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F- 2ª- 12- fila 1-

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Samlung
einer neuen Art
gedruckter
Englischer Tänze,
nebst der darzu gehörigen
vollstimmigen Musik.

Erstes Stück.

Halle,
bey Johann Joachim Beyer, 1768.

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Vollstimmige

MUSIK

zu der

Samlung der neuen

gedruckten

Englischen Tänze.

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Vorrede.

Man liefert hier dem Publico eine neue Art von englischen Tänzen, und hoft, daß man leicht Vergebung erhalten wird, wenn man ihm einige Worte vorher von der Sorgfalt sagt, mit welcher man für das Vergnügen desselben gesorgt hat.

Der

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Der Titel zeigt schon, daß diese Tänze gedruckt sind; und man hoft dadurch der Nettigkeit derer in Kupfer gestochenen so nahe getreten zu seyn, als es möglich war, und den Forderungen stolzer Augen nicht ganz ungefällig zu werden. Man hat diesen Vortheil durch einen zweiten zu vermehren gesucht. Die Erfindung des Drucks von Tänzen hat ihn erzeuget. Es sind nemlich für die Dames rothe und für die Manns-Personen schwarze Characktere gewählet worden.

Die Tänze selbst sind von dem bekanten Herrn Nagel verfertiget, dessen Geschmack bisher den Beifall der Kenner erhal-

ten

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ten hat. Der Verfasser der Musik, Herr Gast, hat dem geäuserten Verlangen, den Baß bey der Musik zu haben, Gnüge zu thun gesucht, und schmeichelt sich, durch diese von ihm componirte Musik Ermunterungen auf künftige größere Versuche zu erhalten.

Sollte unser Unternehmen Beifall finden, so werden alle halbe Jahre 24. Stück nach dieser Manier heraus kommen. Man ersucht daher diejenigen, welche gute Compositionen von englischen Tänzen beitragen wollen, dieselbigen an den Buchdrucker Herrn Beyer in Halle zu übersenden, und verspricht für alles, was dieser Samlung fähig seyn wird, sich dankbar zu bezeigen. Endlich

ist

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ist noch zu erinnern, daß man zu den folgenden Theilen auf einem besondern Bogen eine Beschreibung von den Haupt-Touren nebst einer Abhandlung von der Attitude hinzufügen wird. Es wird von dem Publico abhängen, ob man ferner für dessen Ergötzung sorgen soll.

Es sind 2 Druckfehler zu verbessern, als in No. 23. 1 Tour muß die große Achte hinunter getanzt werden, und in No. 7. 2 Tour muß die rothe 1 schwarz, und die schwarze roth, nebst der ganzen Tour seyn.

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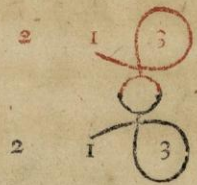
No. I.

1. *Tour.*

2. *Tour.*

3. *Tour.*



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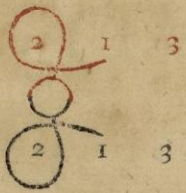

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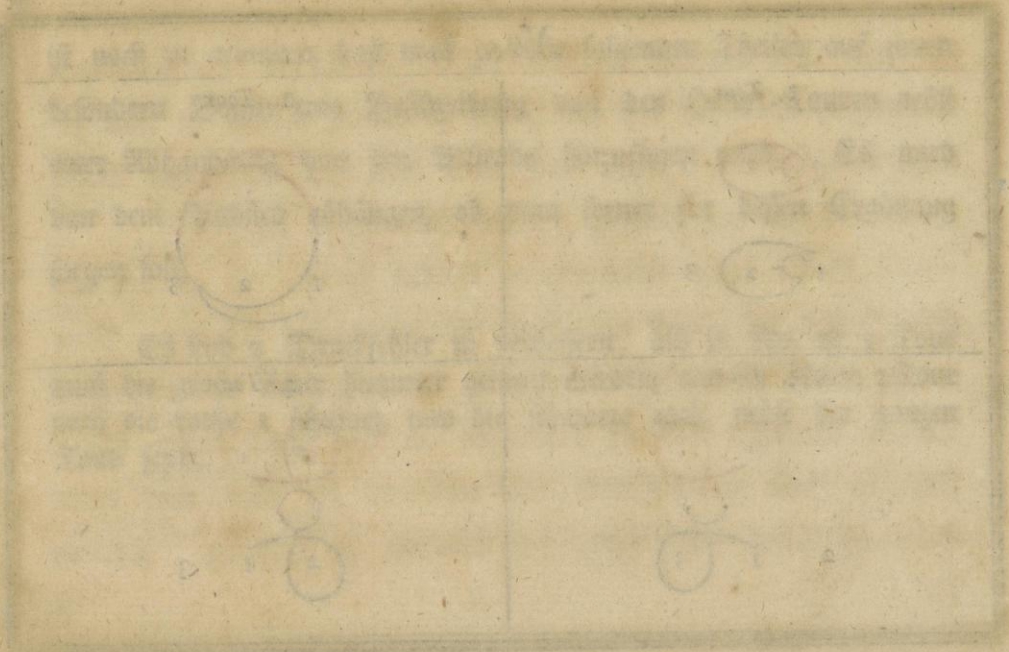

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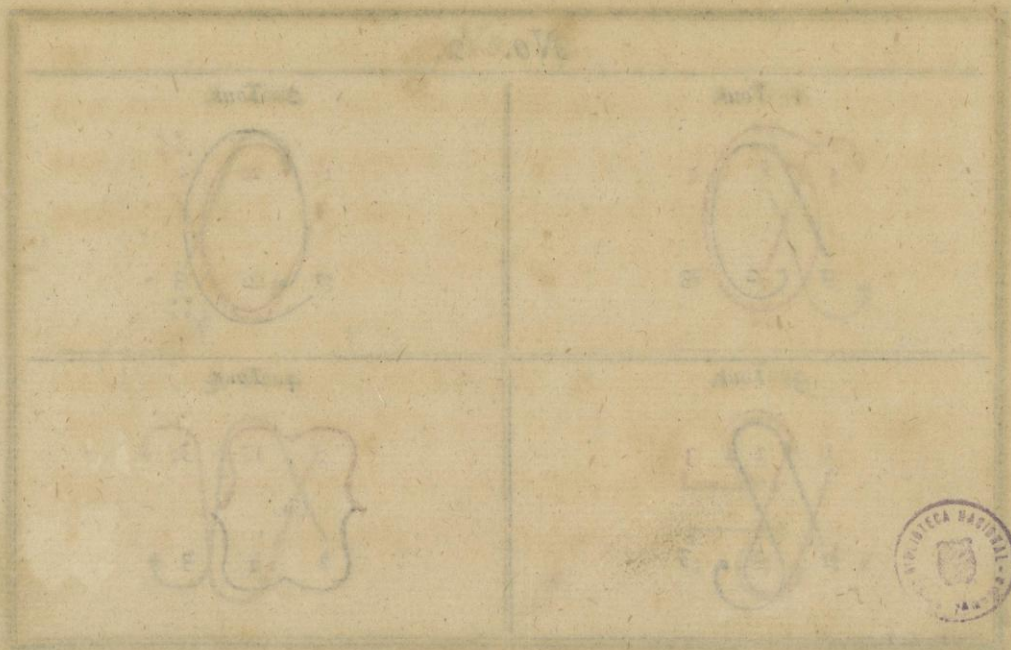

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2. Tour.

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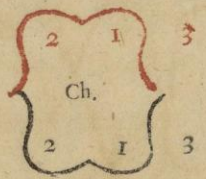
4. Tour.



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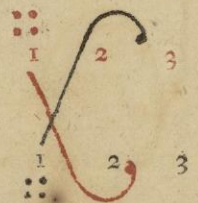

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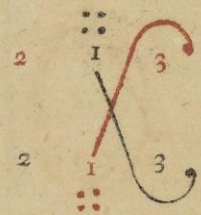

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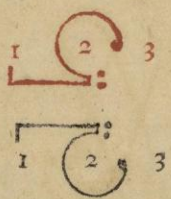

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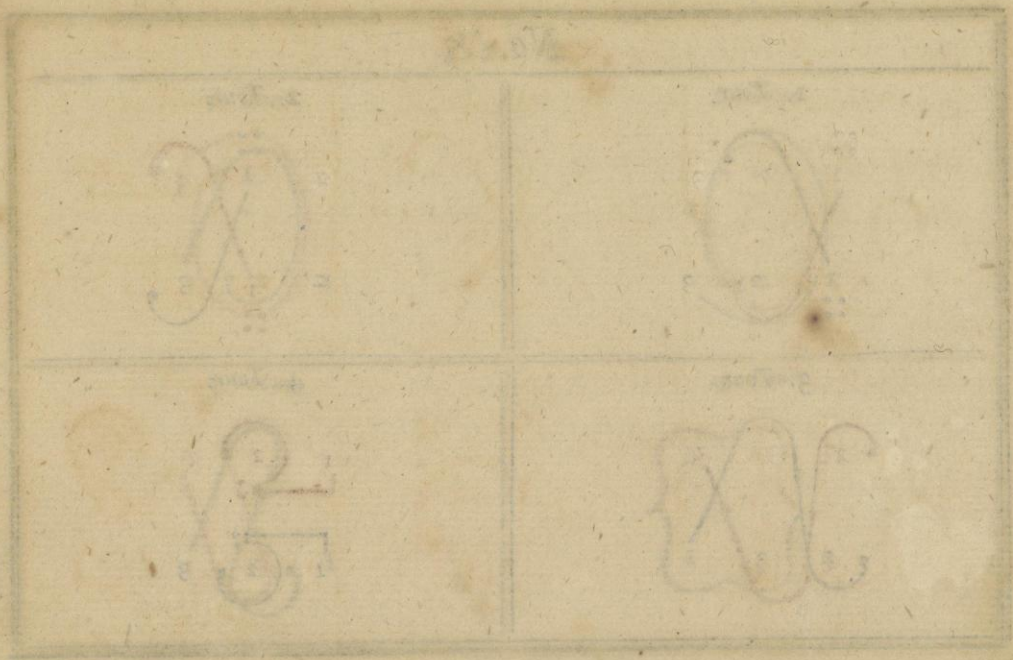

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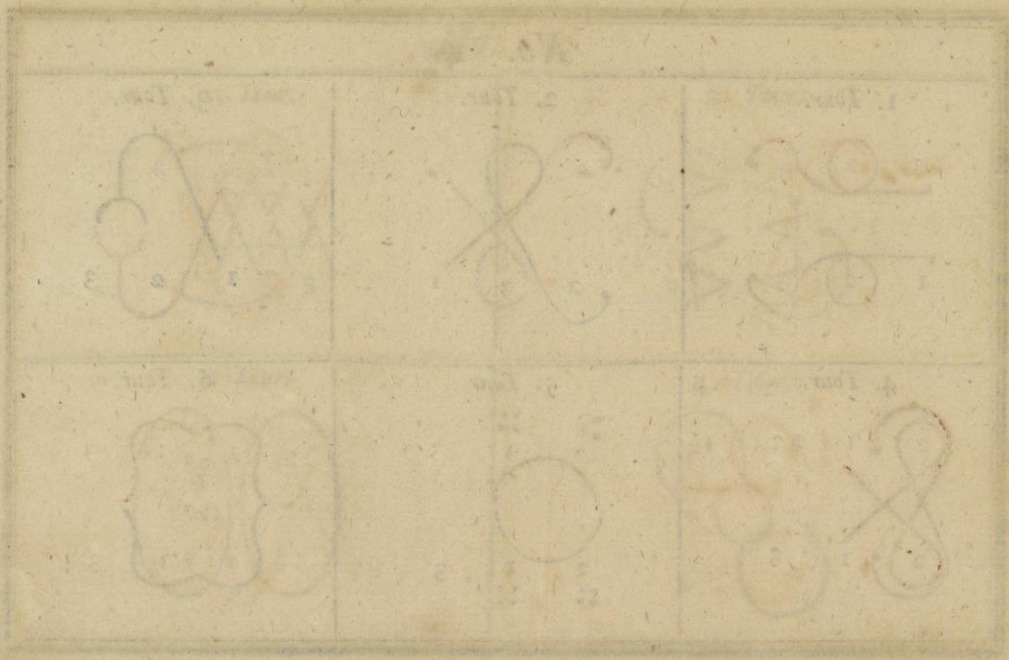

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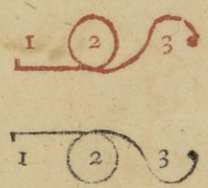

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4. *Tour.*

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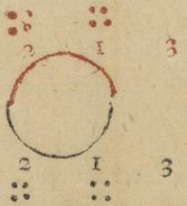

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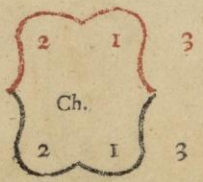

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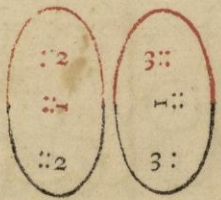

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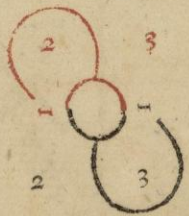

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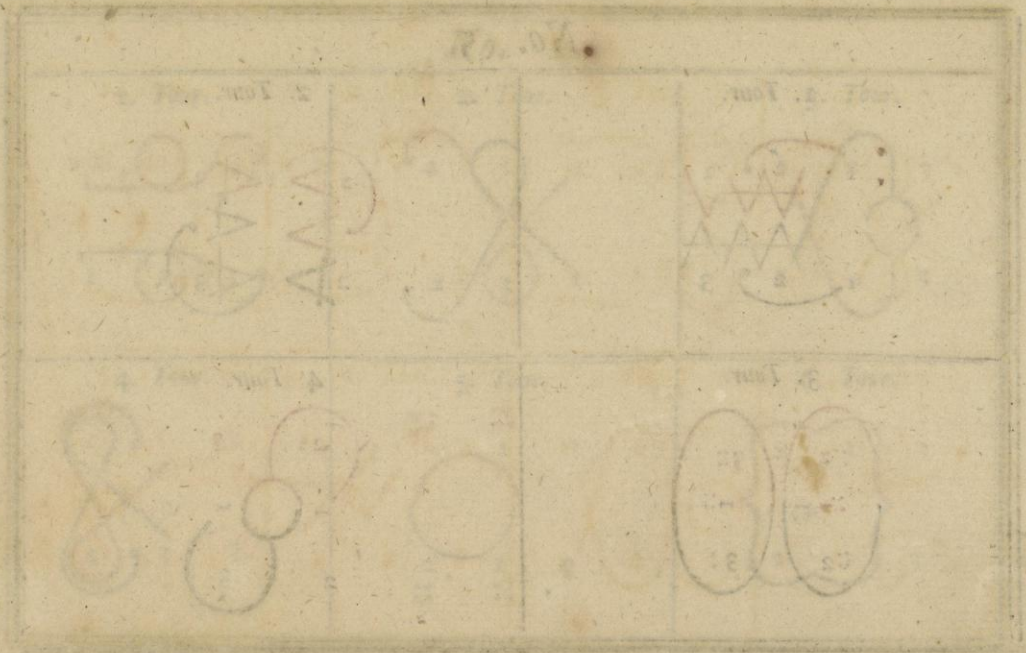

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No. 6.

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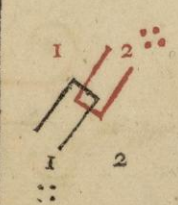
6. *Tour.*



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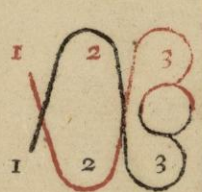

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No. 7.

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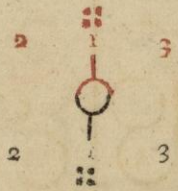
3. *Tour.*



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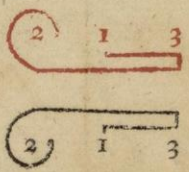

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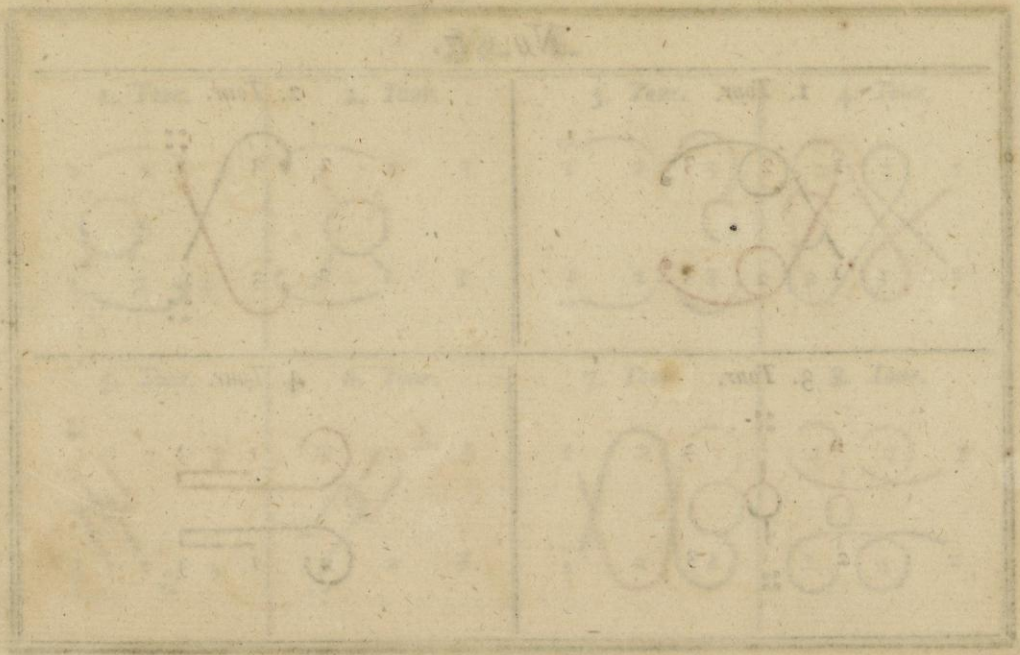

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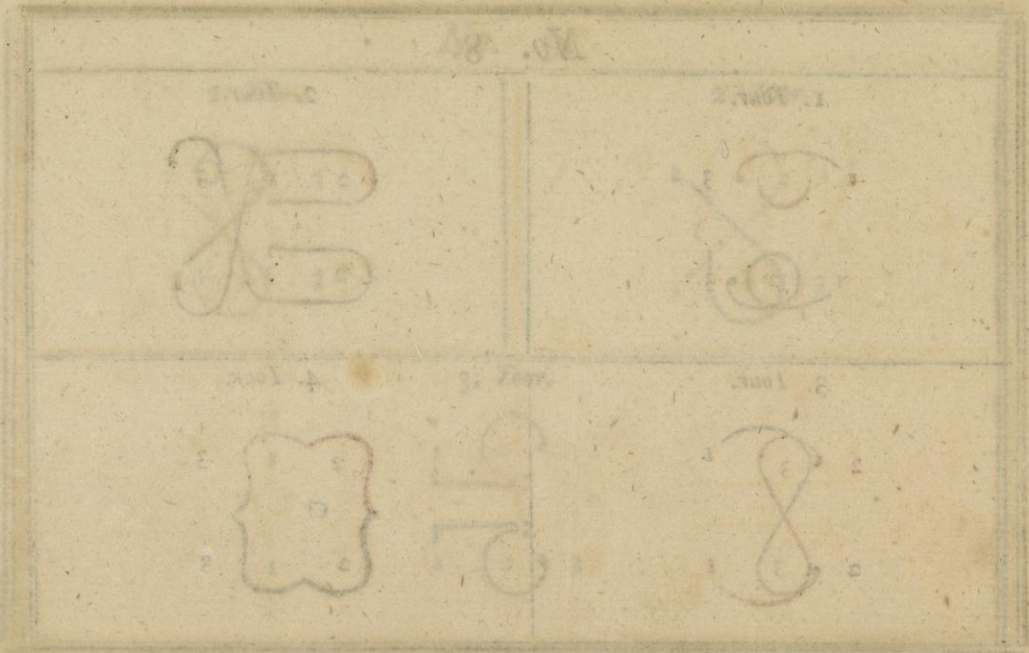

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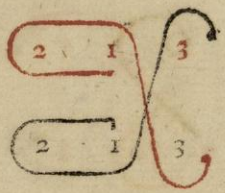

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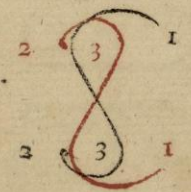

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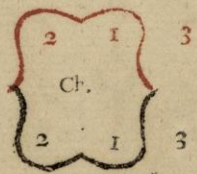

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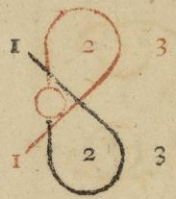

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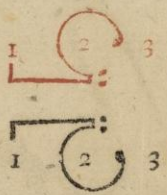

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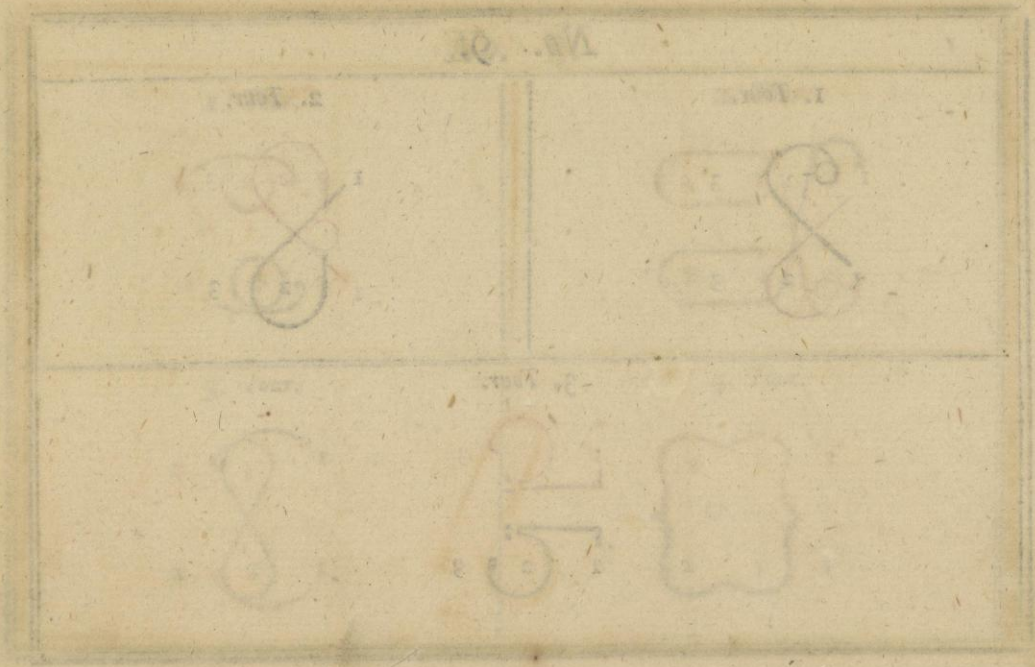

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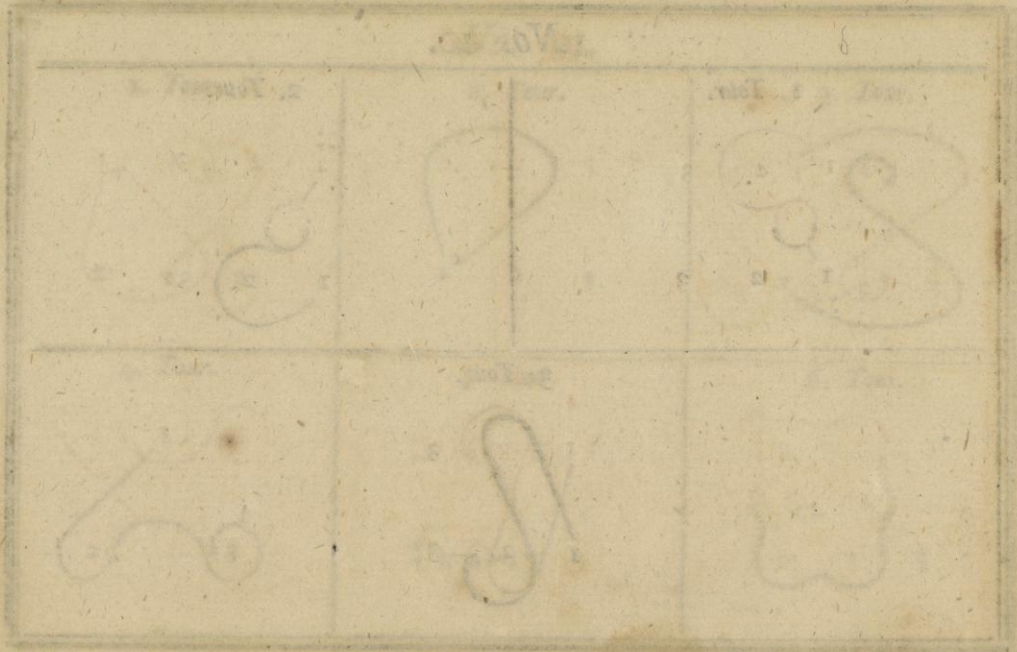

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No. 10.

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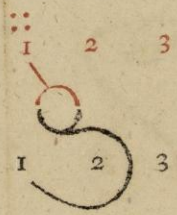

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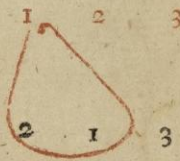

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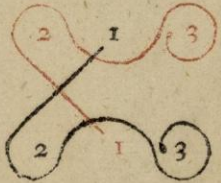

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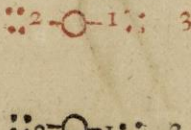

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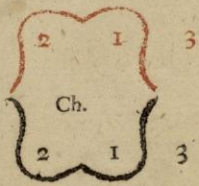

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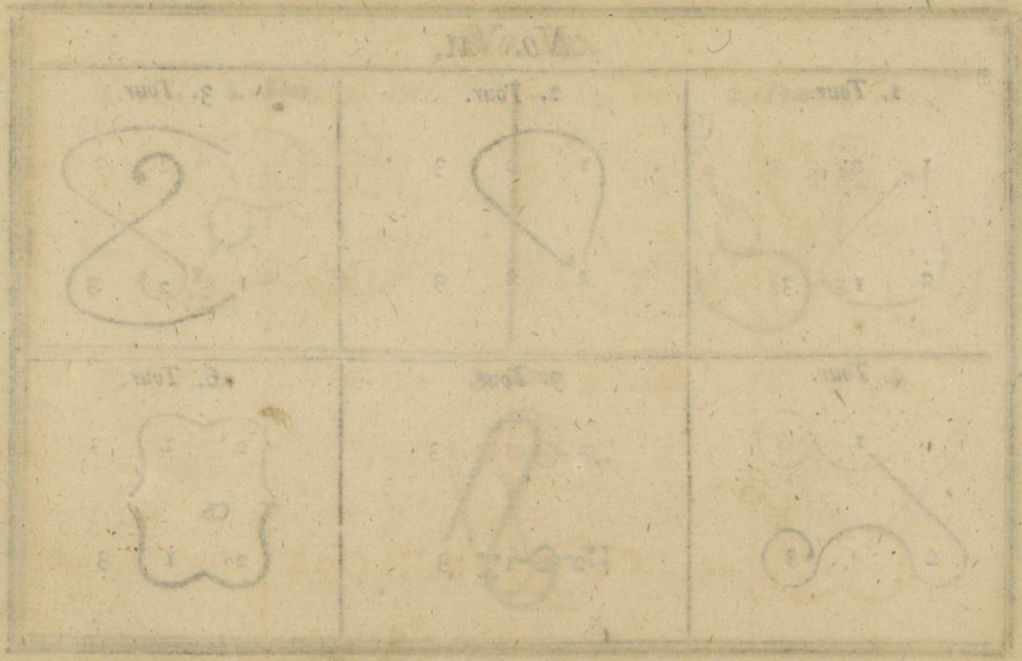

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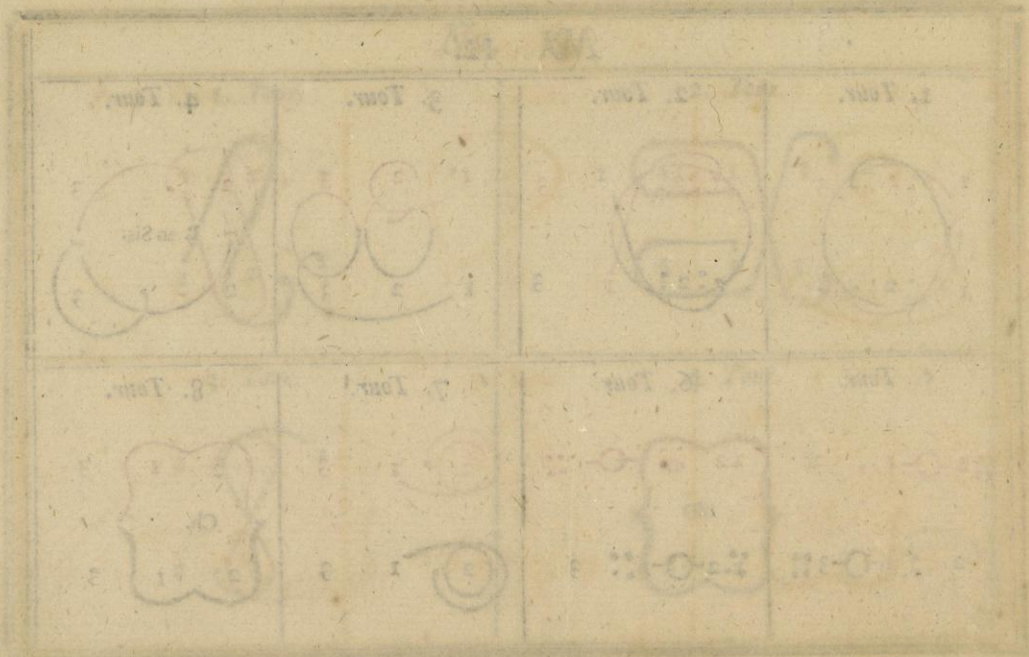

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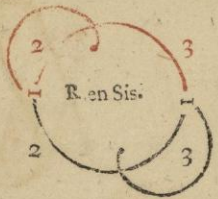

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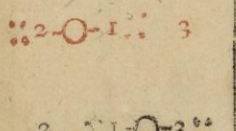

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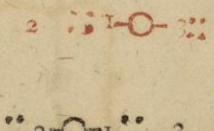

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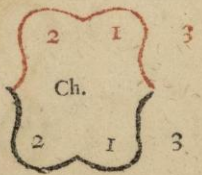

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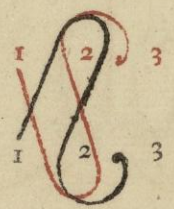

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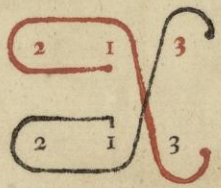

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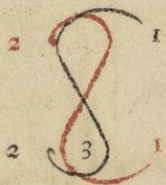

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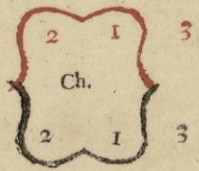

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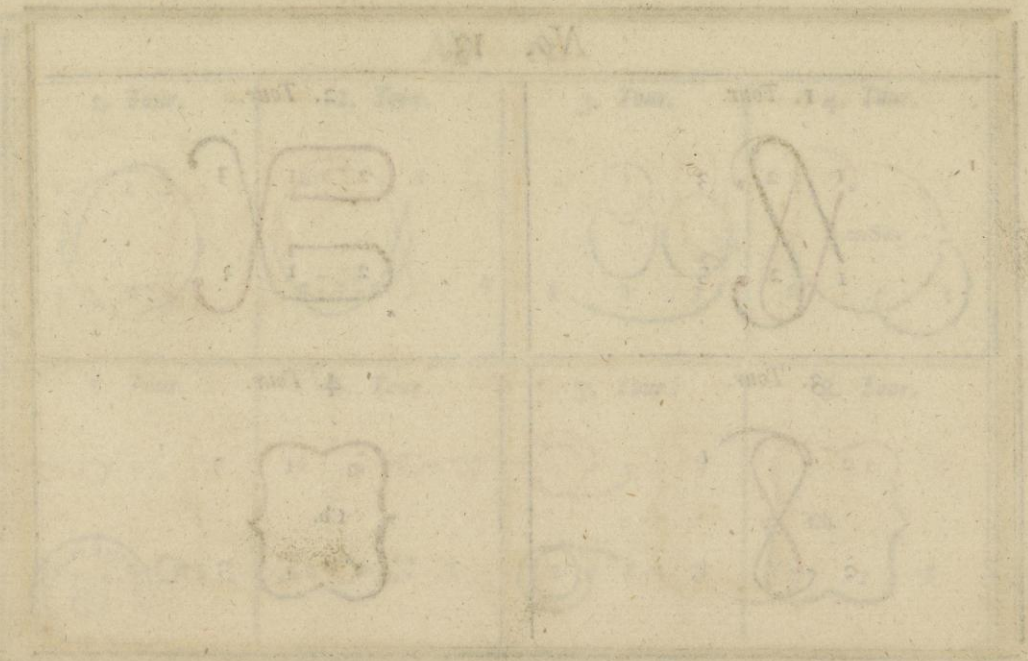

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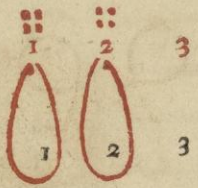
No. 14.

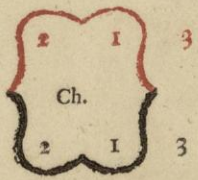
1. *Tour.*



2. *Tour.*

3. *Tour.*

4. *Tour.*



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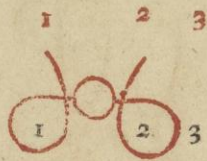
No. 15.

1. *Tour.*



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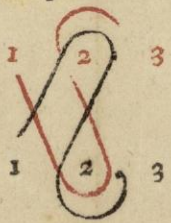
3. *Tour.*



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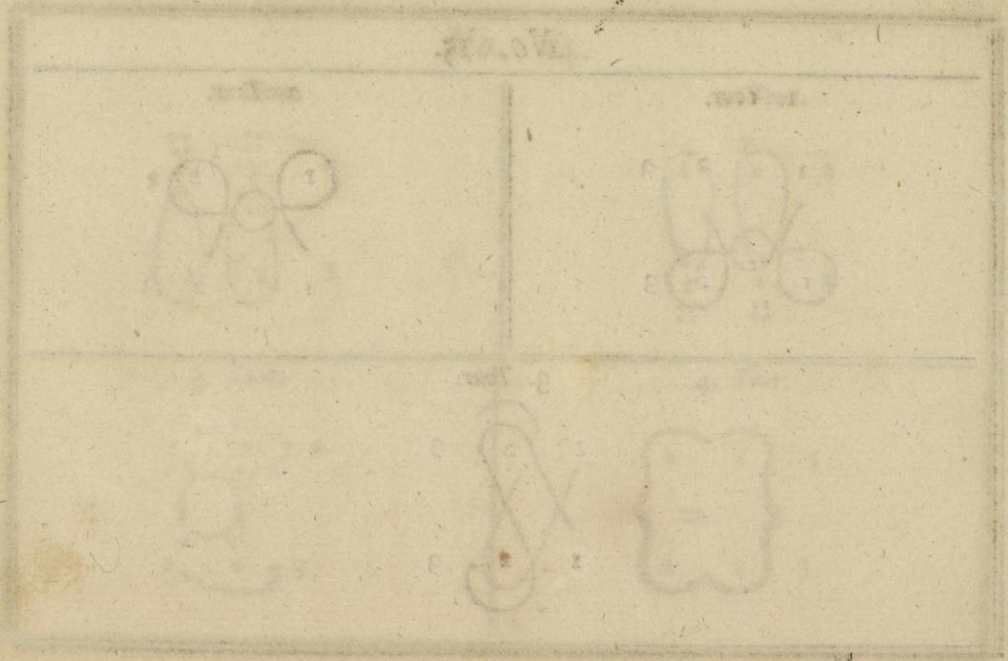

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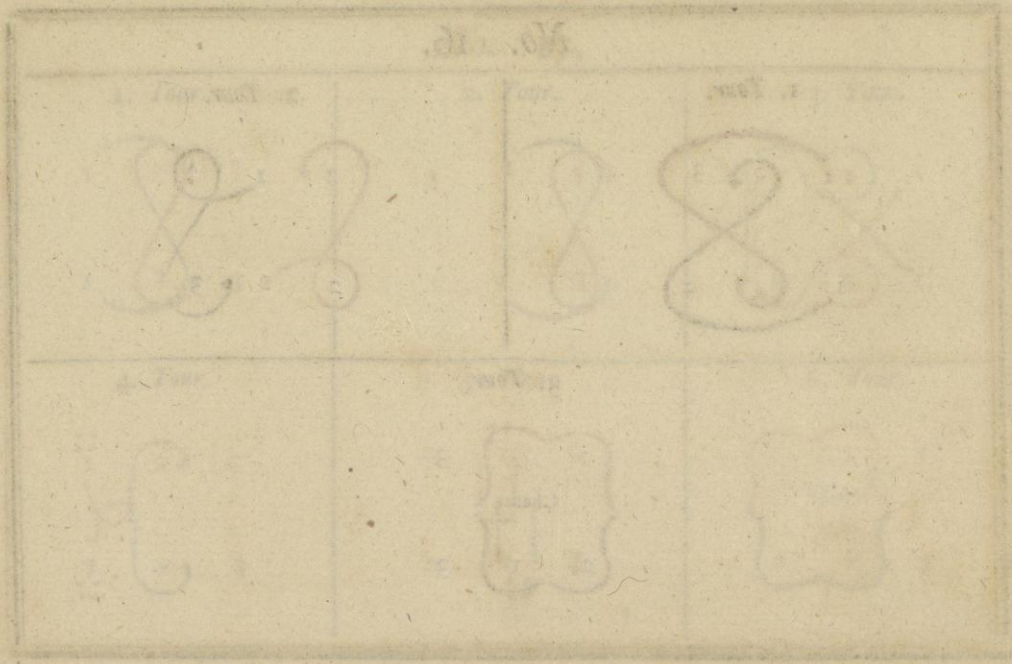

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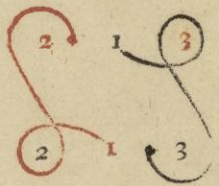
No. 16.

1. *Tour.*

2. *Tour.*



3. *Tour.*

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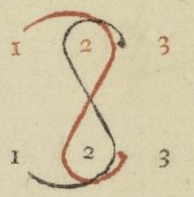
No. 17.

1. *Tour.*



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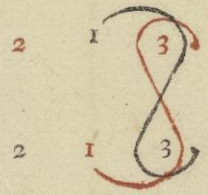

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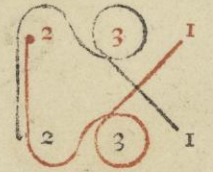

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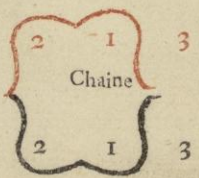
5. *Tour.*

6. *Tour.*



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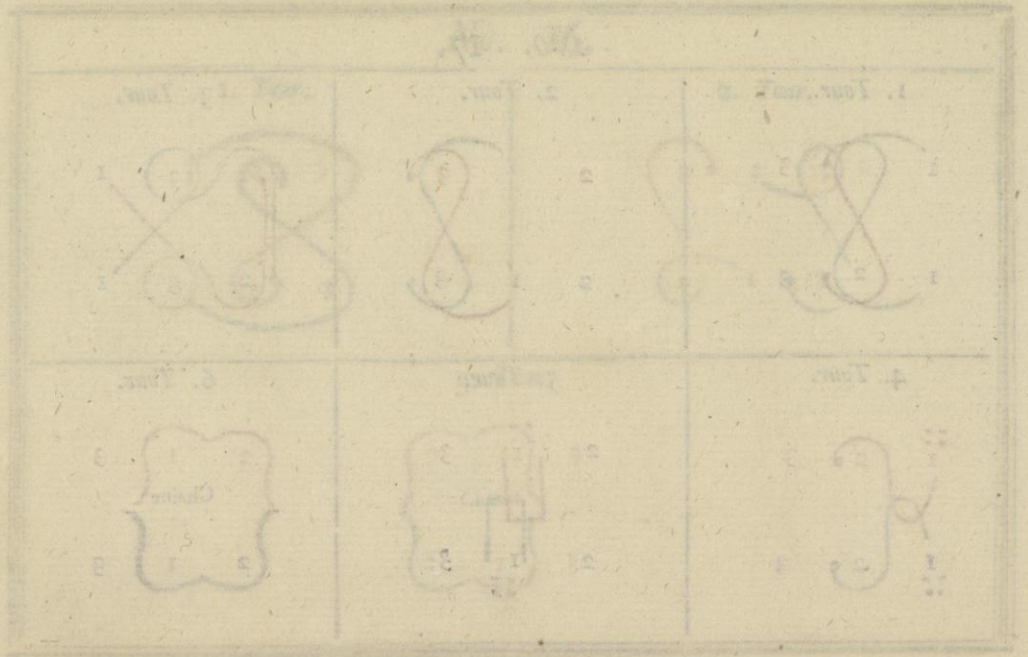

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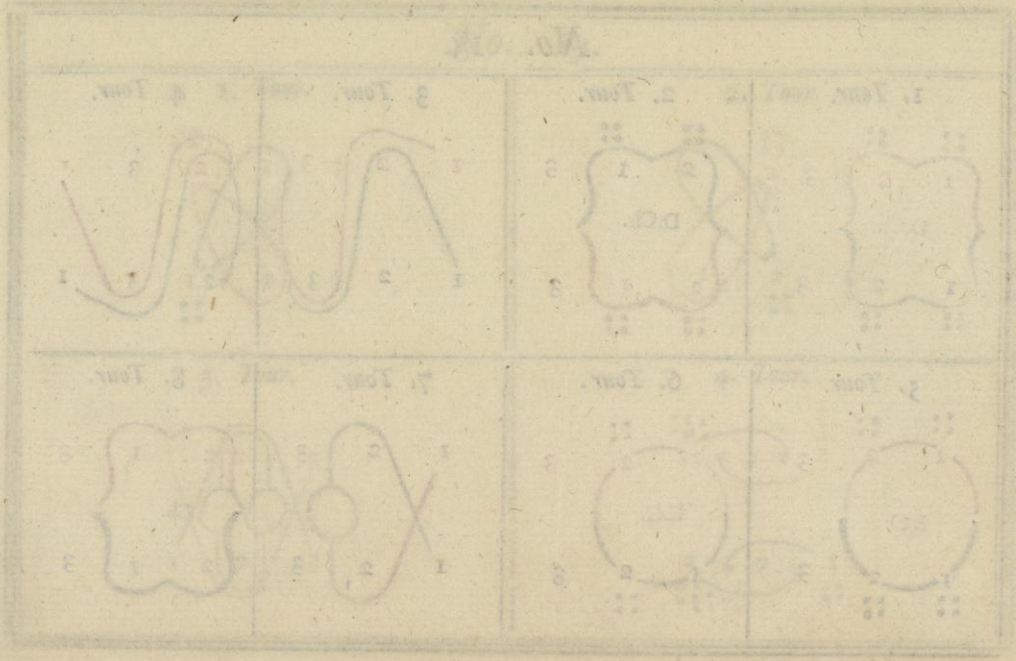

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No. 18.

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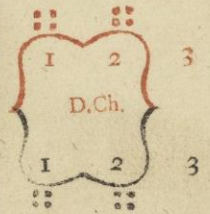

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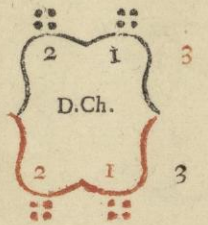

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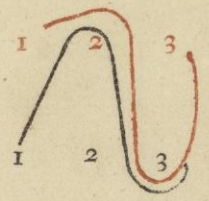

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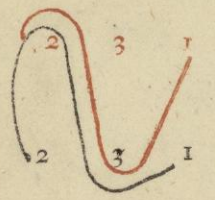

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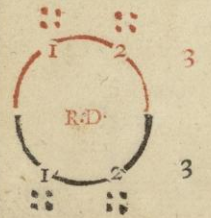

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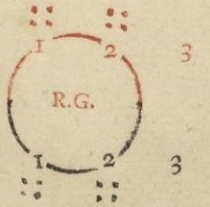

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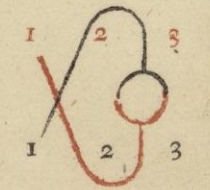

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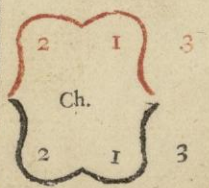

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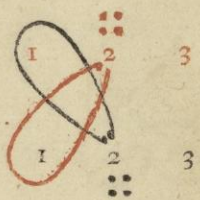
No. 19.

1. *Tour.*

2. *Tour.*



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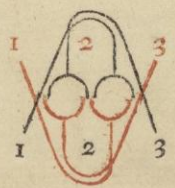

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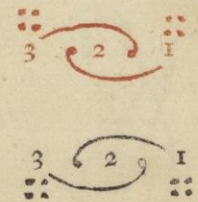

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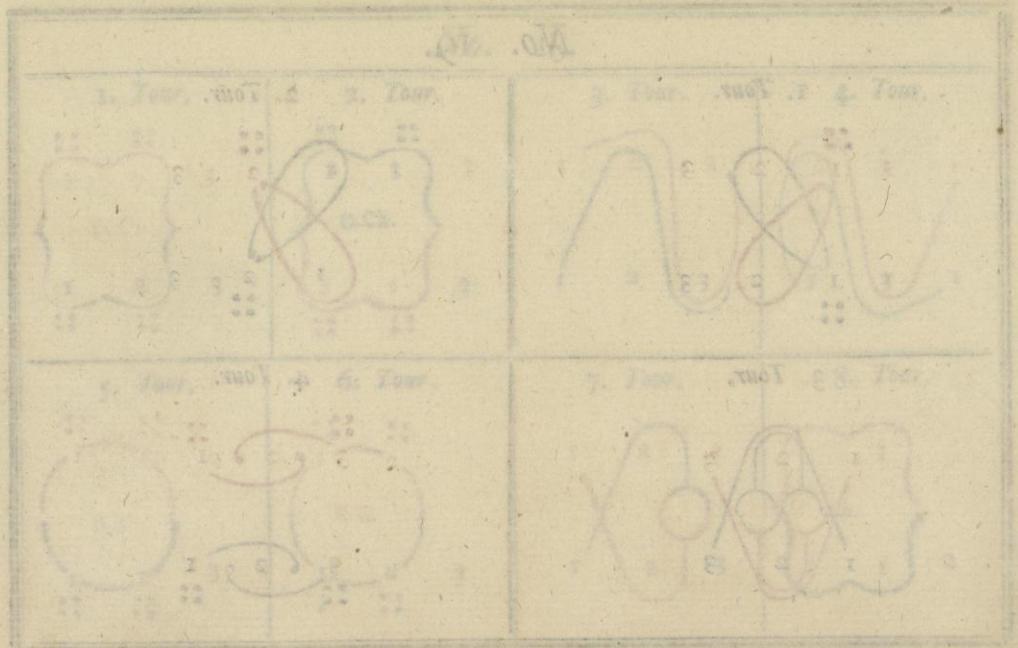

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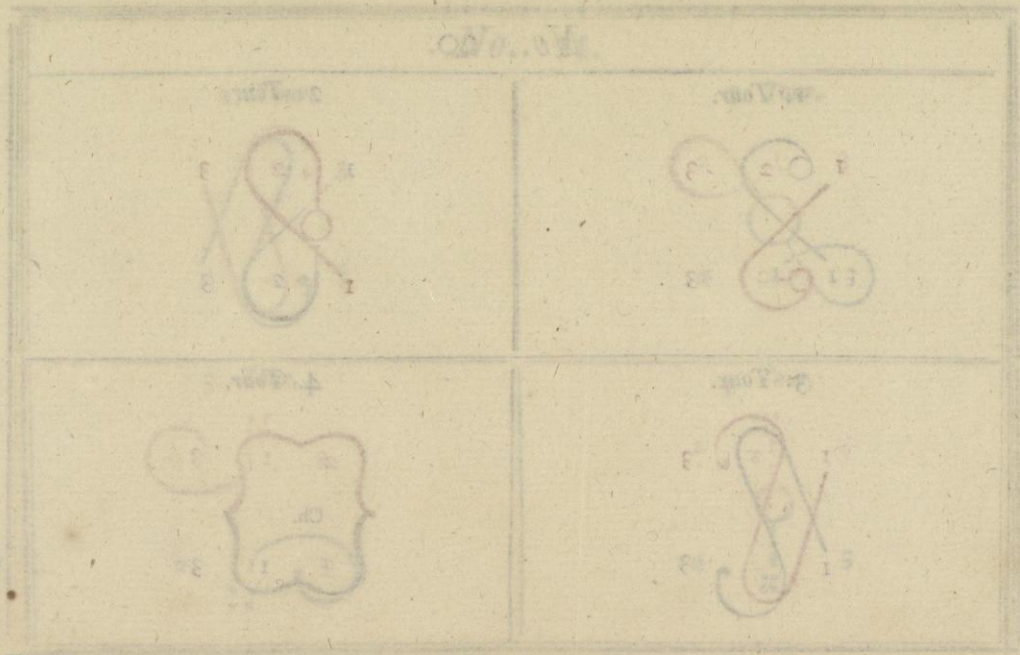

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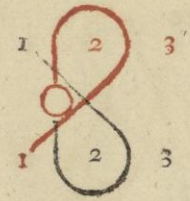
No. 20.

1. *Tour.*

2. *Tour.*



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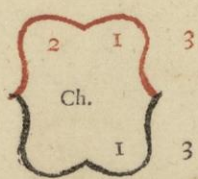
4. *Tour.*



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No. 21.

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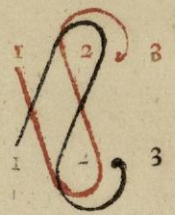

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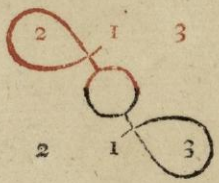

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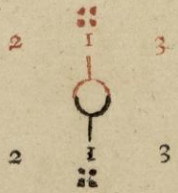
4. *Tour.*



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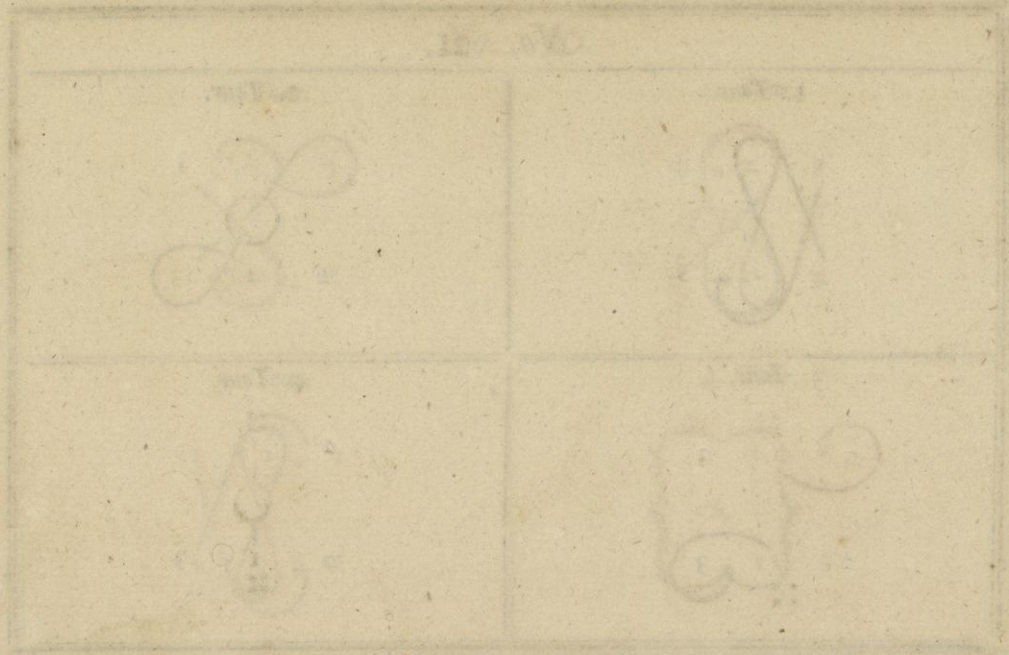

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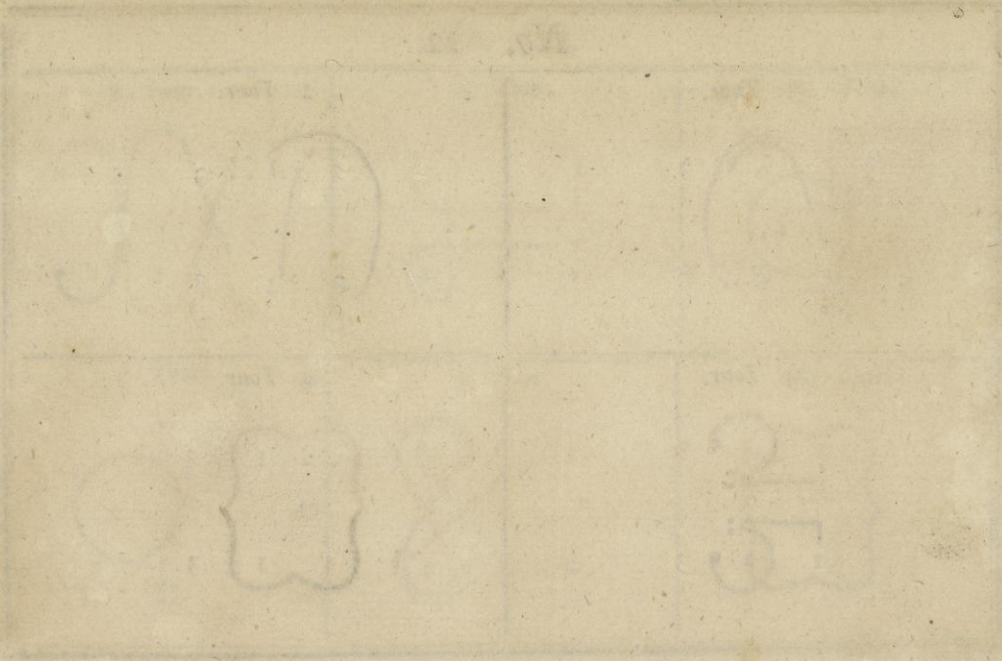

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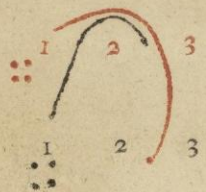
No. 22.

1. *Tour.*



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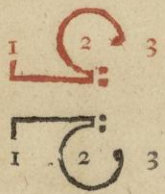
3. *Tour.*



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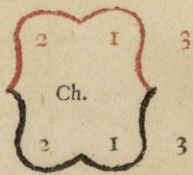

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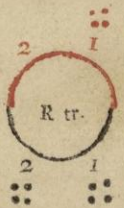
No. 23.

1. *Tour.*

2. *Tour.*

3. *Tour.*

4. *Tour.*



5. *Tour.*

6. *Tour.*

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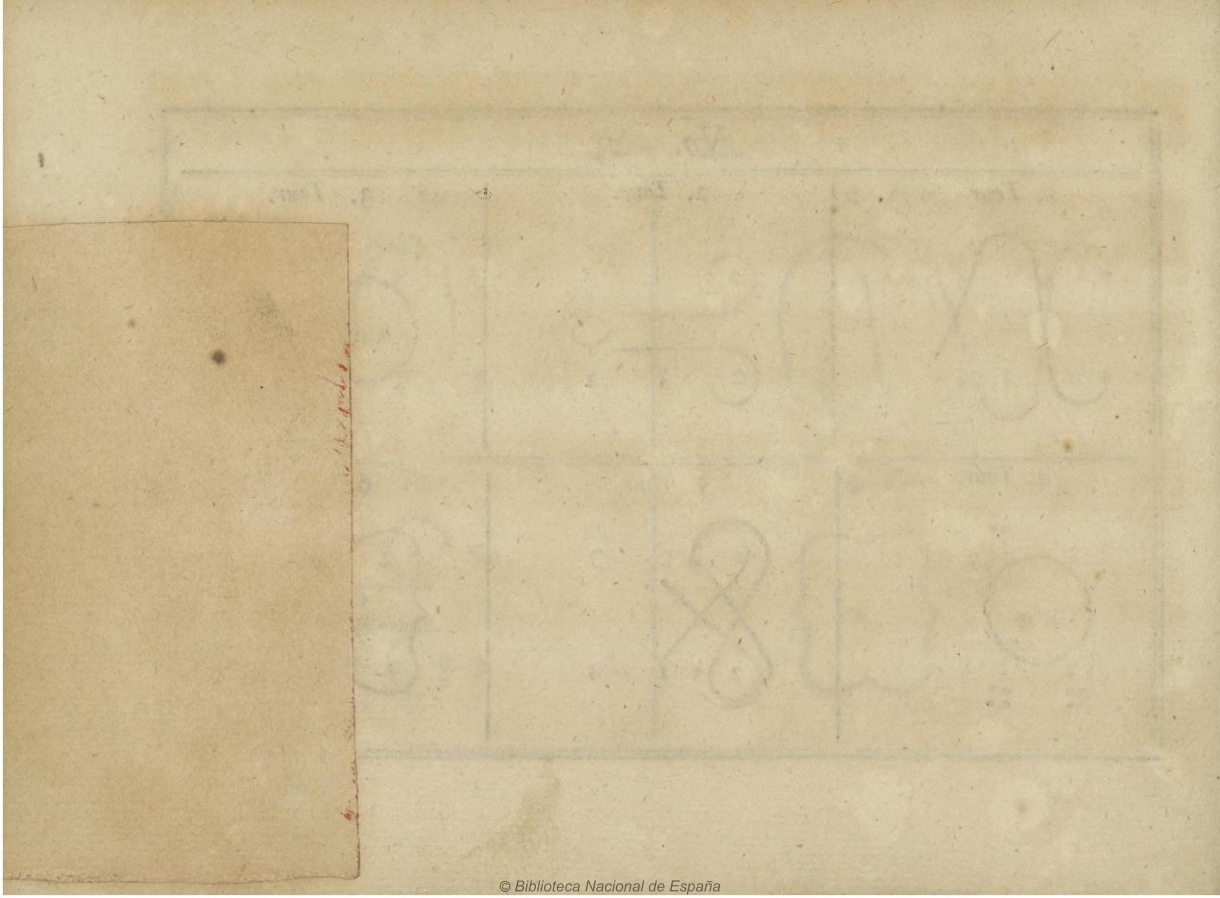

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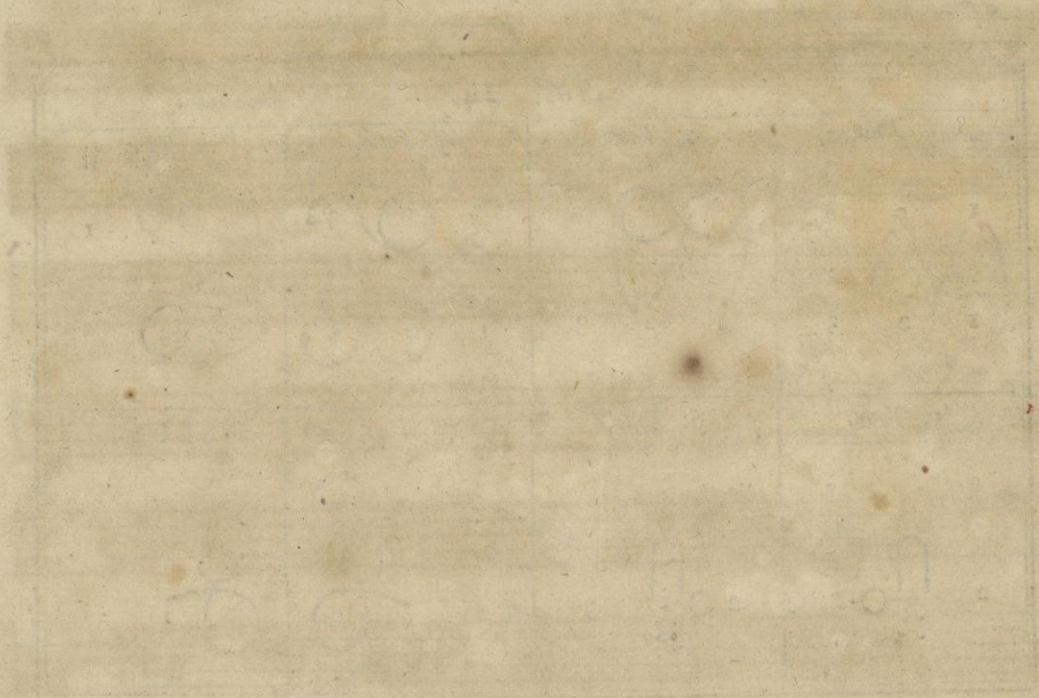

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No. 24.

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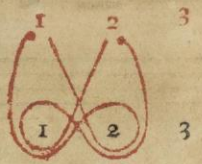

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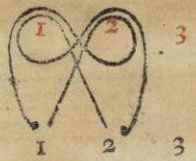

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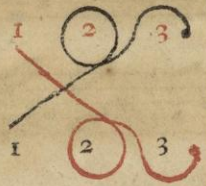
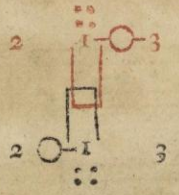


4. *Tour.*

5. *Tour.*

6. *Tour.*



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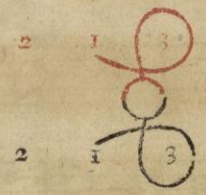

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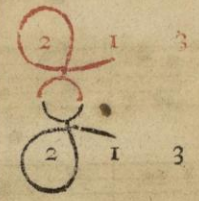

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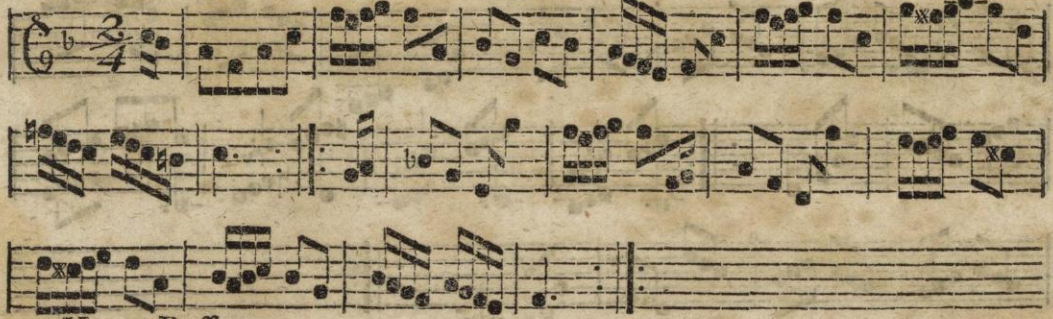
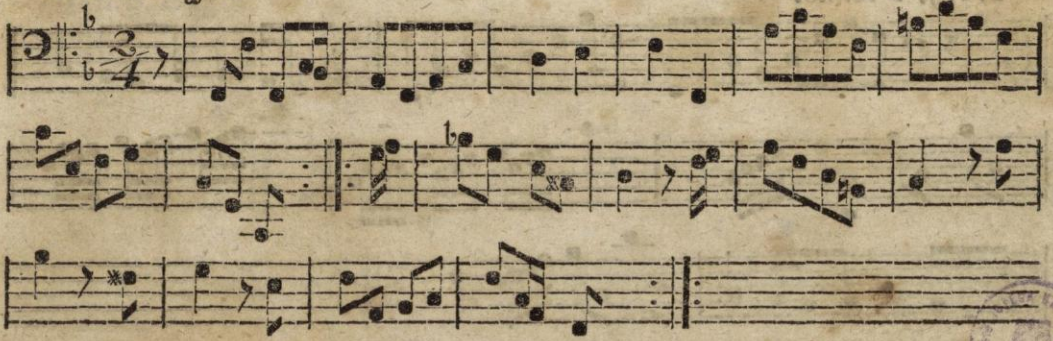
No. 1. Violino.



No. 1. Basso.



A

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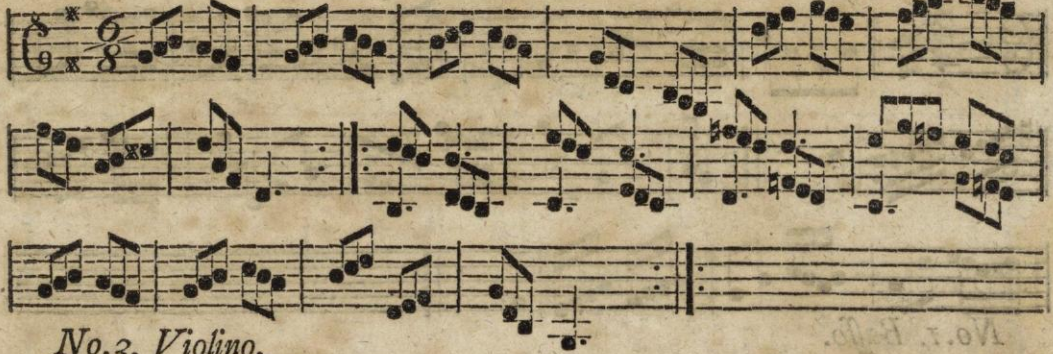
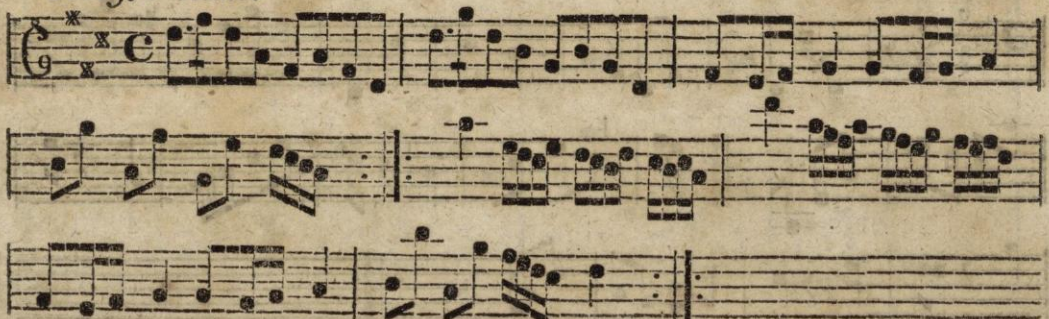
No. 2. Violino.



No. 3. Violino.



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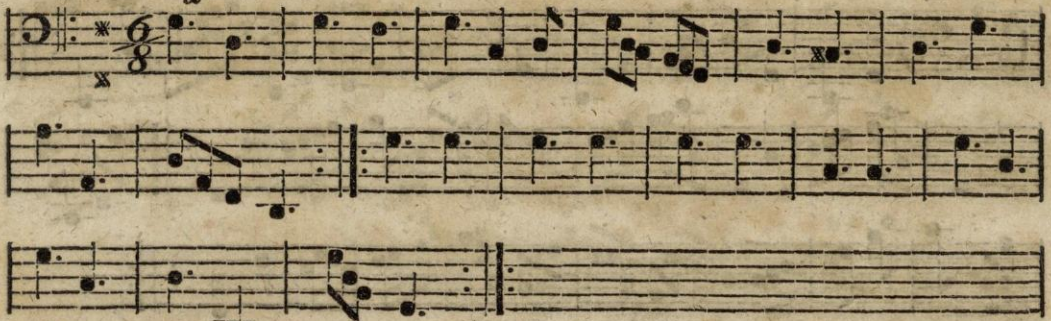
No. 2. Basso.



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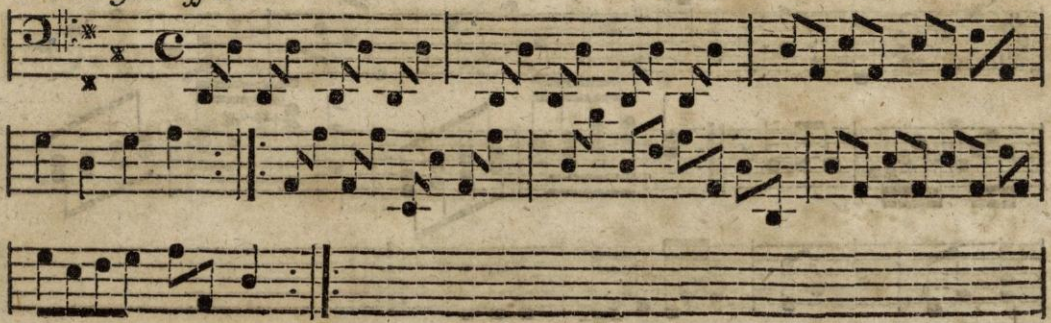

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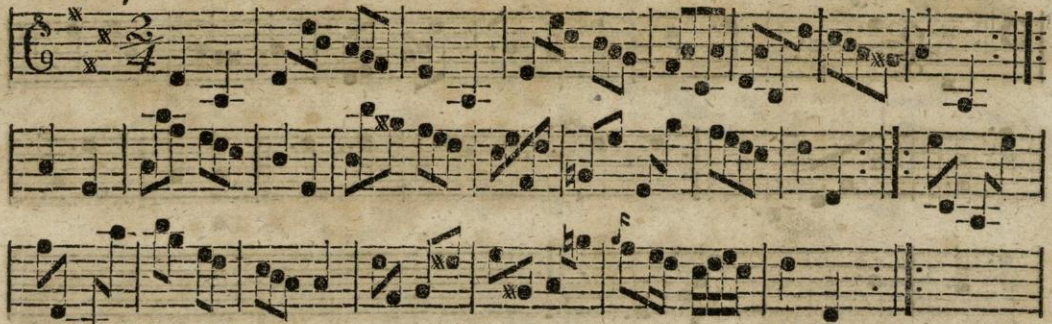
No. 4. Violino.



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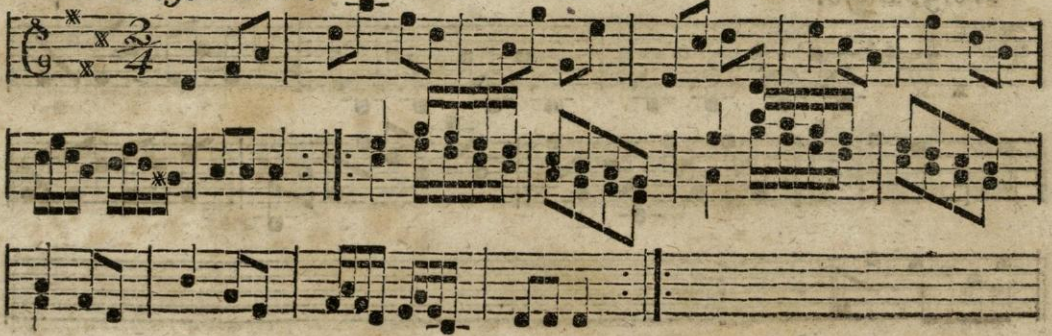

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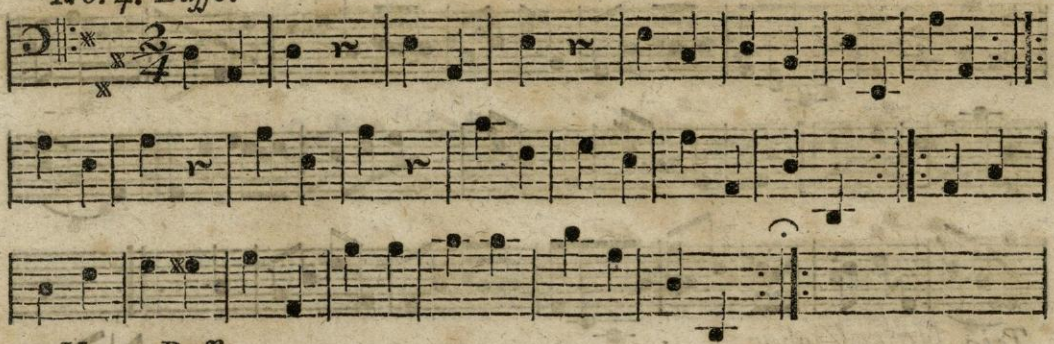

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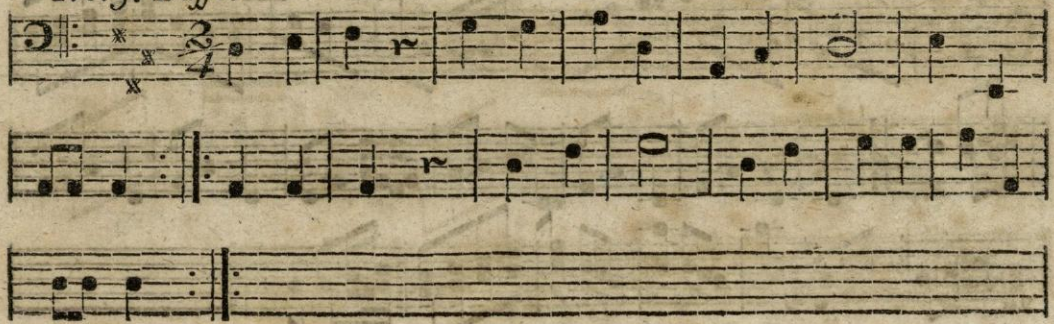

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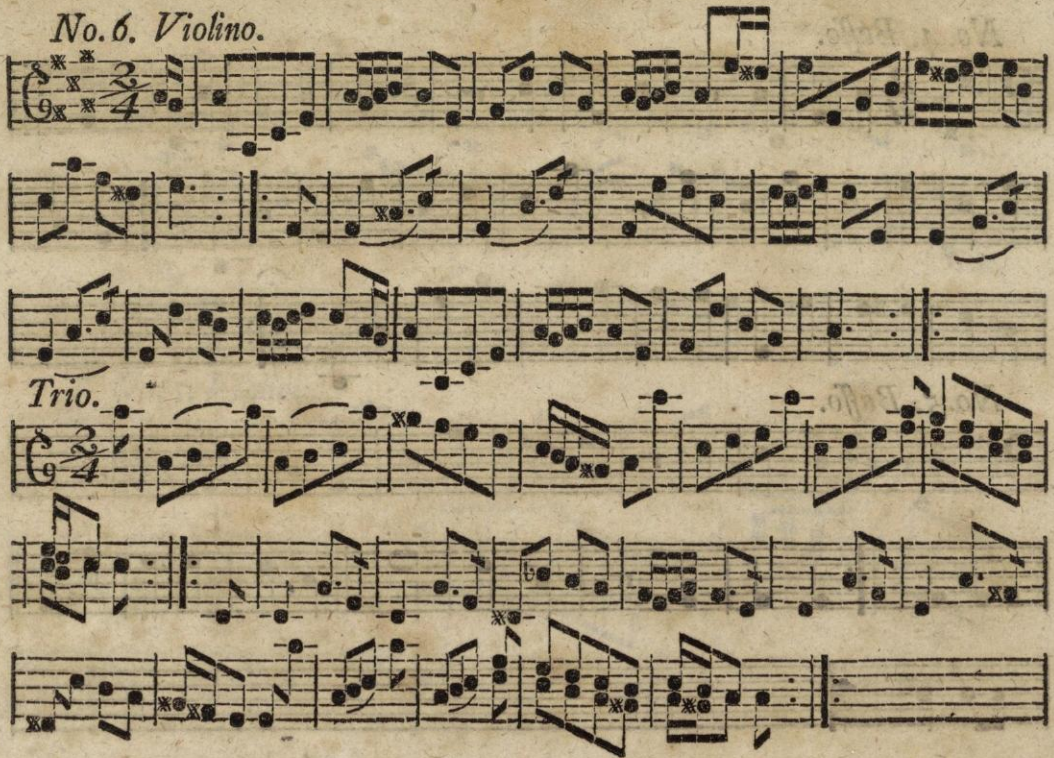

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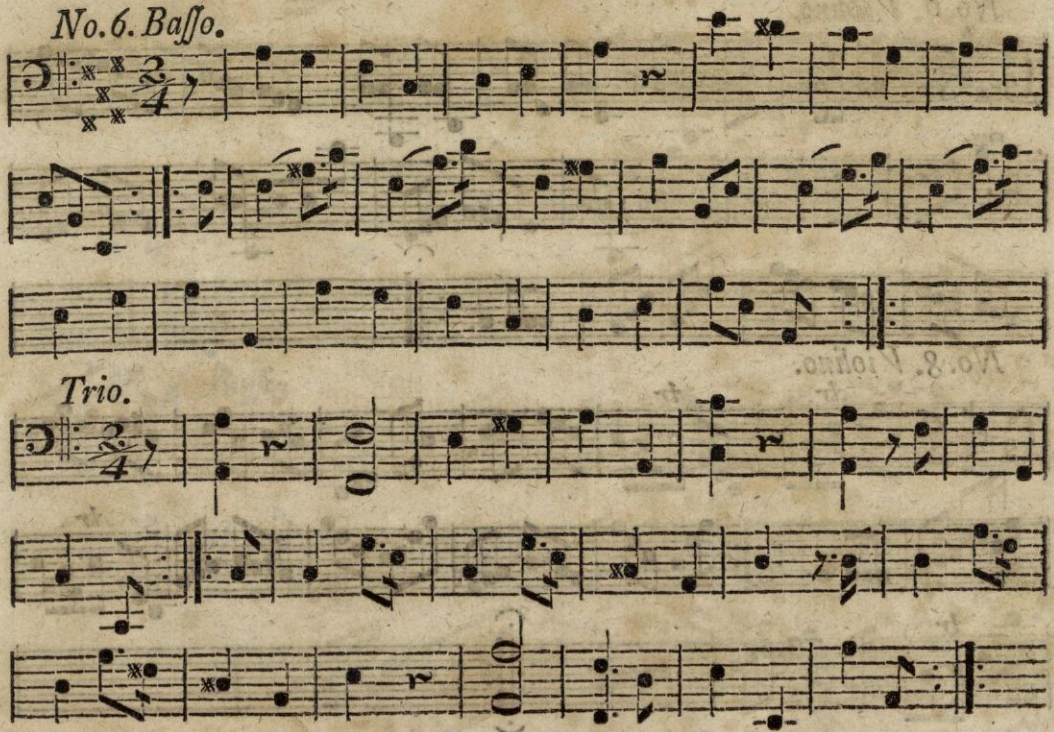

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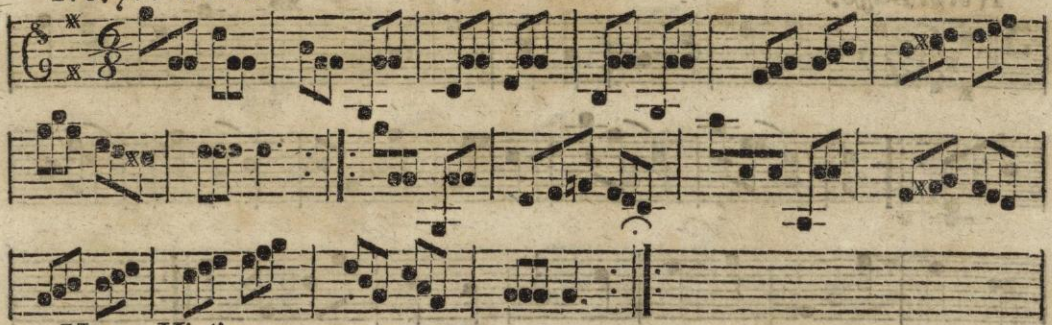

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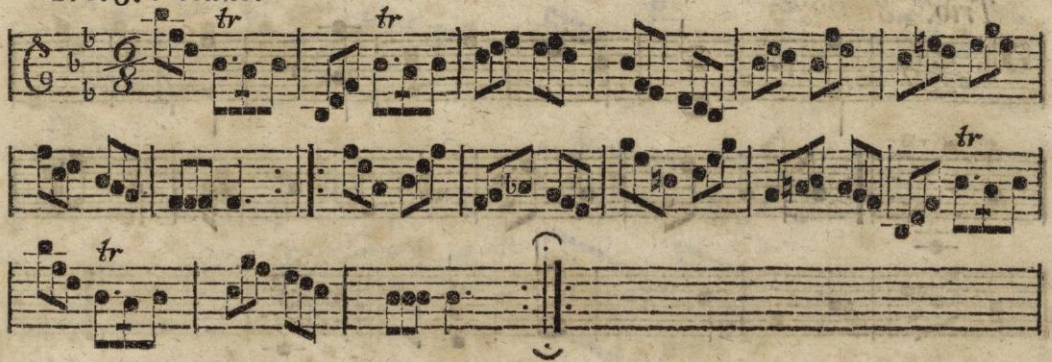

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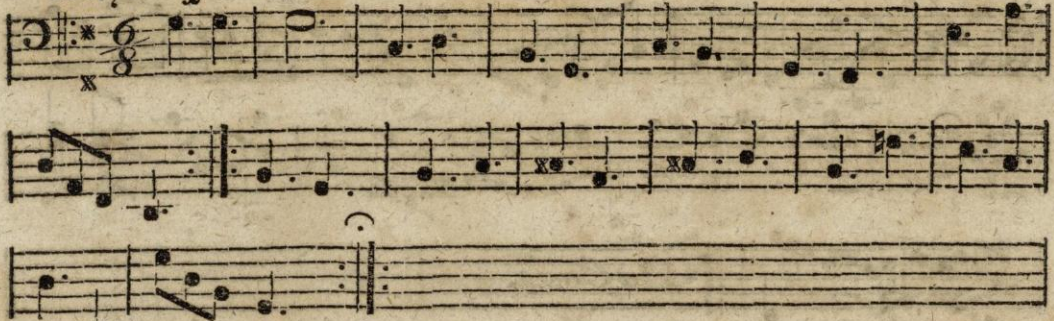

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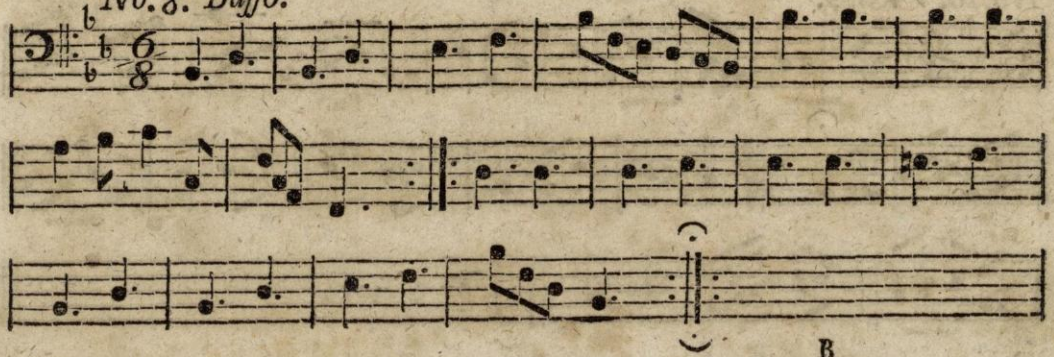

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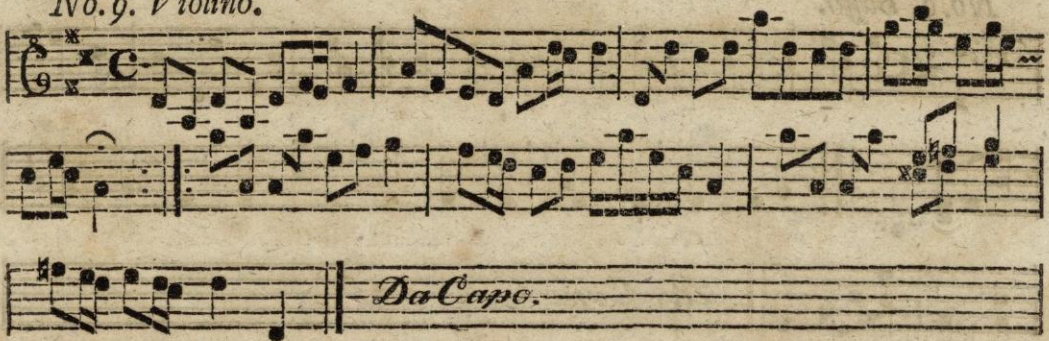

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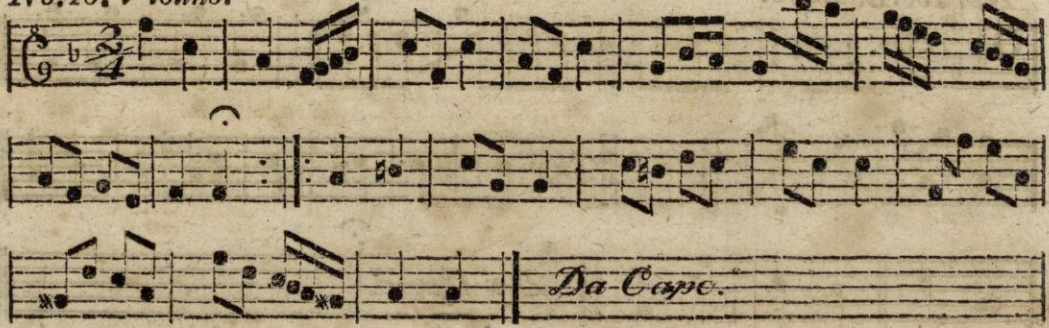

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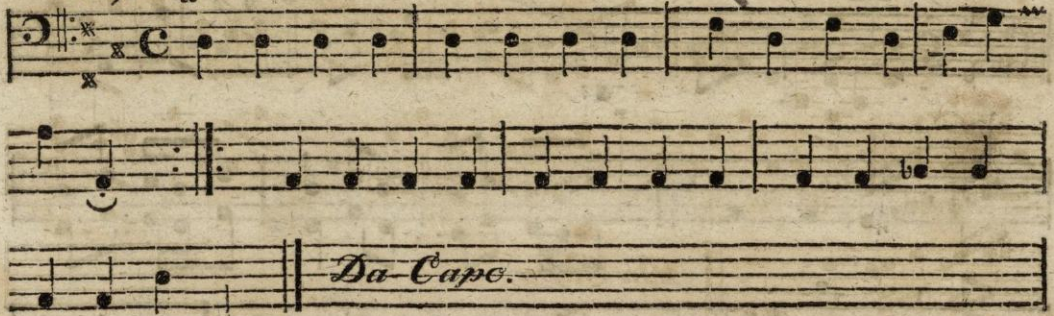

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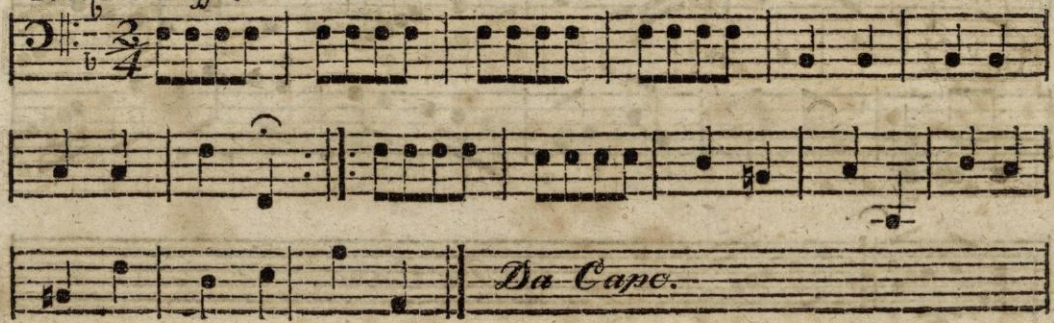

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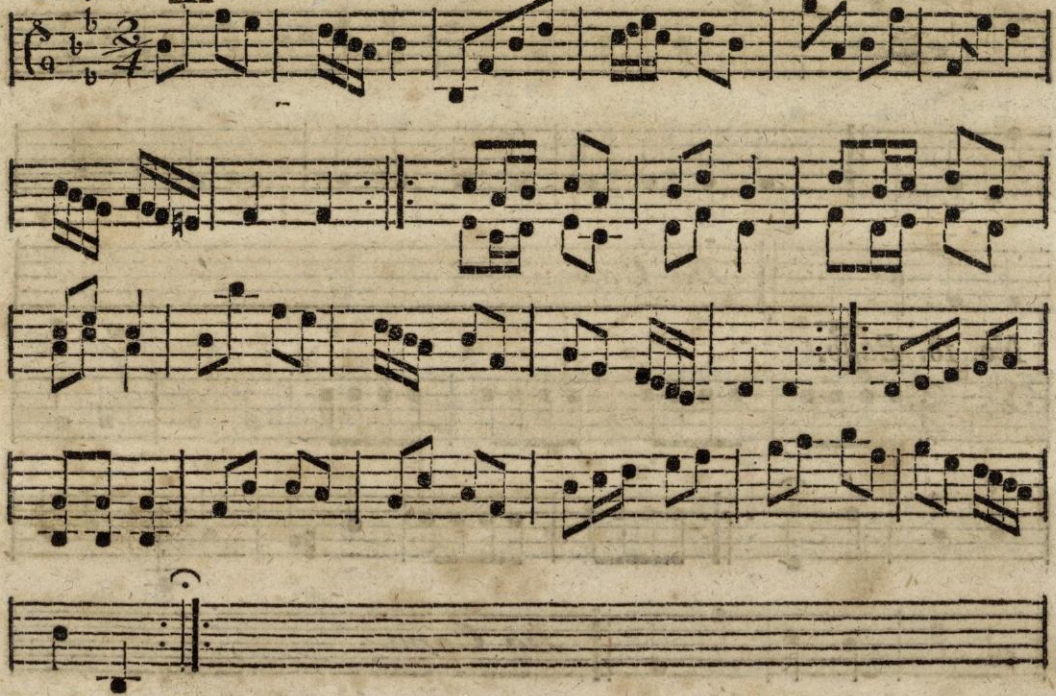

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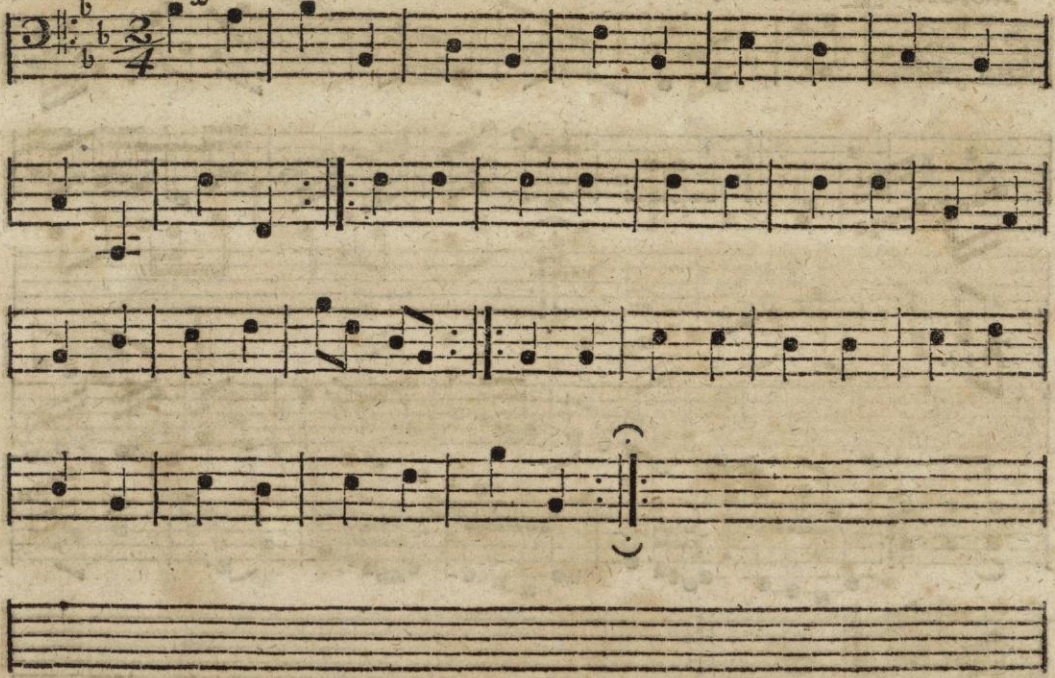

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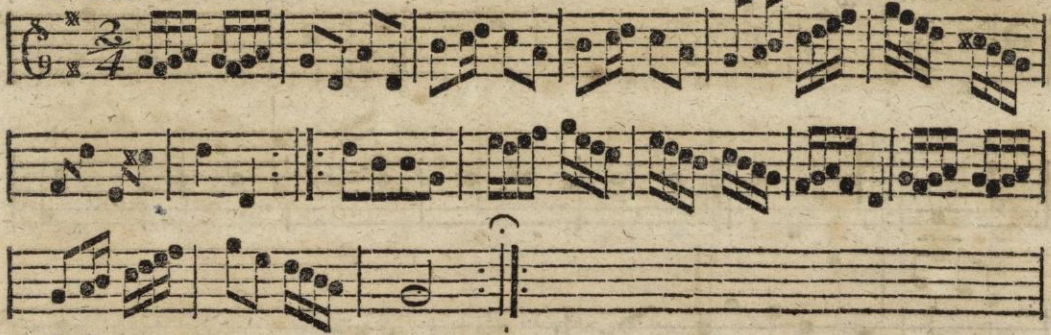

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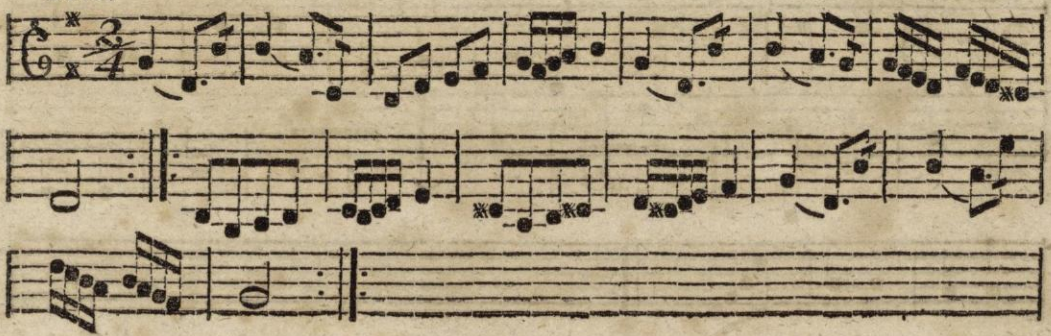

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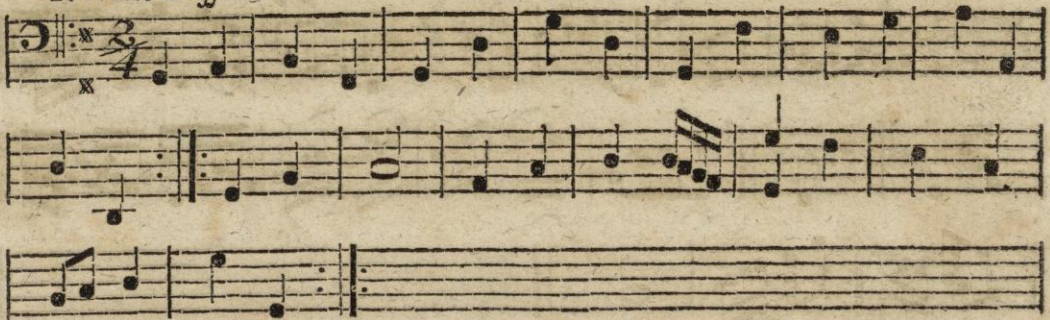

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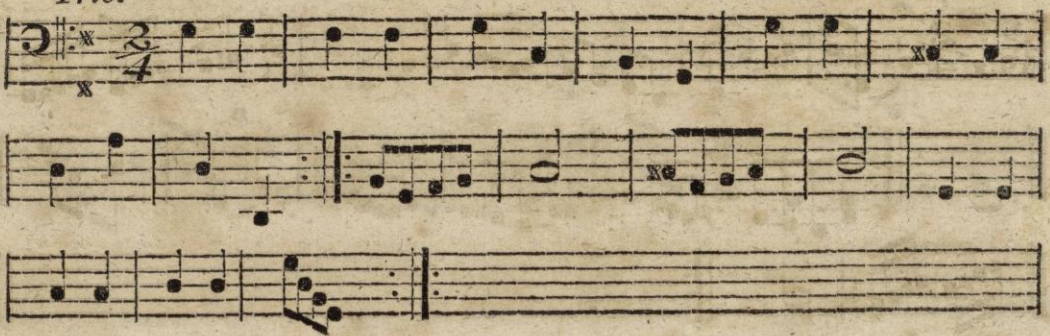

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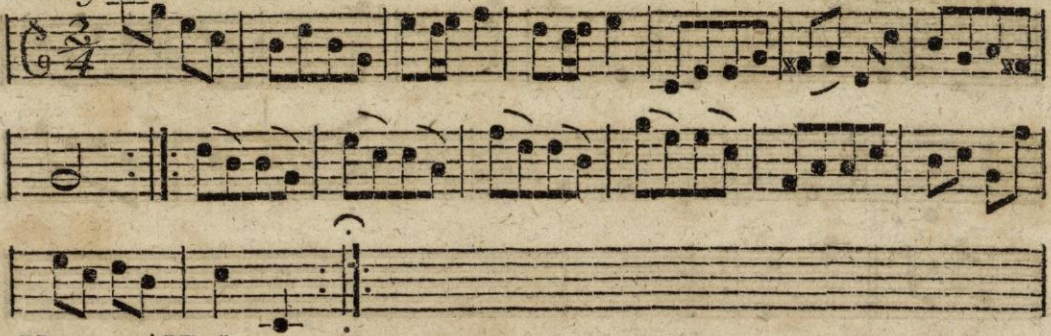

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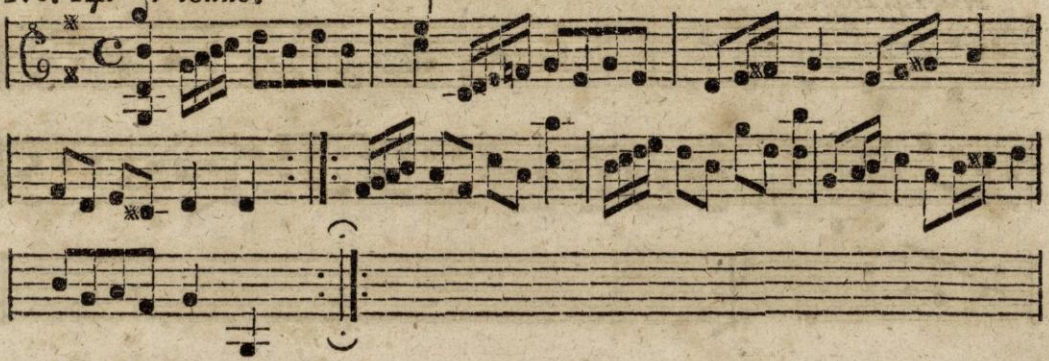

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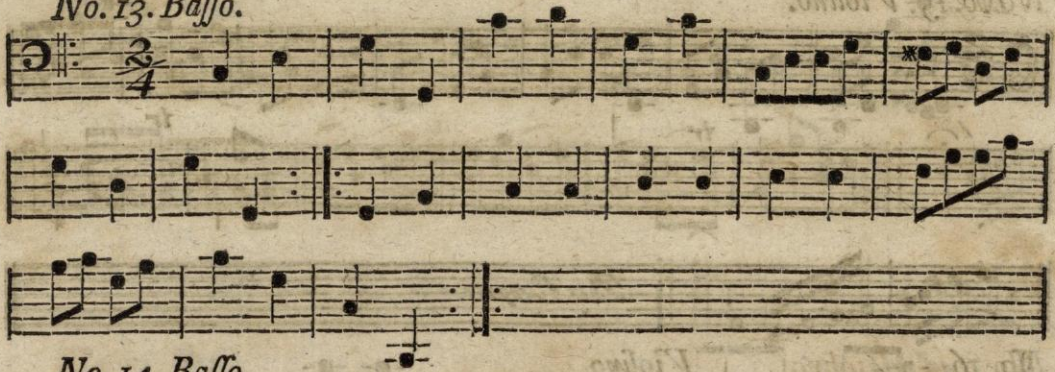

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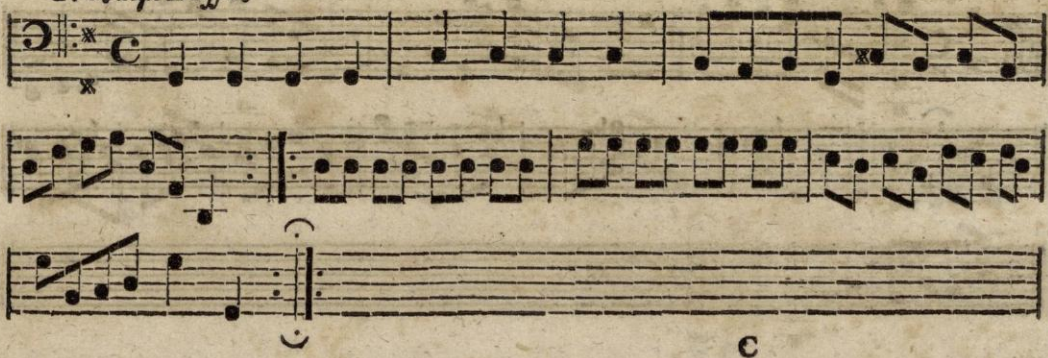

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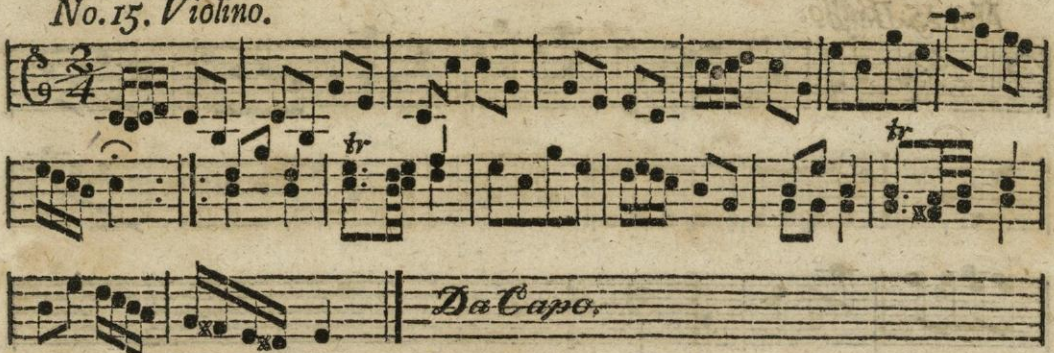

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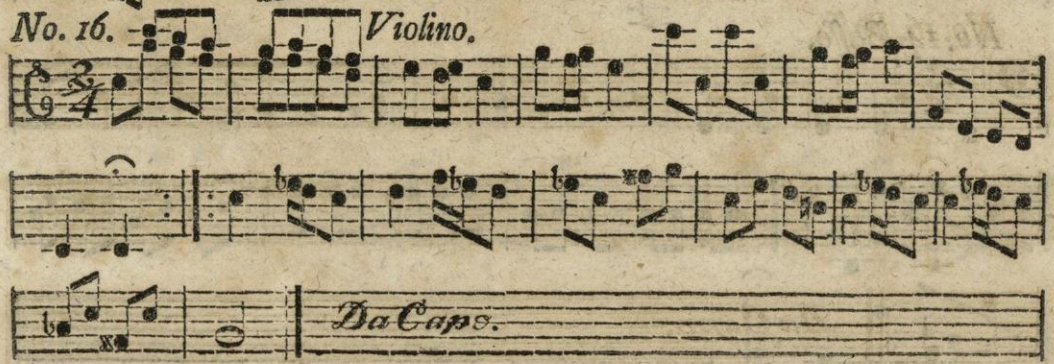

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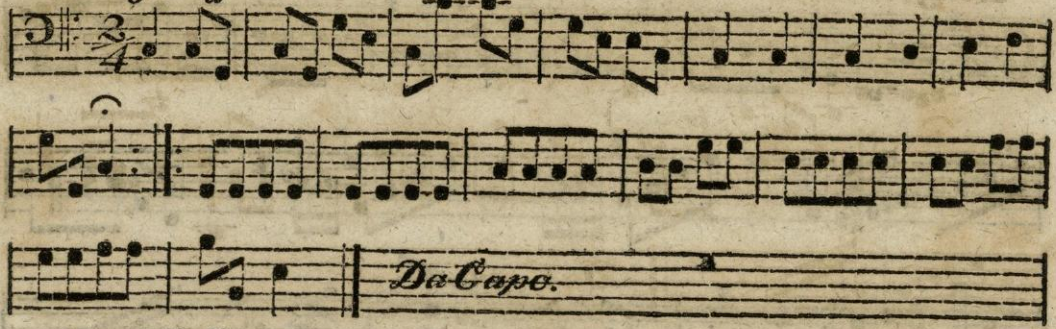

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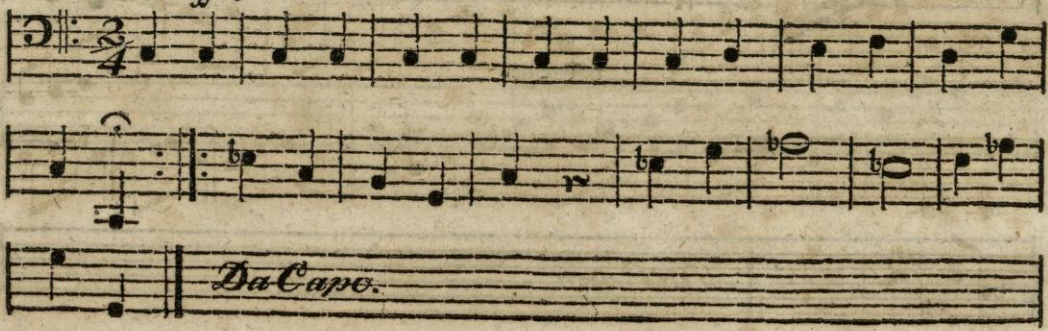

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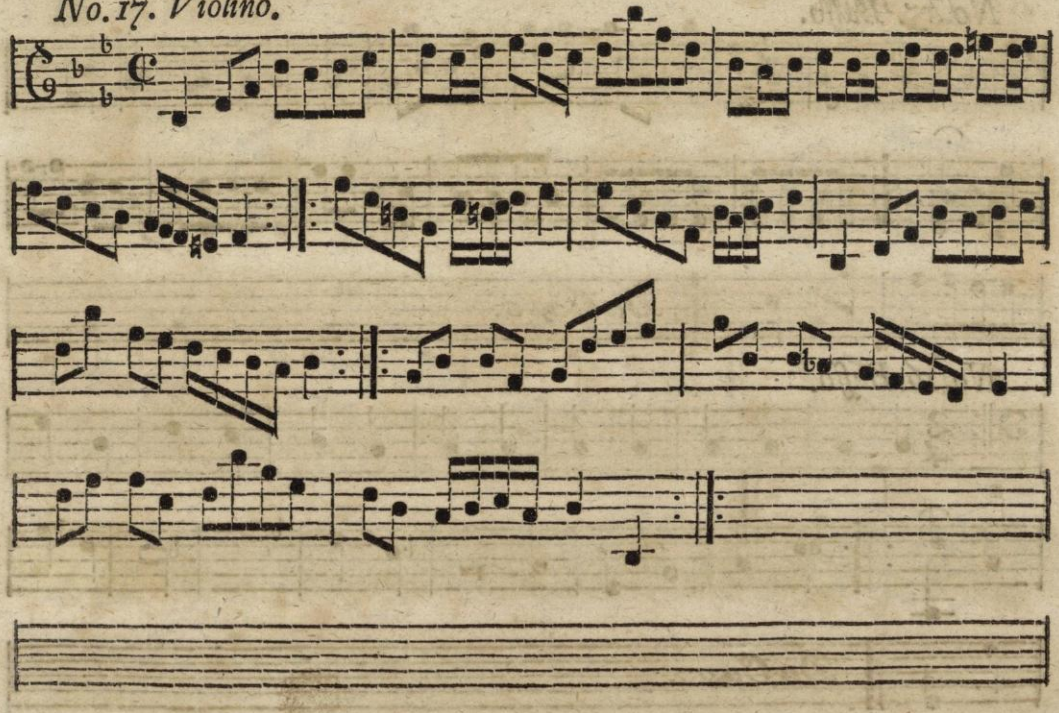

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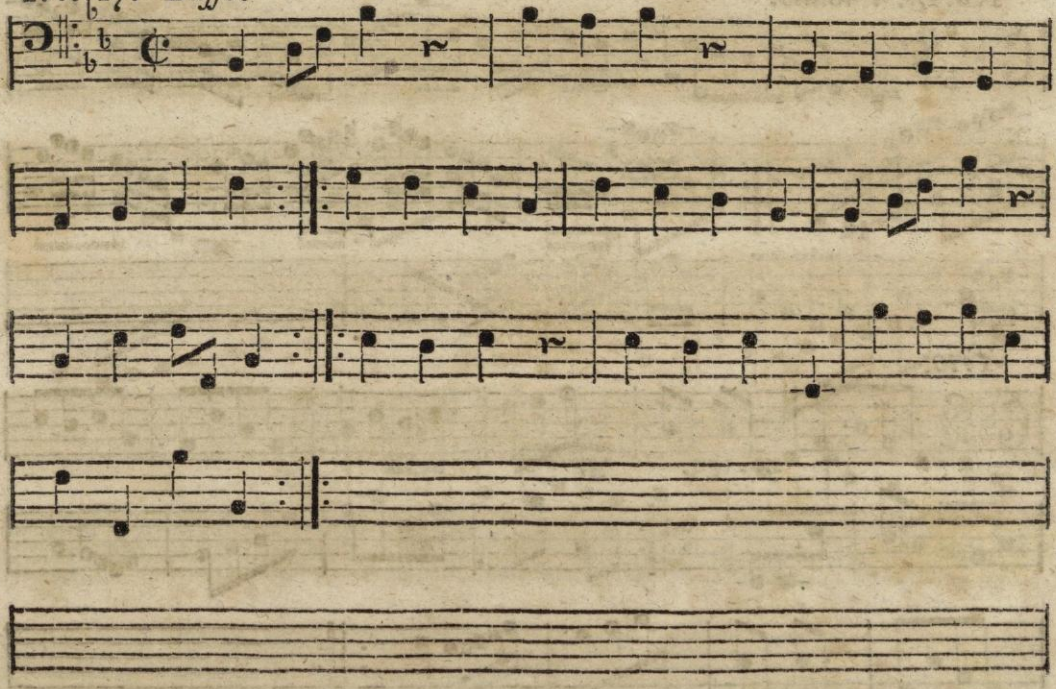

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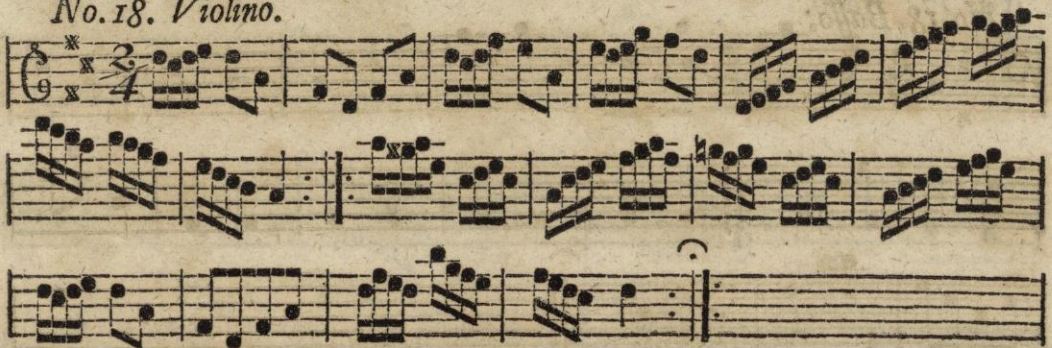

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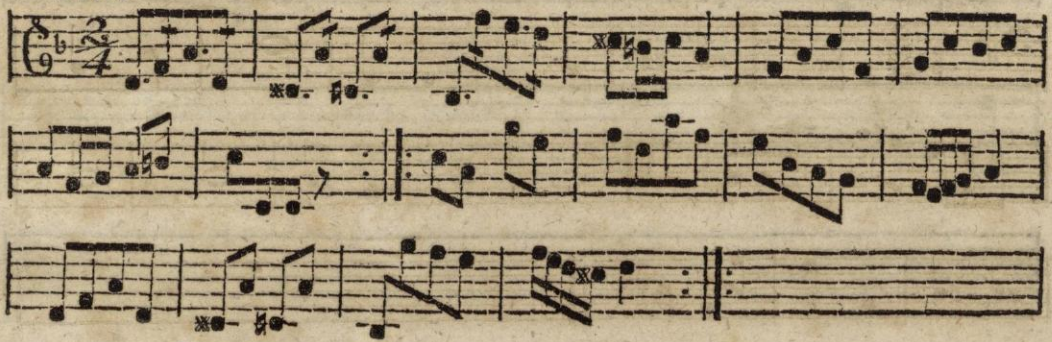

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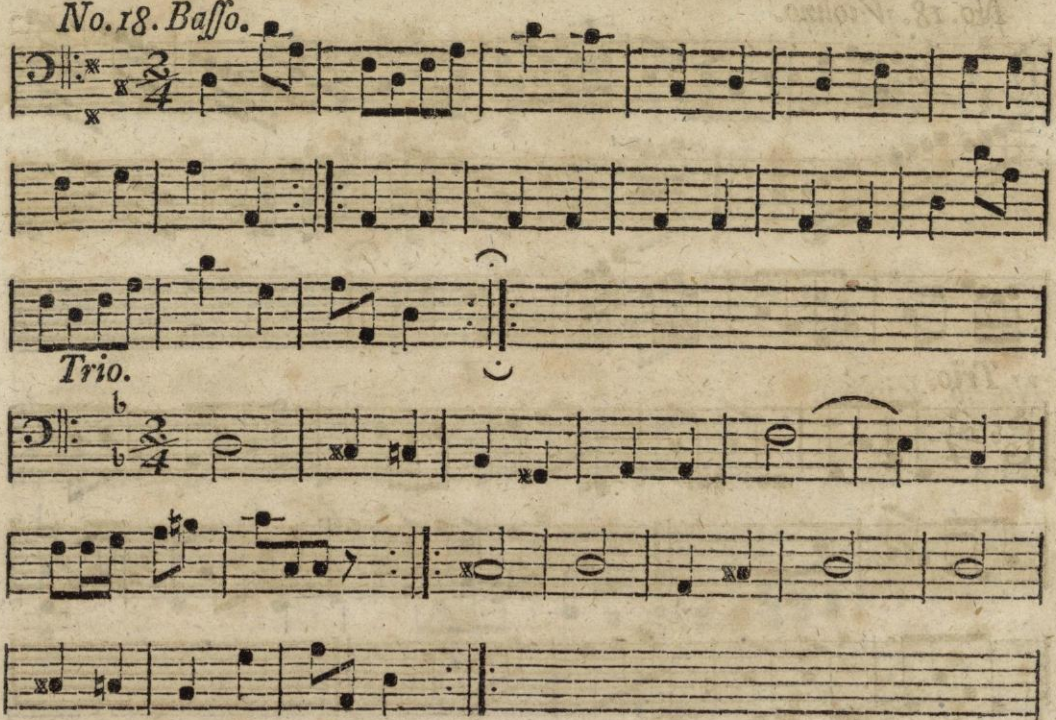

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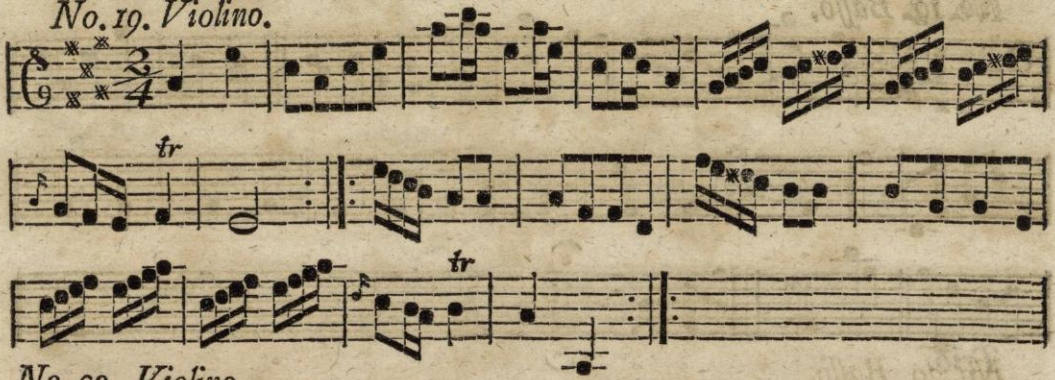

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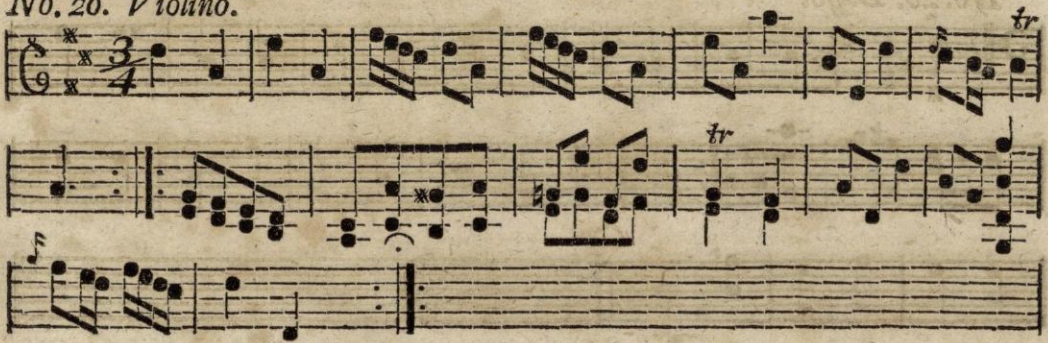

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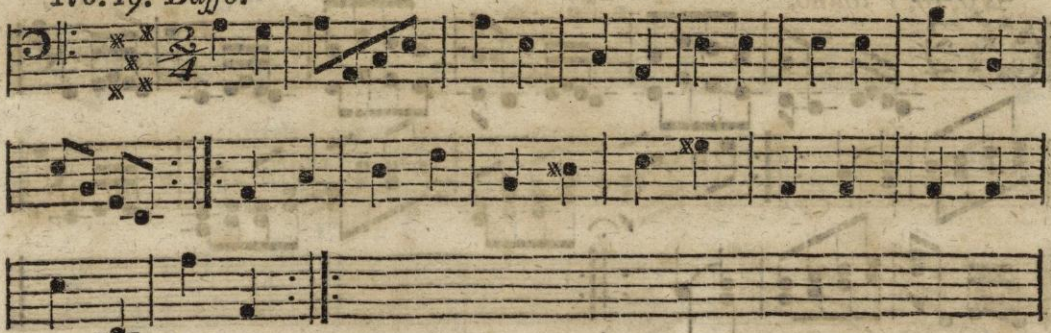

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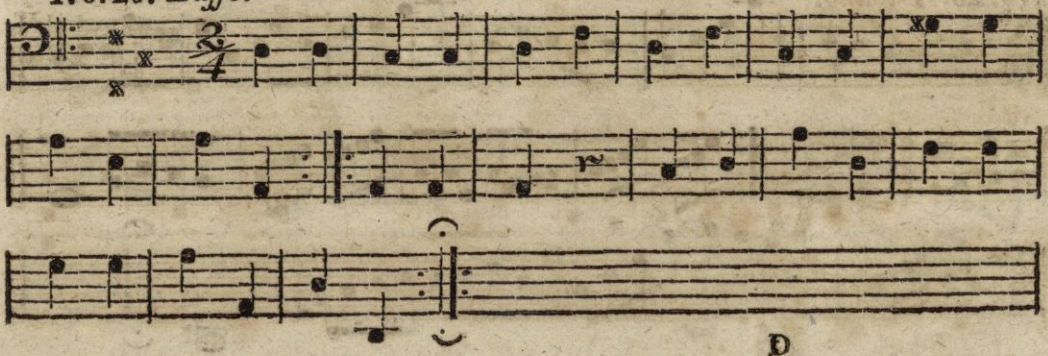

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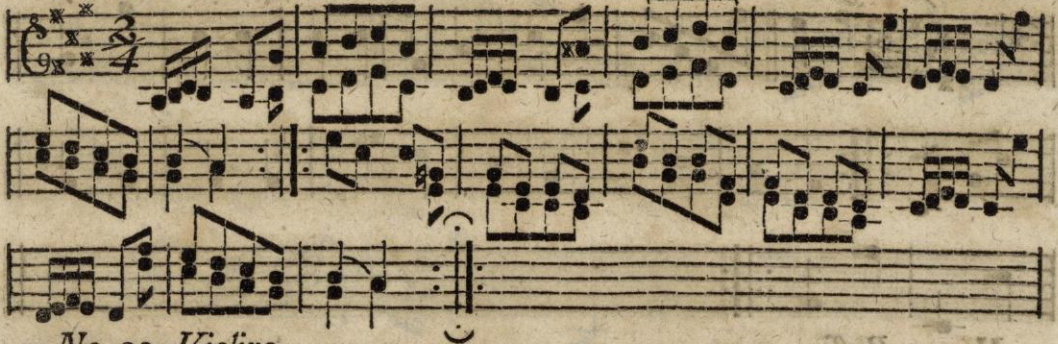

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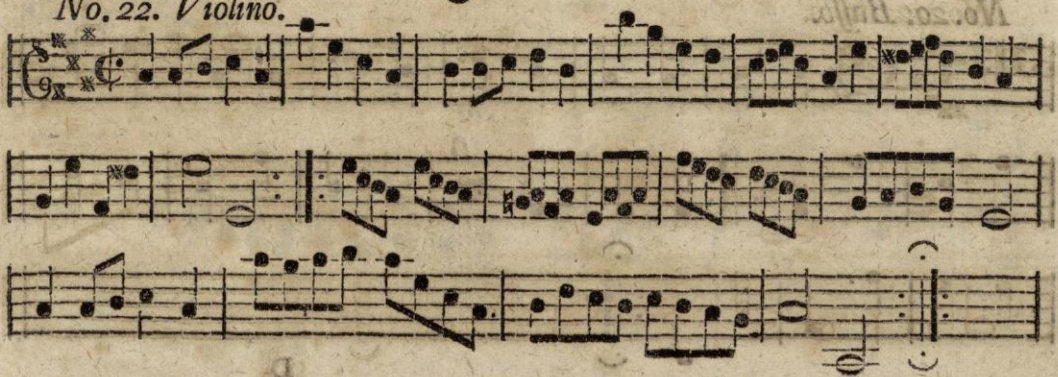

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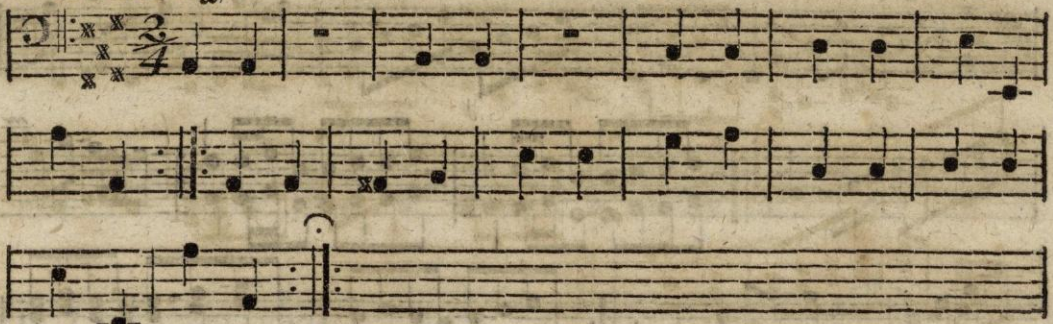

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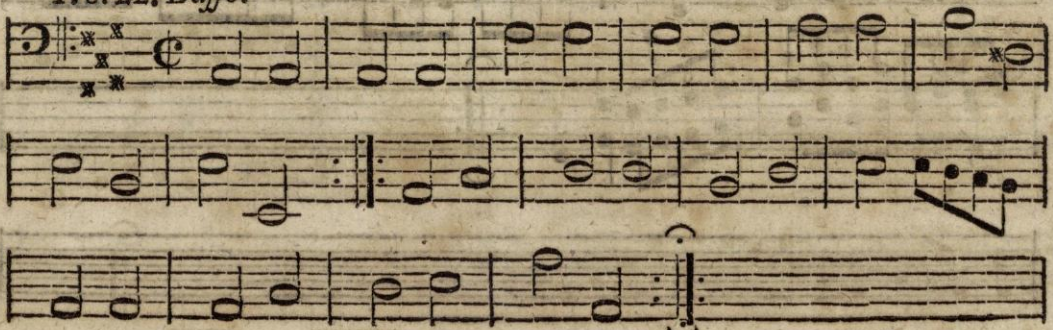

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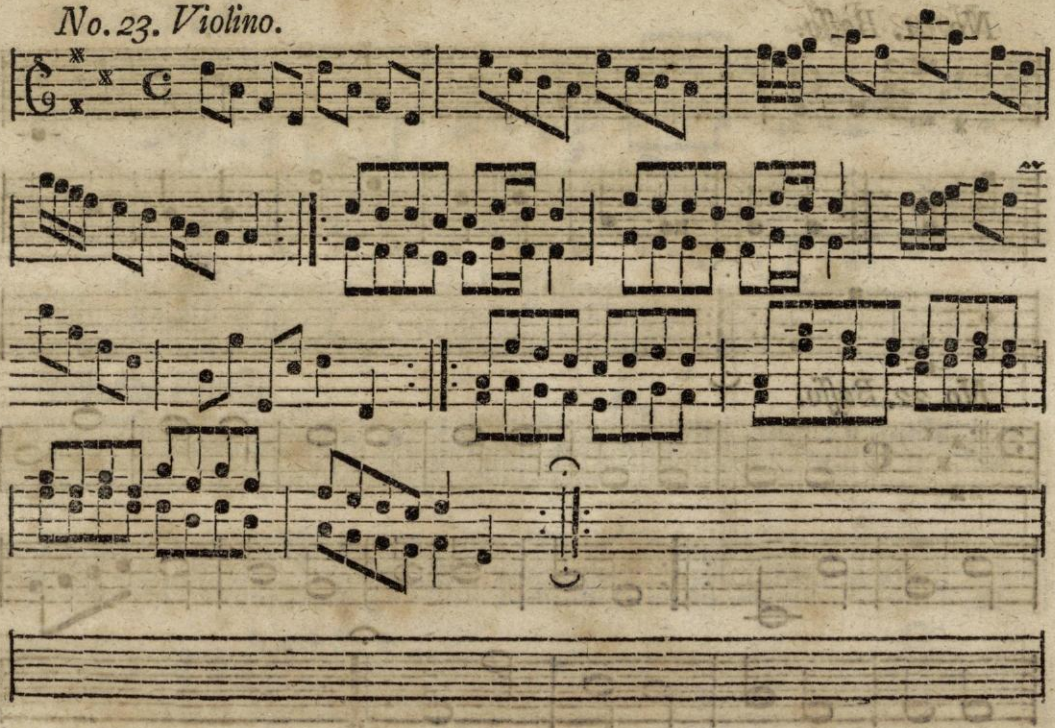

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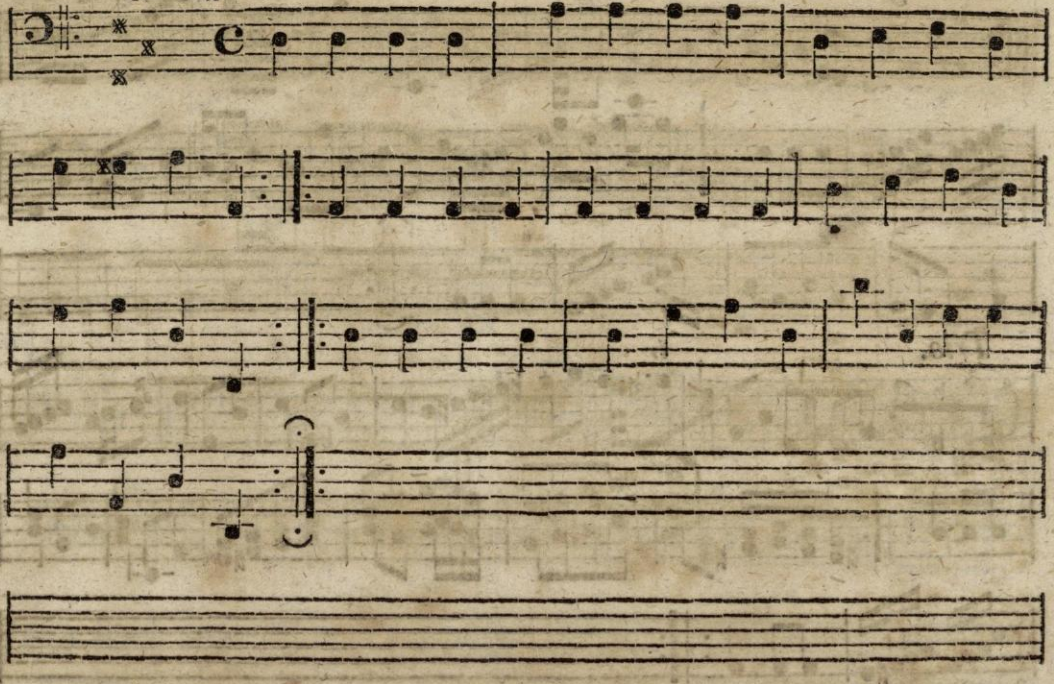

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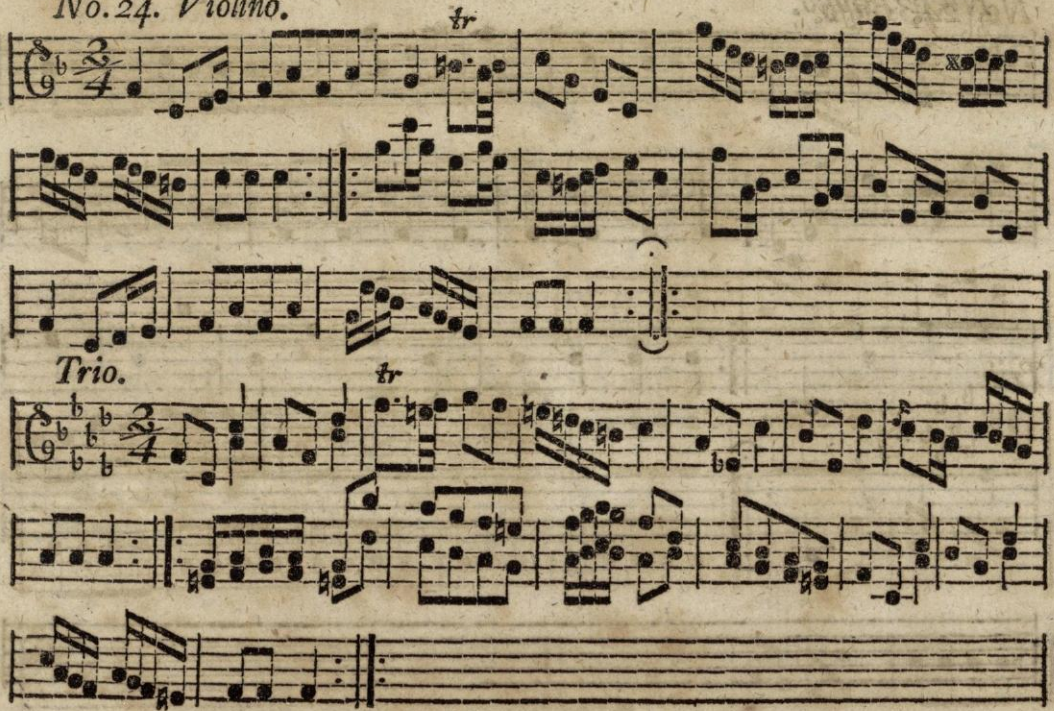

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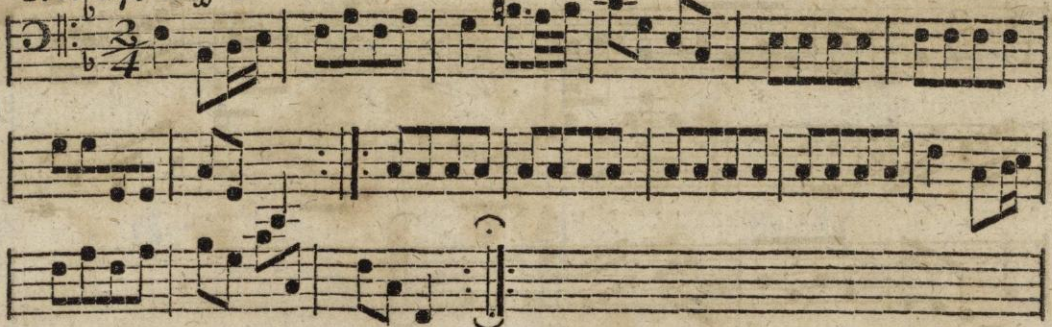

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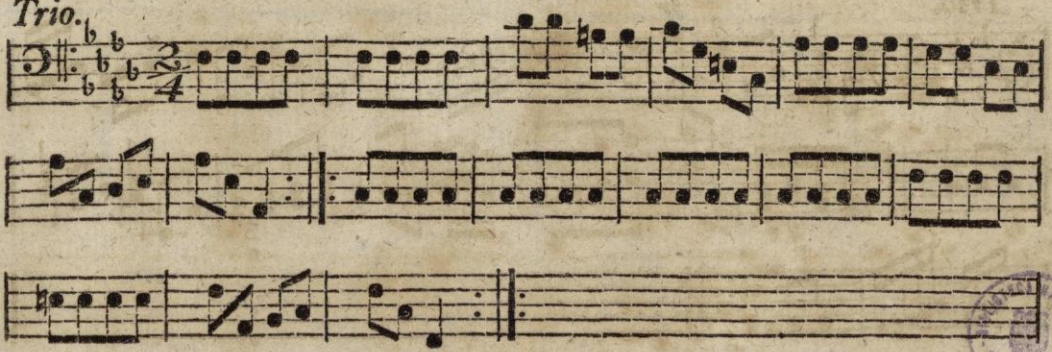

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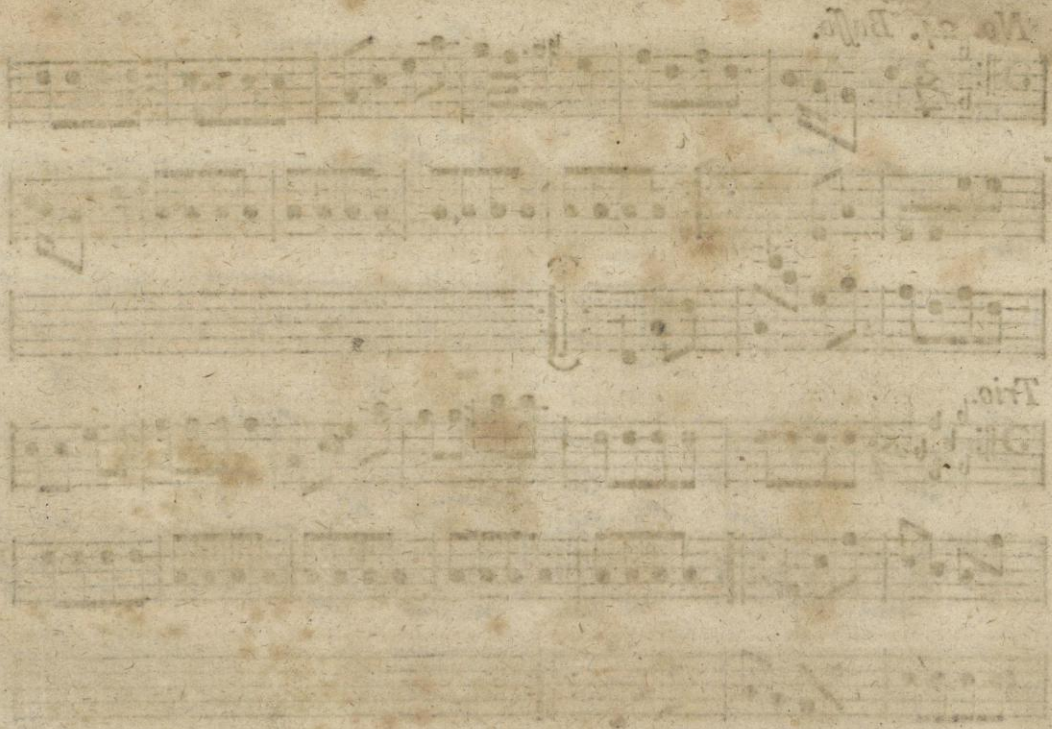

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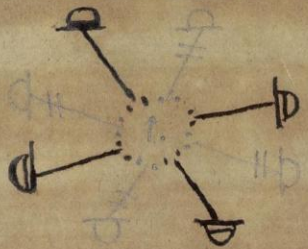
La Conversation. N:o ii.



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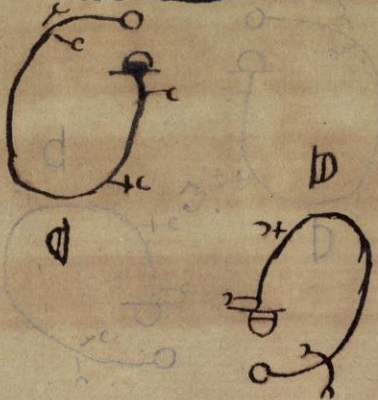

4.

Le Chang: ordinaire.

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