

CONCENTUS
MUSICO-INSTRUMENTALIS

IN SEPTEM PARTITAS,
UT VULGO DICIMUS, DIVISUS:
DEDICATUS



OSEPHO
PRIMO

Romanorum Regi.

AVTHORE

JOANNE JOSEPHO FUX,
SACRÆ CÆSARÆ MAJESTATIS MU-
SICES COMPOSITORE.

OPUS PRIMUM

NORIMBERGÆ,

Typis Hæredum FELSECKERIANORUM.
An. M. DCCL.





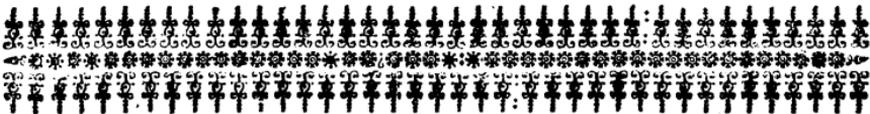
AUGUSTE REX.



Quod olim Persis, Medisque in more positum, ut non nisi, quæ prius censorio Principis oculo exhibita Ejus digna visa sunt Majestate, in munus auderent offerre, & sacrificium, id & ego mihi sacra lege sancitum sanctè observandum duxi, AUGUSTE REX, dum sacratissimis Majestatis Tuæ aris Concentum hunc meum Musico-Instrumentalem debiti cultûs, ac subjectissimæ observantiæ anathema figere, & litare mentem subiit cogitatio. Verebar fateor, tenuitatem muneris ac levitatem, quâ post modicum fors etiam non per omnia gratum in auribus sonum evanescit in auras nihilo superflite præter folium, quod & ipsum vento raperetur, nisi Tu AUGUSTE REX grande pondus cum pondere addidisses & pretium, quando Ipsemet Musices sublimè peritus Concentui huic meo non solum benignissimas aures præbuiisti, sed & placere clementissimo annutu testari dignatus es, argumento mihi perquam abundanti, ut tanta Majestate Tua approbatum opusculum Tibi AUGUSTE REX demississimo genu offerre ultrà non metuerem, spe optima fretus, quod auribus complacitè jam exceptum unâ mecum substerni pedibus gratiosissimè patieris.

MAJESTATIS TUÆ.

humillimus & obedientissimus
JOANNES JOSEPHUS FUX.



AD MUSICUM.

Habes, amice Lector, Concentum meum Musico-
Instrumentalem, qualem in pluribus Idcis desidera-
ri deprehendi, non in eum finem editum, ut tibi
grandis artificii dem probam (quod in alio Musi-
ces genere petendum est) sed ut auditoribus et-
iam Musices imperitis, quorum maxima pars est, satisfacerem.
Cæterum habeo quod moneam, vocabula: *allegro*, *presto*, *prestis-
simo*, & alia temporis alterati indicia ad amussim esse observanda;
aliàs enim sperato Compositio destituetur effectu. Signum hoc
 virgulâ traversatum mensuræ brevis, vulgò *alla breve*, indicium
est. Temporis ordinarii in quatuor quartas divisi Signum est 
sine virgula. Fruere, indulge, vale.



CATALOGO.

N. I.

Serenada a 8. 2. Trombe. 2. Hautbois e Fagotto.
2. Violini. 1. Viola. e Basso.

N. II.

Ouverture à 6. 2. Hautbois. 2. Violini. 1. Viola e
Basso.

N. III.

Ouverture a 4. 2. Violini. 1. Viola. e Basso.

N. IV.

Ouverture à 6. 2. Hautbois. 2. Violini. 1. Viola
e Basso.

N. V.

Ouverture à 4. 2. Violini. 1. Viola e Basso.

N. VI.

Ouverture à 4. 2. Violini. 1. Viola e Basso.

N. VII.

Sinfonia à 2. 1. Hautbois. 1. Flauto e Basso.

CATÁLOGO

N. I.
Serenada a 8.ª. Flautas, 2.ª. Clarinetas, 2.ª. Fagotes e 2.ª. Trompas. 1.ª. Violino, 1.ª. Viola e Baixo.

N. II.
Overture a 8.ª. Flautas, 2.ª. Clarinetas, 2.ª. Fagotes e 2.ª. Trompas. 1.ª. Violino, 1.ª. Viola e Baixo.

N. III.
Overture a 8.ª. Flautas, 2.ª. Clarinetas, 2.ª. Fagotes e 2.ª. Trompas. 1.ª. Violino, 1.ª. Viola e Baixo.

N. IV.
Overture a 8.ª. Flautas, 2.ª. Clarinetas, 2.ª. Fagotes e 2.ª. Trompas. 1.ª. Violino, 1.ª. Viola e Baixo.

N. V.
Overture a 8.ª. Flautas, 2.ª. Clarinetas, 2.ª. Fagotes e 2.ª. Trompas. 1.ª. Violino, 1.ª. Viola e Baixo.

N. VI.
Overture a 8.ª. Flautas, 2.ª. Clarinetas, 2.ª. Fagotes e 2.ª. Trompas. 1.ª. Violino, 1.ª. Viola e Baixo.

N. VII.
Sinfonia a 8.ª. Flautas, 2.ª. Clarinetas, 2.ª. Fagotes e 2.ª. Trompas. 1.ª. Violino, 1.ª. Viola e Baixo.



E R R A T A.

In der ersten Hautbois.

- P. 2. Die erste Note in dem Marche muß E seyn / und stehet in D.
 p. 2. in dem andern Theil der Guique muß die andere Noten des ersten tacts
 A seyn.
 pag. ead. in der letzten Zeil der ersten Menuet in der kleinen reprise die
 erste Note des dritten tacts muß G seyn / und stehet im F.
 pag. 6. in der Intrada ist das E durchstrichen / welches / weil es
 das tempo alla breue andeutet / ohne Strich also stehen muß E
 pag. 8. muß bey dem Final das E ohne Strich stehen.

In der andern Hautbois

- P. 4. In der ersten Menuet ist die kleine reprise ausgelassen / welche seyn muß
 nach dem 10ten tact des andern Theils / kan nach der andern Violin corrigirt
 werden.
 p. 6. muß bey der Intrada das E ohne Strich stehen / wie auch bey dem Fi-
 nal p. 8.

VIOLINO I.

- P. 1. In dem andern Theil im 4ten tact muß bey der ersten Noten G ein x stehen.
 p. 1. In der Guique im ersten Theil des 5ten tacts andere Noten muß A seyn /
 und stehet im G.
 p. 1. In der Menuet im andern Theil der kleinen reprise des dritten tacts
 erste Note muß G seyn / und stehet im F.
 p. 4. In der Menuet des andern Theils ist der 5te und 6te tact zu viel gesetzt.
 p. 4. In der Aria des ersten Theils 9. tact, andere Note muß Bm seyn / stehet im A.
 p. 6. in der Intrada muß das E ohne Strich stehen : hingegen muß gleich bey
 dem folgenden Rigadon das E durchstrichen seyn.
 p. 7. muß über den E des sechzehenden tacts der Ciacona Fin. stehen / wei-
 len sie sich allda schließet.
 p. 7. ist in der 9ten Linie in dem andern tact die erste Note E ausgelassen.
 p. 8. muß das E bey dem Final wieder ohne Strich stehen.

VIOLINO II.

- P. 6. In der Intrada muß das durchgestrichene E nicht / sondern E stehen /
 wie auch im Final.

p. 10. Im Libertein muß in der 10. linie der andere und dritte tact also corrigirt werden.



VIOLA.

P. 3. In der Guique im andern Theil im 9ten tact muß bey der andern Noten das ist bey dem F. ein x stehen.

p. 5. muß das  beydem Rigadon durchstrichen seyn.

p. 8. muß in der 8. linie bey dem 5ten tact der ersten Note E das Zeichen  stehen.

FAGOTTO.

P. 3. muß der 8te tact in der Aria repetirt werden.

p. 4. muß in der ersten Aria des andern Theils 12ter tact die erste Note E seyn/ stehet im C.

BASSO.

P. 2. In dem Marche im andern Theil des 4ten tacts die andre Note muß A seyn/ und stehet im C.

p. 4. In der Aria im andern Theil im 12ten tact muß die erste Note E seyn/ stehet in C.

p. 4. In der letzten Aria des andern Theils 4ter tact muß also stehen  kan nach dem Fagotto corrigirt werden.

p. 7. muß das  bey dem Final ohne Strich seyn.

p. 10. In Passepiet muß die letztere note B seyn.

Weilen noch einige Fehler mit eingeschlichen sind / absonderlich in Abtheilung der Mensur, wolte der geneigte Liebhaber solche sich gefallen lassen selber zu corrigiren.



N. I.



I O L I N O

P R I M O.



I.

Allegro

Marche.

prestissimo

Guigue.

Menuet.

Aria. 

più allegro.

Ouverture. 

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

Trio tacet || Menuet da Capo.

Guiq; $\frac{6}{8}$ $\frac{6}{8}$

Prestissimo, *sf* *R.* *f*

Aria *Andante*, $\frac{3}{4}$ $\frac{3}{4}$

Aria.

Bourée Première.

Bourée 2de.

Bourée Prem. da Capo.

adagio.

Intrada.

allegro.

adagio, allegro.

ti

adagio

ti

The Intrada section consists of 14 staves of music. It begins with a tempo marking of 'adagio.' and a dynamic marking of 'f'. The music is written in a single melodic line. The tempo changes to 'allegro.' at the start of the second staff. The tempo returns to 'adagio' at the start of the third staff, with 'allegro.' indicated below the staff. The section concludes with a fermata and a dynamic marking of 'f'.

Rigadon.

ti

The Rigadon section consists of two staves of music. It begins with a dynamic marking of 'f' and a fermata. The music is written in a single melodic line. The section concludes with a fermata and a dynamic marking of 'f'.

First system of musical notation, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The notation includes various note values and rests.

Ciacona.

Second system of musical notation, starting with a 3/4 time signature and a dynamic marking of *f* (forte). It includes a triplet of eighth notes.

Third system of musical notation, continuing the piece with a treble clef and various rhythmic patterns.

Fourth system of musical notation, continuing the piece with a treble clef and various rhythmic patterns.

Fifth system of musical notation, continuing the piece with a treble clef and various rhythmic patterns.

Sixth system of musical notation, continuing the piece with a treble clef and various rhythmic patterns.

Seventh system of musical notation, continuing the piece with a treble clef and various rhythmic patterns.

Eighth system of musical notation, continuing the piece with a treble clef and various rhythmic patterns.

Ninth system of musical notation, concluding with the instruction "da Capo." and a repeat sign.



Guigue

Musical score for 'Guigue' in 6/8 time, marked *prestissimo*. It consists of four staves of music. The first staff is the melody, and the following three are accompaniment. The piece ends with a double bar line and a decorative flourish.

Menuet.

Musical score for 'Menuet.' in 3/4 time. It consists of four staves of music. The first staff is the melody, and the following three are accompaniment. The piece ends with a double bar line and a decorative flourish.

Final.

poco allegro.

Musical score for 'Final.' in 2/4 time, marked *poco allegro.* It consists of four staves of music. The first staff is the melody, and the following three are accompaniment. The piece ends with a double bar line and a decorative flourish.

N. II.
VIOLINO PRIMO. 9

mfonia. *allegro affai*

p.p.

f. *forte* *grave.* *t.* *p.p.*

allegro

t. *t.* *t.*

adagio. *t.* *t.* *t.*

Libertein. *Allegro*

Fin.

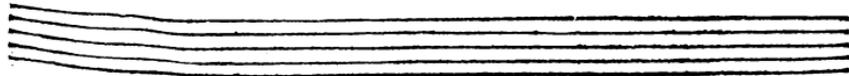
da Capo.

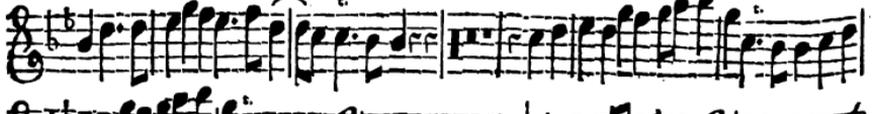
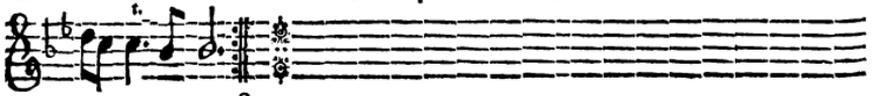
Entrée.

The 'Entrée' section consists of eight staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The melody is primarily in the right hand, with some accompaniment in the left hand. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The section concludes with a double bar line and a repeat sign.

Menuet.

The 'Menuet' section consists of five staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is primarily in the right hand, with some accompaniment in the left hand. The piece features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several dynamic markings, such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. The section concludes with a double bar line and a repeat sign.





Violino N. II

foli

da Capo.

The image displays a musical score for Violino N. II, consisting of 14 staves of music. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings. The score is written in a single system, with the key signature changing from one flat to two flats. The piece concludes with a 'da Capo' instruction, indicating a repeat of the beginning. The page number '13' is visible in the top right corner.

VIOLINO PRIMO.

Ouverture.

allegro.

Aire.

The musical score for 'Aire' is written in 3/4 time and consists of five staves. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests. Several measures contain ornaments, indicated by the letter 't' above the notes. The score concludes with a double bar line and a repeat sign. Below the fifth staff, there are two empty staves.

Menuet.

The musical score for 'Menuet' is written in 3/4 time and consists of five staves. The first staff begins with a treble clef and a key signature of one flat. The music features a variety of note values, including eighth and sixteenth notes, and rests. Several measures contain ornaments, indicated by the letter 't' above the notes. The score concludes with a double bar line and a repeat sign. Below the fifth staff, there are two empty staves.



N. IV.

V I O L I N O P R I M O.

Ouverture.

The musical score is written for Violino Primo and consists of 12 staves. The key signature is one flat (F major), and the time signature is 2/4. The piece is titled 'Ouverture.' and is numbered 'N. IV.'. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. The score concludes with a double bar line and a decorative flourish.

Rigadon.

Bourée Trio Tacet Rigadon da Capo.

Aire la Double.

Andante.

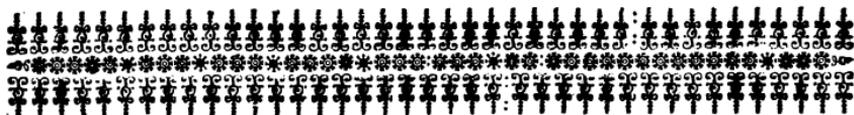
Menuet

Aria in Canone. *poco allegro*

Paffacaille

The musical score is written for a single melodic line in a 3/4 time signature. The key signature has one flat (B-flat). The piece is marked 'Paffacaille' at the beginning. The notation includes various dynamics such as *pp.*, *f.*, and *ppp.*, and articulation marks like *t.* (trill) and *w.* (accents). The score consists of 14 staves of music, ending with the instruction 'Tutti'.

Musical score for Violino Prim, N. IV, page 21. The score consists of 14 staves of music in G major, 4/4 time. The notation includes various musical symbols such as slurs, accents, and dynamic markings like 'f' and 'f'. The piece concludes with a double bar line and a repeat sign.



N. V.
V I O L I N O
P R I M O.

Ouverture.

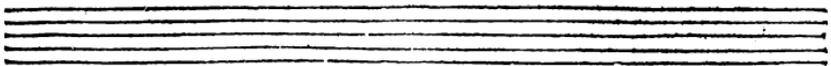
Aria.  *allegro.*





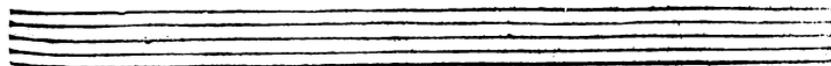



daCapo.



Menuet. 

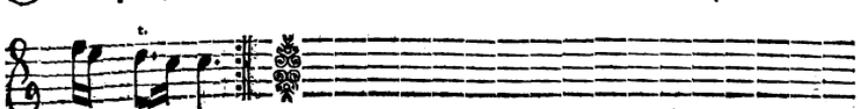


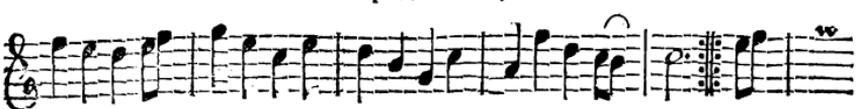
Aire la Volage.  *allegro*



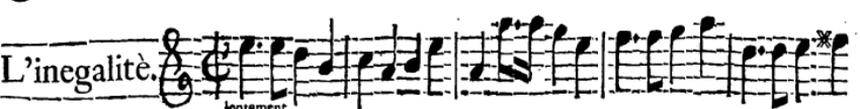




Marche de Ecurieus.  *presto.*






L'inegalité.  *lourde ment,*



25

prestissimo

lento

Prestissimo

lento

Violino Prim, N. V.

This musical score is for Violino Prim, N. V. and consists of 15 staves of music. The piece begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The first staff is marked with a forte dynamic (*f*) and a *prestissimo* tempo. The second staff continues with the *prestissimo* tempo and includes a first ending bracket. The third staff is marked *lento* and features a first ending bracket. The fourth staff returns to a forte dynamic (*f*) and includes a first ending bracket. The fifth staff continues with the forte dynamic. The sixth staff is marked *lento* and includes a first ending bracket. The seventh staff returns to a forte dynamic (*f*) and includes a first ending bracket. The eighth staff is marked *Prestissimo* and includes a first ending bracket. The ninth staff continues with the *Prestissimo* tempo and includes a first ending bracket. The tenth staff is marked *lento* and includes a first ending bracket. The eleventh staff continues with the *lento* tempo. The twelfth staff is marked *lento* and includes a first ending bracket. The thirteenth staff continues with the *lento* tempo. The fourteenth staff is marked *lento* and includes a first ending bracket. The fifteenth staff concludes the piece with a final cadence and a repeat sign.



N. VI.

VIOLINO PRIMO

Ouverture.

Key signature: one flat (B-flat).
Time signature: Common time (C).
Time signature change: 3/4 (4th staff).
Dynamic markings: *b*, *t*, *mb*, *w*.

Musical score for the first section, featuring four staves of music. The notation includes various ornaments (t, b) and dynamics (f, mf). The piece concludes with a 4/4 time signature and a double bar line.

Andante.

Aria.

Musical score for the Aria section, featuring five staves of music. The notation includes various ornaments (t, b) and dynamics (f, mf). The piece concludes with a double bar line.

Menuet.

Musical score for the Menuet section, featuring four staves of music. The notation includes various ornaments (t, b) and dynamics (f, mf). The piece concludes with a double bar line.

Gavotte.

Musical score for Gavotte, first system. It consists of two staves. The first staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is in bass clef with a key signature of one flat. The music features a mix of eighth and sixteenth notes, with some trills and slurs. There are dynamic markings like 'f' and 'p' throughout.

Sarab.

Musical score for Sarabande, first system. It consists of two staves. The first staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The second staff is in bass clef with a key signature of two flats. The music is characterized by a slower tempo and features many slurs and ties.

Guique, en Rondeau.

Musical score for Guique en Rondeau, first system. It consists of two staves. The first staff is in treble clef with a key signature of one flat and a 6/4 time signature. The second staff is in bass clef with a key signature of one flat. The music includes a section marked 'Fin.' and a 'da Capo' instruction. There are various dynamic markings and articulation symbols.

Finale.

Musical score for Finale, first system. It consists of two staves. The first staff is in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is in bass clef with a key signature of one flat. The music is marked 'allegro' and includes a section marked 'Adagio'. It ends with a double bar line and a repeat sign.