

VI TRIÓ
A
FLAVTO TRAVERSO I,
FLAVTO TRAVERSO II ò VIOLINO,
E
CEMBALO:

Denen Liebhabern
der INSTRUMENTAL-MUSIC
zum angenehmen Zeitvertreib
componirt



von
Johann Ludwig Krebs,
Organist
bey der Haupt-Kirche zu St. Marien in Zwickau.

Erster Theil. PRIC 6

Auf Kosten Johann Ulrich Hassners-Lautenisten in Nürnberg.

Nro. VII.

Vm⁷ 6640

Stör. fe.

V. m.
2951.



Flauto Traverso. I.

J.

Con discrezione
Trio I.
D. #.

Lento.

N^{ro} VII.

Si volti.

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

Menuet I. $\frac{3}{4}$

Menuet II. $\frac{3}{4}$

Bourée. $\frac{6}{8}$

Gigue. $\frac{6}{8}$

Il Fine.
N^{ro} VII.

Andante.
 Trio. II. $\frac{3}{8}$
 H. 4.

Allegretto. $\frac{5}{4}$
 G. 4

4.

Un poco allegro. $\frac{3}{4}$

Vivace. $\frac{7}{4}$

N^o VII.

Il Fine.

Trio III. Adagio.

A. #.

Allegro non troppo

Nr. VII.

Si velti

6.
Andante. $\frac{3}{4}$ $\frac{4}{4}$

The first system of the Andante section consists of three staves. The top staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music features a series of eighth and sixteenth notes, often beamed together, with some notes marked with a trill (tr:). The middle and bottom staves continue the melodic and harmonic development with similar rhythmic patterns and trills.

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

The second system of the Vivace section consists of seven staves. It begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes, with frequent trills (tr:) and slurs. The notation includes various accidentals, such as flats (b) and naturals (♮), and dynamic markings. The system concludes with a double bar line and a repeat sign.

A tempo giusto.
Trio IV. E_\flat $\frac{3}{8}$

piano *forte* *tr.*
tr. *piano* *forte*
piano *forte* *piano* *forte* *piano* *tr.*
forte *tr.* *piano* *forte* *piano* *tr.*

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

tr. *piano*
forte
tr. *tr.* *piano* *forte*
tr. *piano* *forte*
tr. *tr.* *piano* *forte*
piano *forte* *tr.*

N^{ro} VII.

Si volti.

Largo. 

Allegro assai. 

Il Fine.
piano
adagio.

Trio V. Adagio. 9
G.#.

piano. forte. piano. forte. piano.

forte. piano. forte. piano. forte.

Presto.

tr. tr. tr. tr. tr. tr. tr. tr.

tr. tr. tr. tr. tr. tr. tr. tr.

tr. tr. tr. tr. tr. tr. tr. tr.

tr. tr. tr. tr. tr. tr. tr. tr.

tr. tr. tr. tr. tr. tr. tr. tr.

tr. tr. tr. tr. tr. tr. tr. tr.

tr. tr. tr. tr. tr. tr. tr. tr.

tr. tr. tr. tr. tr. tr. tr. tr.

Da Capo.

N^o VII. Si vulti.

10.

Siciliana. 

Allegro un poco 

N^o VII.

Il Fine.

Cantabile.

Trio VI.
A. b.

Musical score for Trio VI, Cantabile section. The score is written for three staves. The first staff is in 3/4 time and features a melodic line with trills (tr.) and a fermata. The second and third staves provide harmonic accompaniment with rhythmic patterns and trills. The key signature is one flat (B-flat). The section concludes with a double bar line and a fermata.

JJ.

Vivace.

Musical score for Trio VI, Vivace section. The score is written for three staves. The first staff is in 2/4 time and features a fast, rhythmic melodic line. The second and third staves provide harmonic accompaniment with rhythmic patterns and trills. The key signature is one flat (B-flat). The section concludes with a double bar line and a fermata.

N^o VII.

Si votti.

12.

Largo.

Allegramente.

piano *forte*

piano *forte*

piano *forte*

N^{ro} VII.




A Fine.

Dir selbst Zehrer, Krebs! Dir selbst will ich hier
Zum Denckmal meiner Pflicht dies Verckgen überreichen.
Und wem gebührt es auch mit mehrerm Recht als Dir?
Dies Meisterstück ist ja schon ohnehin Dein eigen.
Dü zeigst darinn die Kunst die Dich erhebt und diert,
Den niedlichen Beschmack der aufgeklärten Zeiten,
Die Anmüth, die das Ohr mit süßen Tönen rührt,
Und kürz Dü zeigst Dich hier in lauter Trefflichkeiten.
Ist jemand, der wie ich Dich nicht vom Anseh'n kennt,
So lernt er doch hieraus mit mir Dich recht verehren,
Und wo man von Dir spricht und Deinen Namen nennt,
Da wird man Deinen Ruhm selbst von den Neidern hören.
Indessen nimm von mir dies als ein Zeügnis hin,
Das Dank und Liebe mich Dir überbringen heißen.
Ich thue weiter nichts als was ich Schuldig bin,
Und kan nur was ich kan, nicht was ich will erweisen.

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Vm⁷ 6640

Nro. VII.

Stein sc.

Vm.
2951.
2.



Trio. I. *Con discrezione.*

Violino.

J.

D. #.

N^{ro} VII.

Si volti.

2.

Rejouissance. *Rejouissance.* Musical notation in G major, 2/4 time, first system.

Menuet. I. *Menuet. I.* Musical notation in G major, 3/4 time, first system.

Menuet. II. *Menuet. II.* Musical notation in G major, 3/4 time, first system.

Menuet. I. da Capo. *Menuet. I. da Capo.* Musical notation in G major, 3/4 time, first system.

Bourée. *Bourée.* Musical notation in G major, 3/4 time, first system.

Gigue. *Gigue.* Musical notation in G major, 6/8 time, first system.

N^{ro} VII.

Il Fine.

Flauto Traverso. II.

Trio. II. *Andante.*

Musical score for the first section, *Andante*. It consists of five staves of music. The first staff is marked *piano.* and *forte.* The second, third, and fourth staves contain trills marked *tr.* The fifth staff also contains trills marked *tr.* The music is in 3/8 time and features a melodic line with trills and a rhythmic accompaniment.

Musical score for the second section, *Allegretto*. It consists of eight staves of music. The first staff is marked *2.* and *Allegretto*. The music is in 3/4 time and features a melodic line with trills and a rhythmic accompaniment. The eighth staff contains trills marked *tr.*

4.

Un poco allegro. $\frac{3}{4}$ *tr. piano. forte.*

Vivace. $\frac{7}{4}$ *tr. piano. forte. pia. forte.*

N^{ro} VII.

Il Fine.

Adagio.

Flauto Traverso. II.

5.

Trio. III.
A. #.

Allegro
non troppo

N^o VII.

Si velli.

6.

Andante. 

Vivace. 

N^o VII.

Il Fine.

Flauto Traverso II.

Trio IV. *E. 4.* *At tempo giusto.*

piano. *forte.* *tr.*

piano. *forte.* *tr.*

piano. *forte.* *tr.*

piano. *forte.* *tr.*

piano. *forte.* *tr.*

piano. *forte.* *tr.*

Allegro

piano. *forte.* *tr.*

forte. *piano.* *tr.*

piano. *forte.* *tr.*

piano. *forte.* *tr.*

piano. *forte.* *tr.*

piano. *forte.* *tr.*

8.

Largo.

Allegro assai.

N^{ro} VII.

adagio.

Il Fine.

Flauto Traverso II. ò Oboe.

Adagio.

Trio. V.
G. #.

Musical score for Flauto Traverso II or Oboe, Adagio section. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Adagio'. The music features a series of triplet eighth notes, with dynamic markings of 'piano.' and 'forte.' alternating. The second staff continues the triplet pattern. The third staff includes a trill ('tr.') over a triplet. The fourth staff continues the triplet pattern with dynamic markings. The fifth staff concludes the section with a trill and a final note.

Presto.

Musical score for Flauto Traverso II or Oboe, Presto section. The score consists of seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Presto'. The music features a series of eighth notes with trills ('tr.') and a sixteenth note triplet. The second staff continues the eighth note pattern. The third staff features a trill over a quarter note. The fourth staff continues the eighth note pattern with trills. The fifth staff features a trill over a quarter note. The sixth staff continues the eighth note pattern. The seventh staff concludes the section with a trill and a final note, followed by the instruction 'Da Capo.' and a repeat sign.

N^{ro} VII.

Siciliana. 

pia: forte. p: forte.

pia: pp: f: p: forte. p: forte. p: forte.

p: f: p: forte. piano. forte. piano.

forte. pia: f: piano.

Allegro un poco. 

forte. piano.

forte.

piano.

Il Fine.

forte.

Cantabile. *Violino.*

Trio. VI.
A. b.
tr. Col Sordino.

Vivace.
Senza Sordino.

N^o VII. *Si volti.*

Largo.

tr.

tr.

tr.

tr.

tr.

tr.

Allegramente.

tr.

J.

piano.

forte.

tr.

J.

J.

tr.

tr.

J.

piano.

forte.

tr.

tr.

J.

piano.

forte.

Il Fine.
N.º VII.

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Nro. VII.

Vm⁷ Ceko

Stor fa.



Con discrezione.

Cembalo.

Trio I.
D.#.

N^o VII.

Si volti.

2.

Rejouissance.

First system of musical notation for *Rejouissance*. It consists of three staves. The top staff is the melody in G major, 4/4 time, with a key signature of one sharp. The middle and bottom staves are accompaniment. The piece is marked with a double bar line and repeat signs. Fingering numbers (1-5) are written above the notes. A trill is indicated in the bottom staff.

Menuet I.

First system of musical notation for *Menuet I*. It consists of three staves. The top staff is the melody in G major, 3/4 time. The middle and bottom staves are accompaniment. The piece is marked with a double bar line and repeat signs. Fingering numbers (1-7) are written above the notes. A trill is indicated in the bottom staff.

Menuet II.

First system of musical notation for *Menuet II*. It consists of three staves. The top staff is the melody in G major, 3/4 time. The middle and bottom staves are accompaniment. The piece is marked with a double bar line and repeat signs. Fingering numbers (1-7) are written above the notes.

Menuet I. da Capo.

First system of musical notation for *Menuet I da Capo*. It consists of three staves. The top staff is the melody in G major, 3/4 time. The middle and bottom staves are accompaniment. The piece is marked with a double bar line and repeat signs. Fingering numbers (1-7) are written above the notes.

Bourée.

First system of musical notation for *Bourée*. It consists of three staves. The top staff is the melody in G major, 3/4 time. The middle and bottom staves are accompaniment. The piece is marked with a double bar line and repeat signs. Fingering numbers (1-7) are written above the notes.

Gigue.

First system of musical notation for *Gigue*. It consists of three staves. The top staff is the melody in G major, 6/8 time. The middle and bottom staves are accompaniment. The piece is marked with a double bar line and repeat signs. Fingering numbers (1-7) are written above the notes. The piece ends with a double bar line and the text *Il Fine.*

Andante
 Trio II. M. 4. 3.

piano. *forte.*

Allegretto

N^o VII.

Si vatti.

4.

Un poco allegro

The first section, titled "Un poco allegro", consists of six staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The music is heavily annotated with fingerings (numbers 1-7) and dynamic markings such as "forte" and "piano". A repeat sign is present at the end of the section, with the instruction "Da Capo" written below it.

Vivace

The second section, titled "Vivace", also consists of six staves of music. It maintains the same key signature and time signature as the first section. The notation is more rhythmic and includes numerous slurs and dynamic markings like "piano" and "forte". The section concludes with a final cadence.

Adagio.
Trio III
A.#.

Allegro non troppo.

6.

Andante.

Vivace.

Il Fine.

N^o VII.

Trio IV.
E. b.
A tempo giusto.
piano.
forte.

Allegro.

8.

Largo.

The Largo section consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Largo'. The music features a variety of rhythmic values, including eighth and sixteenth notes, and rests. Numerous fingerings are indicated by numbers 1-5 above the notes. Ornaments, represented by asterisks (*), are placed above several notes. The piece concludes with a double bar line and a repeat sign.

Allegro assai.

The Allegro assai section consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro assai'. The music is characterized by a steady eighth-note rhythm. Dynamic markings include 'piano' (p), 'forte' (f), and 'piano forte' (p^{ia} forte). Fingerings are indicated by numbers 1-5. The piece ends with a double bar line and a repeat sign. Below the staves, the text 'N^{ro} VII.' is written, and at the bottom right, 'piano. adagio. Il Fine.' is written.

Adagio.

Trio. *G.#.*

piano. f. *piano.* *forte.*

piano. *forte.* *piano.* *forte.*

piano. *forte.* *piano.* *forte.*

Presto.

Da Capo.

Siciliana.

The *Siciliana* section consists of six staves of music. The first staff is the melody, followed by four staves of accompaniment and a final bass staff. The music is in 6/8 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings include *f* (forte), *p* (piano), *ma:* (marcato), and *forte.* (forte). A circular library stamp is visible on the right side of the page, partially overlapping the music.

Allegro un poco.

The *Allegro un poco* section consists of six staves of music. The first staff is the melody, followed by four staves of accompaniment and a final bass staff. The music is in 3/8 time and features a variety of note values, including eighth and sixteenth notes, as well as rests. Dynamic markings include *f* (forte), *p* (piano), and *forte.* (forte). The section concludes with the instruction *Il Fine.*

Cantabile.

Trio VI. *Ab.* *Sempre piano.*

Vivace. *forte.*

The musical score is written for a Trio in A-flat major, Op. 10, No. 7. It is divided into two main sections: a first section in 3/4 time marked 'Cantabile' and 'Sempre piano', and a second section in 4/4 time marked 'Vivace' and 'forte'. The score includes detailed fingering and articulation marks throughout.

Largo.

Allegramente.

Il Fine.