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GLOSARIO:

El presente glosario define muy sucintamente figuras retóricas y términos especiales utilizados en el análisis. No pretende ser exhaustivo ni estricto cronológicamente, sino sólo una ayuda memoria, indicando el sentido en que se empleó el tropo en el análisis.

Las diferentes fuentes utilizadas muchas veces no coinciden en la definición de las figuras; a menudo emplean el mismo término con significados diferentes o utilizan distintas denominaciones para el mismo fenómeno. Las descripciones de las construcciones que se presentan como figuras retórico-musicales son ocasionalmente muy amplias, vagas, se aplican sólo en un determinado estilo o pueden prestarse a más de una interpretación. Por lo tanto, se privilegió un perfil operativo para cada figura o término, que se tornan precisos en el contexto del análisis.

Se indica, cuando es pertinente, la página en el que se emplea la figura o término y/o las definiciones de las fuentes. La indicación de páginas se refiere al texto de la tesis y no a la fuente.

Para una discusión más profunda ver (López Cano, 2011), (Bartel, 1997), (Civra, 1991), (Unger & Zone, 2003), (Clerc, 2001), (Beristáin, 1995).

Abruptio: una súbita e inesperada detención en un discurso musical (ver p. 326)

Accent, Accentus, Superjectio: nota agregada por grado conjunto, habitualmente ascendiendo (a veces descendiendo) a continuación de la nota escrita o esencial (ver Mattheson y Monteclair, pp.437-438).

Anabasis, Ascensus: pasaje musical ascendente que expresa elevación o imágenes o afectos de exaltación (ver Walther, p. 429). Ver la figura opuesta: *catabasis, descensus*.

Anaphora, Repetitio: 1) un bajo ostinato o *ground*; 2) una repetición de una frase o motivo en sucesivos pasajes; 3) una repetición en sentido amplio (ver pp. 261 y 460).

Anaploce: una repetición de un *noema* (estrictamente entre coros de una composición policoral); una repetición de un *noema* en otra altura (ver p. 295 y nota 4 *ibidem*).

Anticipatio, Præsumptio: una nota vecina adicional, superior o inferior que precede a la nota principal y que introduce prematuramente una nota de la armonía del acorde subsecuente (ver p. 188).

Antistæchon: una substitución de una consonancia esperada por una disonancia, habitualmente es el resultado del movimiento del bajo mientras la melodía se mantiene sin modificar (ver p. 470).

Antithesis, Atitheton, Contrapositum: una expresión musical realizada con diferentes recursos que opone afectos, armonías o material motívico (p. 449).

Antithesis "melancólica": denominamos así la *antithesis* que se produce entre los rasgos terrenos depresivos y los exaltados saturninos en una composición que tematiza el afecto melancólico (ver pp. 469-470).

Apocope: estrictamente, una nota final omitida o acortada en una voz o composición; también la modificación de un motivo por extracción de alguna de sus partes constituyentes (p. 258).

Aposiopesis, Reticencia: un silencio en una o en todas las voces de una composición; una pausa general. (ver nota 34, p. 443)

Apostrophe: es cuando el discurso se dirige sorpresivamente hacia otros oyentes. En la música, Mattheson describe la figura de *apostrophe* (cambio de interlocutor) con la exposición de motivos en otras tónicas a partir de la sensibilización de las notas adecuadas (ver p. 481).

Auxesis, Incrementum: sucesivas repeticiones de un pasaje musical ascendiendo por grado (ver también *Gradatio* y *Climax*). Es también el efecto resultante de la acumulación de tensión (ver p. 430 y nota 19 *ibidem*).

Basso passeggiato: No se trata de una figura retórica. Estrictamente se refiere a un bajo con ornamentaciones por disminución. Se acepta también como un bajo que procede por subdivisiones, en general por grado conjunto, similar al "*walking bass*". Esta última definición es la empleada en el análisis (ver pp. 435 y 454).

Bombus, Bombi, Bombilians: cuatro notas idénticas en sucesión rápida (ver p. 294).

Cadencia frigia: término moderno para denominar las cadencias cuyo bajo desciende por semitono (a menudo acompañado por el movimiento 7-6 en alguna de las voces superiores) aludiendo a la cadencia "frigia" del tono de mi (ver p. 434). Si bien no está catalogada como figura retórica, se la suele encontrar asociada con la expresión de la melancolía, posiblemente porque da lugar a una *interrogatio* (ver *infra*).

Canevas: término empleado por Hotteterre y otros autores franceses para referirse a un esquema melódico esencial, base para improvisación u ornamentación (ver pp. 55-56).

Catabasis, Descensus: un pasaje musical descendiente que expresa imágenes, movimientos o afectos depresivos¹ (ver p. 448).

Catachresis: ver *faux bourdon* (ver p. 262).

¹ "*Catabasis sive descensus periodus harmonia est, qua oppositos priori affectus pronunciamus servitutis, humilitatis, depressionis affectibus, atque infimis rebus exprimendes, ut illud Massaini: Ego autem humiliatus sum nimis, & illud Massentii: descenderunt in infernum viventes.*" La *catabasis* o *descensus* es un pasaje musical a través del cual expresamos afectos opuestos a aquellos de la *anabasis*, como servidumbre y humildad, también afectos bajos o ruines, como en Massainus: "estoy sin embargo muy humillado" o en Massentius "Los vivos descendieron a los infiernos". Kircher, Atanasius, *Musurgia Universalis...* (Roma, 1650), citado en (Bartel, 1997, p. 215).

Cercar della nota, Cercare la nota, Quæsitio notæ: diferentes agregados de notas vecinas más bajas (ver Bernhard y Walther, p. 433).

Chûte: listado habitualmente como ornamento del estilo francés consiste en una caída a una nota inferior, generalmente anticipándola (ver Monteclair, p. 427).

Circulatio, Circolo, mezzo circolo: Una serie de ocho notas, habitualmente, con un movimiento circular o de senoide. El *mezzo circolo* corresponde a la mitad del esquema, en general, cuatro notas (ver p. 451).

Climax, Gradatio: Bartel distingue tres definiciones, 1) una secuencia de notas en una voz repetida ya sea en una ubicación más grave o más aguda; 2) dos voces moviéndose en movimiento paralelo ascendente o descendente; 3) una gradual elevación del sonido y la altura, originando un incremento en la intensidad. Esta última definición es la más usada en el texto, asociada con lo que habitualmente se denomina “progresión” o “secuencia”. No confundir con el significado difundido de *climax* como punto culminante: *climax*, al igual que *gradatio* se traduce como “escalón” (ver Walther, p. 430).

Commisura, commisura directa, transitus irregularis: nota en medio de otras dos consonantes, ya sea en el tiempo fuerte o en el débil (ver Walther y Mattheson, p. 426).

Conclusio, paragoge, manubrium, supplementum: una cadencia o coda sobre una nota pedal al final de una composición o sección (ver p. 319).

Congerie, synathroismus: una acumulación de consonancias perfectas e imperfectas alternadas, como por ejemplo acordes en posición fundamental y en primera inversión (ver p. 471)

Coulade: ornamento francés, dos o más notas que ascienden o descienden por grado conjunto uniendo un intervalo, en general, grande (ver p. 450).

Coulé: ornamento francés, se realiza por medio de una o varias notas entre las notas principales de la melodía, descendiendo por grado conjunto. *Tième coulé*: en el estilo francés, una versión particular de la *commisura* (ver *supra*), siempre en el tiempo débil que precede a la segunda nota consonante. En el francés cantado suele recibir la letra “e” muda (“e” *muette*) de los finales de palabras graves (ver p. 433 y nota 24 *ibidem*).

Distributio: un proceso retórico-musical por medio del cual motivos individuales o frases de una sección de una composición son desarrollados antes de pasar al siguiente material (ver Scheibe, pp. 168-169).

Double port de voix: ornamento francés. Ver *port de voix*. Constituido por dos notas, se inicia en la tercera inferior a la nota principal. Se realiza a veces sobre el tiempo fuerte y otras veces antes del mismo. Aparece con frecuencia en el género francés del *Plainte* (lamento) (ver p. 226).

Dubitatio: un segmento rítmico o armónico intencionalmente ambiguo (ver Scheibe, p. 465)

Dux/comes: en un canon o fuga el término *dux* se utiliza para designar al primer motivo entrante (sujeto), mientras que *comes* designa a la segunda entrada del mismo (respuesta) (ver Mattheson, p. 151).

Ecphonesis: ver *exclamatio*.

Ellipsis, Synecdoche: 1) una omisión de una consonancia esperada; 2) una abrupta interrupción de la música (ver pp. 337 y 466).

Emphasis: un pasaje musical que acentúa o enfatiza el sentido del texto por medio de distintos recursos (ver p. 184).

Epanadiplosis, Reduplicatio: una reaparición del comienzo de un pasaje o frase en el final del mismo (ver p. 319).

Epanalepsis, Resumptio: 1) una repetición frecuente de una expresión; 2) *ídem epanadiplosis* (ver p. 446).

Epizeuxis: una repetición inmediata y enfática de una palabra, nota, motivo o frase. (ver pp. 380, 564)

Exclamatio, Exclamazione: una exclamación musical, frecuentemente asociada con una exclamación en el texto. Habitualmente incluye un salto ascendente amplio. Se considera especialmente patético la *exclamatio* que incluye el salto de sexta menor (ver Walther y Mattheson, p. 431)

Fa super la: no se trata de una figura retórica. En la teoría de los hexacordios, cuando la melodía presenta sólo una nota por encima del hexacordio, ésta siempre se canta como semitono ("fa"). Este rasgo, implica un semitono que indica descenso, calma, una cierta blandura (lo contrario del semitono expresado con "mi", que implica ascenso, énfasis, etc.). Es en este sentido que se lo utiliza en el texto (ver p. 234).

Faux bourdon, Catachresis, Simul procedentia: un pasaje musical caracterizado por progresiones de acordes sucesivos primera inversión. Se los encuentra a menudo relacionados con la expresión de la melancolía (ver p. 262).

Figura corta: figura integrada por tres notas en la cual la duración de una de las notas es igual a la suma de las otras dos. Se la asocia en general a afectos vivaces (ver p. 411)

Final suspensivo: no se trata de una figura retórica. Se utiliza en el texto con el sentido de final prosódico en tiempo débil, es decir, desde el punto de vista rítmico y no armónico. Su empleo en música se relaciona con la prosodia del texto. Se lo denomina usualmente como final femenino (en oposición a final masculino que concluye en tiempo fuerte), terminología que no adoptamos no solo por su connotación sexista sino también por su anacronismo, ya que comienza a divulgarse recién a mediados del s. XIX. (ver p. 207 y 246).

Gradatio: ver *Climax*.

Heterolepsis: utilizamos la definición de Walther "la *heterolepsis* sucede cuando una voz toma algo de otra voz o incluso otra clave [ámbito] y agrega a sí misma lo que por derecho corresponde a la otra voz" (ver p. 459). Ver también *Metabasis, Transgressio*.

Hyperbole/Hypobole, Licentia: en su sentido estricto es la transgresión del ámbito de un modo. Se utiliza en el texto también como transgresión del ámbito esperado de la melodía o voz, hacia el agudo en la *hyperbole* (ver p. 268) y hacia el grave en la *hypobole* (ver p. 321).

Hypotiposis: es una representación musical vívida de imágenes que se encuentran en el texto musicalizado. La traducción literal es “poner bajo los ojos”. También se refiere a los recursos descriptivos o representativos encontrados en la música instrumental (por ejemplo, *hypotiposis de la cruz*, ver p. 474)

Homeoptoton, Homoioteleuton: 1) un silencio general en todas las voces (ver *aposiopesis*) ya sea interrumpiendo el discurso (*homioptoton*) o que siguiendo a una cadencia (*homoioteleuton*); 2) finales similares en un determinado número de pasajes subsecuentes. Privilegiamos en el análisis la primera de las definiciones (ver p. 443 y nota 34 *ibidem*).

Inchoatio imperfecta: una omisión de la consonancia del comienzo de una melodía que es suplida por la realización del bajo continuo (ver *Fantasia de Telemann N° 3*, p. 372)

Insinuatio: no es una figura sino un procedimiento discursivo para atraer la atención. En la entrada “Insinuación (*insinuatio* y sobrentendido)” Beristáin (1995) la define como:

En la tradición, tipo de realización del *proemio* o *exordio* de la pieza oratoria, en la que astutamente se emplean recursos psicológicos (suposición, imputación, sorpresa, ingenio) para influir sobre el subconsciente del receptor (el público, los jueces o el interlocutor) para inclinarlo en el sentido de la causa del emisor (el orador o locutor), recuperando su simpatía cuando haya sido ganada por el contrario, su atención cuando por cansancio haya disminuido, o sugiriendo lo que se afirma o niega sin declararlo abiertamente [...] P. 259.

En música se emplea toda vez que existe una ambigüedad melódica, rítmica, armónica o de otro tipo que despierte el interés (ver p. 159).

Interrogatio: una pregunta musical expresada de diferentes maneras: a través de silencios, de un ascenso al final de la frase o la melodía, o a través de una cadencia imperfecta o frigia. (ver *Sethus Clavisius*, p. 448 y notas 38 y 39 de la misma página).

Ligatura: ver *Syncopatio*.

Meiosis, diminutio: 1) diferentes tipos de elaboraciones de notas largas por medio de la subdivisión en notas de menor duración; 2) una repetición de material motivico en notas proporcionalmente más cortas (ver p. 299).

Messanza: serie de cuatro notas cortas de igual duración, que proceden por grado conjunto, por salto o por combinaciones de los mismos (ver pp. 312 y 316).

Metabasis, Transgressio: cuando una voz se cambia por otra en el transcurso de una obra (ver *Vogt y Speiss*, p. 459). Ver también *heterolepsis*.

Mimesis, Ethophonia, Imitatio: 1) una repetición de un noema a diferente altura; 2) una imitación más aproximada que estricta de un sujeto a diferentes alturas (ver p. 242).

Mora: una resolución ascendente de una *syncopatio* cuando se espera una descendente (ver p. 312).

Noema: un pasaje homofónico dentro de una textura polifónica. Habitualmente se lo utiliza para enfatizar un texto y es así como lo toma la música instrumental (ver p. 187).

Palilogia: una repetición de un motivo, ya sea a diferentes alturas en varias voces o en la misma altura en la misma voz (ver p. 381).

Parenthesis, Prosopopeia: ver *Apostrophe*.

Paronomasia: una repetición de un pasaje musical con ciertas adiciones o alteraciones en función de un mayor énfasis, desarrollo o definición de la función formal (ver Sheibe y Forkel, p. 462).

Passus duriusculus: una línea melódica ascendente o descendente cromáticamente alterada. Expresa patetismo (ver p. 268).

Pathopoeia: un pasaje musical que busca producir afectos apasionados en el oyente a través de cromatismos o por otros medios (ver p. 179).

Pleonasmus: 1) una prolongación de disonancias de paso a través de retardos (*syncopationes*); 2) canto armonizado a cuatro partes: *falso bordone*. Privilegiamos la primera acepción del término (ver p. 533).

Polyptoton: una repetición de un pasaje melódico a diferentes alturas (ver Fantasia de Telemann N° 2, p. 368)

Polysindeton: una inmediata repetición de un *emphasis* en la misma voz (*ibidem*).

Port de voix: ornamento francés, uno de los más importantes. Nota auxiliar inferior a la principal por tono o semitono que se realiza habitualmente sobre el tiempo fuerte, aunque, según el estilo de la música puede realizarse antes o comenzar antes y resolver después del mismo (ver p. 233).

Ribattuta: ornamento italiano. Trino acelerado, comenzando generalmente con ritmo puntillado (ver p. 99).

Saltus duriusculus: todo salto con intervalo disonante (ver p. 105).

Slide, schleifer doppelschlag, nachschlag: ver *double port de voix*.

Son enflé et diminué: ornamento francés aplicable a notas largas cuya dinámica se incrementa progresivamente y luego se disminuye. Relacionado con el ornamento italiano denominado *messa di voce* (ver p. 437). Ver también *Son filé*.

Son filé: ornamento francés consistente en sostener una nota larga sin ningún tipo de vacilación o cambio con una dinámica invariable, “como un hilo” (ver Monteclair, p. 451). Ver también *Son enflé et diminué*

Subsumtio: ver *Cercar della nota*.

Suspiratio, stenasmus: la expresión musical de un suspiro a través de un silencio. En Francia, el silencio de corchea se denomina *soupir* (ver p. 135).

Syncopatio: retardo (ver p. 135).

Synonymia: una repetición de un motivo o idea musical en una forma alterada o modificada (ver Forkel, p. 469).

Tetracordio “melancólico”: no se trata tampoco de una figura retórica. Se hace referencia a un bajo que desciende una cuarta por grado, generalmente en el tono de mi culminando con una cadencia frigia (ver p. 434). Se lo asocia con el bajo de *Ciacona* menor identificado con el género del Lamento o *Plainte* (por ejemplo, el *Lamento della Ninfa*, del octavo libro de madrigales de Claudio Monteverdi).

Tirata: ornamento italiano. Pasaje escalar rápido ascendente y anacrúsico que despliega un intervalo desde una cuarta a una octava o incluso mayor. Empleado en situaciones enfáticas (ver p. 237)

Transitus: 1) una nota disonante o de paso entre dos notas consonantes, ya sea en el tiempo fuerte como en el débil (ver *Commisura*, *Celeritas*, *Deminutio*, *Symblema*). 2) La tradición de la retórica clásica entiende el término *transitus*, al igual que *transitio*, como la transición o enlace entre partes del discurso. Esta versión es la que adopta Mattheson como una de las definiciones musicales de *transitus*. Para mayor abundancia ver (Bartel, 1997, p. 413 y ss.).

Trommelbass: literalmente “bajo de tambor”. No se trata de una figura retórica, sino de un bajo que consiste en notas repetidas, generalmente corcheas, que se mueven de vez en cuando de una altura a otra, habitualmente coincidiendo con un cambio armónico (ver p. 277).

Turn, *tour de gozier*, *mordente* (en Tartini): tipos de adornos configurados por tres notas en grado conjunto que rodean la nota principal, ya sea de manera anacrúsica o coincidiendo con el tiempo fuerte (ver Neumann, 1978, p. 466).

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VON SCHAUMBURG, GRAFEN VND
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VND STERNBERG &c.

in Unterthänigkeit zugeeignet

von

*Carl Philipp Emanuel Bach,
Königl. Preussischen Camer Musicus.*

*Nürnberg in Verlegung Balth. Schmidts Juel. Wittib.
N. XXXIII.*

Vault
14
212.4
311

Vorbericht.



Dem ersten Trio hat man versucht, durch Instrumente etwas, so viel als möglich ist, auszudrücken, wozu man sonst viel bequemer die Singstimme und Worte brauchet. Es soll gleichsam ein Gespräch zwischen einem Sanguineus und Melancholicus vorstellen, welche in dem ganzen ersten, und bis nahe ans Ende des zweyten Sazes, mit einander streiten, und sich bemühen, einer den andern auf seine Seite zu ziehen; bis sie sich am Ende des zweyten Sazes vergleichen, indem der Melancholicus endlich nachgiebt, und des andern seinen Hauptsatz annimmt.

Im letzten Saze sind, und bleiben sie auch vollkommen einig; wobey man aber anmerken kann, daß der Melancholicus den Anfang durch einen zwar ziemlich muntern, und einiger massen tändelnden, doch aber auch dabey mit etwas matten vermischten, und überhaupt in etwas pathetischen Hauptsatz macht: bey dessen Ende sich ein kleiner Anfall von Traurigkeit zwar zeigen will; welcher aber sogleich, nach einem mit Fleiß gesetzten kleinen Stillstand, durch ein paar lebhaftere Triolen vertrieben wird. Der Sanguineus, welcher des andern sein Nachgeben billig findet, folgt in diesem letzten Saze, auch so gar bey denen etwas matten Stellen, aus Höflichkeit beständig nach, und beyde befestigen ihre Freundschaft, indem alles was der eine macht, von dem andern, auch bis sogar zur Verwechslung, nachgemacht wird.

Um das Zeitmaß im ersten Saze dieses Trio recht zu treffen, beliebe man zu bemerken, daß bey dem Presto ein Tact eben so gespielt werden muß, als bey dem Allegretto eine Triole von drey Achttheilen gespielt werden würde; und daß folglich ein ganzer Tact im Presto nicht mehr Zeit einnimmt, als bey dem Allegretto ein Viertel.

Man wird wohl thun, wenn man dieses erste Trio, ohne Zusatz aller willkürlichen Auszierungen, so wie es geschrieben ist, spielt. Und wenn man zwey Stimmen davon auf dem Clavier ausüben will, wird es gute Wirkung thun, wenn man, theils um die unterschiedenen Ausdrücke, mit und ohne Dämpfer, bey dem Melancholicus beizubehalten, theils der vielen Haltungen wegen, welche auf dem Flügel oder Clavicord, nicht, so wie es seyn soll, gehört werden können, sich gefallen läßt, die oberste Stimme nebst dem Bass zu spielen. Diese kleine Unbequemlichkeit, fällt bey dem zweyten Trio weg, indem man allda die zwey untersten Linien vor das Clavier brauchen kan.

Man verbittert zum Voraus, alle Spöttereien, wenn man für nöthig findet, denjenigen, welche noch nicht genugsame Einsicht in die musicalischen Ausdrücke besitzen, zu gefallen, einige Anmerkungen über alle vorkommende Hauptstellen der ersten zweyen Sätze dieses Trio, hinzu zu fügen.

Weil man durch diese Buchstaben, so die Ausdrücke bemerken, wider Willen an einigen Orten könnte eine Zweydeutigkeit verursacht haben; so bittet man diejenigen, welche dieses erste Trio spielen wollen, solches zuvor nach Anweisung des Vorberichts, und der darinne befindlichen Buchstaben, durchzusehen.

11/10/38 Dr. R. R. 14/1-

- (a) **B**edeutet, wegen des halben Schlusses in die Quinte, eine Frage, ob der Sanguineus mit dem Melancholicus hierinne einig sey. Jener aber giebt
- (b) Durch die Verschiedenheit des Zeitmaßes sowohl, als durch den ganzen Inhalt der Antwort, und noch über dem, durch den Anfang in einem ganz andern Ton, deutlich genug zu erkennen, daß er ganz anderes Sinnes sey.
- (c) Hier verliert der Sanguineus mit Fleiß etwas von seiner Munterkeit, um den Melancholicus desto eher zu locken; welcher aber in der Folge hierinnen die Gelegenheit findet, mitten in seiner anscheinenden Befehung, wieder in seine alte Schwermuth zu verfallen.
- (d) Hier ist wieder eine Frage durch die Quinte; Wobey man durch eine kleine Generalpause den andern gleichsam hat ermuntern müssen, auf diesen ihm unangenehmen ganzen Innhalt, und die vorgelegte Frage, zu antworten.
- (e) Der S. fällt dem andern, welcher bey seiner Meynung bleibt, aus Ungedult ins Wort, und wiederholet seinen Satz.
- (f) Der S. bricht hier fragend ab, ob der andere das noch fehlende fortsetzen wolle?
- (g) Welcher aber an statt dessen, aus seinem Hauptsätze ein Stück unterschleibt.
- (h) Der S. ist ungewiß ob der M. aus Bosheit oder Unwissenheit, oder Vergessenheit dieses gethan habe; deswegen zeigt er ihm noch etumahl, jedoch mit einer Bitterkeit, da er ihn abermals nicht ausreden läßt, wie er hätte antworten sollen.

- (i) Der M. fängt hier an etwas nachzugeben, und gehörig zu antworten, wie er es schon oben hätte thun sollen.
- (k) Dieser saure, ob schon ganz kleine Schritt, kostet dem M. eine Generalpause, um ausruhen und
- (l) Wieder zu sich selbst kommen zu können.
- (m) Der S. fällt wieder ins Wort, und spottet des andern, indem er ihm seine Gedanken lächerlich nachmacht.
- (n) Hier nimmt der M. den Dämpfer ab, und folgt dem andern.
- (o) Bey dieser Generalpause erwartet der S., daß der andere auch einmal den Vortrag thun solle, welcher aber
- (p) dadurch die Gelegenheit ergreift, wieder in seine Traurigkeit zu verfallen.
- (q) Zeigt abermals eine ganz widrige Antwort des S. auf die vorgelegte Frage.
- (r) Der M. ersetzt das hier fehlende wieder, und zwar ganz hitzig, mit einem Stück von seinem Satze. Darüber wird
- (s) der S. böse, und wiederholet auf ein spöttische Weise des M. Antwort durch eine ganze Octave; sogleich aber thut er nach einer kleinen Generalpause
- (t) einen neuen Vortrag, worauf der M.
- (u) ganz recht antwortet, aber eben dadurch
- (v) gar bequem in seine Melancholie übergeht.
- (w) Hier versucht der S. weil es ihm oben gelungen war, noch einmal, den M. durch Ehrgeiz auf seine Seite zu ziehen, indem er ihm seine Gedanken lächerlich macht.
- (x) Er ladet ihn aufs neue ein, und der M.
- (y) folgt ihm, ohne sich des Dämpfers zu bedienen, bis ihn
- (z) derselbe Gedanke, welcher ihn schon oben einmal wieder umlenkte, aufs neue in seine Schwermuth verfallen läßt; woraus ihn aber der aufgebrachte S. sogleich durch seinen
- (aa) Vortrag glücklich zu reißen weiß.
- (bb) Hier wird ihre Unterredung etwas matt; indem der S. aus Gefälligkeit etwas von seinem Feuer verliert: Aber eben diese Schwächeley giebt.
- (cc) zu einer neuen Schwermuth Gelegenheit, welche sich auch
- (dd) hier vollkommen äußert, worüber der S.
- (ee) lachet und spottet. In dieser Verfassung bleiben sie beyde, bis
- (ff) der M. ganz tiefinnig und finster einschläft: da alsdenn
- (gg) der S. fortfährt sich drüber lustig zu machen; doch zu zweyenmalen aufgehört und lauret, ob der M. sich wieder melden mögte, und da man nichts spühret
- (hh) bis ans Ende sich darüber belustiget.
- (ii) Hierauf fängt alsobald der M. an zu brummen, und läßt sich durch lauter tief sinnige Vorträge wieder hören. Hierüber
- (kk) spielt und tändelt der S. Dieses beydes geht theils wechselsweise, theils zusammen so fort, bis der S. da er sieht, daß dadurch nichts heraus kommt,
- (ll) sich aufs Bitten zu legen anfängt, um den andern auf seine Seite zu bewegen, ihn auch einmal
- (mm) hart anredet; nach verspürten Stillschweigen aber
- (nn) wieder aufs neue bittet, da denn
- (oo) der M. sich bewegen läßt, und dadurch, daß er von sich selbst des andern Satz anfängt, zu erkennen giebt, daß er nunmehr anderer Meynung sey. Dieses macht sich der S. zu Nutze, und fährt
- (pp) mit diesen angefangenen Gedanken fort; welchen
- (qq) der M. um seine Standhaftigkeit zu zeigen, noch einmal wiederholet: bis sie beyde
- (rr) eben diese Idee, zugleich ausdrücken, und in dieser vollkommenen Einigkeit das *Adagio* beschließen.

Sfogava con le stelle

Claudio Monteverdi

Flute
Sfogava con le stel - le un in - fer - no d'a - mo - re sotto notturno

Oboe
Sfogava con le stel - le un in - fer - no d'a - mo - re sotto notturno

Clarinet Bb
Sfogava con le stel - le un in - fer - no d'a - mo - re sotto notturno

Horn F
Sfogava con le stel - le un in - fer - no d'a - mo - re sotto notturno

Bassoon
Sfogava con le stel - le un in - fer - no d'a - mo - re sotto notturno

7
ciel il suo do - lo - *p* re. E dicea fis - so in lo-
ciel il suo do - lo - *p* re. E dicea fis - so in lo-
ciel il suo do - lo - *p* re. E dicea fis - so in lo-
ciel il suo do - lo - *p* re. E dicea fis - so in lo-
ciel il suo do - lo - *p* re. E dicea fis - so in lo-

14
ro: O i - ma - gi - ni
ro: O i -
ro: O ma - gi - ni
ro: *f* O i -
ro: O i -

19

bel - le O imagini bel - le De l'i-dol mio *f* ch'a - do. *p*
 - ma - gi - ni bel - le O imagini bel - le De l'i-dol mio ch'a - do. *p*
 bel - le O imagini bel - le De l'i-dol mio ch'a - do. *p*
 - ma - gi - ni bel - le O imagini bel - le De l'i-dol mio ch'a - do.
 - ma - gi - ni bel - le O imagini bel - le De l'i-dol mio ch'a - do. *p*

25

- ro, si co - m'a me mo - stra - te men - tre co - si splen - de - te
 - ro, si co - m'a me mo - stra - te men - tre co - si splen - de - te
 - ro, si co - m'a me mo - stra - te men - tre co - si splen - de - te
 - ro, si co - m'a me mo - stra - te men - tre co - si splen - de - te

31

la sua ra - ra bel - ta - te, *f* si mo - de - te
 la sua ra - ra bel - ta - te, *f* si mo - de - te
 - de - te *p* sua ra - ra bel - ta - te, *f* si mo - de - te
 - de - te men - tre co - si splen - de - te *p* la sua ra - ra bel - ta - te, *f* si mo - de - te
 - de - te la sua ra - ra bel - ta - te, *f* si mo - de - te

37

stra - st'a le - i I vi - vi ardo - ri mie - i

stra - st'a le - i I vi - vi ardo - ri mie - i

stra - st'a le - i

*R*co - si mo - stra - st'a le - i I vi -

stra - st'a le - i *p* *f* vi - ardo -

43

*L**R*este col vostr aureo sembianze Pie - *f* *R*a La fa -

*L**R*este col vostr aureo sembianze Pie - *f* *R*a

ni mia *L**R*este col vostr aureo sembianze Pie - *f* *R*a

vi ardo - ri mie - i *L**R*este col vostr aureo sembianze Pie - *f* *R*a

vi ar - do - ri mie - i *L**R*este col vostr aureo sembianze Pie - *f* *R*a

48

reste col vostr aureo sembianze Pie *f* - to - sa Pie - to - *R*a si Pie -

La fa - reste col vostr aureo sembianze Pie *f* to - sa Pie - to - *R*a si Pie -

La fa - reste col vostr aureo sembianze Pie *f* to - sa Pie - to - *R*a si Pie - to -

La fa - reste col vostr aureo sembianze Pie *f* to - sa Pie - to - *R*a si Pie -

La fa - reste col vostr aureo sembianze Pie *f* to - sa Pie - to - *R*a si

Courante

A handwritten musical score for a piece titled "Courante". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a steady, rhythmic pattern of eighth notes, often grouped in pairs or fours. The notation includes various musical symbols such as beams, slurs, and dynamic markings. The piece concludes with a double bar line and repeat dots. The handwriting is clear and legible, typical of a composer's manuscript.

This image shows a page of handwritten musical notation. The page contains ten horizontal staves. The first six staves are filled with musical notation, including notes, rests, and bar lines. The notation is written in a style that appears to be a single melodic line, possibly for a violin or flute. The key signature has one sharp (F#), and the time signature is not clearly visible but appears to be common time (C). The notation includes various note values, including eighth and sixteenth notes, and rests. The first five staves end with a double bar line, and the sixth staff ends with a double bar line and a fermata symbol. The remaining four staves (7, 8, 9, and 10) are completely blank.

Sarabande

Handwritten musical score for Sarabande, measures 1-12. The score is written on six staves in G major and 3/4 time. It features a melodic line with various ornaments and a bass line with a steady eighth-note accompaniment. The piece concludes with a double bar line and a fermata.

Double 1

Handwritten musical score for Double 1, measures 13-24. This section consists of two staves of rapid sixteenth-note passages, characteristic of a double bass exercise. It begins with a treble clef and a key signature of one sharp (F#).

Double 2

Handwritten musical score for Double 2, measures 25-30. This section consists of two staves of rapid sixteenth-note passages, similar to Double 1 but with a different rhythmic pattern. It begins with a treble clef and a key signature of one sharp (F#).

This image shows a page of handwritten musical notation, likely for a guitar or similar fretted instrument. The score consists of 12 staves, arranged in two groups of six. The first group of six staves begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. The second group of six staves starts with a treble clef, a key signature of one sharp, and a 2/4 time signature. The first staff of this second group is marked "Double 3", and the second staff is marked "Double 4". The notation continues with complex rhythmic patterns and fingerings. The page concludes with a double bar line and a repeat sign.

SONATES
MELÉES DE PIÈCES,

Pour la Flûte Traversière,
Avec la Basse.

DE

A. S. A. MADAME

LA DUCHESSE

DE

BOUILLON

NÉE PRINCESSE DE LORAINNE.

composées

PAR M^R. BLAVET.

Gravées par Dumont.

prix 6th

OEUVRE II.

A PARIS,

Chez { L'AUTEUR, au petit Luxembourg.
Le S^r. Boivin, M^r. rue S^t. Honoré, à la Règle D'or.
Le S^r. Leclair, M^r. rue du Roule, à la Croix D'or.
Avec Privilège du Roy. 1732.

SONATA I.

Adagio

SONATA III

La Dhérouville.

Adagio



Allegretto



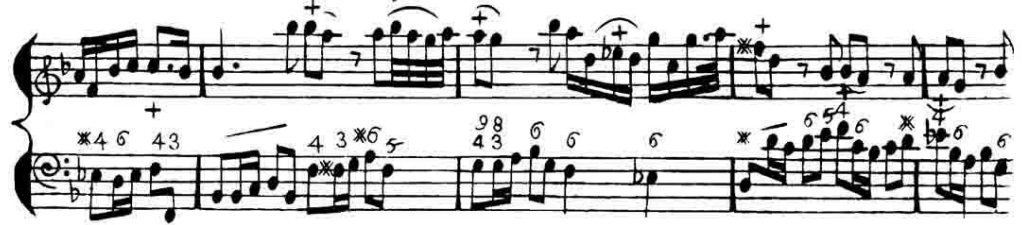
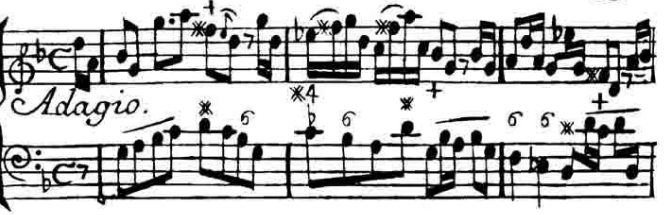
Andante



SONATA IV.

La Lumague.

Adagio.



25

La Chauvet

SONATA V.

Largo.

The score is written for a single instrument, likely a harpsichord or spinet, in G major and 3/4 time. The tempo is marked 'Largo'. The piece is titled 'SONATA V.' and is by 'La Chauvet'. The page number is 25. The music is characterized by intricate rhythmic patterns and ornaments. The notation includes treble and bass clefs, a common time signature, and various musical symbols such as trills, grace notes, and dynamic markings. The piece ends with a final cadence in the bass staff.

La Bouquet.

SONATA VI.

Adagio.

The musical score is written for guitar and consists of several systems. The first system is titled "La Bouquet" and "Adagio." It features a treble clef and a key signature of one flat. The notation includes a complex melodic line with many accidentals and a bass line with a steady accompaniment. Below the first system, there are two systems of guitar tablature, each with a treble clef and a key signature of one flat. The tablature consists of numbers 1-7 on the strings, with asterisks indicating barre positions. The second system of tablature includes a repeat sign. The third system is titled "Allemanda" and "Allegro." It features a treble clef and a key signature of one flat. The notation includes a complex melodic line with many accidentals and a bass line with a steady accompaniment. Below the third system, there are two systems of guitar tablature, each with a treble clef and a key signature of one flat. The tablature consists of numbers 1-7 on the strings, with asterisks indicating barre positions.



TROISIEME LIVRE

DE SONATES

*Pour la Flûte traversiere,
Avec la Basse.*

DÉDIÉ

S.A.S. MONSEIGNEUR

LE COMTE DE CLERMONT,

Prince du Sang.

PAR M. BLAVET,
*Ordinaire de la musique de
la chambre du ROI,
et de S.A.S. Monseigneur
LE COMTE DE CLERMONT.*

À PARIS, CHEZ L'AUTEUR,
Au Palais abbatial de S^t
Germain des prez,
La V^e BOUVEN^e m^e rue S^t Honoré,
à la règle d'or.
Ecl^e S^t LE CLERC m^e rue du
roule, à la Croix d'or.
PRIX, 6^{fr} broché.

AVEC PRIVILEGE DU ROI. 1740.

On vend aux mêmes adresses
dont le 1^{er} est de 4^{fr} le second de 6^{fr}

A SON ALTESSE SERENISSIME
Monseigneur
LE COMTE DE CLERMONT,
Prince du Sang.

Monseigneur,

CE n'est qu'en tremblant et d'une main timide, malgré les bontés dont V. A. S. daigne m'honorer, que j'ose prendre la liberté de lui offrir cet ouvrage, dont le succès passeroit infiniment mon espérance, s'il approchoit de l'étendue de ma vive reconnaissance, de mon zèle, de mon attachement, et du respect très profond avec lequel j'ai l'honneur d'être,

Monseigneur,

DE VOTRE ALTESSE SERENISSIME,

*Le très humble
et très obéissant
serviteur BLAIZE*

SONATA I^a

1

Andante. 3/4

7

7 6 5 6 5 b7 b7

6 5 3 Piano. b7 b7 6 5 3

SONATA
feconda.

Andante e spiccato.

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

4 3 5 4 6 5 6 x6 * x5 6

6 5 6 4 6 4 6 4 6 5 *

7 7 5 b7 6 * 6 5 6 *

SONATA
terza.

Vivace.

The musical score is written for guitar and consists of six systems of two staves each. The first system includes the tempo marking *Vivace.* and the title *SONATA terza.* The music is in 2/4 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. The bass line includes numerous guitar-style fretting indications such as '6 x6', '6 5 *', '6 6 7', and '6 x6 6 7'. The piece concludes with a double bar line and repeat signs.

This page of musical notation is for guitar and consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The notation is highly detailed, featuring complex rhythmic patterns with many sixteenth and thirty-second notes. Fingering numbers (1-5) are placed above or below notes to indicate fingerings. Various guitar-specific symbols are used, including asterisks (*), plus signs (+), and 'x' marks, which likely denote techniques like harmonics or specific fretting. The piece concludes with a double bar line and repeat dots.

SONATA
quarta.

Adagio.

SONATA V^a

The musical score is presented in two systems. The first system, labeled *Adagio.*, consists of six staves of music. The first two staves are a grand staff with treble and bass clefs. The subsequent four staves are single-line staves, alternating between treble and bass clefs. This section is characterized by slow, flowing lines with frequent accidentals and fingerings. The second system, labeled *Alliegro non presto.*, consists of two staves. The first staff is a grand staff, and the second is a single-line bass staff. This section is more rhythmic and features repeated patterns, with some markings such as *x4 6 6 b x4 6 x4 6* indicating repeated notes or figures.

7 6 4 7 7 5 4 7

SONATA VI^a

Largo $\frac{6}{5}$

7 3 3 x4 6 x4 6 2 6

x4 6 3 4 7 6 6 4 7 * 6 * 6 5

7 5 6 4 * 6 6 7 5 5

7 6 6 4 * 6 5 6 6 7 5 4 3 6 6 4

Piano. *Forte.*

Piano. *Forte.* 7 7 7 7

5 7 4 7 x4 6 6 4 7

XII
S O N A T E

à Flauto Traversiere Solo
è Basso

Dedicate

AL MOLTO ILLUSTRE SIGNORE IL SIGNOR
NICOLA ROMSWINKEL

DI PIETRO LOCATELLI

da Bergamo

OPERA SECONDA

IN A. M. S. T. E. R. D. A. M.

Apreso l'Autore f. b.
P. Locatelli

J. Mullen La Cour f. b.

ACADUVED

Molto illustre Signore

Le singolari qualità di V. S. Molto illustre, accompagnate dalle infinite obbligazioni, che le professo, mi hanno conciliato una sì grande stima, ed un così vero rispetto verso la di lei stimatissima Persona, che ho desiderato è già lungo tempo di poterlene dar qualche picciola dimostrazione in contrasegno della mia ossequiosa servitù. Non avendo però incontrato mai fin ad ora occasione più favorevole, son costretto a prevalermi di questa, che mi si porge presentemente nel mandare alla luce queste picciole Sonate, pregandola di voler benignamente accordarmi la grazia di poterle pubblicare sotto la di lei Protezione. Sapendo io di sicuro, che non solamente saranno benissimo appoggiate, ma anche che dovevo con tutta giustizia indirizzarle a V. S. pericché si è degnata farmi l'onore di voler esser mio discepolo, e servirsi delle mie povere istruzioni non per altro che per conservar in lei quell'affezione, che sempre ha avuta per quest'Arte liberale. Prenda ella dunque, e gradisca queste Musicali mie Composizioni, che con animo affatto sincero prendo la libertà di dedicarle, e finché vedendo che V. S. si compiace d'accoglierle benignamente, possa io lusingarmi d'averle in qualche maniera spiegato il vero desiderio, che ho di dimostrarle la mia gratitudine, e d'onorarle insieme le mie Stampe col di lei Nome, mentre con i più vivi, e sinceri sentimenti dell'animo mio mi prego d'esser con tutta la stima, ed ossequio di V. S. molto illustre.

Devotiss. ed Obblig.
Servo
Pietro Locatelli.

SONATA *Andante*
I

First system of musical notation, featuring treble and bass staves with various notes and rests.

Second system of musical notation, including fingerings (9, 8, 6, 5, 3, 6, 3, 7) and trills (t.).

Third system of musical notation, including fingerings (4, 3/2, 4, 3, 6) and trills (t.).

Fourth system of musical notation, including fingerings (b7, 6, 7, 6) and trills (t.).

Fifth system of musical notation, including fingerings (6, 5, 7, 9, 8, 6, x6, 6, b5) and trills (t.).

Sixth system of musical notation, including fingerings (6, 9, 8, 4, 3, 6, 7, 6, 7, 6, 7, 3, 3, 1, 3, 1, 3) and trills (t.).

This page of musical notation is for guitar and consists of seven systems, each with a treble and bass staff. The music is highly technical, featuring numerous triplets, sixteenth-note runs, and complex rhythmic patterns. Fingerings are indicated by numbers 1-4 on the left hand and x, 0, 1-4 on the right hand.

The first system begins with a treble staff containing several triplet patterns and a bass staff with a steady eighth-note accompaniment. A small number '2' is written above the final measure of the first system.

The second system continues the intricate melodic lines in the treble and the accompaniment in the bass.

The third system is marked *Tasto Solo* and features a more melodic treble line with some rests, while the bass staff continues with rhythmic accompaniment.

The fourth system shows a return to dense sixteenth-note passages in both hands.

The fifth system continues the complex rhythmic and melodic development.

The sixth system maintains the high level of technical difficulty with rapid sixteenth-note runs.

The seventh system concludes the piece with a final melodic flourish in the treble and a rhythmic ending in the bass, marked *Segue*.

5

SONATA II

The musical score consists of seven systems, each with a treble and bass staff. The piece is marked *Largo* at the beginning. The notation includes various musical symbols such as slurs, ties, and dynamic markings. The dynamics *Pia:*, *For:*, and *Ada:* are indicated at different points in the score. Fingering numbers (e.g., 6, 7, 9, 8, 6, 5, 3, 2, 4, 5, 6, 7, 8, 9) are placed below notes to guide the performer. The score concludes with a double bar line.

9
SONATA III

Andante *Pia:* *For:*

The musical score is divided into seven systems. The first system begins with the tempo marking *Andante* and the dynamic *Pia:*. The second system introduces the *For:* (forte) dynamic. The piece is characterized by intricate sixteenth-note passages and frequent use of ornaments and trills. The notation includes numerous fingerings and dynamic markings throughout.

The musical score consists of seven systems, each with a treble and bass staff. The notation is highly detailed, including:

- System 1:** Treble staff with trills (t.) and slurs. Bass staff with fingering numbers like 5, 6, 4, 3, 6, 4, 3, 6, 6, 4, 3, 6, 6.
- System 2:** Treble staff with trills and slurs. Bass staff with fingering numbers like 6, b6, 4, 3, 4, 6, b4, 3, 6.
- System 3:** Treble staff with trills and slurs. Bass staff with fingering numbers like 9, 8, 6, 9, 8, 9, 8, b5, 9, 8, 6.
- System 4:** Treble staff with trills and slurs. Bass staff with fingering numbers like 4, 3, 6, 6, 5, 3, 6, b5, 6, 6, 4, 4, 6, 4, 3.
- System 5:** Treble staff with trills and slurs. Bass staff with fingering numbers like 4, b4, x3, 6, 7, 6, b4, 4, b5, 6, x6.
- System 6:** Treble staff with trills and slurs. Bass staff with fingering numbers like 6, 4, 5, 3, 6, 9, 6, 6, 9, 6, b6, b4.
- System 7:** Treble staff with trills and slurs. Bass staff with fingering numbers like 6, b5, 4, x3, 6, x6, 6, 4, 5, 3, 6, 7, x6, and a 'Segue' marking.

SONATA IV

Adagio

The musical score consists of seven systems, each with a treble and bass staff. The first system is marked 'Adagio'. The notation includes various ornaments (marked 't.'), slurs, and numerous accidentals. The bass staff contains many fingerings and some 'x' marks. The final system includes the markings 'Pia:' and 'Segue'.

SONATA

V

Vivace

The musical score consists of eight systems of two staves each. The upper staff is in treble clef and the lower staff is in bass clef. The tempo is marked *Vivace*. The score is filled with intricate piano textures, including numerous trills (marked 't'), ornaments (marked 'o'), and sixteenth-note passages. The right hand often plays sixteenth-note patterns, while the left hand provides a steady accompaniment with chords and moving lines. The piece concludes with a *Segue* marking.

First system of musical notation, featuring treble and bass staves with notes, rests, and fingerings.

Second system of musical notation, including the word *Pia:* and various musical notations.

SONATA
VI

Third system of musical notation, including the word *Largo* and various musical notations.

Fourth system of musical notation, featuring complex rhythmic patterns and fingerings.

Fifth system of musical notation, including notes and rests.

Sixth system of musical notation, including notes and rests.

Seventh system of musical notation, including the word *Segue* and various musical notations.

22

SONATA

VII

Largo

The musical score is written for guitar and includes the following details:

- System 1:** Treble clef with a key signature of one flat and common time. Bass clef accompaniment. Includes trills (t.) and slurs.
- System 2:** Continuation of the first system with more complex fingering and trills.
- System 3:** Features a trill in the treble and a measure with a circled '1' in the bass.
- System 4:** Continues the melodic and harmonic development.
- System 5:** Includes a trill and a measure with a circled '1'.
- System 6:** Features a trill and a measure with a circled '1'.
- System 7:** Final system, ending with a double bar line and the word "Segue".

SONATA VIII

Largo

Adagio

Vivace

SONATA

IX

Andante

The musical score is written for guitar and consists of seven systems. Each system contains a treble clef staff and a bass clef staff. The tempo is marked *Andante*. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and trills. Fingerings are indicated by numbers 1-5. The bass line features several complex chords and arpeggios, with some notes marked with an 'x' to indicate natural harmonics. The piece concludes with a final chord in the bass line.

Handwritten musical notation for the first system, featuring a treble and bass clef with various notes and rests. Fingerings are indicated by numbers 1-5. The bass line includes fretting instructions such as $x4$, $\frac{6}{5}$, $x4$, $\frac{6}{2}$, $4x3$, 98 , 65 , $x4$, $x2$, 6 , $\frac{6}{4}$, and $\frac{5}{3}$. Trills are marked with 't.' above notes.

Handwritten musical notation for the second system. The bass line includes fretting instructions such as $1x3$, 6 , 9 , 8 , $\frac{5}{2}$, 6 , $x6$, $\frac{6}{4}$, $x3$, and 6 .

Handwritten musical notation for the third system. The bass line includes fretting instructions such as b , $b6$, $b5$, 6 , b , $b6$, $b5$, 76 , $x3b3$, 76 , $x3b3$, and 76 .

Handwritten musical notation for the fourth system. The bass line includes fretting instructions such as x , $x4$, 6 , $x4$, 6 , 5 , $\frac{6}{4}$, $\frac{6}{5}$, and x .

Handwritten musical notation for the fifth system, starting with the tempo marking *Largo*. The bass line includes fretting instructions such as $7x6b5$, 43 , 76 , 5 , 43 , 76 , 5 , $4x3$, $x2$, $x4$, and $\frac{5}{2}$.

Handwritten musical notation for the sixth system, ending with the word *Segue*. The bass line includes fretting instructions such as $\frac{4}{2}$, $x4$, $\frac{5}{2}$, $\frac{4}{2}$, $3x4$, $\frac{5}{2}$, x , $b7$, $\frac{6}{4}$, $x3$, and $\frac{5}{2}$.

7 x7 5 7 5 3

SONATA
Largo
X

9 6 5 9 8 5 9 8 6 5

5 4 3 7 6 5 9 8 5 7 6 5

9 5 4 6 3 7 6 5 9 8 6 5

9 5 9 7 6 5 9 6 6 9 8 6 5

Pia. *Sotto*

SONATA XI

Largo

Andante

For.

Pla.

t.

ff.

6 *b5* *9/4* *8/3*

6/4 *5/3* *8/5* *7/4* *6/4* *5/4* *3/b6* *7/3* *b6/4* *6/4* *5/3* *6/5* *4/3*

5/4 *3* *8/3* *7x6* *7x6*

7 *7* *6* *3* *6* *4*

6/4 *7* *7* *6/5* *3* *7* *7*

For. *6/4* *5/3* *6/5* *4/3* *5/4* *8/3*

The musical score is written for piano and features a variety of technical and dynamic markings. The first system is marked *Largo* and includes a trill (*t.*) and a fermata. The second system is marked *Andante* and includes a *ff.* marking. The score is divided into sections with different dynamics: *For.* (Forte) and *Pla.* (Pianissimo). The notation includes complex rhythmic patterns, such as sixteenth-note runs and triplets, and various fingering indications (e.g., 6, 5, 4, 3, 2, 1, 7, 8). The piece concludes with a double bar line and a repeat sign.

43 Questo Solo e Basso, si potrà Sonarsi a due Flauti, e due Bassi, duertendo che il Primo Basso e il Fondamento, che Sarà per il Combato, il Secondo Basso che non Sempre è Fondamento, si Suppone un Violoncello, o Basetto, Stante che, se la Compositione fosse per due Combati, Sarebbero troppo forti per l'accompagnamento di due Flauti.

SONATA
Largo
XII

The musical score is presented in two staves, treble and bass clef. It begins with the title 'SONATA XII' and the tempo marking 'Largo'. The notation includes a variety of rhythmic values, such as sixteenth and thirty-second notes, often beamed together. There are several instances of ornaments, indicated by an 'x' above a note. The score is divided into five systems. The first system shows the initial melodic and bass lines. The second and third systems continue the development of the piece, with the bass line featuring prominent sixteenth-note patterns. The fourth system includes dynamic markings: 'Pia: x6' and 'For: x6'. The fifth system concludes the piece with a final cadence and repeat signs.

First system of musical notation, measures 1-2. The treble clef staff contains a complex melodic line with many accidentals and slurs. The bass clef staff contains a bass line with various chords and accidentals. A 't.' (trill) marking is present above the first measure of the treble staff.

Second system of musical notation, measures 3-4. The treble clef staff continues the melodic line with triplets. The bass clef staff features chords with '6' and '4' markings. A 'Pia:' (Piano) dynamic marking is present in the second measure.

Third system of musical notation, measures 5-6. The treble clef staff has triplets. The bass clef staff has chords with '6' and 'x5' markings. A 'For:' (Forte) dynamic marking is present in the second measure.

Fourth system of musical notation, measures 7-8. The treble clef staff continues the melodic line. The bass clef staff has chords with '6' and 'x5' markings.

Fifth system of musical notation, measures 9-10. The treble clef staff has triplets. The bass clef staff has chords with '6' and 'x3' markings. A 'Pia:' (Piano) dynamic marking is present in the second measure.

Sixth system of musical notation, measures 11-12. The treble clef staff has triplets. The bass clef staff has chords with '6', '7', and 'x6' markings. A 'For:' (Forte) dynamic marking is present in the second measure, and a 'Segue' marking is at the end of the system.

SONATE METODICHE

à
Violino Solo

Flauto traverso,

da

Giorgio Filippo Telemann.

Direttore della Musica in

Hamburgo.

Opera XIII.

SONATA I^{ma.}

I.

Adagio.

The musical score consists of ten staves, arranged in five systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat, and a 3/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents. Fingerings are indicated by numbers 1-5, and some notes are marked with an asterisk (*). Dynamics include 'p.' (piano) and 'f' (forte). The piece concludes with a final cadence on the last staff.

6. SONATA 2^{da}.

Adagio.

The musical score consists of ten staves. The first two staves are in treble clef, and the remaining eight are in bass clef. The notation is highly detailed, with numerous accidentals (sharps, flats, naturals) and ornaments (flourishes) throughout. The bass line is particularly dense with fingering numbers, including 6, 7, 5, 4, 3, 2, and 1, often accompanied by asterisks. There are also some triplets marked with a circled '3'. The overall style is characteristic of 18th-century manuscript notation.

12. SONATA 3.^{za}

The image displays a handwritten musical score for a piece titled "12. SONATA 3.^{za}". The score is written on ten systems of staves, each system consisting of two staves (treble and bass clef). The music is in a key signature of one sharp (F#) and a 3/4 time signature. The tempo marking "Grave." is present at the beginning of the first system. The notation includes various note values, rests, and dynamic markings such as "p" (piano) and "f" (forte). Fingerings are indicated by numbers 1-5. There are also some asterisks and other symbols scattered throughout the score, possibly indicating specific performance instructions or corrections. The handwriting is clear and legible.

The image displays a handwritten musical score for guitar, organized into three systems, each consisting of three staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score features complex melodic lines with many triplets and slurs, and a bass line with extensive fretting indicated by numbers 1-7 and asterisks. The piece concludes with a double bar line.

18. SONATA^{ta}

Andante. 3

The musical score consists of six systems, each with a treble and bass staff. The tempo is marked 'Andante' with a '3' indicating a triplet. The notation is dense, featuring many triplets and various fingering numbers (1-7) and asterisks. The piece concludes with a double bar line and a repeat sign.

The musical score is written for guitar and consists of eight systems. Each system contains a treble clef staff and a bass clef staff. The music is characterized by intricate rhythmic patterns, including frequent triplets and sixteenth-note runs. Fret numbers are indicated above notes in the bass staff, such as 6, 7, 6, 4, 5, and 6. A star symbol (*) is used to denote a barre. The notation includes various articulations like slurs and accents, and the overall style is highly technical and virtuosic.

24. SONATA 5^{ta.}

Largo.

Handwritten musical score for Sonata 5^{ta.}, page 24. The score is written in 6/8 time and includes a tempo marking *Largo.* The notation is in treble and bass clefs, with various rhythmic values and articulations. The score is organized into six systems, each containing two staves. The piece concludes with a final cadence.

30. SONATA 6^{ta.}

Cantabile.

Handwritten musical score for Sonata No. 30, Op. 109, by Frédéric Chopin. The score is in G major, 3/4 time, and consists of 30 measures. It is marked *Cantabile.* The notation includes a treble and bass clef, a key signature of one sharp (F#), and a common time signature. The piece features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The score is divided into four systems, each with three staves. The first system includes the tempo marking *Cantabile.* and the second system includes the first fingering for the bass line. The score concludes with a double bar line and repeat dots.

The musical score is written for guitar and consists of seven systems, each with three staves. The first system begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The guitar part is marked with a 'G' in a circle. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *p* (piano) and *f* (forte) are used throughout. The piece concludes with a double bar line and repeat dots. The notation is dense, particularly in the middle systems, with many notes beamed together and some triplets indicated by a '3' over the notes.

Continuation
Des
SONATES METHODIQUES,
à
Flûte traverse
ou à
Violon,
avec
la Basse chiffrée,
composées
par
George Philippe Telemann,

Epître Dedicatoire
à
Mr Rudolphe Bourmester,
Capitaine de la Ville d'Hambourg.
et à
Mr Hieronime Bourmester,
Marchand tres renommé.

Messieurs,

Cet ouvrage vous doit trop, pour n'être pas dédié à vous, car
après avoir honoré son premier volume de votre approbation,
vous en avez par reiterations exigé un second.

M'y ayant presque par tout servi d'un stil chantant, dans lequel
vous donnez, j'espère, que vous daignerez cette Musique de votre parfaite
execution, n'ignorant pas, qu'après les fatigues du jour vous delassés
souvent votre esprit par l'harmonie, les violons aux mains.

Que donc cette noble occupation ne discontinuë jamais de faire vos delices, et
qu'elle fortifié votre santé, afin que par une longue suite d'années vous soyés
l'ornement des remparts et de la bourre, et un modèle à vos concitoyens, en travail-
lant pour la félicité de la Republique et pour l'accroissement du negoce!

Je vous prie tres respectueusement de vouloir bien me conserver toujours
votre bienveillance, et de permettre que je me souscrive d'un zèle tout particulier,
Messieurs,

A Hambourg,
ce 12.^{me} de Nov.
1732.

Votre
tres humble et tres obeissant
Serviteur,
George Philippe Telemann.

Sonata prima .

I.

Siciliana.

The score is written for three staves per system. The first system includes the tempo marking *Siciliana.* and the time signature 12/8. The music is characterized by a steady eighth-note accompaniment in the bass and more melodic lines in the upper staves. Fingerings are indicated by numbers 1-5. Dynamics include *p.* (piano) and *f.* (forte). The piece concludes with a double bar line.

Adagio.

Allegro offei.

Sonata terza.

Andante.

p. *f.* *p.* *f.*

The musical score on page 11 is a complex piece for a string instrument, likely a violin or viola, given the range and technical demands. It is organized into six systems, each containing a treble and bass staff. The notation is dense, featuring a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as slurs and accents. Dynamic markings of *p.* (piano) and *f.* (forte) are used throughout to indicate volume changes. Fingerings are meticulously notated with numbers 1 through 5. The key signature consists of two sharps (F# and C#), and the time signature is not explicitly shown but appears to be 4/4 based on the phrasing. The piece concludes with a double bar line at the end of the sixth system.

16. *Largo.*

Sonata quarta.

The musical score is written in a single system with six systems of two staves each. The first staff of each system is in treble clef, and the second is in bass clef. The key signature has one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5. Dynamic markings like 'f' and 'p' are present. The piece concludes with a double bar line and a repeat sign.

The musical score on page 17 is written for guitar and consists of seven systems of two staves each. The notation includes various rhythmic values, accidentals, and ornaments. Performance markings include 'adagio.' and 'Allegro.'. Fingering numbers (1-5) are indicated above many notes. The piece concludes with a double bar line and repeat dots.

The image displays a page of musical notation for a piano piece, consisting of two systems of music. The first system is marked *Allegro.* and the second *Andante.* The notation includes treble and bass staves with various musical symbols, including notes, rests, and fingerings. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The first system features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second system is more melodic and features a section labeled *Sonata Quinta.* The page is numbered 20 in the top left corner.

The musical score consists of two systems, each with a treble and bass staff. The first system includes triplets in the treble staff and various fingerings (6, 7, 5, 6, *) in the bass staff. The second system features a treble staff with a *p.* dynamic marking and a bass staff with a *f.* dynamic marking and fingerings (6, 7, 4, 2, 6, 6, 6, 6, 6, *). The notation is dense with sixteenth and thirty-second notes, often beamed together.

Sonata sesta.

Andante.

This page contains a handwritten musical score for a piece titled "Sonata sesta" in "Andante" tempo. The score is written on ten systems of two staves each (treble and bass clef). The notation is highly detailed, featuring numerous slurs, ties, and complex rhythmic patterns. Fingerings are indicated by numbers 1-5 on the upper hand and 1-7 on the lower hand. There are also various ornaments and accents throughout the piece. The manuscript shows signs of being a working draft, with some ink bleed-through and corrections visible.

Allegro.

6 6 7 7 6 6 5 4 3 6 6 6 6 6 5 4 3 6

5 6 * * * * * 5 6

* *f* * 6 5 4 * * * 6 5 5 * 6

6 6 6 6 5 4 3 6 6 6 * 6 b 6 5 * 6 *

5 6 6 7 * 6 6 * 6 7 6 6 4

5 5 * *f* * 6 5 5 4 3 * 6 5 5 7 4 3

Fantasia
per il

V. G. L. G. N. O.,
senza Basso.

FANTASTA i.

ivae.

The musical score consists of ten staves of handwritten notation. The first staff begins with the tempo marking *ivae.* The notation is dense, featuring many sixteenth and thirty-second notes. The fifth staff contains several dynamic markings: *ad: all: p.*, *ad: all: p.*, *ad: f.*, and *ad: Allegro.* The sixth staff includes the tempo marking *ad: Allegro.* The score concludes with a double bar line on the tenth staff, followed by a few empty staves at the bottom of the page.

FANTASIA in A

for solo Flute

No. 1.

G. Ph. Telemann.

Vivace

1

3

6

9

12

16

19

22

25 3

ad. all. *p*

28

f ad. all. *p* *ad. all.*

31

ad. all. *p* *f ad.* *ad.*
[f]

34

Allegro

7

13

18

23

FANTASIA in a

for solo Flute
No. 2

Grave

6

10

Vivace

4

9

14

19

24

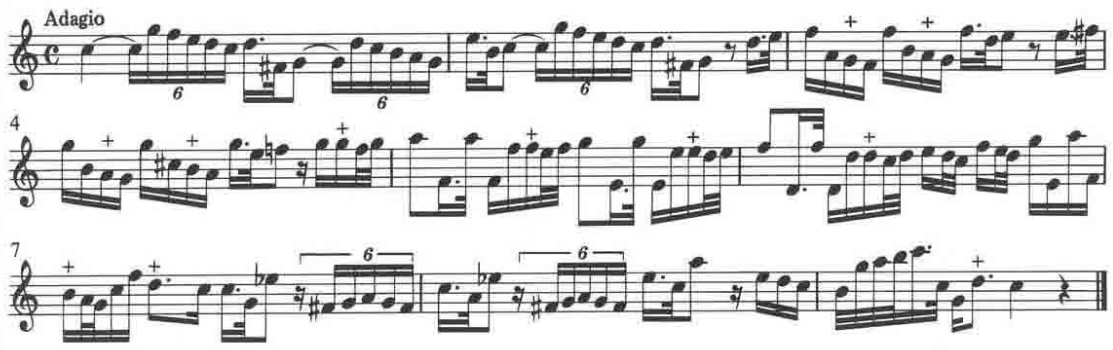
29

34

p *f* *p* *f* *p* *f*

39 5


44


Adagio


Allegro


19


24


29


35


FANTASIA in b

for solo Flute
No. 3

Largo *Vivace*

4

6

8

10

13

16 *Largo*

19

22 *Vivace*

24

26 7

28

30

Allegro

5

9

13

18

23

27

32

37

FANTASIA in B \flat

for solo Flute

No. 4

Andante

4

7

10

p *f*

Allegro

6

11

16

21

26

39 5

44 *f* *p* *f*

Adagio

4

7

Allegro

6

12

19

24

29

35

FANTASIA in C

for solo Flute

No. 5

Presto

5 **Largo** **Presto**

10 **[Largo]**
dolce

15 **Allegro**
f

6

10

15

19

23 11

28

32

36

40

45

50

Allegro

7

15

21

29

FANTASIA in d

for solo Flute
No. 6

Dolce

The musical score is written for a solo flute in the key of D minor (one flat) and 3/4 time. It is divided into two sections: 'Dolce' and 'Allegro'. The 'Dolce' section consists of six staves of music, starting with a treble clef and a key signature of one flat. The tempo 'Dolce' is indicated above the first staff. The 'Allegro' section consists of four staves of music, starting with a treble clef and a key signature of one flat. The tempo 'Allegro' is indicated above the first staff of this section. The score includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers 5, 10, 15, 20, 25, and 13 are marked at the beginning of their respective staves.

5

10

15

20

25

Allegro

5

9

13

17 13

21
p

25
f

29

Spiritoso

6
Fine

11

16

21

25

29

33
D.C. al Fine

FANTASIA in D

for solo Flute
No. 7

Alla Francese

5

8

12

14

21

27

33

40

47

p

f

53

60

66

72

79

85

90

Presto

5

10

16

21

27

D.C. al Fine

FANTASIA in e

for solo Flute
No. 8

Largo

3

6

9

12

15

Spiritoso

4

7

10 17

13

16

19

22

25

28

p *f*

Allegro

6

11

16

20

Detailed description: This page of a musical score is written for a single melodic line in G major (one sharp) and 3/4 time. The first system, starting at measure 10, contains eight staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. The first staff ends with a double bar line and the number 17. The second system contains six staves, starting at measure 13. The third system contains two staves, starting at measure 16. The fourth system contains two staves, starting at measure 19. The fifth system contains two staves, starting at measure 22. The sixth system contains two staves, starting at measure 25. The seventh system contains two staves, starting at measure 28. The first staff of this system has a piano (*p*) dynamic marking, and the second staff has a forte (*f*) dynamic marking. The eighth system, starting at measure 6, is marked **Allegro** and is in 3/4 time. It contains four staves of music, starting at measure 6. The first staff of this system has a double bar line and repeat signs. The second staff of this system has a double bar line and repeat signs. The third staff of this system has a double bar line and repeat signs. The fourth staff of this system has a double bar line and repeat signs.

FANTASIA in E

for solo Flute
No. 9

Affettuoso

The musical score is written for a solo flute in E major, 3/8 time. It consists of two main sections. The first section, marked 'Affettuoso', spans measures 1 to 30. It begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/8 time signature. The melody is characterized by flowing eighth and sixteenth notes, often beamed together. There are several trills marked with a '+' sign above the notes. Measure numbers 5, 10, 15, 20, and 25 are indicated at the start of their respective staves. A triplet of eighth notes is marked with a '3' below the notes in measures 11 and 26. The second section, marked 'Allegro', begins at measure 31. It features a more rhythmic and energetic feel, with frequent sixteenth-note patterns and some triplet figures. Measure numbers 7, 13, and 19 are indicated at the start of their respective staves. The piece concludes with a double bar line and repeat dots.

25

31

37

44

Grave

Vivace

6

12

17

23

29

35

FANTASIA in f#

for solo Flute
No. 10.

A Tempo Giusto

6

11

17

23

28

33

38

43

49

Presto

Musical score for the Presto section, measures 1-58. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The notation includes various rhythmic values such as quarter, eighth, and sixteenth notes, along with rests and accidentals. Measure numbers 7, 14, 22, 29, 36, 43, 51, and 58 are indicated at the start of their respective staves.

Moderato

Musical score for the Moderato section, measures 1-16. The music is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The notation includes eighth and sixteenth notes, rests, and accidentals. Measure numbers 9 and 16 are indicated at the start of their respective staves.

FANTASIA in G

for solo Flute

No. 11.

Allegro

3

6

9

12

15

18

21

24

Adagio *Vivace*

The image shows a musical score for a piece in G major. The first section consists of eight staves of music, numbered 4, 7, 10, 13, 16, 20, 23, and 26. The music is written in treble clef with a key signature of one sharp (F#). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second section begins at measure 27, marked with the tempo instruction "Allegro". This section consists of four staves of music, numbered 7, 13, and 20. The tempo change is indicated by a new time signature of 2/4. The notation continues with eighth and sixteenth notes, and rests. The piece concludes with a double bar line at the end of the fourth staff of the second section.

FANTASIA in g

for solo Flute
No. 12.

Grave Allegro

7

13

19

24 Grave Allegro

30

35

40

46

51

56 *Dolce*

59

62 *Allegro*

65

Presto

9

Fine

17

24

30

37

42

47

52

D.C. al Fine

Sonata

BWV 1034

Adagio ma non tanto

Flauto traverso

Continuo

Allegro

Musical notation for measures 1-3. Treble clef, key signature of one sharp (F#), 2/4 time signature. The melody consists of eighth and sixteenth notes. The bass line features a steady eighth-note accompaniment with fingering numbers 6 and 1.

Musical notation for measures 4-6. Measure 4 starts with a 4-measure rest in the treble. The melody continues with eighth notes. The bass line has fingering numbers 6, 5, 6, 4, 5, 6, 7, 7, 1, 6, 6.

Musical notation for measures 7-9. The melody features a 7-measure rest in the treble. The bass line continues with eighth notes and includes fingering numbers 7, 6, 6, 6, 6, 6, 7, 6, 6, 6, 6, 6, 6.

Musical notation for measures 10-12. The melody continues with eighth notes. The bass line includes fingering numbers 9, 4, 5, 9, 4, 5, 7, 6, 6, 7, 6, 6, 6.

Musical notation for measures 13-15. The melody continues with eighth notes. The bass line includes fingering numbers 6, 6, 6, 5, 4, 2, 6, 6, 4, 3, 4, 2, 6, 4, 3, 6, 6, 6, 4, 3.

Musical notation for measures 16-18. The melody continues with eighth notes. The bass line includes fingering numbers 6, 6, 7, 7, 6.

18

Musical notation for measures 18 and 19. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 6, 6, 6, 6, 6, 5, 6.

20

Musical notation for measures 20, 21, and 22. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 6, 4, 5, 7, 4, 5, 7, 4, 5, 7, 4, 5, 7, 4, 5, 7, 4, 5, 7.

23

Musical notation for measures 23, 24, and 25. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 6, 4, 5, 7, 6, 6, 7, 6, 7, 7, 6, 6, 6, 6.

26

Musical notation for measures 26, 27, and 28. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 6, 4, 4, 6, 6, 4, 6, 6, 4, 7, 6, 6, 6, 4, 3.

29

Musical notation for measures 29, 30, and 31. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 6, 4, 6, 5, 5, 7, 3, 7, 4, 6, 4, 3, 6, 5, 4, 3, 1, 6, 6, 6, 6.

32

Musical notation for measures 32, 33, and 34. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a bass line with fingerings 6, 4, 5, 6, 4, 7, 6, 5, 4, 5, 6, 7, 4, 3, 7, 2, 4, 5, 6.

35

38

41

44

47

50

53

Musical notation for measures 53-55. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers (1-7) are placed below the notes in the bass staff.

56

Musical notation for measures 56-58. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers (1-7) are placed below the notes in the bass staff.

59

Musical notation for measures 59-61. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers (1-7) are placed below the notes in the bass staff.

62

Musical notation for measures 62-64. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers (1-7) are placed below the notes in the bass staff.

65

Musical notation for measures 65-67. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers (1-7) are placed below the notes in the bass staff.

68

Musical notation for measures 68-70. The system consists of a treble clef staff and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with eighth and sixteenth notes. Fingering numbers (1-7) are placed below the notes in the bass staff.

26

6 7 4+ 6 5 7 4 6 5 7 6 6 6 7 4+

31

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

36

6 6 6 6 6 6 4 5 6 6 6

40

6 6 5 6 4 5 6 6 6 6 6

45

6 6 6 4 6 6 6 6 6 5 4 7 3 6 6 6

50

6 6 6 6 6 6 6 6 6 6 6 6 4 5

Allegro

Musical notation for measures 1-4. The piece is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains the melody, starting with a piano (*p*) dynamic and becoming forte (*f*) by measure 3. The second staff (bass clef) provides a bass line with some rests in the first two measures. Fingering numbers 5, 4, and 1 are indicated above the notes in measure 4.

Musical notation for measures 5-8. The melody continues with a series of eighth-note runs. The bass line features a steady eighth-note accompaniment. Fingering numbers 6, 6, 6, 6, 7, 6, and 6 are indicated below the notes in the bass staff.

Musical notation for measures 9-12. The melody includes a trill (*tr.*) in measure 11. The bass line continues with eighth-note accompaniment. Fingering numbers 6, 6, 6, 6, 6, 5, 4, and 1 are indicated below the notes in the bass staff.

Musical notation for measures 13-16. The melody consists of eighth-note runs. The bass line continues with eighth-note accompaniment. Fingering numbers 4, 6, and 6 are indicated below the notes in the bass staff.

Musical notation for measures 17-19. The melody continues with eighth-note runs. The bass line continues with eighth-note accompaniment. Fingering numbers 6, 4, 6, 6, 6, 6, 6, and 5 are indicated below the notes in the bass staff.

Musical notation for measures 20-23. The melody continues with eighth-note runs. The bass line continues with eighth-note accompaniment. Fingering numbers 6, 4, 6, 6, 4, 6, 4, and 6 are indicated below the notes in the bass staff.

24

6 4 6 6 5 6 4 6

28

6 4 6 6 6 6 6 6 6 6 6 6

32

6 6 6 6 6 6 5 7 6 5 7 4

35

6 4 5 6 4 7 6 # 4+

tr P PP f

39

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

42

6 # # 6 6 # 6 #

46

Musical notation for measures 46-48. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 46: Treble clef has a quarter note G4, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has a quarter rest, quarter note G2, quarter note A2, quarter note B2. Measure 47: Treble clef has eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 48: Treble clef has eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Fingering numbers 6, 5, 6, 6, 6, 6, 6, 6, 5 are written below the bass staff.

49

Musical notation for measures 49-52. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 49: Treble clef has quarter note G4, quarter rest, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 50: Treble clef has quarter note G4, quarter rest, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 51: Treble clef has quarter note G4, quarter rest, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 52: Treble clef has quarter note G4, quarter rest, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Fingering numbers 6, 4, 6, 5, 4, 3, 6, 4, 5, 4, 3, 6, 4, 5, 4, 3 are written below the bass staff.

53

Musical notation for measures 53-56. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 53: Treble clef has quarter note G4, quarter rest, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 54: Treble clef has quarter note G4, quarter rest, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 55: Treble clef has quarter note G4, quarter rest, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 56: Treble clef has quarter note G4, quarter rest, eighth notes A4-B4, quarter note C5, eighth notes B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Fingering numbers 5, 4, 3, 6, 4, 5, 3, 2 are written below the bass staff.

57

Musical notation for measures 57-60. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 57: Treble clef has eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 58: Treble clef has eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 59: Treble clef has eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 60: Treble clef has eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Fingering number 6 is written below the bass staff.

60

Musical notation for measures 60-63. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 60: Treble clef has quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has quarter notes G2, A2, B2, C3. Measure 61: Treble clef has quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has quarter notes G2, A2, B2, C3. Measure 62: Treble clef has quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has quarter notes G2, A2, B2, C3. Measure 63: Treble clef has quarter note G4, quarter note A4, quarter note B4, quarter note C5. Bass clef has quarter notes G2, A2, B2, C3. Fingering number 6 is written below the bass staff.

63

Musical notation for measures 63-66. The system consists of a treble clef staff and a bass clef staff. The key signature has one sharp (F#). Measure 63: Treble clef has eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 64: Treble clef has eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 65: Treble clef has eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Measure 66: Treble clef has eighth notes G4-A4-B4-C5, eighth notes D5-C5-B4-A4, quarter note G4. Bass clef has quarter notes G2, A2, B2, C3. Fingering number 6 is written below the bass staff.

66

70

74

77

80

84