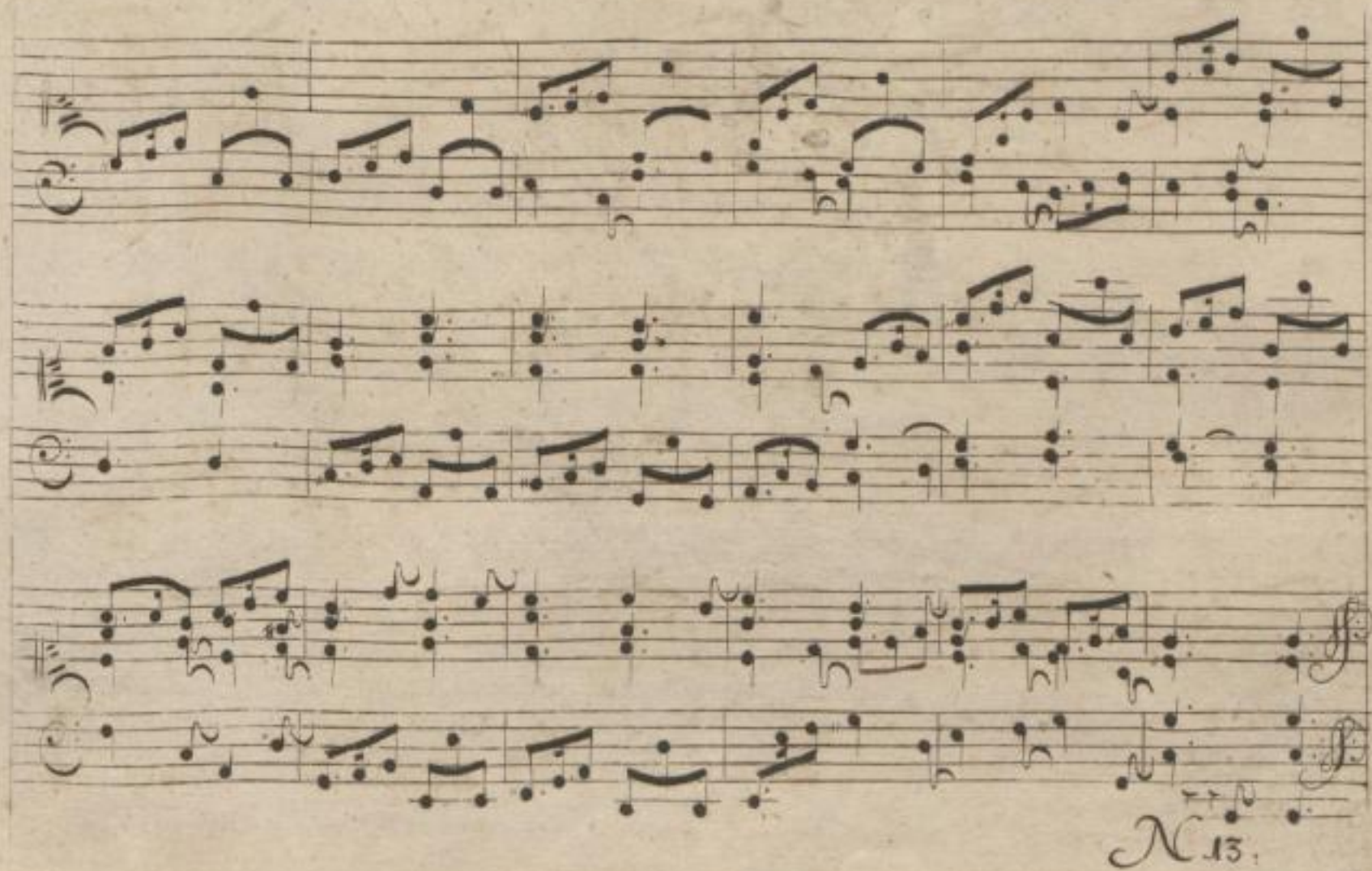
N 10



N

Figure.

N^o 12.



N. 13.



Præludium.

N. 2.



N. 14.

Handwritten musical score on aged paper, featuring three systems of staves with notes, clefs, and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings. The paper shows signs of age, including foxing and staining.

N. 15



N. 16.

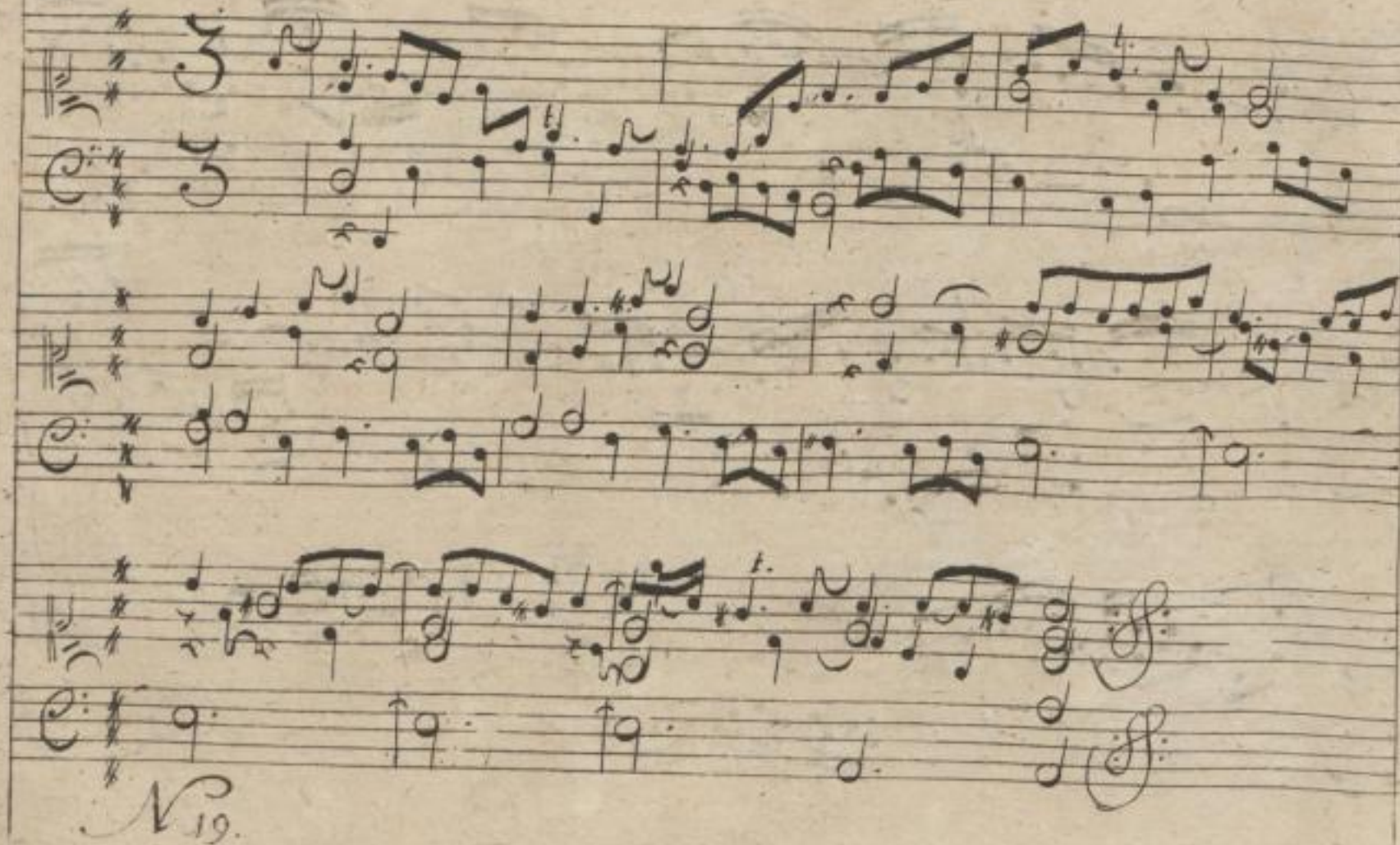
Allemande.



Nr. 17.



Courante:

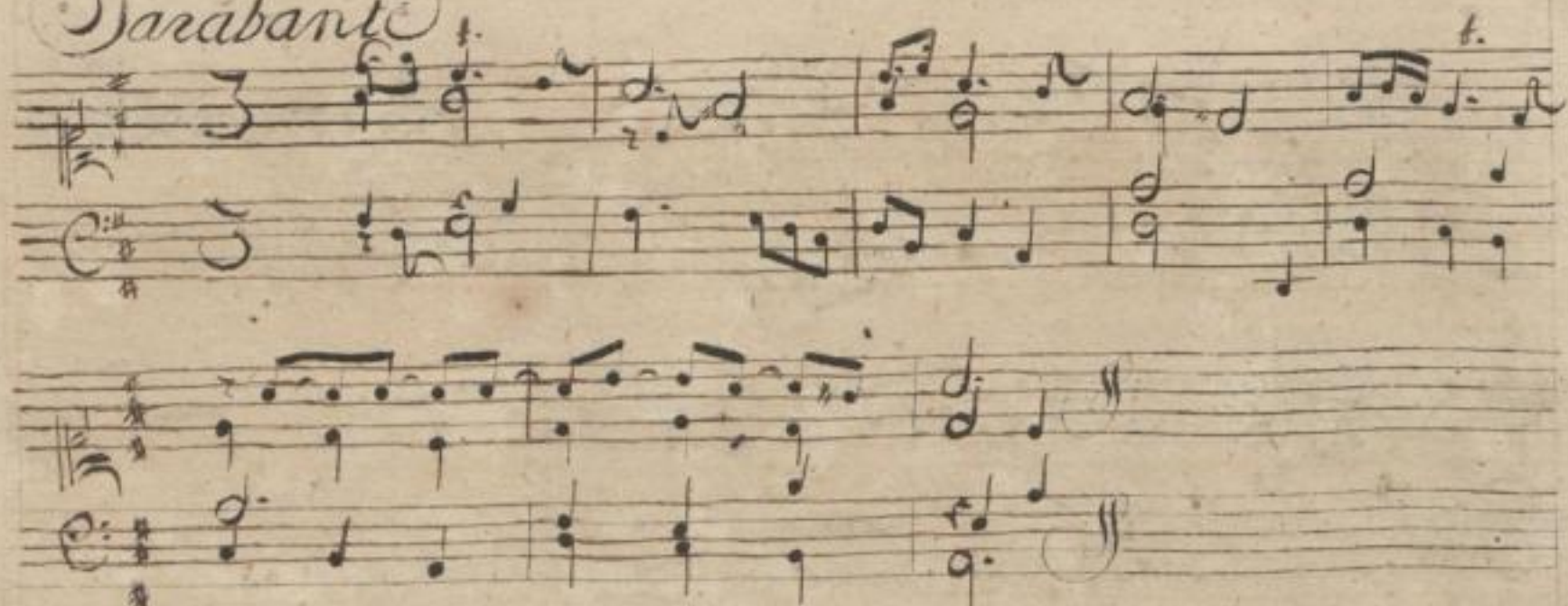


A handwritten musical score on three systems of staves. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as clefs, key signatures, time signatures, and notes. The first system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The second system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The third system has a treble staff with a key signature of one sharp (F#) and a common time signature (C). The notation is in a historical style, likely from the 18th or 19th century. The paper is aged and slightly discolored.

N. 20.



Sarabante



N 21.



N 22



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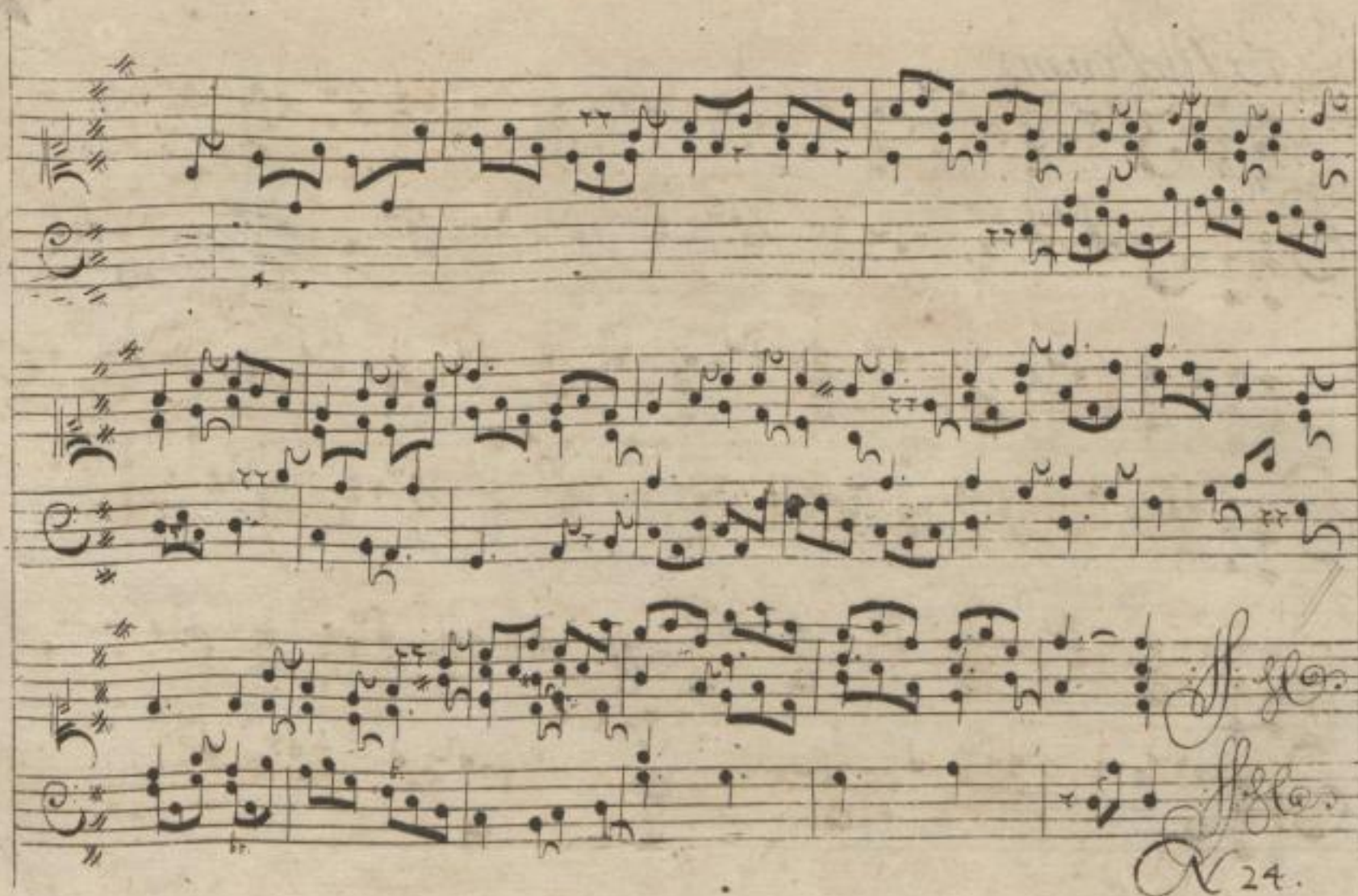
<http://digital.slub-dresden.de/id455485488/31>

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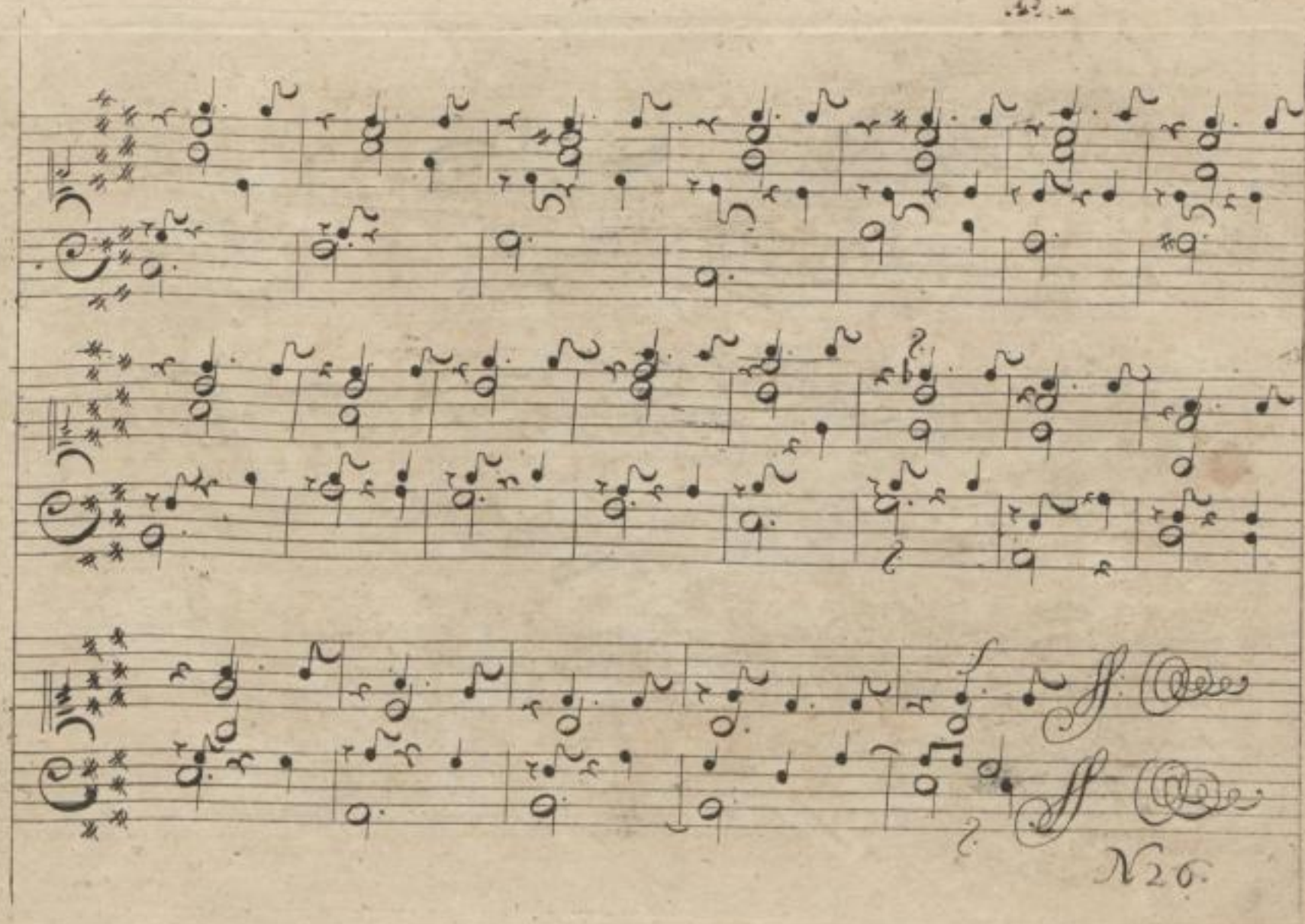
Ligue.

N. 23.



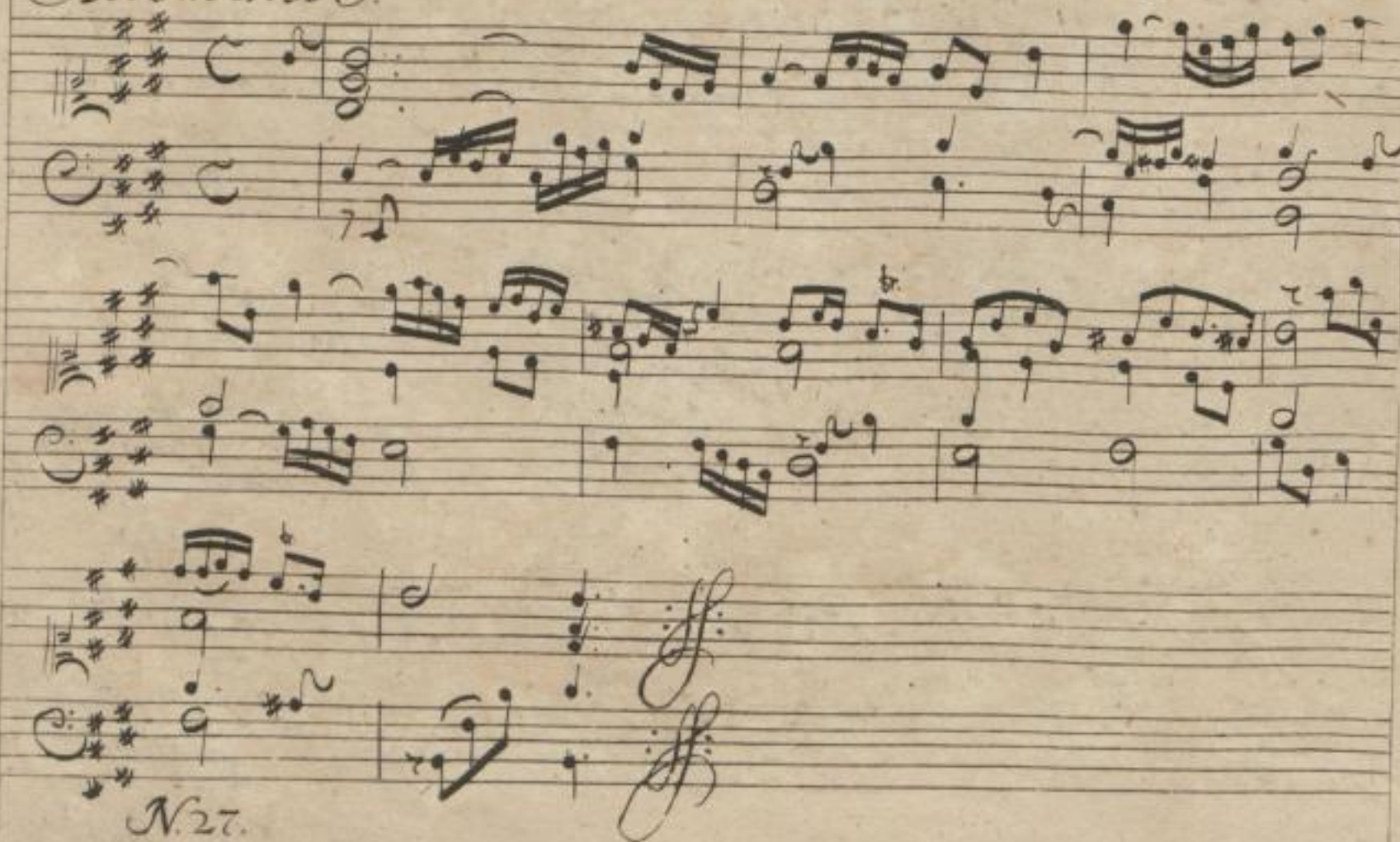
N. 2
Praeludium

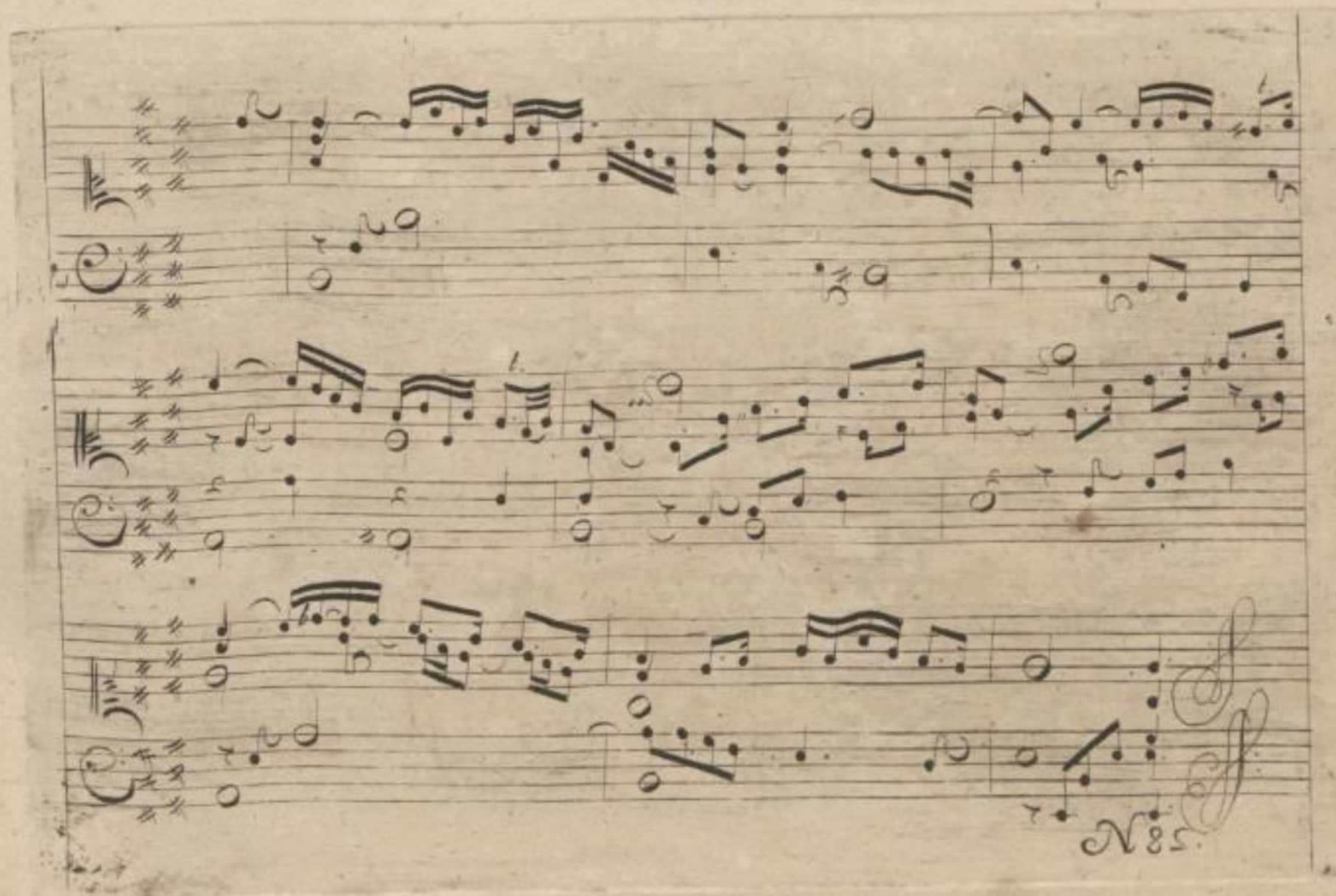
N. 25



N^o 26.

Allemande.





Nr 85.

Corrante.

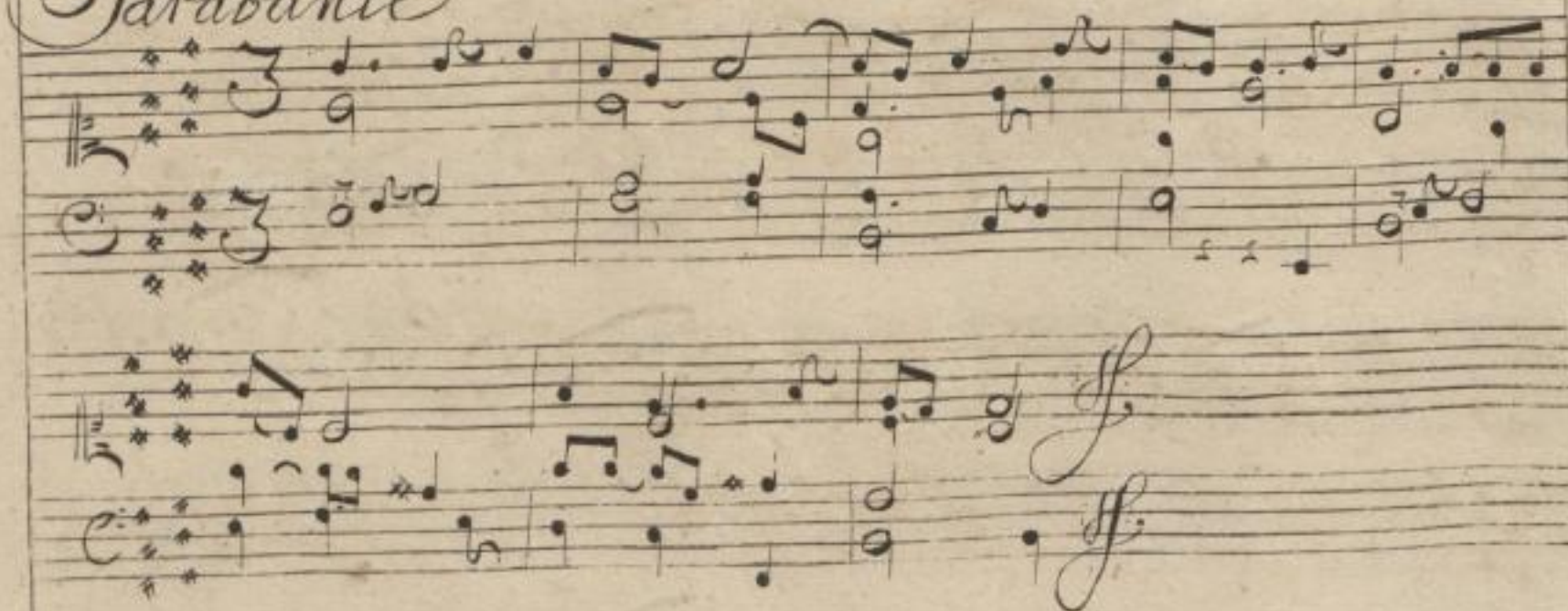
Handwritten musical score for a Corrente, No. 29, in 3/4 time. The score is written on six staves, with the first four staves forming two systems of two staves each. The key signature has three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and bar lines. The piece concludes with a double bar line and a final flourish.

N^o 29.

Handwritten musical score for three systems of two staves each. The notation includes various note values, rests, and clefs. The manuscript is on aged, slightly stained paper.

N^o 30

Sarabante



N^o 31



N 32

Menuet.

N^o 33.

A handwritten musical score on three systems of staves. Each system consists of a treble staff and a bass staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The manuscript is written in dark ink on aged, slightly stained paper. The first system has a key signature of one sharp (F#) and a common time signature (C). The second and third systems also begin with a key signature of one sharp. The piece concludes with a double bar line and a repeat sign in the third system.

N^o 34.

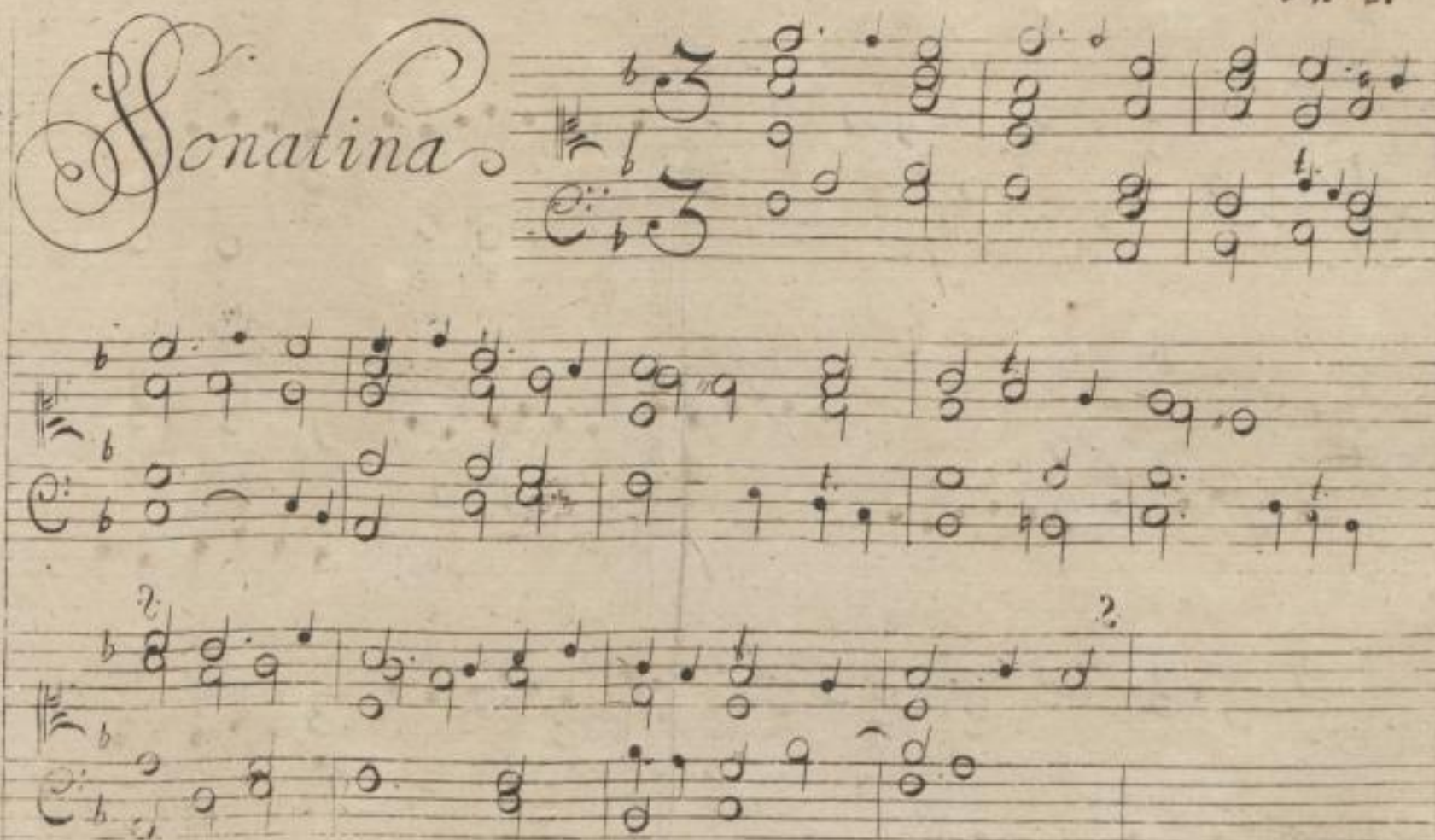


17 3/4

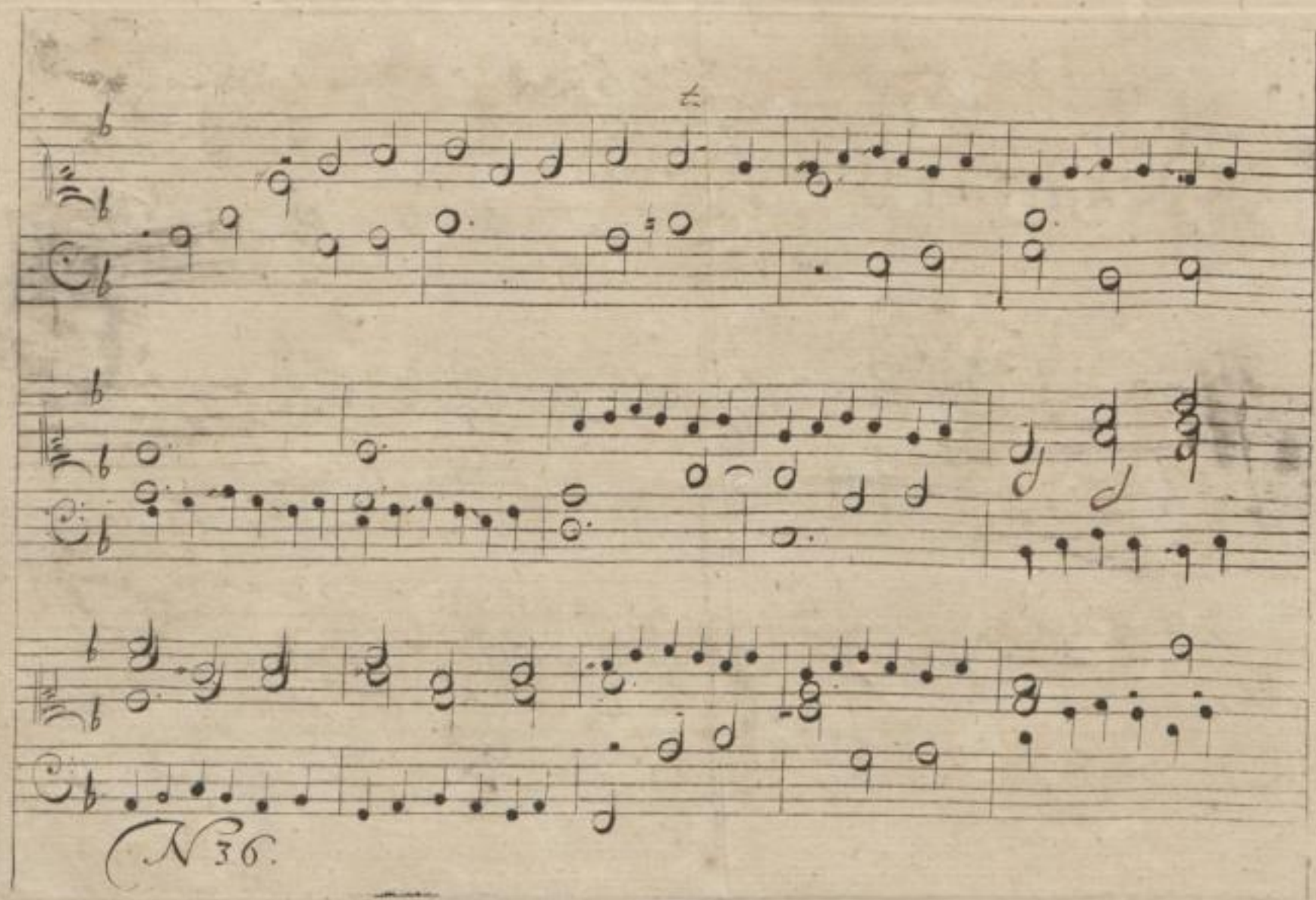


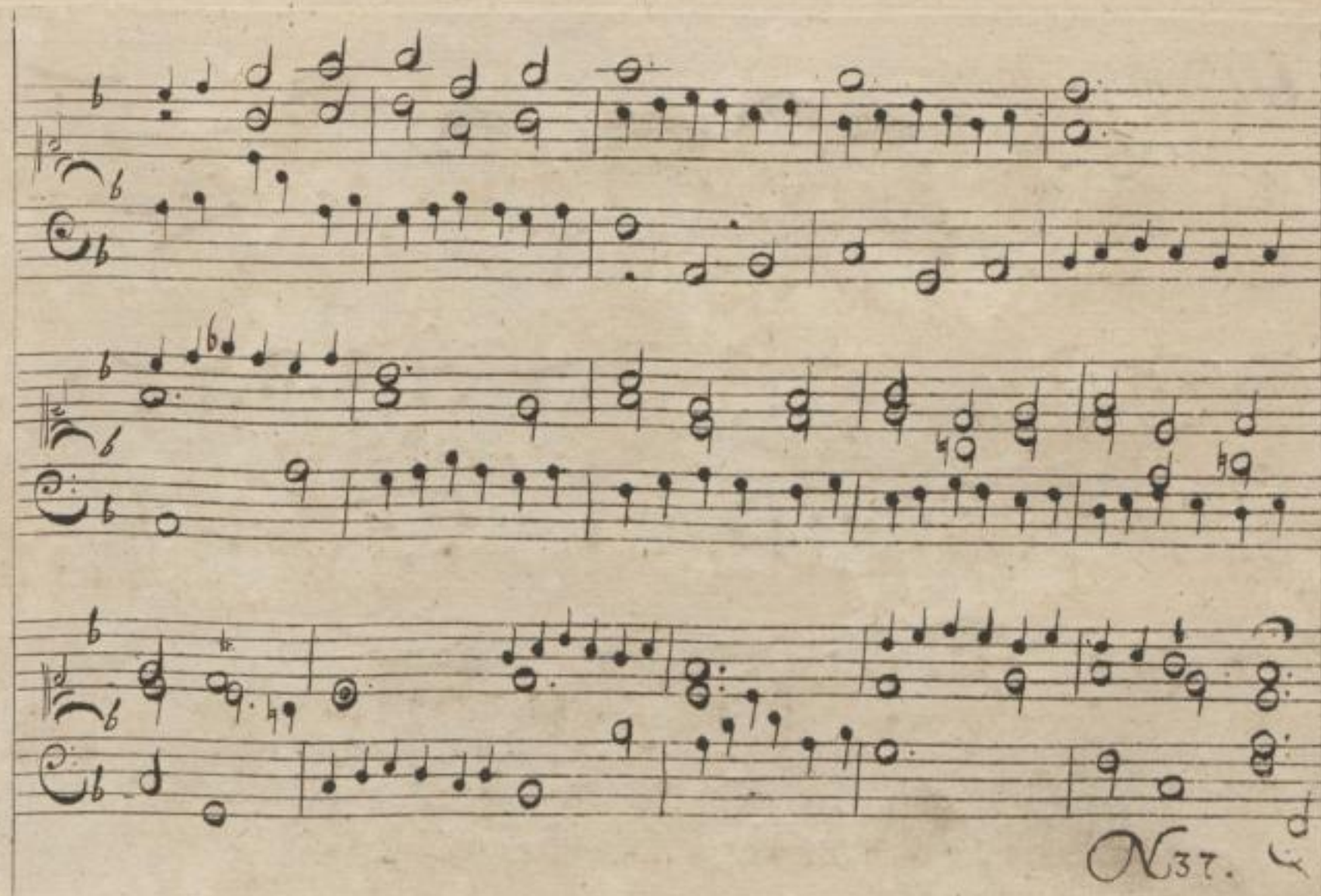
Sonatina

N. 4.



N. 35.

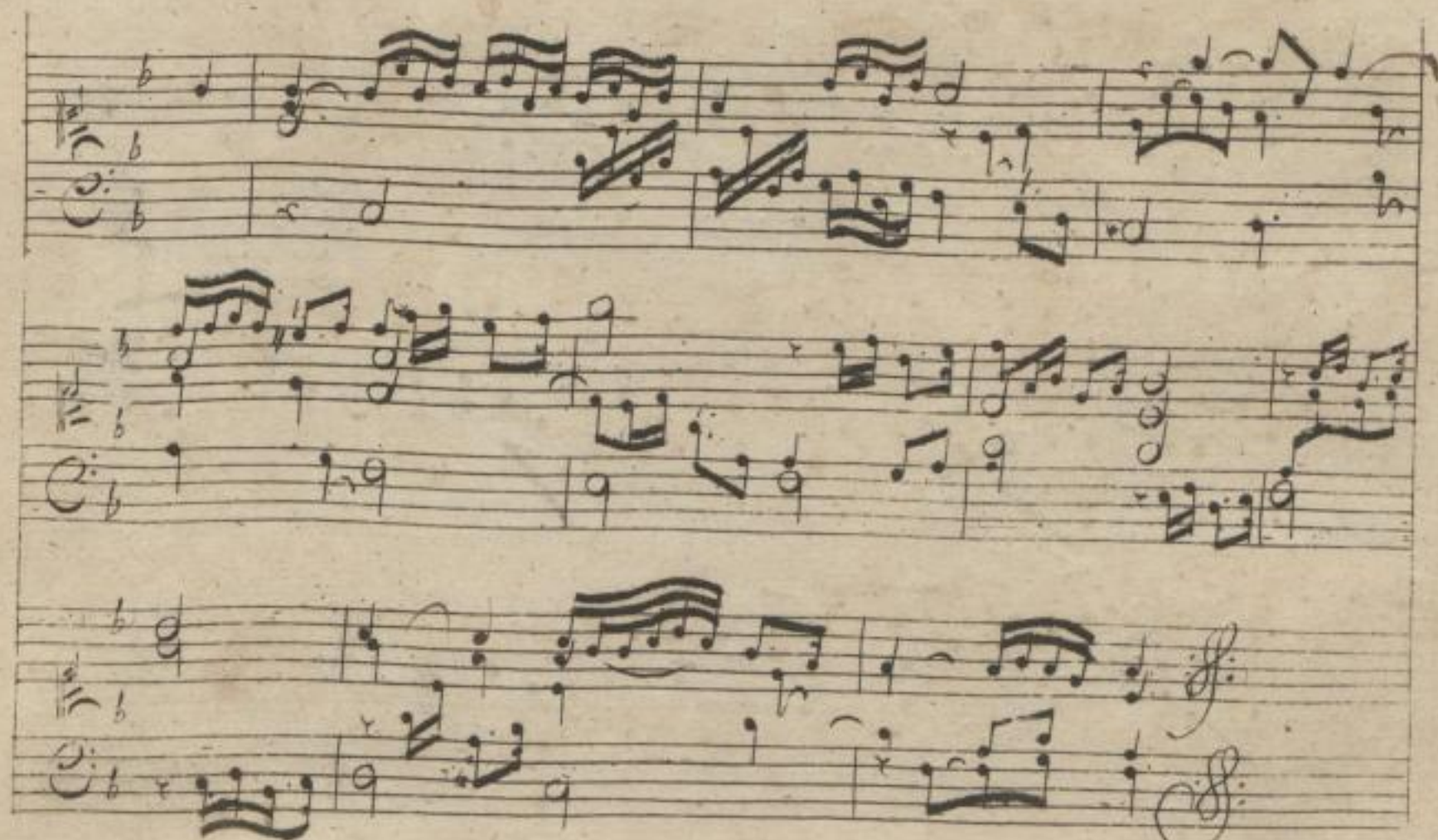




Allemande



N° 38

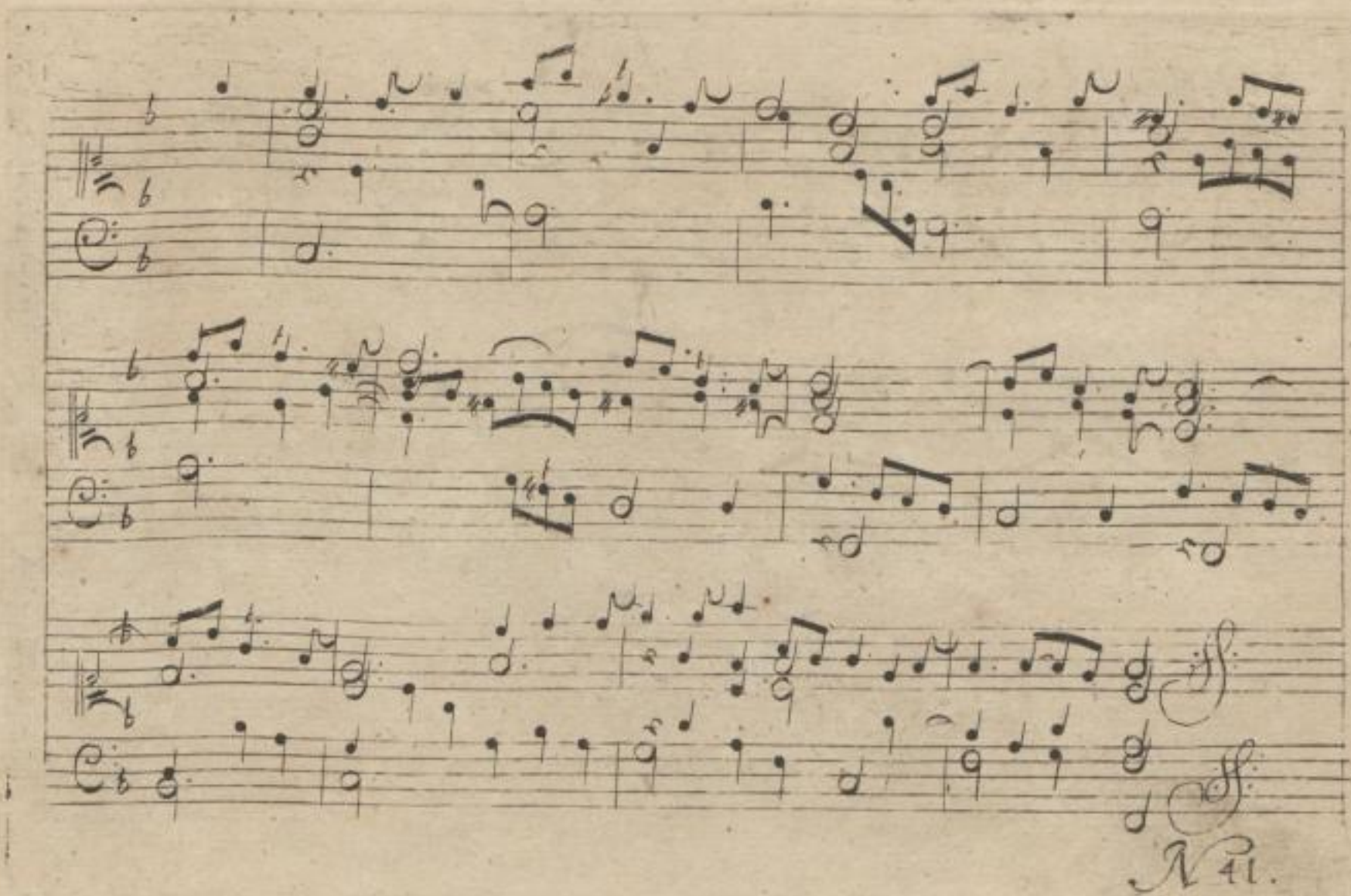


N^o 39.

Corrante



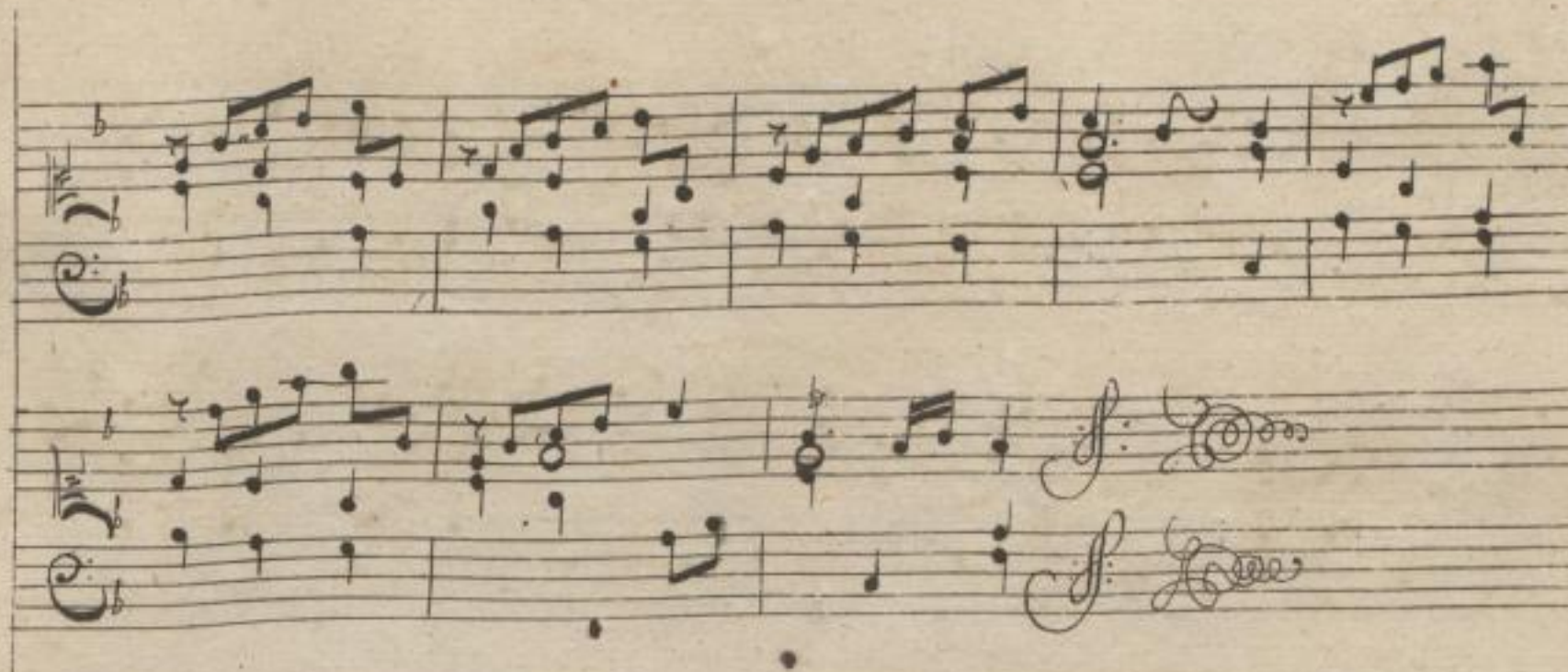
N 40.



Sarabante.



Nº 2

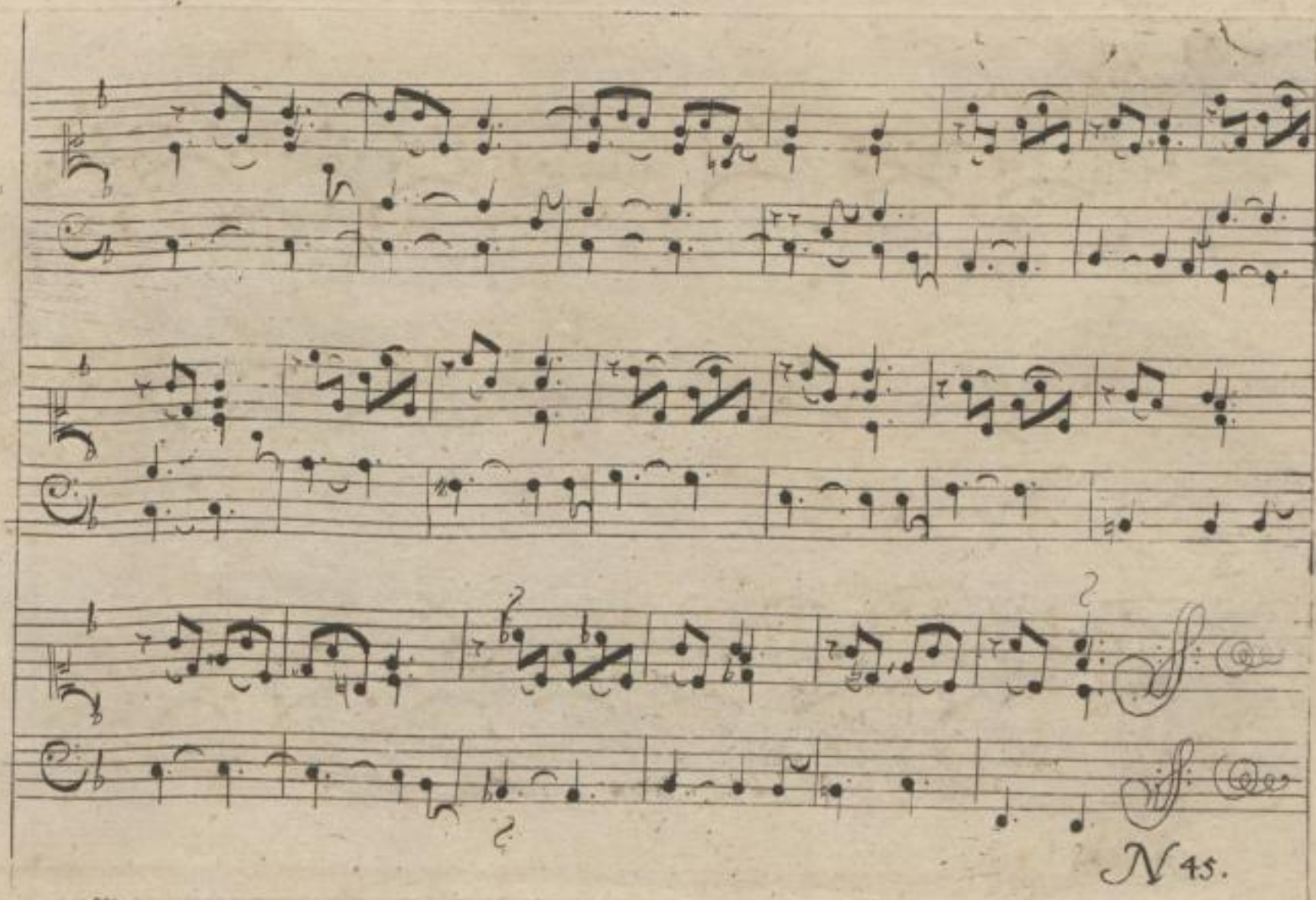


N^o 43.

Gigue.



N^o 44.



Praeludium

N. 5.

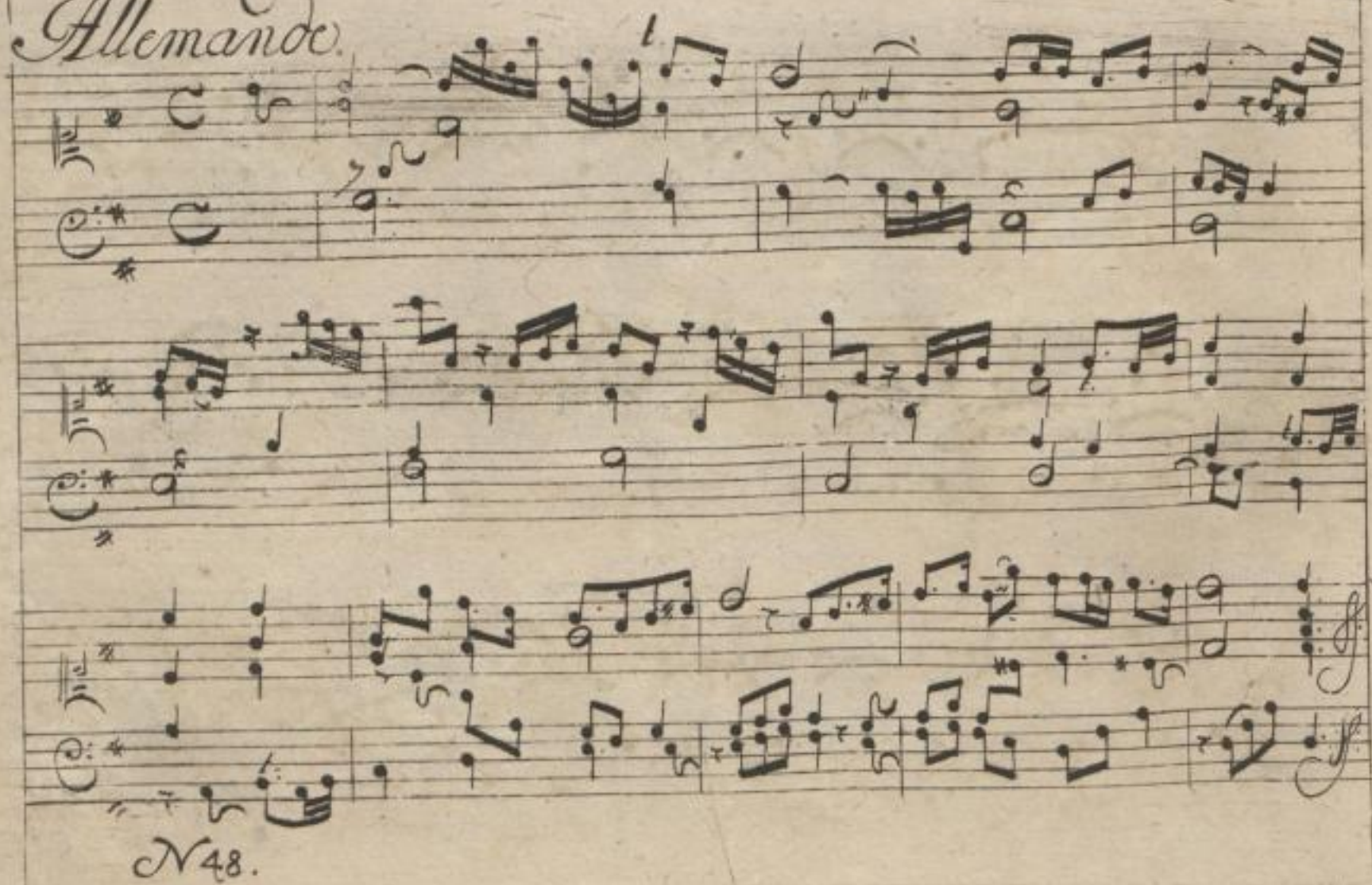


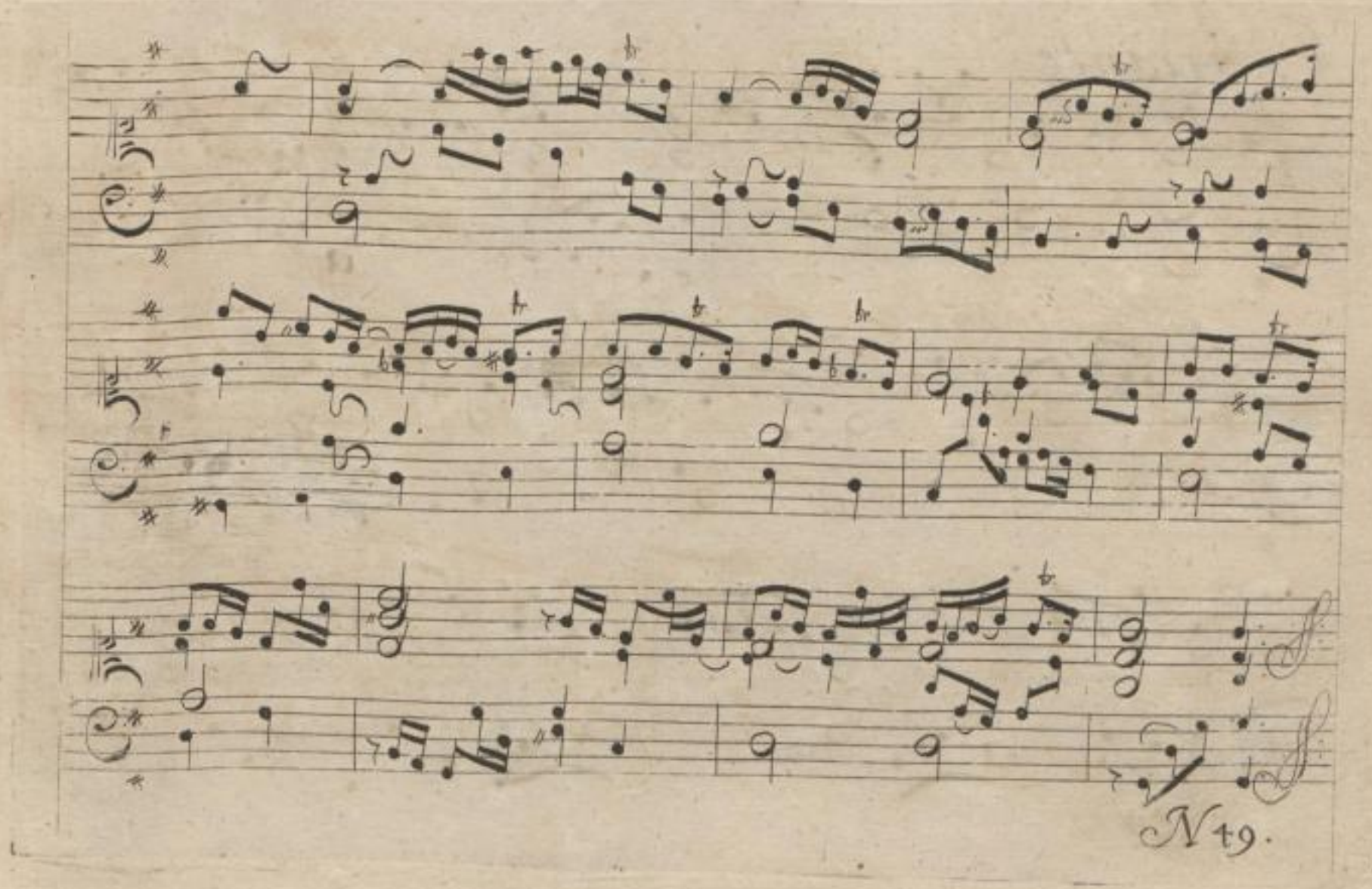
N. 46.



N 47

Allemande.





N^o 49.



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<http://digital.slub-dresden.de/id455485488/59>

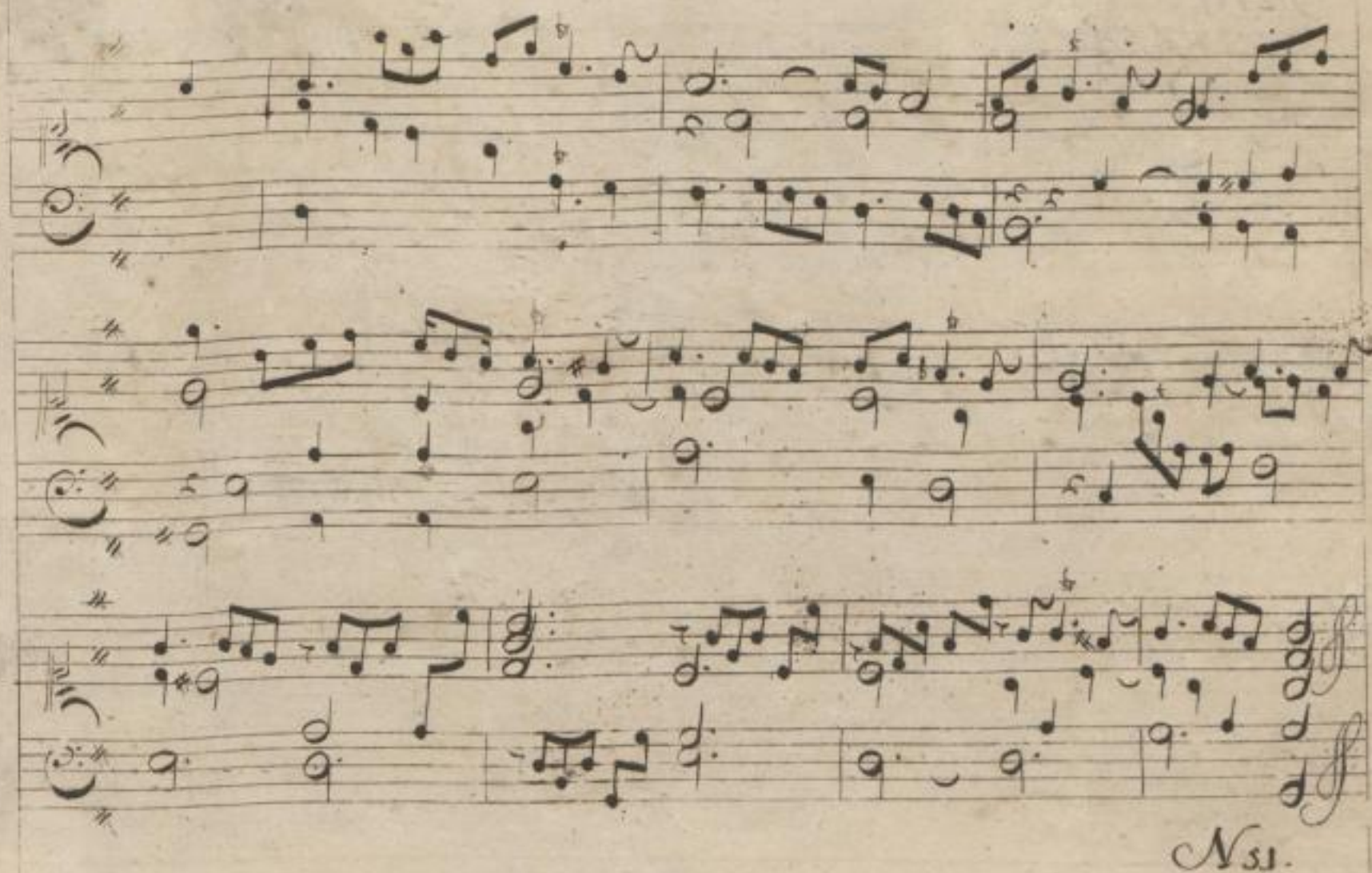
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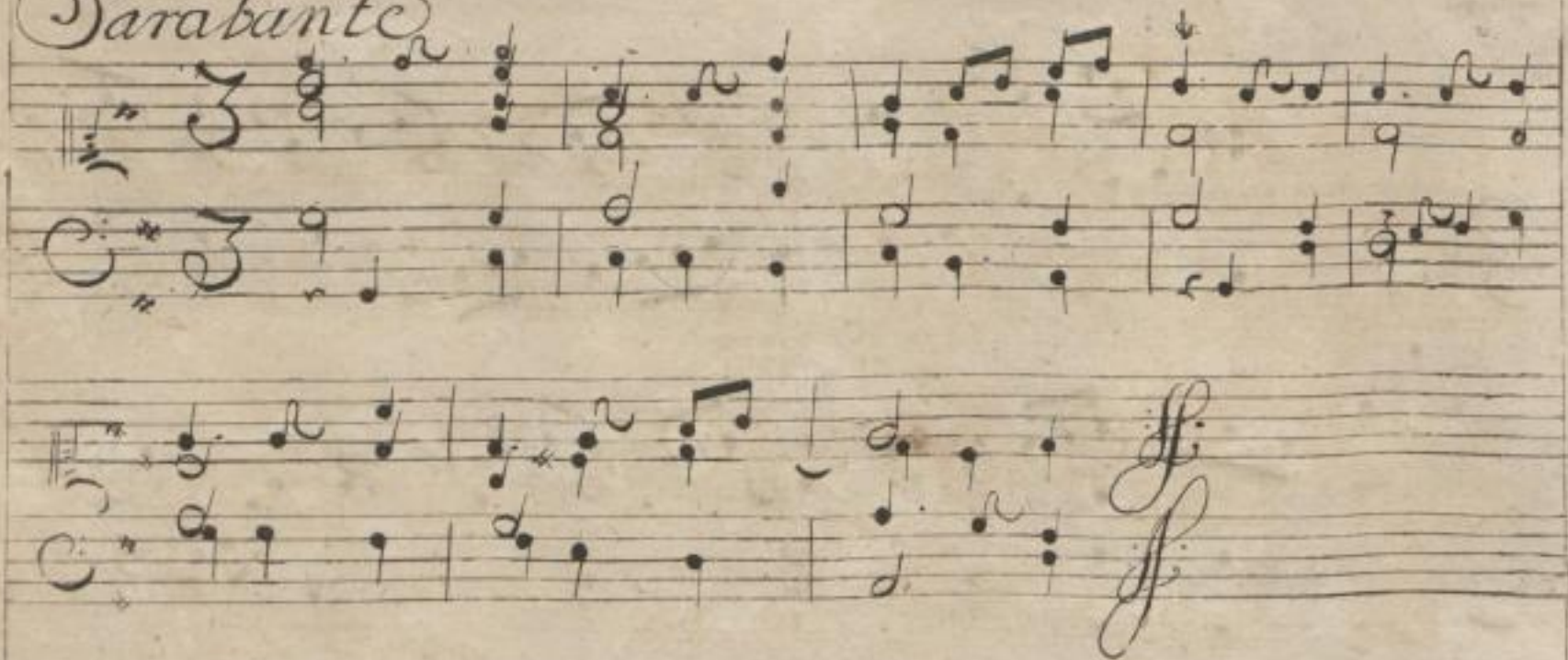
Corrante



Noo.



Sarabante



N 52.



N 53.

Gigue.

Ns4.

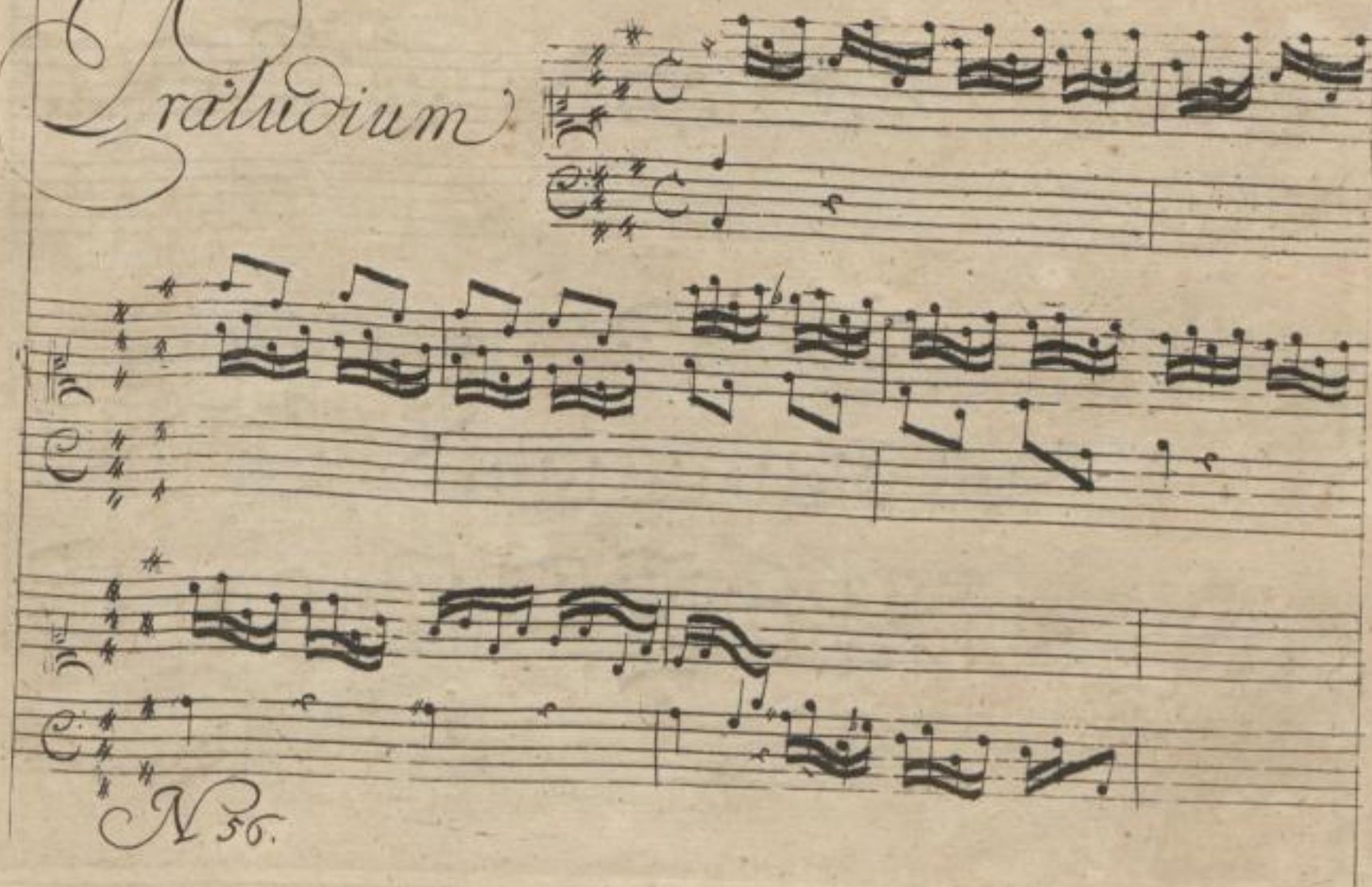
A handwritten musical score on six staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The manuscript is written in a historical style, with some ink bleed-through visible from the reverse side. The staves are arranged in three pairs. The bottom right of the page features the handwritten text "Nss." in a cursive script.

Nss.





26.
Präludium

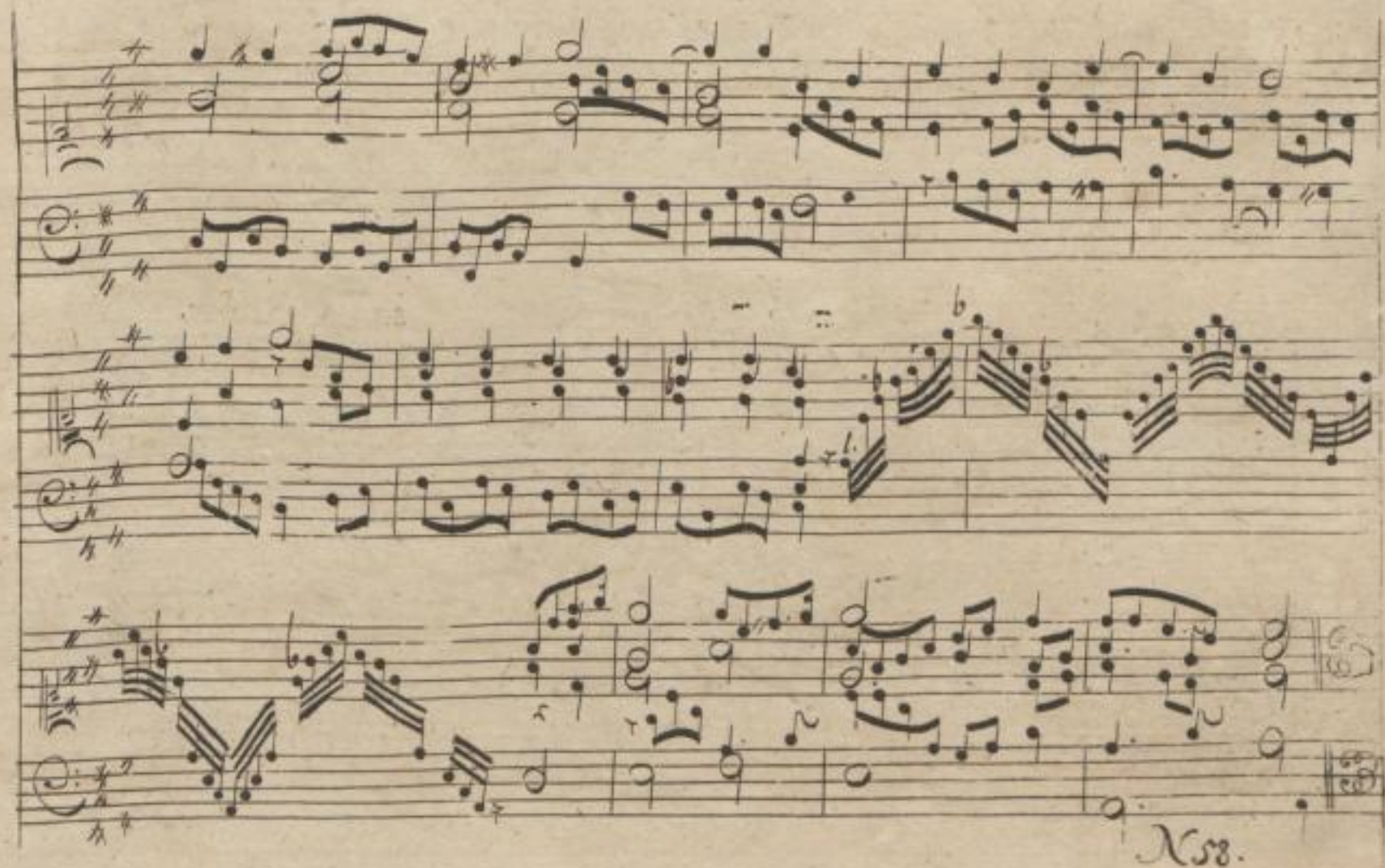


No. 26.

Handwritten musical score on aged paper, featuring three systems of staves with notes and rests. The notation is in a historical style, possibly 18th or 19th century. The paper shows signs of wear and discoloration.

N^o 57.





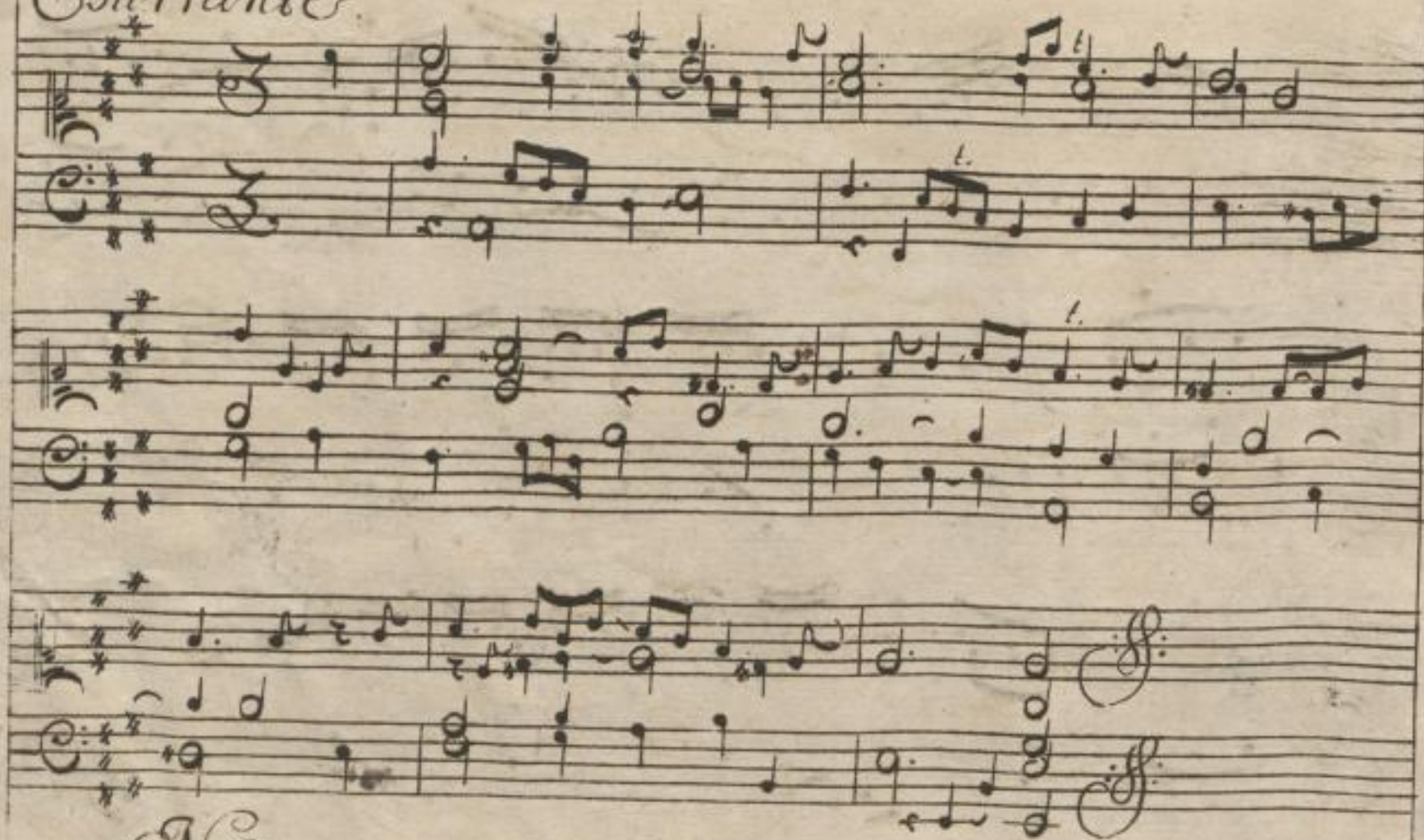
Allemande

N 59.

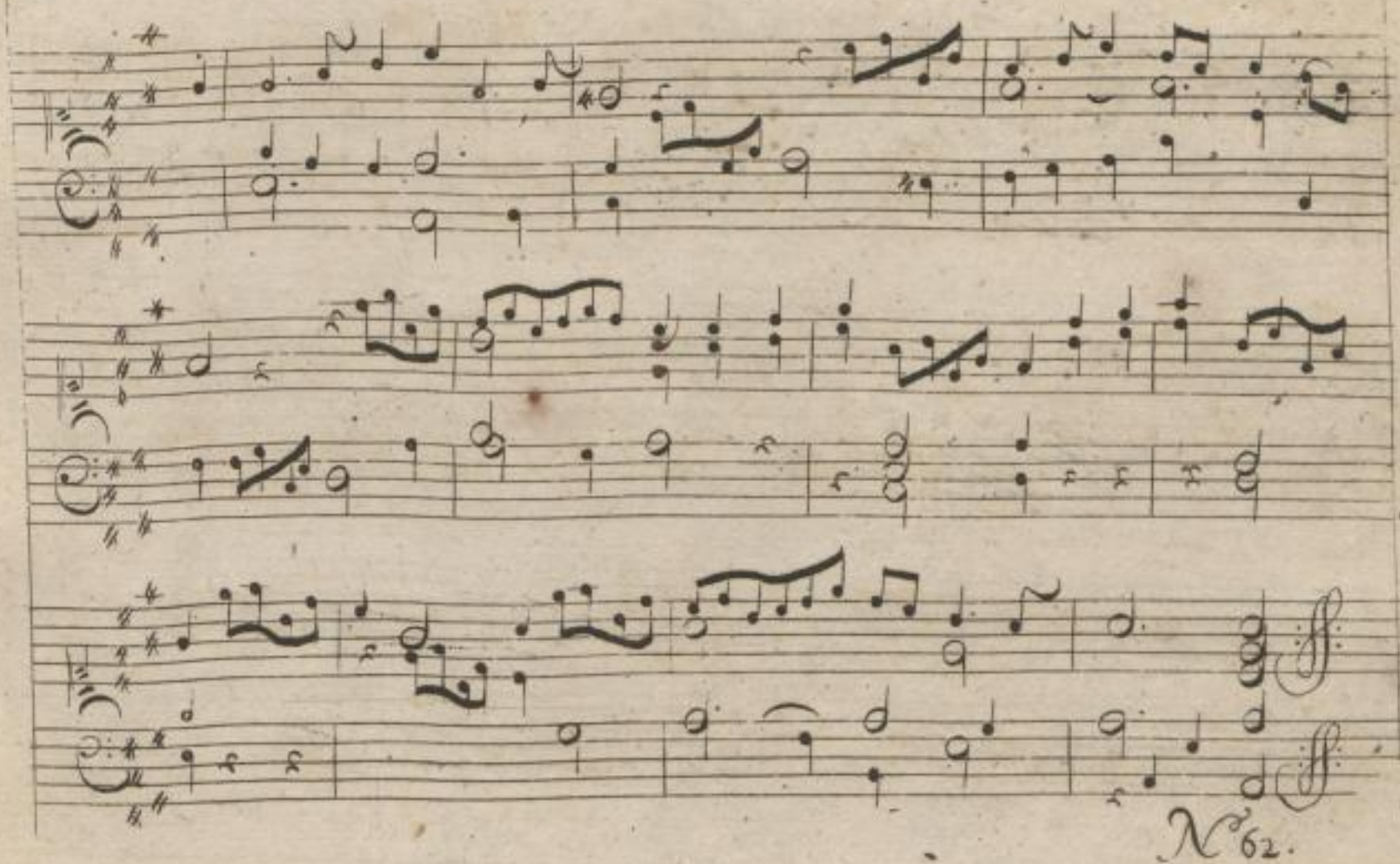


N 60.

Corrante.



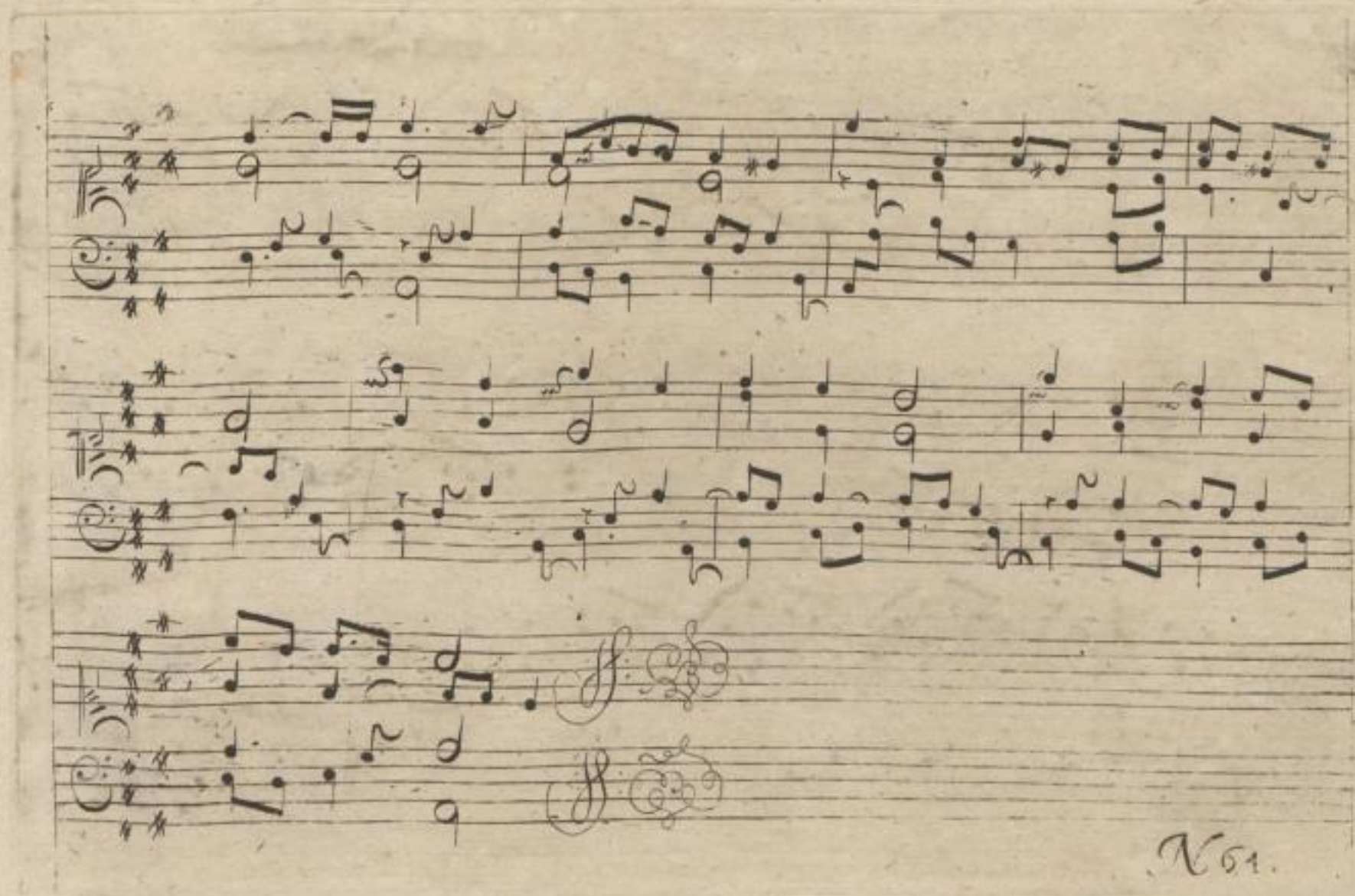
No. 6.1.



Aria



N^o 63

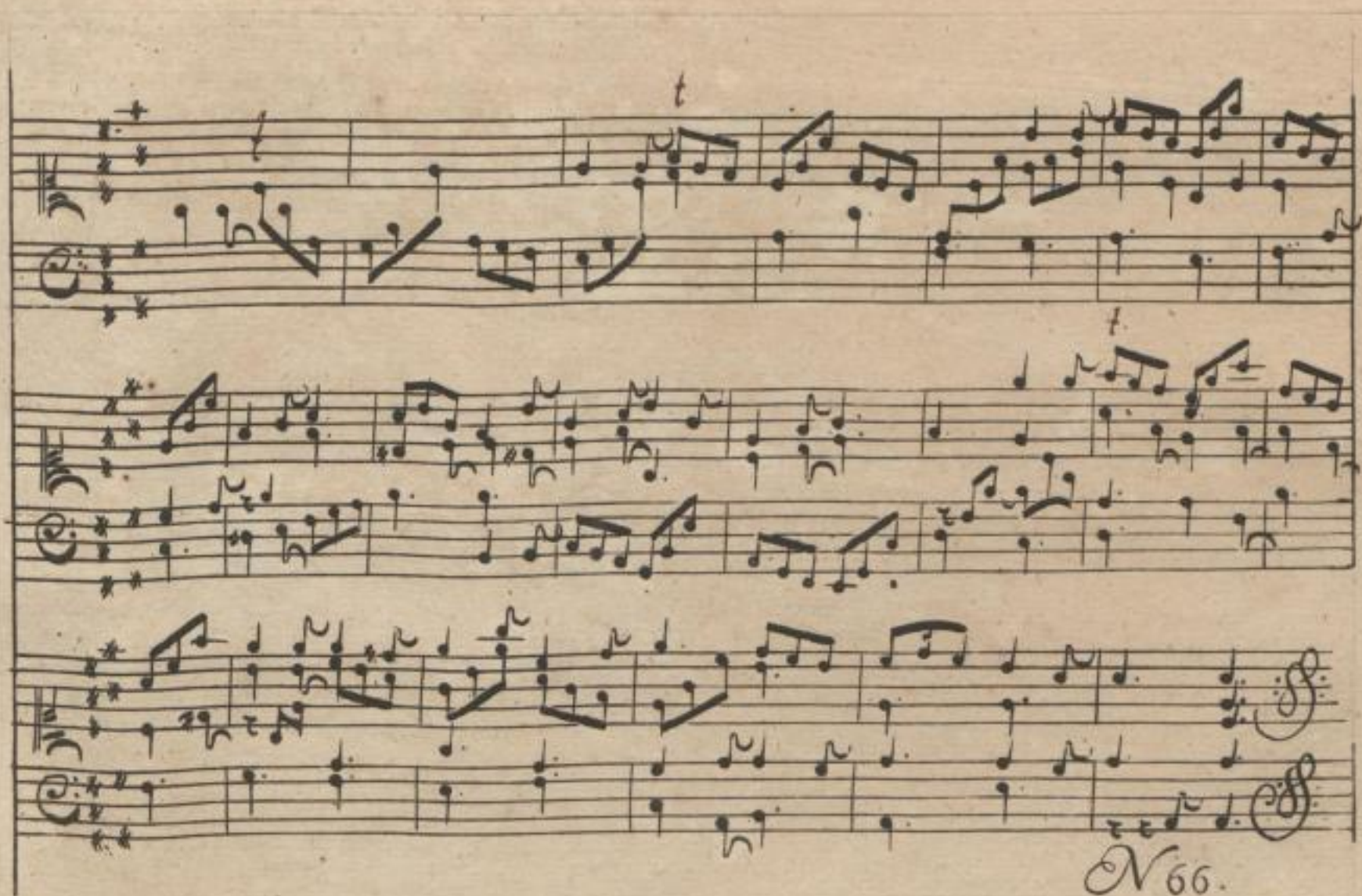


N 61.

Figure.



No 6s.



N 66.

Präludium

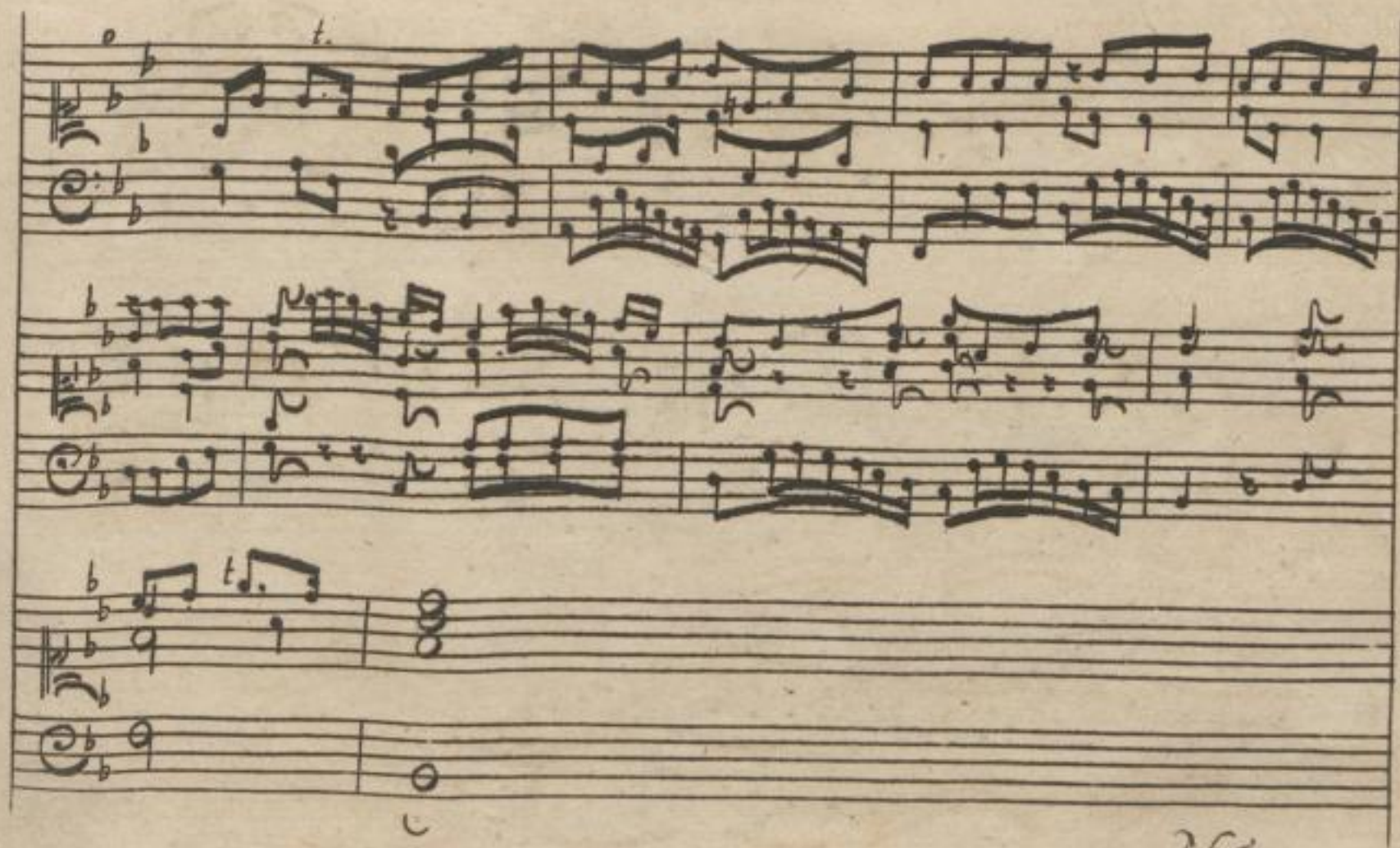
N. 7.

Handwritten musical score for a prelude, N. 7. The score is written on three systems of two staves each. The first system is in C major, the second in B-flat major, and the third in A-flat major. The notation includes various musical symbols such as clefs, key signatures, and notes.

N. 62.



No. 8.



N^o 69.



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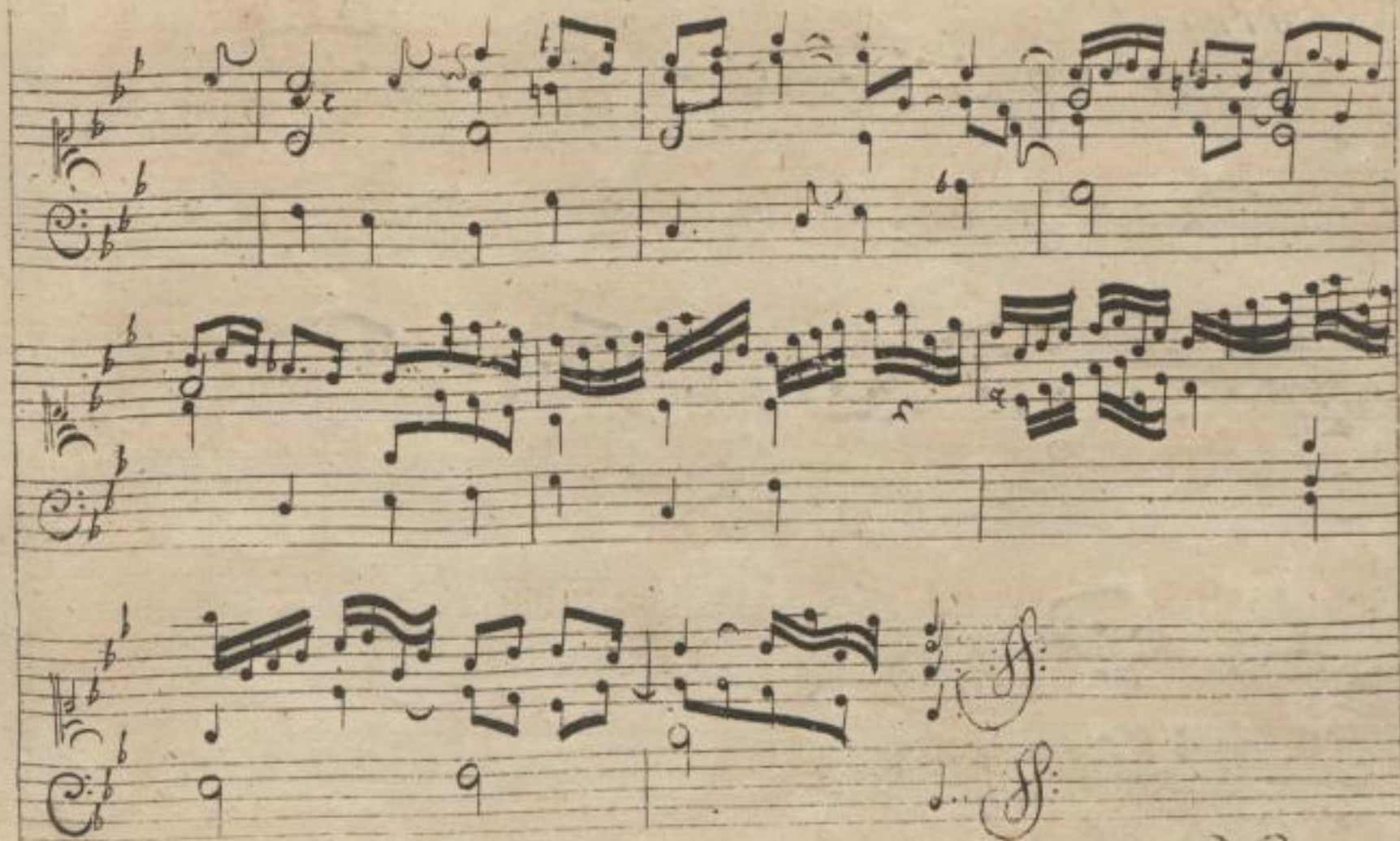
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Allemande

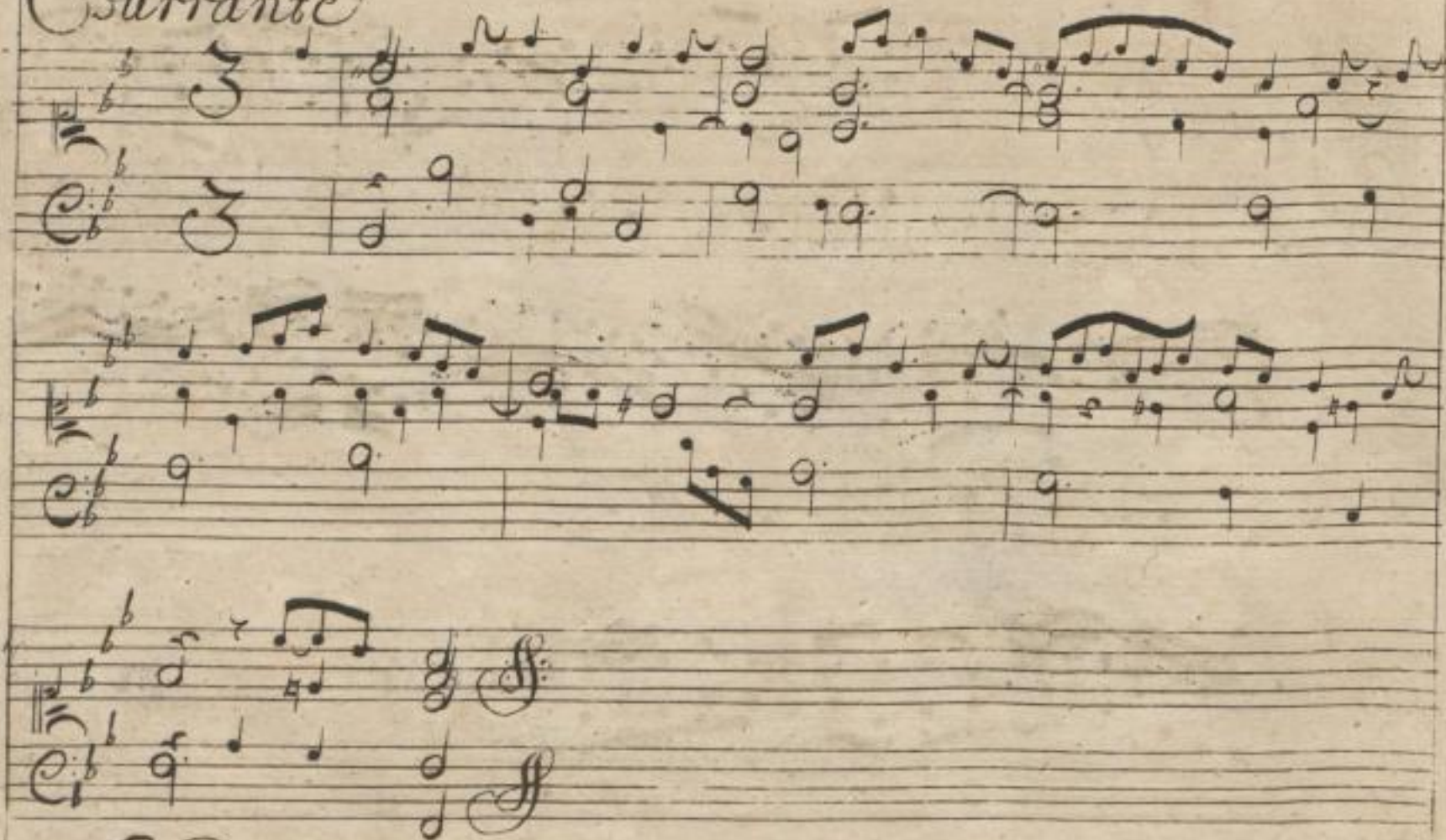


N^o 70.



Nu.

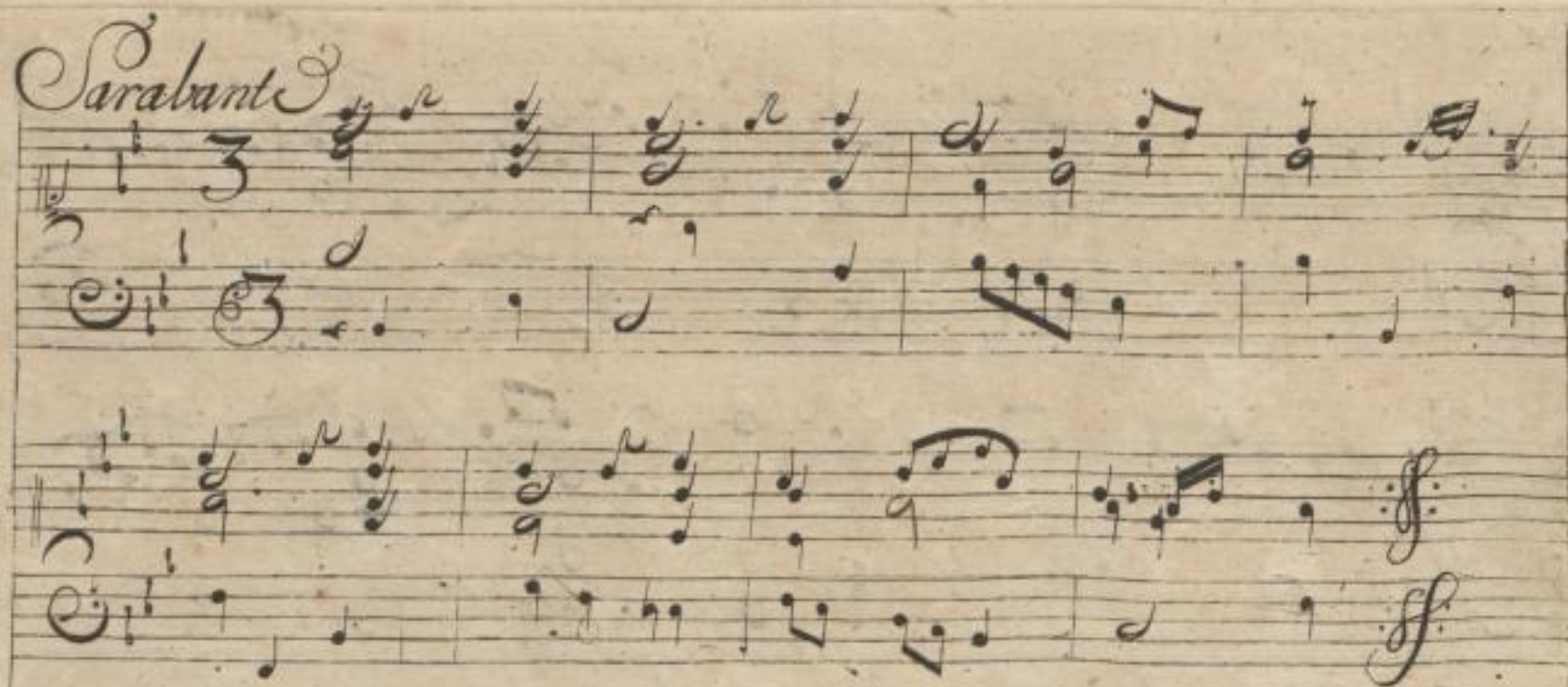
Gurrante



Nr. 2.

Handwritten musical score for three systems, each consisting of a treble and bass staff. The notation includes various notes, rests, and clefs. The third system ends with a double bar line and a final cadence. The number "N 73." is written in the bottom right corner of the system.

N 73.



Nr. 4

Handwritten musical score on aged paper, featuring two systems of staves. The notation includes various musical symbols such as notes, rests, and clefs. The first system consists of two staves, and the second system also consists of two staves. The notation is written in a historical style, likely from the 18th or 19th century. The paper shows signs of age, including discoloration and faint stains.

N⁷⁵

Figure



N^{ro}.



Nr.

A handwritten musical score on three systems of staves. Each system consists of a treble clef staff and a bass clef staff. The music is written in a historical style, featuring various note values, rests, and bar lines. The paper is aged and shows some staining at the bottom.

N^o 79
(78)

Handwritten musical score for "Soli Deo Gloria". The score is written on three systems of staves. Each system consists of a treble clef staff and a bass clef staff, both with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. The title "Soli Deo Gloria" is written in a large, elegant cursive script across the middle of the page. Below the title, the number "N 80." is written, with "(79)" in parentheses underneath it.