

Johann David Heinichen (1683–1729)

Konzert c-Moll für Oboe, Streicher und Basso continuo

herausgegeben von Burkard Rosenberger und Harald Schäfer



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Johann David Heinichen wurde 1683 in Krössuln bei Teuchern im Herzogtum Sachsen-Weissenfels geboren. An der Thomasschule in Leipzig erhielt er unter den Thomaskantoren Johann Schelle und Johann Kuhnau eine fundierte gymnasiale und musikalische Ausbildung; zu seinen Mitschülern zählte der nur wenige Monate ältere Christoph Graupner. Während des sich anschließenden Jurastudiums in Leipzig spielte Heinichen in einem Collegium musicum, bei dem es sich entweder um das von Georg Philipp Telemann geleitete oder um das erst 1708 von Johann Friedrich Fasch gegründete Ensemble handeln dürfte. In der Folgezeit knüpfte Heinichen Kontakte zum Weissenfelder Kapellmeister Johann Philipp Krieger sowie zu weiteren Musikern am dortigen Hof, und in den Jahren 1709 und 1710 sind Aufführungen von zwei Opern Heinichens bei Herzog Moritz Wilhelm von Sachsen-Weitz in dessen Naumburger Opernhaus belegt. Über die mehrjährige Italienreise Heinichens zwischen 1710 und 1717 ist relativ wenig bekannt, aber die erfolgreiche Aufführung zweier seiner Opern in Venedig im Karneval 1713 ist dokumentiert – neben Händel gilt Heinichen damit als einer der ersten deutschen Komponisten des 18. Jahrhunderts, der in Italien bedeutsame Erfolge feiern konnte. Äußerst wahrscheinlich ist, dass Heinichen in dieser Zeit die Bekanntschaft bedeutender venezianischer Komponisten wie Antonio Lotti, Tomaso Albinoni, Alessandro und Benedetto Marcello sowie Antonio Vivaldi machte. 1716 lernte Heinichen in Venedig den sächsischen Thronfolger Friedrich August II. kennen, der ihn noch im selben Jahr an den Hof seines Vaters August des Starken als kurfürstlich-sächsischen und königlich-polnischen Kapellmeister verpflichtete. In dieser Funktion prägte Heinichen das musikalische Leben Dresdens vor allem durch seine Kirchenmusik für den katholischen Dresdner Hof entscheidend mit. In seinen letzten Lebensjahren betätigte sich Heinichen als Musiktheoretiker und Kompositionslehrer. Heinichen starb 1729 im Alter von nur 46 Jahren in Dresden.

Die vorliegende Komposition ist im *Répertoire International des Sources Musicales* neben der in der Fürstlich zu Bentheim-Tecklenburgischen Musikbibliothek Rheda erhaltenen Editionsvorlage noch in zwei weiteren Bibliotheken nachgewiesen, die dort jedoch jeweils anderen Komponisten zugeschrieben wird: Die Überlieferung in der Landesbibliothek Schwerin (D-SWI) nennt Matthäus Nicolaus Stulyck († 1732), die in der Universitätsbibliothek Uppsala (S-Uu) Georg Friedrich Händel als Komponisten. Während die letztgenannte Zuweisung von der Händelforschung als fehlerhaft nachgewiesen werden konnte (HWV Anh. B 307), ist bisher nicht geklärt, ob die Zuweisung an Stulyck oder an Heinichen als verlässlich gelten kann. Für die vorliegende Ausgabe wurde die in Rheda genannte Zuschreibung an Heinichen beibehalten.

EDITIONSVORLAGE

Concerto a 5. | Hautbois Concertato | Violino Primo | Violino Secondo | Viola | & | Basso Cembalo. | Del Sigr. Heinichen. Fürstlich zu Bentheim-Tecklenburgische Musikbibliothek Rheda (D-RH, Depositum Universitäts- und Landesbibliothek Münster), Ms 389.

Bibliographischer Nachweis: <https://opac.rism.info/search?id=450016926>

LITERATUR

Wolfgang Horn, Art. *Heinichen, Johann David* in: MGG Online, hrsg. von Laurenz Lütteken. Kassel, Stuttgart, New York: 2016ff., zuerst veröffentlicht 2002, online veröffentlicht 2016, <https://www.mgg-online.com/mgg/stable/15312>, abgerufen 2019-05-04.

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Allegro

[illegible]

12

6 $\flat 7$ $\flat 6$ 6 $\flat 5$ 6 $\flat 3$ 6 4 5 $\flat 3$ 6 4 $\flat 3$

16

6 6 6 $\flat 3$ 6 6 6 $\flat 3$ 7 $\flat 3$

19

7

22

6 6 6 # 6 6 # 6 6 # 6 6 # # $\frac{4}{2}$ 6

26

$\frac{6}{4}$ # $\frac{5}{3}$ # # # 6 6

30

\flat 6 7 6 7 6 $\frac{6}{5}$ 6 $\frac{6}{4}$ # $\frac{5}{3}$

34

37

40

43

46

50

54

tr

7

7/3

57

7/3

60

7/3

63

66

6
4
3

70

6 ♭ ♭ 6 ♭5 ♭5 6

73

6 6 6 6

76

6 # 5 3 7 5 6 6 5 3 6 6 7 6 7 6 6 5

80

84

84 85 86 87

88

88 89 90 91

92

92 93 94 95

96

6 \flat $\frac{6}{5}$ $\flat 7$ $\frac{6}{5}$ 7 $\flat 5$ $\frac{6}{5}$ 7 $\frac{6}{5}$ $\flat 3$ $\frac{6}{5}$ 7

99

\flat $\frac{6}{4}$ $\frac{5}{3}$ 6 6 $\frac{6}{3}$ 6 $\frac{6}{5}$ 7 $\flat 7$ $\flat 7$

103

$\flat 7$ 6 6 $\flat 7$ $\flat 4$ 3 $\flat 6$ 6 7 4 3

107

111

115

118

119

120

5/3 6/4

121

122

123

5/3 6/4 5/3 6/4 5/3 6 6

124

125

126

6 6 6 6

127

6 6/5 6 6 6

130

#

134

b4/2 6 4/2 6

137

6 $\frac{4}{2}$ 6 $\frac{4}{3}$ 5 # 6 $\frac{4}{4}$ 5 6 $\frac{4}{4}$ 5 #3

140

143

146

150

154

Adagio

Oboe

Violino I

Violino II

Viola

Basso continuo

4 3 7 6 5

7

(sim.)

(sim.)

(sim.)

(sim.)

$\frac{1}{2}$ 6 $\frac{6}{5}$ $\frac{4}{2}$ 6 $\frac{6}{5}$ 6 $\frac{1}{2}$ 6 #

14

6 6 5 # $\frac{6}{4}$ $\frac{5}{\#3}$ $\frac{4}{2}$ 6 $\frac{6}{4}$ $\frac{5}{\#3}$ $\frac{6}{2}$ 6 $\frac{6}{5}$

21

2

6

6

5

4

2

6

6

5

6

6

5

b

28

35

6

6

6

7

6

Allegro

Oboe

Violino I

Violino II

Viola

Basso continuo

6

12

19

6 6 7
3 4 3

6 4

6 4

25

6 4 6 4 6 4 6 4

6 4 5 6 4 6 6

6 4 2

30

6 4

6 4

37

6 6 6 6 6 6 6 6 6 6 6 6

43

6 6 6 6 6 6

48

6 6 6 6 6 6

54

7
3

59

7
3

6 6 3 6

66

6 6 6 7 # 6 6

72

6

78

6 6 6 # 6 6 5 4 #3 6

85

6 6 6

91

6 — 6 6 5 4 3 # 6 6 #

97

6 6 5 4 3 # #

103

6 6 6 4 2 5 6 # 6 6 6

109

6 6 6 6 6 6

116

6 6 7 6 # #

122

6 6

128

134

6

140

6 6 4 6 6/4 5/3 6 6 6/4 5/3

148

7 6 7 7 6

154

b7 b7 b7

161

6 b3 b b5 6 6

[illegible]

182

6 6 4 4 6 4 3 6 6 5 3 6 4 5 3

189

6 6 $\frac{6}{4}$ 5 6

195

6 6 b 6

201

6 — 6 — $\frac{6}{3}$ — 6 — $\frac{6}{3}$ — 6 — $\frac{6}{3}$ $\frac{6}{4}$ $\frac{7}{3}$

Johann David Heinichen (1683–1729)

Konzert c-Moll für Oboe, Streicher und Basso continuo

Oboe

Konzert c-Moll für Oboe, Streicher und Basso continuo

Oboe

Johann David Heinichen (1683–1729)

Allegro

11 3

17

20

23

26 7

36

39

42

46

50

57

62

66

70

73

76

80

84

90

93

96

101

104

107

113

117

120

The musical score for the Oboe part, measures 90 to 120, is written on a single staff in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is not explicitly shown but is implied to be 4/4 based on the notation. The score includes various musical notations such as eighth notes, sixteenth notes, quarter notes, half notes, and whole notes, as well as rests, accidentals (sharps, flats, and naturals), and articulation marks (trills and slurs). Measure numbers 90, 93, 96, 101, 104, 107, 113, 117, and 120 are indicated at the beginning of their respective lines. A trill is marked in measure 96, and triplets are marked in measures 107, 113, 117, and 120.

124

127

130

134

137

140

143

146

149

7

The image displays a musical score for the Oboe part, spanning measures 124 to 149. The music is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. The score is divided into systems, with measure numbers 124, 127, 130, 134, 137, 140, 143, 146, and 149 marking the beginning of each system. The final measure (149) concludes with a double bar line and a fermata, with a '7' indicating a final measure rest.

Adagio

Musical score for Oboe, Adagio section, measures 1-31. The score is written in 3/4 time, key of C minor (three flats). Measure 1 has a triplet of eighth notes. Measures 12, 19, and 25 are marked with their respective measure numbers. The piece concludes with a double bar line at measure 31.

Allegro

Musical score for Oboe, Allegro section, measures 20-45. The score is written in 3/4 time, key of C minor (three flats). Measure 20 is marked with its measure number. Measures 25, 41, and 45 are also marked with their respective measure numbers. The piece concludes with a double bar line at measure 45.

49

53

57

61

66

70

74

79

85

96

19

Detailed description: This image shows a page of a musical score for the Oboe part of a concert in C minor. The score is written on ten staves, each containing four measures. The key signature has two flats (B-flat and E-flat). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Measure numbers 49, 53, 57, 61, 66, 70, 74, 79, 85, and 96 are printed at the beginning of their respective staves. The final measure of the tenth staff is marked with a double bar line and the number 19, indicating the end of the page.

118

124

131

137

142

147

154

159

The image displays a musical score for the Oboe part, spanning measures 118 to 159. The score is written on a single staff in treble clef, with a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as eighth notes, sixteenth notes, and dotted notes, often grouped with beams. There are several dynamic markings, including accents (^) and slurs. Measure numbers 118, 124, 131, 137, 142, 147, 154, and 159 are indicated at the beginning of their respective lines. A '2' above a measure indicates a second ending. A '3' above a measure indicates a triplet. The score concludes with a double bar line at the end of measure 159.

164



168



174



179



185



191



195



199



Johann David Heinichen (1683–1729)

Konzert c-Moll für Oboe, Streicher und Basso continuo

Violino I

Konzert c-Moll für Oboe, Streicher und Basso continuo

Violino I

Johann David Heinichen (1683–1729)

Allegro

4

7

12

16

19

27

30

33

Violino I musical score, measures 41 to 68. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 41 starts with a quarter rest followed by a series of eighth notes. Measures 44-47 show a mix of eighth and sixteenth notes with some rests. Measures 48-51 continue with eighth notes and some rests. Measures 52-55 feature a more complex pattern with eighth and sixteenth notes. Measures 58-61 show a series of eighth notes with some rests. Measures 64-67 continue with eighth notes and rests. Measure 68 ends with a whole note and a fermata, marked with a '9' above it.

Violino I musical score, measures 80 to 115. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 100 includes a fingering instruction '5' above the staff. The notation includes slurs, ties, and dynamic markings such as *mf* and *f*.

Violino I musical score, measures 118-155. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 118, 121, 125, 133, 141, 145, 149, 152, and 155 are indicated at the start of their respective staves. A '4' is written above the staff at measure 125, and a '5' is written above the staff at measure 133. The score concludes with a double bar line at measure 155.

Adagio

Violino I, Adagio. The score is written in treble clef, key of C minor (three flats), and 3/4 time. It consists of 37 measures across nine staves. The tempo is marked 'Adagio'. The first measure has a '2' above it, indicating a second ending. The second measure is marked '(sim.)' for *simile*. The score features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures containing rests. The key signature changes to C major (no sharps or flats) at measure 24. The piece concludes with a double bar line at measure 37.

Measures 1-37. The score is written in treble clef, key of C minor (three flats), and 3/4 time. The tempo is marked 'Adagio'. The first measure has a '2' above it, indicating a second ending. The second measure is marked '(sim.)' for *simile*. The score features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures containing rests. The key signature changes to C major (no sharps or flats) at measure 24. The piece concludes with a double bar line at measure 37.

Allegro

Violino I, Allegro. The score is written in treble clef, 3/4 time, with a key signature of two flats (B-flat and E-flat). The music consists of nine staves of notation, each containing measures 1 through 72. The notation includes various rhythmic values (quarter, eighth, sixteenth, and thirty-second notes), rests, and dynamic markings. The first staff (measures 1-5) features a melodic line with eighth-note patterns. The second staff (measures 6-10) includes a triplet of eighth notes. The third staff (measures 11-16) shows a melodic line with eighth-note patterns. The fourth staff (measures 17-24) features a melodic line with eighth-note patterns. The fifth staff (measures 25-30) includes a melodic line with eighth-note patterns. The sixth staff (measures 31-36) features a melodic line with eighth-note patterns. The seventh staff (measures 37-44) includes a melodic line with eighth-note patterns. The eighth staff (measures 45-52) features a melodic line with eighth-note patterns. The ninth staff (measures 53-60) includes a melodic line with eighth-note patterns. The final staff (measures 61-72) features a melodic line with eighth-note patterns.

Violino I musical score, measures 81 to 131. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 81, 86, 92, 99, 104, 109, 115, 122, and 131 are indicated at the start of their respective staves. Fingerings are indicated by numbers 1, 2, and 3 above specific notes.

Violino I musical score, measures 136 to 201. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 136, 148, 153, 160, 177, 186, 191, 196, and 201 are indicated at the start of their respective staves. Fingerings are marked with numbers 3, 4, 6, 9, and 3. The score concludes with a double bar line at measure 201.

Johann David Heinichen (1683–1729)

Konzert c-Moll für Oboe, Streicher und Basso continuo

Violino II

Konzert c-Moll für Oboe, Streicher und Basso continuo

Violino II

Johann David Heinichen (1683–1729)

Allegro

7

14

20

30

36

45

52

57

64

9

Violino II musical score, measures 80-152. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers 80, 86, 93, 100, 111, 116, 121, 131, 141, 146, and 152 are indicated at the start of their respective staves. Fingerings (5, 4, 5) are marked above specific notes. The piece concludes with a double bar line at measure 152.

Adagio

8

14

21

28

35

(sim.)

Allegro

10

19

36

8

8

Violino II musical score, measures 53 to 199. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure numbers are indicated at the beginning of each line: 53, 63, 75, 89, 101, 111, 122, 135, 177, 189, and 199. Some measures contain fingerings (1, 2, 3, 4, 5) or articulation marks (accents). The score concludes with a double bar line at measure 199.

Konzert c-Moll für Oboe, Streicher und Basso continuo

Viola

Johann David Heinichen (1683–1729)

Allegro

6

12

19

29

34

44

52

60

80

87

97

109

115

120

133

143

148

153

Adagio

Adagio section, measures 1-34. The music is in 3/4 time, key of C minor. It features a series of eighth-note patterns, often beamed together, with some rests and a final half-note. A *(sim.)* marking appears at the end of the first line. Measure numbers 8, 15, 23, and 34 are indicated at the start of their respective lines.

Allegro

Allegro section, measures 35-53. The music is in 3/4 time, key of C minor. It features a series of eighth-note patterns, often beamed together, with some rests and a final half-note. Measure numbers 10, 19, 36, and 53 are indicated at the start of their respective lines. There are repeat signs (double bar lines) at measures 19 and 36, each followed by an 8-measure rest.

61 **20**

90 **2**

100

109

118 **2** **3**

131 **12**

151 **19** **3**

180 **4**

191

200

Konzert c-Moll für Oboe, Streicher und Basso continuo

Basso

Johann David Heinichen (1683–1729)

Allegro

6

12

18

24

29

35

41

48

54

2

7

69



75



81



89



95



100



106



116



122



128





Adagio



Allegro



37

44

60

68

77

85

93

100

107

117



Johann David Heinichen (1683–1729)

Konzert c-Moll für Oboe, Streicher und Basso continuo

Basso continuo

Allegro

Edition Papier.Klänge 30 – Heinichen: Konzert c-Moll für Oboe, Streicher und B. c. (Version: 04.05.2019)

30

34

38

43

48

52

57

69

73

77

81

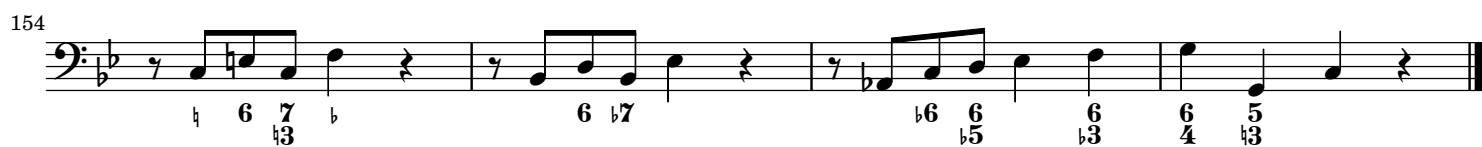
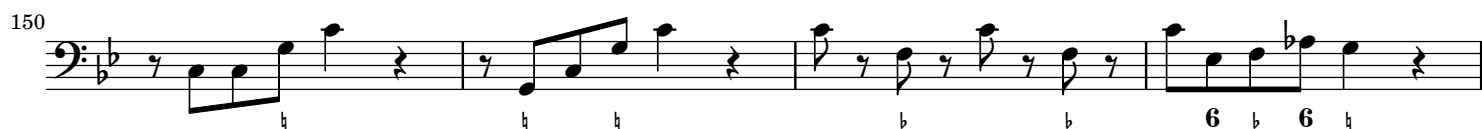
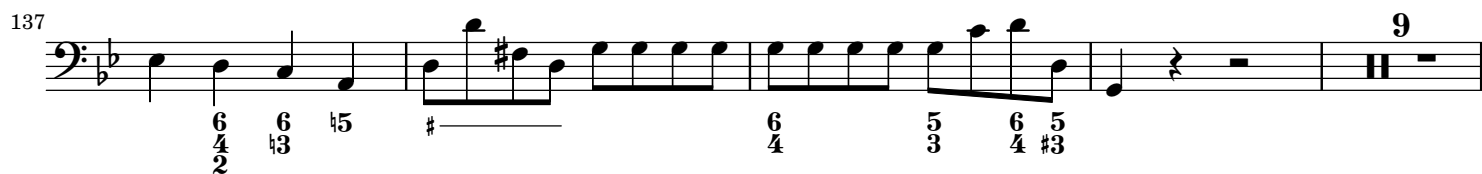
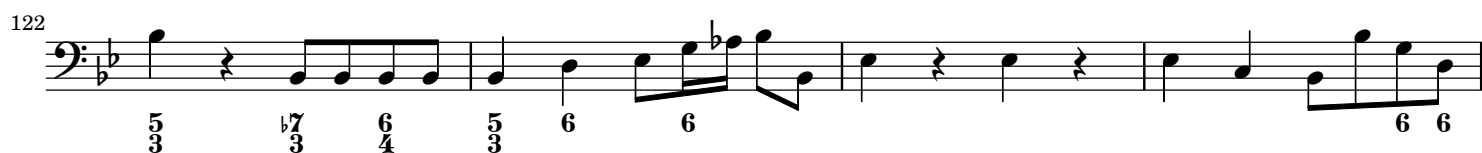
87

91

95

99

103



Adagio

4

(sim.)

8

11

14

18

22

26

9

38

Figured bass notation (numbers and accidentals) for measures 4 through 38:

- Measure 4: 4
- Measure 5: 4, 3
- Measure 6: 7, 6, 5
- Measure 7: 7, 6, 5, 4, 2
- Measure 8: 6, 5, 4, 2
- Measure 9: 6, 5, 4, 2
- Measure 10: 6, 5, 4, 2
- Measure 11: 6, 5, 4, 2, #
- Measure 12: 6, 5, 4, 2, #
- Measure 13: 6, 5, 4, 2, #
- Measure 14: 6, 5, 4, 2, #
- Measure 15: 6, 5, 4, 2, #
- Measure 16: 6, 5, 4, 2, #
- Measure 17: 6, 5, 4, 2, #
- Measure 18: 6, 5, 4, 2, #
- Measure 19: 6, 5, 4, 2, #
- Measure 20: 6, 5, 4, 2, #
- Measure 21: 6, 5, 4, 2, #
- Measure 22: 6, 5, 4, 2, #
- Measure 23: 6, 5, 4, 2, #
- Measure 24: 6, 5, 4, 2, #
- Measure 25: 6, 5, 4, 2, #
- Measure 26: 6, 5, 4, 2, #
- Measure 27: 6, 5, 4, 2, #
- Measure 28: 6, 5, 4, 2, #
- Measure 29: 6, 5, 4, 2, #
- Measure 30: 6, 5, 4, 2, #
- Measure 31: 6, 5, 4, 2, #
- Measure 32: 6, 5, 4, 2, #
- Measure 33: 6, 5, 4, 2, #
- Measure 34: 6, 5, 4, 2, #
- Measure 35: 6, 5, 4, 2, #
- Measure 36: 6, 5, 4, 2, #
- Measure 37: 6, 5, 4, 2, #
- Measure 38: 6, 5, 4, 2, #

Allegro

The image displays a Basso continuo score for the piece 'Allegro' in c-Moll. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music is divided into measures, with some measures containing figured bass notation (numbers 1-7) and others containing rests or specific rhythmic markings. The score is organized into systems, with measure numbers 7, 17, 23, 28, 33, and 43 indicating the start of new systems. The final measure (48) is marked with a double bar line and the number 8.

Measures 1-6: The first system contains measures 1 through 6. Measures 1, 3, and 5 have rests. Measures 2 and 4 contain eighth-note patterns. Measures 6 and 7 are marked with the number 6.

Measures 7-16: The second system contains measures 7 through 16. Measures 7, 9, 11, 13, and 15 are marked with the number 6. Measure 10 is marked with the number 5. Measure 12 is marked with the number 6. Measure 14 is marked with the number 6. Measure 16 is marked with the number 4.

Measures 17-22: The third system contains measures 17 through 22. Measures 17, 18, 19, 20, and 21 are marked with the number 6. Measure 22 is marked with the number 6. Measure 23 is marked with the number 6. Measure 24 is marked with the number 6. Measure 25 is marked with the number 6. Measure 26 is marked with the number 6. Measure 27 is marked with the number 6. Measure 28 is marked with the number 6. Measure 29 is marked with the number 6. Measure 30 is marked with the number 6. Measure 31 is marked with the number 6. Measure 32 is marked with the number 6. Measure 33 is marked with the number 6. Measure 34 is marked with the number 6. Measure 35 is marked with the number 6. Measure 36 is marked with the number 6. Measure 37 is marked with the number 6. Measure 38 is marked with the number 6. Measure 39 is marked with the number 6. Measure 40 is marked with the number 6. Measure 41 is marked with the number 6. Measure 42 is marked with the number 6. Measure 43 is marked with the number 6. Measure 44 is marked with the number 6. Measure 45 is marked with the number 6. Measure 46 is marked with the number 6. Measure 47 is marked with the number 6. Measure 48 is marked with the number 8.

Measures 23-27: The fourth system contains measures 23 through 27. Measures 23, 24, 25, 26, and 27 are marked with the number 6. Measure 28 is marked with the number 6. Measure 29 is marked with the number 6. Measure 30 is marked with the number 6. Measure 31 is marked with the number 6. Measure 32 is marked with the number 6. Measure 33 is marked with the number 6. Measure 34 is marked with the number 6. Measure 35 is marked with the number 6. Measure 36 is marked with the number 6. Measure 37 is marked with the number 6. Measure 38 is marked with the number 6. Measure 39 is marked with the number 6. Measure 40 is marked with the number 6. Measure 41 is marked with the number 6. Measure 42 is marked with the number 6. Measure 43 is marked with the number 6. Measure 44 is marked with the number 6. Measure 45 is marked with the number 6. Measure 46 is marked with the number 6. Measure 47 is marked with the number 6. Measure 48 is marked with the number 8.

Measures 28-32: The fifth system contains measures 28 through 32. Measures 28, 29, 30, 31, and 32 are marked with the number 6. Measure 33 is marked with the number 6. Measure 34 is marked with the number 6. Measure 35 is marked with the number 6. Measure 36 is marked with the number 6. Measure 37 is marked with the number 6. Measure 38 is marked with the number 6. Measure 39 is marked with the number 6. Measure 40 is marked with the number 6. Measure 41 is marked with the number 6. Measure 42 is marked with the number 6. Measure 43 is marked with the number 6. Measure 44 is marked with the number 6. Measure 45 is marked with the number 6. Measure 46 is marked with the number 6. Measure 47 is marked with the number 6. Measure 48 is marked with the number 8.

Measures 33-42: The sixth system contains measures 33 through 42. Measures 33, 34, 35, 36, 37, 38, 39, 40, 41, and 42 are marked with the number 6. Measure 43 is marked with the number 6. Measure 44 is marked with the number 6. Measure 45 is marked with the number 6. Measure 46 is marked with the number 6. Measure 47 is marked with the number 6. Measure 48 is marked with the number 8.

Measures 43-48: The seventh system contains measures 43 through 48. Measures 43, 44, 45, 46, 47, and 48 are marked with the number 6. Measure 49 is marked with the number 8.

57

63

69

75

81

87

93

99

104

109

117

123

129

135

141

147

155

162

168

174

180

185

190

195

204

Figured bass notation (Fingering and Interval notation) visible in the image:

- Measure 155: $\flat 7$, $\flat 7$, $\flat 7$, $\flat 3$
- Measure 162: \flat , \flat , \flat , $\flat 5$, 6 , 6
- Measure 168: \flat , 6 , $\flat 3$, 6 , 5 , $\flat 3$, \flat , 6
- Measure 174: 6 , 6 , $\flat 3$, 6 , 4 , 6 , $\flat 3$, \flat , \sharp , \flat
- Measure 180: \flat , 6 , 6 , $\flat 3$, 4 , $\flat 3$
- Measure 185: 6 , $\flat 5$, 6 , 4 , 5 , $\flat 3$
- Measure 190: \flat , 6 , 6 , $\flat 4$, 5 , 6
- Measure 195: \flat , 6 , 6 , \flat , 6 , 4
- Measure 204: 6 , 6 , $\flat 3$, 6 , $\flat 3$, 6 , $\flat 3$, 6 , 4 , 7 , $\flat 3$