

Exempel  
zu  
Johann Joachim Quanzens  
Versuche einer Anweisung  
die  
**S**löte traversiere  
zu spielen.  
Auf XXIV. Kupfertafeln.

Dieser Titel kommt vor die Kupfertafeln.



*Fig: 1.*

**TAB: I.**

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	-	2	2	2	2	2	2	-	2	2	2	2	2	2	-	2
3	3	3	3	-	-	3	3	3	3	3	-	-	-	3	3	3	-	-	3	3
4	4	4	-	-	-	4	4	4	-	-	-	4	4	4	-	4	4	-	4	-
5	5	-	-	-	-	5	5	-	-	-	5	5	-	5	5	-	5	5	-	5
6	-	6	-	-	-	6	-	6	-	-	6	-	6	6	6	6	-	-	-	-
-	-	-	-	-	-	-	-	-	-	-	7	-	7	-	-	7	7	-	-	-

*Fig: 2.*

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	-	-	-	2	2	2	2	-	2	-	2	2	2	2	-	-	-
3	3	3	-	3	-	-	3	3	3	-	3	-	-	3	3	-	3	3	-	3
4	4	-	4	4	-	-	4	4	-	4	-	4	4	4	-	-	4	-	-	-
5	5	5	5	5	-	-	5	5	5	-	5	5	-	5	5	-	5	5	-	-
6	-	6	6	-	-	-	6	-	6	6	-	6	6	-	6	6	-	-	-	-
7	7	-	-	-	-	-	7	7	7	7	-	7	7	7	7	7	-	-	-	-

*Fig: 3.*

1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	2	2	2	2	2	-	2	-	2	2	2	2	2	2	-	2	2	-	2	2
3	3	3	3	3	-	3	3	-	3	3	3	3	3	-	3	3	-	3	3	3
4	4	4	-	4	4	-	4	4	4	-	4	-	4	4	-	-	4	4	-	-
5	-	5	-	5	5	-	5	5	-	5	-	5	-	5	-	-	5	-	-	-
6	6	-	6	6	-	-	6	6	6	-	6	-	6	-	6	-	6	-	-	-
8	-	-	-	-	8	-	-	8	-	-	8	-	8	-	7	7	-	7	7	7

*Fig: 1.* *TAB: II.*

*Fig: 2.*  *Fig: 3.*

*Fig: 4.*

*Fig: 5.* a) b) c) d) e) f)

*Fig: 6.* a) b) c) d) e) f)

*Fig: 7.* a) b) c) d) e) f)

a) b) c) d) e) f) g) h) i) k)

l) m) n) *Fig: 8.* a) b)

c) d) e) f) g) h) i) j) k) l)

*Fig: 9.* a) 4. b) 2. c) d. d) e)

f) g) h) i) k) l) m) *Fig: 10*



TAB: IV.

Fig: 1. *F:* 2.

*F:* 3. *F:* 4.

*F:* 5. *F:* 6.

*F:* 7.

*F:* 8. *F:* 9.

*F:* 10. *F:* 11.

*F:* 12. *F:* 13. *F:* 14. *F:* 15.

*F:* 16. *F:* 17.

*F:* 18. *F:* 19.

*F:* 20. *F:* 21.

*F:* 22. *F:* 23. *F:* 24.

didll di didll dididll dididll di didll didll di didll didll di  
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didll didll di didll didll di didll didll didll didll didll didll  
didll didll di didll didll didll didll didll didll didll didll di  
ti didll didll didll di ti didll didll didll di ti ti didll didll  
didll didll didll didll di didll didll didll didll didll didll  
di hi didll didll di hi didll didll di ti didll di ti didll didll didll  
di ti didll didll didll di didll didll di ti didll di didll didll di ti  
ti didll didll di ti didll didll didll di di ti didll didll didll  
di ti didll didll di di ti didll di ti didll di didll didll  
di ti didll didll di di ti didll di ti didll di didll didll  
di ti didll di di ti didll didll didll didll didll didll di ti  
di ti didll didll di didll didll didll didll didll didll di ti

Fig. 1. *F: 2.* *F: 3.* *F: 4.* *F: 5.* *F: 6.* *F: 7.* *F: 8.* *F: 9.* *F: 10.* *F: 11.* *F: 12.* *F: 13.* *F: 14.* *F: 15.* *F: 17.* *F: 18.* *F: 19.*

dididi dididi didladi didladi didladi di  
 didladi didladi di didladi didladi di didladi di  
 di didladi di ti didladi di didladi didladi di  
 didladi di ti ti ti didladi di didladi di ti didladi di ti  
 didladi didladi didladi didladi didladi didladi didladi di didladi di didladi  
 di didladi di didladi di didladi di didladi di didladi di didladi  
 di didladi didladi di didladi di didladi di didladi di

Fig. 16.

TAB. VI.

Fig. 1. F. 2. F. 3. F. 4. F. 5. F. 6.

F. 7. F. 8. F. 9.

F. 10. F. 11. F. 12. F. 13.

F. 14. F. 15. F. 16. F. 17.

F. 18. F. 19. F. 20. F. 21. F. 22. F. 23.

F. 24. F. 25. F. 26. a) b) c)

Moderato.

d) e) f)

g) h) i) j) k) l)

m) n)

F. 27. F. 28. F. 29. F. 30. F. 31. F. 32. F. 33.



TAB: VII.

This musical score, titled "TAB: VII.", consists of 24 numbered measures. The notation is primarily in treble clef with a common time signature (C). The notes are often beamed together and include various accidentals (sharps, flats, naturals, and double flats). Fret numbers (1-6) are indicated below the notes. Some notes are marked with an 'x' to indicate natural harmonics. The score is organized into several systems: measures 1-7 on the first staff, 8-13 on the second, 14-18 on the third, 19-21 on the fourth, 22-23 on the fifth, and 24 on the sixth. The final measure (24) includes a double bar line and a final chord.

*TAB: VIII.*

F. 1. F. 2. F. 3. F. 4. F. 5. F. 6.

2 6 7# 6 6 5 6 6 5 4 6

Detailed description: This system contains the first six frets of a guitar piece. The top staff is in treble clef with a common time signature. The bottom staff is in bass clef. Fret numbers are written above the bass staff notes. Fret 6 includes a sharp sign on the second string.

F. 7. F. 8.

6 6 5 6 6 5 6

Detailed description: This system contains frets 7 and 8. A long slur covers the top staff across both frets. The bottom staff shows fret numbers 6, 6, 5, 6, 6, 5, 6.

F. 9. F. 10. F. 11. F. 12. F. 13.

6 6 5

Detailed description: This system contains frets 9 through 13. A slur covers the top staff from fret 12 to 13. The bottom staff shows fret numbers 6, 6, 5, 6, 6, 5.

F. 14. F. 15.

6 5 b # 6 5 b # 6 # 6 7 6 7 6 7 6 7 7 7 7

Detailed description: This system contains frets 14 and 15. A key signature change to one flat (b) is indicated at the start of fret 14. A slur covers the top staff across both frets. The bottom staff shows fret numbers 6, 5, b, #, 6, 5, b, #, 6, #, 6, 7, 6, 7, 6, 7, 7, 7.

F. 16.

6 5 6 5 6 5 6

Detailed description: This system contains fret 16. The top staff has a slur over the notes. The bottom staff shows fret numbers 6, 5, 6, 5, 6, 5, 6.

Var:

TAB: IX:

Fig 1

Fig 2

Fig 3

cont: ad Var:

FA#B:X.

ad Fig: 3

Figure 3, first system: Treble clef, 3/4 time signature. Measures 1-5 with annotations i) through m).

Fig: 4

Figure 4, first system: Treble clef, common time signature. Measures 1-5 with annotations a) through e).

Figure 4, second system: Treble clef, common time signature. Measures 6-10 with annotations f) through j).

Fig: 5

Figure 5, first system: Treble clef, common time signature. Measures 1-5 with annotations a) through c).

Figure 5, second system: Treble clef, common time signature. Measures 6-10 with annotations d) through f).

Figure 5, third system: Treble clef, common time signature. Measures 11-15 with annotations g) through k).

Figure 5, fourth system: Treble clef, common time signature. Measures 16-20 with annotations l) through n).

Figure 5, fifth system: Treble clef, common time signature. Measures 21-25 with annotations o) through q).

cont: ad Var:

FNB: XI.

Fig: 6.

Fig: 7.

cont: ad Var:

T.A.B.: XII.

Fig: 8

Fig: 8 consists of 12 staves of guitar tablature. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z, aa, bb, cc, dd, ee, ff, gg, hh, ii, kk, ll. The notation includes various note values, stems, and slurs, indicating complex rhythmic patterns and techniques like triplets and sixteenth-note runs.

Fig: 9

Fig: 9 consists of 3 staves of guitar tablature. The notes are labeled with letters: a, b, c, d, e, f, g, h, i, k, l, m, n, o. The notation includes various note values, stems, and slurs, indicating complex rhythmic patterns and techniques like triplets and sixteenth-note runs.

cont: ad Var.

TAB: XIII.

Fig. 10.

Fig. 11.

Fig. 12.

Fig. 13.

cont: ad Var.

TAB: XIV.

Fig. 14. 

Fig. 15. 

Fig. 16. 



cont: ad Var:

TAB: XV.

Fig. 17. *a)* *b)* *c)* *d)* *e)* *f)*  
*g)* *h)* *i)* *k)* *l)* *ll)* *m)*

Fig. 18. *a)* *b)* *c)* *d)* *e)* *f)*  
*g)* *h)* *i)* *k)* *l)* *ll)*  
*m)* *n)* *o)* *p)* *q)* *r)*

Fig. 19. *a)* *b)* *c)* *d)*  
*e)* *f)* *g)* *h)* *i)* *k)*

Fig. 20. *a)* *b)* *c)* *d)*  
*e)* *f)* *g)* *h)* *i)*

Fig. 21. *a)* *b)* *c)* *d)* *e)* *f)* *g)* *h)*

Fig. 22. *a)* *b)* *c)* *d)* *e)* *f)* *g)* *h)* *i)*  
*k)* *l)* *ll)* *m)* *n)* *o)* *p)* *q)*

cont: ad Var:

TAB: XVI

Fig: 23.

Fig: 24.

Fig: 25.

Fig: 25.

Fig: 26.

Fig: 27.

Fig: 28.

Adagio.

FAB: XVII:

The musical score is arranged in four systems, each consisting of three staves (treble, alto, and bass clefs). The first system includes the instruction "Fig: 26)" and various fingerings such as "9)", "28)", "8)", "26)", "8)", and "25) 28)". The second system features dynamic markings like "f" and "ff", and fingerings including "3)", "3)", "8)", "6)", "6)", "25)", and "8)". The third system includes dynamic markings "p" and "m", and fingerings "6)", "20)", "25)", "25)", "20)", "20)", "2)", and "2)". The fourth system includes dynamic markings "p" and "f", and fingerings "23)", "14)", "8)", "13)", "18)", and "5)". The score is written in a common time signature (C) and includes various musical notations such as notes, rests, slurs, and articulation marks.

Cont:

*FAB: XVIII.*

This musical score, titled "FAB: XVIII", is a collection of exercises for a single system. It consists of ten staves, with the first two staves of each system pair sharing a common treble clef and the remaining staves having their own clefs. The exercises are labeled with letters and numbers:

- Exercise *a)* (8): Treble clef, 8 notes.
- Exercise *b)* (8): Treble clef, 8 notes.
- Exercise *c)* (14): Treble clef, 14 notes.
- Exercise *d)* (8): Treble clef, 8 notes.
- Exercise *e)* (8): Treble clef, 8 notes.
- Exercise *f)* (8): Treble clef, 8 notes.
- Exercise *g)* (14): Treble clef, 14 notes.
- Exercise *h)* (10): Treble clef, 10 notes.
- Exercise *i)* (3): Treble clef, 3 notes.
- Exercise *j)* (8): Treble clef, 8 notes.
- Exercise *k)* (8): Treble clef, 8 notes.
- Exercise *l)* (5): Treble clef, 5 notes.
- Exercise *m)* (13): Treble clef, 13 notes.
- Exercise *n)* (13): Treble clef, 13 notes.
- Exercise *o)* (21): Treble clef, 21 notes.
- Exercise *p)* (20): Treble clef, 20 notes.
- Exercise *q)* (9): Treble clef, 9 notes.
- Exercise *r)* (24): Treble clef, 24 notes.
- Exercise *s)* (27): Treble clef, 27 notes.

The bass line consists of ten staves, each with its own clef (bass, alto, or tenor). The exercises are numbered 1 through 27, corresponding to the lettered exercises above. The notation includes various rhythmic values, accidentals, and articulation marks.

cont:

*FAB: XIX.*

The musical score consists of ten systems, each with a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5 in parentheses. The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The systems are labeled with letters and numbers: 1) 8) 15) 8) (System 1); h) m) 4) 25) 14) 25) 8) (System 2); b) 20) d) 16) c) 16) 20) 16) 8) m) 5) (System 3); n) 22) 18) 5) (System 4). The piece concludes with a double bar line and a fermata.

Cad:

FAB : XX :

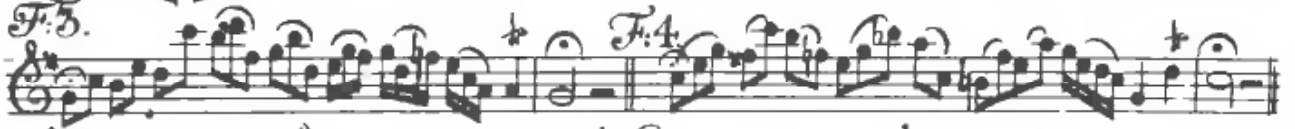
Fig:1.



F:2.



F:3.



F:4.



Fig:5: a) b)

Fig:6.



Fig:7.

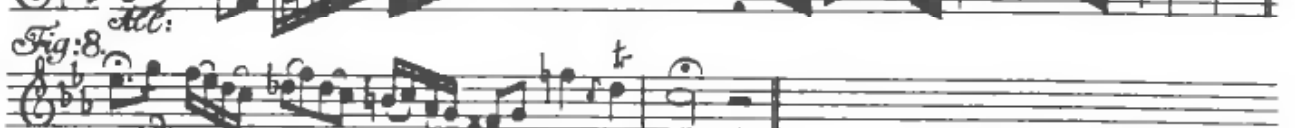
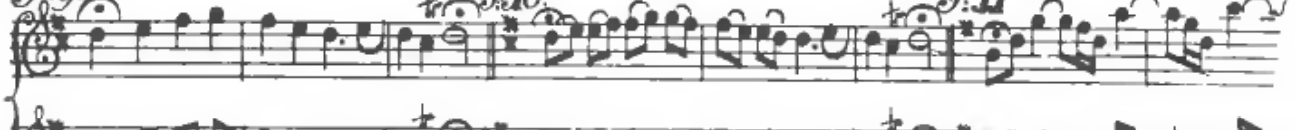
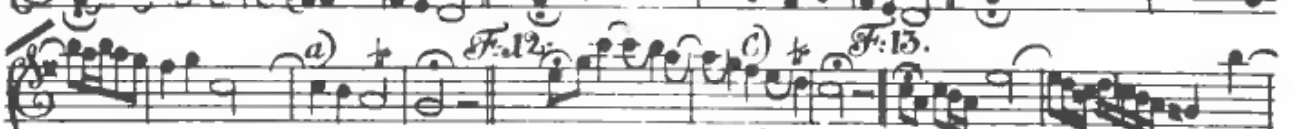


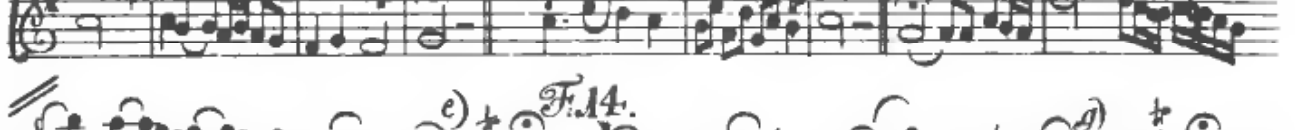
Fig:8.



F:9.



F:10.



F:11.



F:12.



F:13.



F:14.



Cont:

TAB. XXI.

Fig. 1.

F. 2.

First system of musical notation for Fig. 1, F. 2. It consists of two staves. The upper staff contains a complex melodic line with many sixteenth notes and slurs. The lower staff contains a bass line with fewer notes, including some chords and rests.

Second system of musical notation for Fig. 1, F. 2. It consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. A fermata is placed over a note in the upper staff.

Third system of musical notation for Fig. 1, F. 2. It consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A fermata is placed over a note in the upper staff.

Fourth system of musical notation for Fig. 1, F. 2. It consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A fermata is placed over a note in the upper staff.

Fifth system of musical notation for Fig. 1, F. 2. It consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A fermata is placed over a note in the upper staff.

Sixth system of musical notation for Fig. 1, F. 2. It consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A fermata is placed over a note in the upper staff.

Seventh system of musical notation for Fig. 1, F. 2. It consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A fermata is placed over a note in the upper staff.

Eighth system of musical notation for Fig. 1, F. 2. It consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A fermata is placed over a note in the upper staff.

*Figl.* *F.A.B. : XXII*

This musical score, titled "Figl. F.A.B. : XXII", consists of 56 numbered figures (Fig. 1 to Fig. 56) arranged in ten staves. The figures are presented in a variety of musical styles and time signatures, including common time (C), 2/4, 3/4, 6/8, 9/8, and 12/8. The notation includes treble and bass clefs, and various rhythmic values such as eighth, sixteenth, and thirty-second notes. Some figures include dynamic markings like *f* (forte) and *p* (piano), and articulation marks like accents and slurs. The figures are numbered as follows: Fig. 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, and 56. The final figure, Fig. 56, concludes with dynamic markings *f* and *p*.



*TAB: XXIII.*

*Fig: 1.*

Musical staff for Fig: 1, featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

*F: 2.*

Musical staff for F: 2, featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

*F: 3.*

Musical staff for F: 3, featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

*F: 4.*

Musical staff for F: 4, featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

*F: 5.*

Musical staff for F: 5, featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

Musical staff for F: 5 (continued), featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

Musical staff for F: 5 (continued), featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

*F: 6.*

*F: 7.*

*F: 8.*

*F: 9.*

*F: 10.*

Musical staff for F: 6-10, featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

*F: 11.*

Musical staff for F: 11, featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

Musical staff for F: 11 (continued), featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

Musical staff for F: 11 (continued), featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

*F: 12.*

*F: 13.*

*F: 14.*

Musical staff for F: 12-14, featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

*F: 15.*

Musical staff for F: 15, featuring a treble clef, a common time signature (C), and a series of eighth-note chords.

*Affettuoso dimolto.*

*Fig. 1.*

*TAB. XXIV.*

The musical score consists of ten systems, each with two staves. The upper staff is a vocal line, and the lower staff is a guitar line with tablature. The score includes various musical notations such as notes, rests, and dynamic markings like 'pia.', 'mf', 'f', 'p', 'ff', 'pp'. The guitar line features numerous fingerings and techniques, including bends and slides, indicated by numbers and symbols on the staff lines.

*pia.*      *mf* *f* *p*      *f* *p*      *mf* *p*      *f* *p*      *mf*      *f*      *p*

*m*:*f* *p*: *f*: *p*:      *f*: *ff*: *p*:      *f*: *p*:*mf*: *p*:      *m*:*f*:      *ff*: *p*:

*f*:      *p*:      *pp*:      *f*: *p*:      *mf*: *ff*: *p*:      *m*:*f*: *p*:      *mf*:

*f*:      *p*:      *mf*: *f*:      *ff*: *p*: *f*:      *p*: *pp*:      *f*: *p*:      *pp*:

*m*:*f*: *f*: *ff*: *p*:*mf*: *f*:      *p*:      *m*:*f*:      *p*: *f*: *p*:      *f*:      *p*:      *ff*:      *p*:

*pp*:      *ff*:      *p*:      *mf*:      *p*:      *pp*: *f*:      *p*:      *f*: *p*:      *f*:      *p*:      *pp*: