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UNTER LEITUNG  
VON  
ERICH SCHENK

Band 111/112

JOHANN HEINRICH SCHMELZER  
SACRO-PROFANUS CONCENTUS MUSICUS  
(1662)

1965



AKADEMISCHE DRUCK- u. VERLAGSANSTALT  
GRAZ / WIEN

DENKMÄLER DER TONKUNST IN ÖSTERREICH

**JOHANN HEINRICH SCHMELZER**  
(ca. 1620 – 1680)

**SACRO-PROFANUS CONCENTUS MUSICUS  
FIDIUM ALIORUMQUE INSTRUMENTORUM**  
(1662)

VERÖFFENTLICHT  
VON  
**ERICH SCHENK**

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**SACRO-PROFANUS CONCENTUS MUSICUS**



*Mauortem toto spiras, Dux Inlyte; vultu  
Mars nouus arte noua te celebrare decet  
Sub te Tyro fui; si quid vel Marte, vel Arte  
Discipulus didici, suscipe: utrumque tuum est*

Theodorus Casparus a Furstenbergh Canonicus Capitularis Moguntiae et Spiræ,  
Colonellus, ad uitium pinxit et fecit 1656.  
FID.C

Erzherzog Leopold Wilhelm (1614—1662)

der Widmungsträger von J. H. Schmelzers „Sacro-profanus Concentus musicus“

Porträtsammlung der Österreichischen Nationalbibliothek, Wien

# SACRO·PROFANUS CONCENTUS MUSICUS FIDIU

ALIORUMQUE INSTRUMENTORUM,  
DEDICATUS

SERENISSIMO AC REVERENDISSIMO PRINCIPI

DOMINO, DOMINO

LEOPOLD O

GVILLEMO,  
ARCHIDIUCI AUSTRIAЕ,  
DUCI BURGUNDIAЕ, STYRIAЕ,

CARINTHIAЕ, CARNIOliaЕ ET

WIRTEMBERGÆ,  
GENERALI MILITIAЕ HIEROSO.

LYMITANE ORDINIS B. V. M. TEU.  
TONICORUM IN PRUSSIA  
ADMINISTRATORI,  
PASSAVIENSIS, HALBERSTADIENSIS,  
WRATISLAVIENSIS, ET

COMITI TYROLIS ET GORITIAЕ,  
LANDGRAVIO ALSATIAЕ,

AUFFHORE  
JOANNE HENRICO SCHMELZER,  
Musico S. C. M.



NORIBERGÆ,  
TYPIS ET SUMTIBUS MICHAELIS ENDTERI.  
ANNO M. DC. LXII.



Humiliatus

CLEMENTISSIME PRINCEPS.

**S**ub umbra alarum Augustissima Aquilaæ primæ partus mei musici in lucem editam duodenam depositui, sub umbra alarum Crucis tuae, freno musicæ regulaæ domatam, ad pœdes manufueri agnelli humiliè hanc alteram sifto. Musica Divum hominumque voluptas, pietatis exercitium humanarum virtutum symbolum, & vel maxime Consentus hic musicus facro-profanus ita congeftus est, ut tam pio Divorum cultui, quam honestæ hominum voluptati, tam exercenda in Ecclesia pierari, quam extra eam humano animo recreando, subservire posset, cui proinde magis, quam Tibi, Magne DEI Divinae Cultor; Magne Ecclesiarum Antistes, cui magis, quam Tibi Magne Princeps, Magne virtutum multiplicarum Fautor, debetur? securissime positus, ubi Tu gratiarum Tuarum solita Harmonia, quod demississime precor, Concentum hunc meum clementissime fueris amplexus.

SERENITATIS TUÆ

Joannes Henricus Schmelzer

## SONATA I

A OTTO

(*Allegro*)

Tromba I

Tromba II

Violino I

Violino II

Viola I

Viola II

Viola III

Viola IV

Organo e Basso

5

6 6 6

10

6 5 4 3

6

15

This page contains five staves of handwritten musical notation. The top two staves are treble clef, the middle two are bass clef, and the bottom staff is also bass clef. Measure 15 starts with eighth-note patterns in the upper staves. Measures 16-18 show more complex rhythms, including sixteenth notes and rests. Measure 19 begins with a bass note followed by a series of eighth and sixteenth notes.

20

This page continues the musical score. Measures 20-23 show eighth-note patterns in the upper staves, while the bass staff features sustained notes and occasional eighth-note chords. Measure 24 concludes the page with a bass line consisting of eighth-note chords.



35

40

Musical score page 6, measures 35-40. The score consists of six staves. Measures 35-37 show mostly rests or simple patterns. Measure 38 starts with a bass note followed by eighth-note patterns. Measure 39 has a bass line with eighth-note patterns. Measure 40 concludes with a bass line.

Viol. I

5

45

Viol. II

Musical score page 6, measures 45-50. The score includes Violin I, Violin II, and Bass parts. Violin I has eighth-note patterns. Violin II has eighth-note patterns. Bass has sustained notes and eighth-note patterns.

Musical score page 6, measures 55-60. The score includes Violin I, Violin II, and Bass parts. Violin I has eighth-note patterns. Violin II has eighth-note patterns. Bass has sustained notes and eighth-note patterns.

6

#

6

b

50

4 3

6

6

55

8

6

6

5

6

60

6      6      6

65 *Adagio*

70

#      6      6      6      7      6      4      3

*Allegro*

Viol. I

Viol. II

75

Viol. I

Viol. II

Cello/Bass

Piano

75

Viol. I

Viol. II

Cello/Bass

Piano

76

Viol. I

Viol. II

Cello/Bass

Piano

77

Viol. I

Viol. II

Cello/Bass

Piano

78

Viol. I

Viol. II

Cello/Bass

Piano

79

Viol. I

Viol. II

Cello/Bass

Piano

80

80

Viol. I

Viol. II

Cello/Bass

Piano

81

Viol. I

Viol. II

Cello/Bass

Piano

82

Viol. I

Viol. II

Cello/Bass

Piano

83

Viol. I

Viol. II

Cello/Bass

Piano

84

Viol. I

Viol. II

Cello/Bass

Piano

85

Viol. I

Viol. II

Cello/Bass

Piano

86

A musical score page featuring five staves. The top staff uses a treble clef, the second staff a treble clef, the third staff a bass clef, the fourth staff a bass clef, and the bottom staff a bass clef. Measures 1 and 2 show complex patterns of eighth and sixteenth notes. Measure 3 is mostly blank. Measure 4 begins with a bass note followed by a sustained note and a sixteenth-note pattern.

90

This image shows two staves of a musical score. The top staff consists of five lines, with the first three lines being treble clef and the last two being bass clef. The bottom staff consists of five lines, with the first three being treble clef and the last two being bass clef. Measure 90 begins with a rest followed by a sixteenth-note pattern in the upper voices and eighth-note patterns in the lower voices. Measure 91 begins with a sixteenth-note pattern in the upper voices and eighth-note patterns in the lower voices.

4      ♫      ♫      ♫

#      #      #

b      6      6

95

(Allegro)

(Revolv'r)

55

100

56

57

58

59

60

105

b b

110

b

115

120

*(Adagio)*

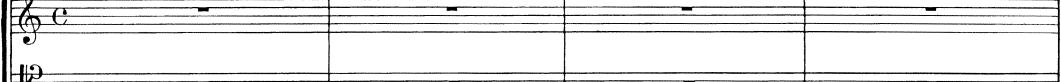
120

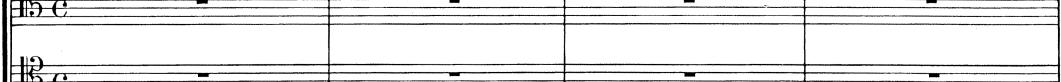
6      6      6      4      3

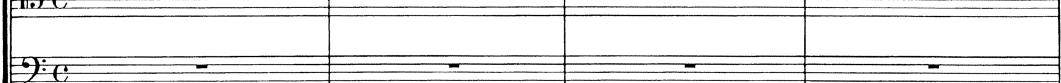
# SONATA II

A OTTO - DUE CORI

*(Allegro)*

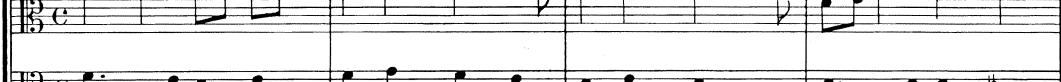
Cornettino      

Trombone I      

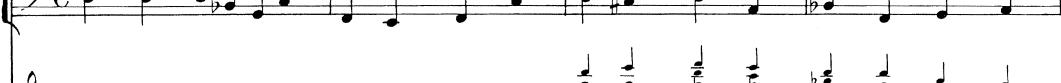
Trombone II      

Trombone III      

Violino      

Coro I      

Viola II      

Viola III      

Organo e Basso      

6                  6                  6                  #

5

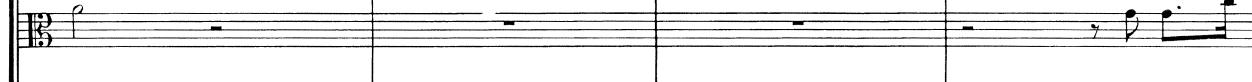


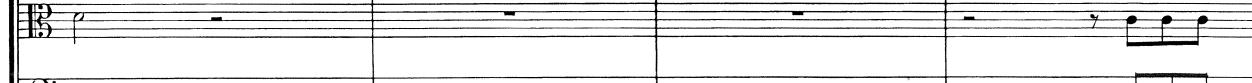


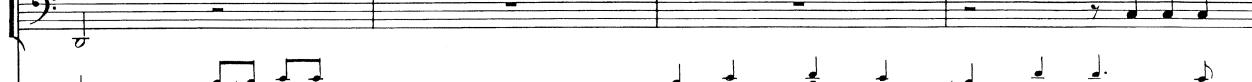
















b                  6                  6                  4                  3

10

6                    6                    6

15

6                    #                    #                    #                    6

20

4 3      #

6

4 #      4 #      4 #      4 # #

25

#

4 #      4 #      4 # #

Soli

30

Soprano (Soprano part)

Alto (Alto part)

Bass (Bass part)

Piano (Piano part)

Basso Continuo (Basso Continuo part)

Rehearsal marks: b, 7, 6, 5, 6, b, 7, 6, 5, 6

A musical score for orchestra, page 5, featuring four staves. The top staff is labeled "Corn." and shows a continuous eighth-note pattern. The second staff consists of sixteenth-note patterns. The third staff has sustained notes with vertical stems. The bottom staff has sustained notes with horizontal stems. Measure numbers 7, 6, 5, and 5 are indicated below the staves.

35

This image shows a handwritten musical score for piano, consisting of two staves. The top staff is for the treble clef (G-clef) hand, and the bottom staff is for the bass clef (F-clef) hand. The score is in common time. Measure 35 starts with a treble clef, a key signature of one sharp (F#), and a tempo marking of  $\frac{1}{16}$ . It features sixteenth-note patterns in the treble staff and eighth-note patterns in the bass staff. Measure 36 begins with a bass clef, a key signature of one sharp (F#), and a tempo marking of  $\frac{1}{16}$ . The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns. Measures 37 and 38 are blank, indicated by large vertical ellipses. Measure 39 starts with a treble clef, a key signature of one sharp (F#), and a tempo marking of  $\frac{1}{16}$ . The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns. Measure 40 begins with a bass clef, a key signature of one sharp (F#), and a tempo marking of  $\frac{1}{16}$ . The treble staff has sixteenth-note patterns, and the bass staff has eighth-note patterns. The score concludes with a final measure of rests.

40

6 5 6 5  
4 # 4 b3 5  
4 #

20

(Presto)

45

Musical score page 20, measures 45-50. The score consists of six staves. Measures 45-49 show various rhythmic patterns and dynamics. Measure 50 begins with a dynamic **ff**.

50

Musical score page 20, measures 50-55. The score continues with six staves, showing a mix of eighth and sixteenth-note patterns. Measures 55-56 conclude the section with a dynamic **ff**.

55

60

4 3 # b 5 4 3 # b

65

70

# 4 # 5 b # b # b 6 b 4 #

*Allegro*

6      6      6      6

75

6      6      6

80.

b      #      6      5      b      6      6      b

85

4      #      6      6      6      6

90

Musical score page 24, measures 90-91. The score consists of five staves. Measures 90 and 91 begin with eighth-note patterns in the upper voices. Measure 91 concludes with a harmonic progression indicated by Roman numerals: 6, 4, 3, 6, 7,  $\sharp$ 6, and b.

Musical score page 24, measures 92-93. The score continues with five staves. Measure 92 features eighth-note patterns. Measure 93 begins with a bassoon solo line, followed by eighth-note patterns in the upper voices. Harmonic numerals at the end of measure 93 include 6,  $\flat$ 6, 6, 6, and b.

95

This image shows two staves of handwritten musical notation. The top staff consists of five systems of music, each with a treble clef, a key signature of one sharp, and a common time signature. The bottom staff is a single system with a bass clef, also in one sharp and common time. Measure 95 begins with a rest followed by eighth-note patterns. Measure 96 starts with a sixteenth-note pattern. Measure 97 features eighth-note patterns. Measure 98 includes a dynamic marking 'p' and a key change to one flat. Measure 99 contains a sixteenth-note pattern. Measure 100 concludes with a dynamic marking 'f'.

100

26

105

Musical score page 26, measures 1-5. The score consists of six staves. Measures 1-4 are mostly rests. Measure 5 begins with a melodic line in the soprano staff, followed by harmonic patterns in the bass staves. Measure 6 starts with a bass note. The page number 6 is at the bottom center.

b

6

Musical score page 26, measures 6-10. The score continues with six staves. Measures 6-9 show various melodic and harmonic patterns. Measure 10 concludes with a bass note. The page number 6 is at the bottom center, and measure numbers 4 and 3 are at the bottom right.

b

6

6

4

3

110

6

b

115

4 # # # 6 7 6 5 b

## SONATA III

A SEI

*Allegro*

Violino I

Violino II

Viola I

Viola II

Viola III

Viola IV

Organo  
e  
Basso

5                    6

5

5                    6                    6                    6

10

6                    7     6                    6

15

6                    5     6     5                    6     5                    8  
4

(Allegro)

20

25

30

b

6 4 3 #

35

6                    4                    4

40

6                    4                    3

50

A handwritten musical score for six voices. The top four staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature is one sharp. Measure 50 starts with a rest followed by eighth-note patterns. Measure 51 has eighth-note patterns followed by rests. Measure 52 has eighth-note patterns followed by rests. Measure 53 has eighth-note patterns followed by rests. Measure 54 ends with a bass line consisting of eighth-note patterns. The vocal parts are labeled with Roman numerals I through VI above the staves.

6 6

55

A handwritten musical score for six voices. The top four staves are in common time (indicated by a 'C') and the bottom two are in 2/4 time (indicated by a '2'). The key signature changes to no sharps or flats. Measure 55 starts with a rest followed by eighth-note patterns. Measure 56 has eighth-note patterns followed by rests. Measures 57-59 are entirely blank. Measure 60 ends with a bass line consisting of eighth-note patterns. The vocal parts are labeled with Roman numerals I through VI above the staves.

6

5

60

6

65

6

70

Musical score page 34, measures 70-74. The score consists of five staves. Measures 70-71 show the top two staves with eighth-note patterns. Measure 72 begins with a rest in the top staff, followed by eighth-note patterns in the bottom staves. Measures 73-74 show sustained notes in the top staff and eighth-note patterns in the bottom staves.

75

Musical score page 34, measures 75-79. The score consists of five staves. Measures 75-76 show eighth-note patterns in the top staff and sustained notes in the bottom staves. Measure 77 begins with eighth-note patterns in the top staff, followed by sustained notes in the bottom staves. Measures 78-79 show eighth-note patterns in the top staff and sustained notes in the bottom staves.

6

6

6

7

6

6

80

6

85

7            6

90

Musical score page 36, measures 90-95. The score consists of six staves. Measures 90-94 show various patterns of eighth and sixteenth notes across the staves. Measure 95 begins with a single eighth note on the top staff.

6

95

Continuation of the musical score from page 36, measures 95-99. The score includes parts for Violin II, Violin III, and Cello/Bass. The violins play eighth-note patterns, while the cellos/bass play sustained notes.

100

7      6      b3

105

#      # 4      #      5

110

6                    7                    8

15

115

(Allegro)

6

4      3

120.

6      ♯      ♯      ♯

7      6

♯

125

125

Treble Alto Bass Bass Piano

7 6 3 4 3

130

*Allegro*

130  
*Allegro*

Treble Alto Bass Bass Piano

6 6

A musical score page featuring six staves of music. The top two staves are treble clef, the next two are bass clef, and the bottom two are bass clef. The music consists of measures separated by vertical bar lines. Measure 1 contains eighth-note patterns in the top two staves and quarter notes in the bottom two. Measures 2-4 show eighth-note patterns in the top two staves and quarter notes in the bottom two. Measure 5 begins with a measure rest followed by eighth-note patterns in the top two staves and quarter notes in the bottom two. Measure 6 concludes with eighth-note patterns in the top two staves and quarter notes in the bottom two.

A musical score page numbered 140, featuring five staves of music for two pianos. The top two staves are treble clef, the middle two are bass clef, and the bottom staff is bass clef. The music consists of measures 4 through 8. Measure 4 starts with a rest in the first piano's treble staff, followed by eighth-note patterns in the second piano's treble and bass staves, and eighth-note patterns in the first piano's bass staff. Measures 5-6 show eighth-note patterns in the first piano's treble staff, sixteenth-note patterns in the second piano's treble and bass staves, and eighth-note patterns in the first piano's bass staff. Measure 7 begins with a forte dynamic in the first piano's treble staff, followed by eighth-note patterns in the second piano's treble and bass staves, and eighth-note patterns in the first piano's bass staff. Measure 8 concludes with eighth-note patterns in the first piano's treble staff, sixteenth-note patterns in the second piano's treble and bass staves, and eighth-note patterns in the first piano's bass staff.

145

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

150 *Adagio*

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

## SONATA IV

A SEI

(*Allegro*)

(Allegro)

Violino I

Violino II

Viola I

Viola II

Viola III

Viola IV

Organo e Basso

4      5      6      6      4      3

A handwritten musical score page featuring six staves of music. The top staff uses a treble clef and includes a measure number '10' at the top right. The second staff uses a bass clef. The third staff uses a bass clef. The fourth staff uses a treble clef. The fifth staff uses a bass clef. The bottom staff uses a treble clef. Measure numbers '3', '4', '3', '6', and '4' are placed below the staves to indicate specific measures. Various musical markings such as dynamic signs, accidentals, and performance instructions like 'pp' (pianissimo) and 'ff' (fortissimo) are included throughout the score.

15

*Allegro*

b ♯ 4 ♯ #

A handwritten musical score page featuring six staves of music. The staves are organized into two systems. The first system starts at measure 20 and ends at measure 25. The second system begins at measure 5 and ends at measure 6. The music is written in various clefs (G, F, B-flat, E-flat, bass), with different key signatures and time signatures. Measure 20 includes a circled fermata over a note in the top staff. Measures 21-25 show a continuation of the melodic line with various dynamics like forte and piano. The bottom staff of the second system contains harmonic analysis symbols (e.g.,  $\text{B}^{\text{b}}$ ,  $\text{G}^{\text{#}}$ ,  $\text{F}^{\text{#}}$ ,  $\text{D}^{\text{#}}$ ,  $\text{C}^{\text{#}}$ ) above the staff.

30

Handwritten musical score page 46, measures 30-35. The score consists of five staves. Measures 30-34 are mostly rests. Measure 35 starts with a dynamic *f*, followed by *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*. The key signature changes to  $\#6$  at measure 35.

35

40

Handwritten musical score page 46, measures 35-40. The score continues with five staves. Measures 35-39 show various dynamics and note patterns. Measure 40 ends with a dynamic *ff*.

Musical score for orchestra and piano, page 10, measures 45-50.

The score consists of six staves:

- Measures 45-46:** Treble clef, B-flat key signature. The piano part features eighth-note patterns. The strings play sustained notes with grace notes. Measure 46 ends with a fermata over the bassoon and cello parts.
- Measures 47-48:** Treble clef, B-flat key signature. The piano part continues eighth-note patterns. The strings play sustained notes with grace notes.
- Measures 49-50:** Treble clef, B-flat key signature. The piano part continues eighth-note patterns. The strings play sustained notes with grace notes. Measure 50 concludes with a forte dynamic.

*Adagio*

Measure numbers: 6, 7, 3, 6, 4, 5, 3, 50.

*Allegro*

Viola II

Musical score for measures 54-55. The score consists of four staves: Viola II (top), Viola III, Viola IV (bottom), and Piano (bottom). The key signature changes from B major (two sharps) to A major (one sharp) at the beginning of measure 55. Measure 54 starts with a rest for Viola II, followed by eighth-note patterns for Viola III and Viola IV, and sixteenth-note patterns for the piano. Measure 55 begins with a rest for Viola II, followed by eighth-note patterns for Viola III and Viola IV, and sixteenth-note patterns for the piano. The piano part includes a dynamic marking of  $f$  (fortissimo) and a tempo marking of  $\text{♩} = 6$ .

55

Continuation of the musical score for measures 56-57. The score consists of four staves: Viola II (top), Viola III, Viola IV (bottom), and Piano (bottom). The key signature changes from A major (one sharp) to G major (no sharps or flats) at the beginning of measure 56. Measure 56 starts with eighth-note patterns for Viola III and Viola IV, and sixteenth-note patterns for the piano. Measure 57 begins with eighth-note patterns for Viola III and Viola IV, and sixteenth-note patterns for the piano. The piano part includes a dynamic marking of  $f$  (fortissimo) and a tempo marking of  $\text{♩} = 6$ .

60

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

65

b

6 5 6 7 6

70

4 3 5 6 5 4 3 5

Musical score page 51 featuring five staves of music for two voices (Soprano and Alto) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The score consists of five measures. Measure 1: Soprano has eighth-note pairs, Alto rests. Measure 2: Soprano has eighth-note pairs, Alto has sixteenth-note pairs. Measure 3: Soprano has eighth-note pairs, Alto has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Alto rests. Measure 5: Soprano has eighth-note pairs, Alto rests. The piano part provides harmonic support throughout.

75

Musical score page 75 featuring five staves of music for two voices (Soprano and Alto) and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The score consists of five measures. Measure 1: Soprano rests, Alto rests. Measure 2: Soprano has eighth-note pairs, Alto has sixteenth-note pairs. Measure 3: Soprano has eighth-note pairs, Alto has eighth-note pairs. Measure 4: Soprano has eighth-note pairs, Alto has eighth-note pairs. Measure 5: Soprano rests, Alto rests. The piano part provides harmonic support throughout.

A page from a musical score containing six staves of music. The top two staves are treble clef, the next two are bass clef, and the bottom two are bass clef. The music is in common time. Measure numbers 5, 6, 5, 6, 5, 6, 7, 6, 5 are written below the bass staves. Measure 80 is indicated at the top right. The score includes dynamic markings like  $\text{f}$ ,  $\text{p}$ , and  $\text{b}$ , and articulation marks like dots and dashes.

85  
Soli

Musical score page 85. The top staff is for a solo instrument (Soli), featuring a treble clef and six measures of sixteenth-note patterns. The bottom staff is for piano, featuring a bass clef and a treble clef, with dynamics such as  $p$ ,  $f$ , and  $\frac{3}{4}$ . Measure numbers 1 through 6 are indicated below the staff.

90

Musical score page 90. The top staff is for a solo instrument (Soli), featuring a treble clef and six measures of sixteenth-note patterns. The bottom staff is for piano, featuring a bass clef and a treble clef, with dynamics such as  $p$ ,  $f$ , and  $\frac{3}{4}$ . Measure numbers 1 through 6 are indicated below the staff.

Sheet music for two voices and piano, page 54.

The music consists of two systems of four staves each. The top system starts with a treble clef, common time, and a key signature of one sharp. The bottom system starts with a bass clef, common time, and a key signature of one sharp. The piano part is indicated by a brace and two staves below the vocal parts.

**System 1 (Measures 5-8):**

- Measure 5: Treble staff has sixteenth-note patterns. Bass staff has notes: b3, 6, #.
- Measure 6: Treble staff has sixteenth-note patterns. Bass staff has notes: #, b.
- Measure 7: Treble staff has sixteenth-note patterns. Bass staff has notes: 5, b3, 6, #.
- Measure 8: Treble staff has sixteenth-note patterns. Bass staff has notes: #.

**System 2 (Measures 95-98):**

- Measure 95: Treble staff has eighth-note patterns. Bass staff has notes: 6, 6, #6, 6.
- Measure 96: Treble staff has eighth-note patterns. Bass staff has notes: 7, 6, 5, 4, #.

## SONATA V

A SEI

*Allegro*

Violino I

Violino II

Viola I

Viola II

Viola III

Viola IV

Organo e Basso

#6      6  
4      b3

5

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

10

*b*      *b5*      5      6      4      *#*

15

6      2      6      5      6      6      *b3*

20

b      4      b3      4      #      6      6      6

25

6      5      #      b3      4      6      7      6      6      4      #      b

Handwritten musical score page 58. The score consists of five staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The fourth and fifth staves are blank. The music includes various dynamics like forte (f), piano (p), and accents. The key signature changes throughout the page, indicated by numerals below the staff.

Key signatures and measure numbers:

- Measure 5: 6
- Measure 6:  $\#$
- Measure 6: 6
- Measure 6:  $b$
- Measure 7: 6
- Measure 7: 5
- Measure 7: 4
- Measure 7:  $\#$
- Measure 7:  $\#6$
- Measure 7:  $b$
- Measure 7:  $b5$

30

Handwritten musical score page 30. The score consists of five staves. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. The fourth and fifth staves are blank. The music includes various dynamics like forte (f), piano (p), and accents. The key signature changes throughout the page, indicated by numerals below the staff.

Key signatures and measure numbers:

- Measure 7: 6
- Measure 6:  $b3$
- Measure 7:  $\#$
- Measure 6: 4
- Measure 6: 6
- Measure 7: 7
- Measure 7:  $\#6$
- Measure 7:  $b$
- Measure 4:  $\#$

35

4 3 6 b 5

40

#3 4 #3 4 # 4 #

(Presto)

45

Musical score for measures 45-50. The score consists of six staves. The top two staves are for two violins (G clef), the third staff is for viola (C clef), the fourth staff is for cello (C clef), the fifth staff is for double bass (F clef), and the bottom staff is for piano (F clef). Measure 45 starts with eighth-note patterns in the violins and viola. Measure 46 begins with eighth-note patterns in the cellos and basses. Measures 47-48 show sustained notes and eighth-note patterns. Measure 49 features sustained notes and eighth-note patterns. Measure 50 concludes with sustained notes.

50

55

Musical score for measures 50-55. The layout remains the same with six staves: two violins, viola, cello, bass, and piano. Measure 50 is mostly rests. Measure 51 begins with eighth-note patterns in the violins and viola. Measures 52-53 show sustained notes and eighth-note patterns. Measure 54 features sustained notes and eighth-note patterns. Measure 55 concludes with sustained notes.

6

60

65

6

4 3

6

4 ♫

70

A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon). The score consists of five staves. Measures 69 and 70 are shown. Measure 69 starts with a treble clef, followed by a bass clef, then three bass clefs, and finally two bass clefs. Measure 70 begins with a bass clef. The music includes various note heads, stems, and rests. Measure 70 ends with a double bar line.

6

6

A handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and Bassoon). The score consists of five staves. Measures 71 through 75 are shown. The clefs remain the same as in measure 70. The music continues with various note heads, stems, and rests, maintaining the harmonic progression established in the previous measures.

#

6

#

#

#

80

5      6      5      4      #      #

6      6

6

85

6 6 #

90

b 5 6 # # b b

95

6 b

100

6 # 5

105  
(*Adagio*)

Handwritten musical score for string quartet (Violin I, Violin II, Viola, Cello) in 12/8 time. The score consists of six systems of music, each with four staves. Measure 105 starts with a forte dynamic. Measure 106 begins with a piano dynamic. Measure 107 starts with a forte dynamic. Measure 108 begins with a piano dynamic. Measure 109 starts with a forte dynamic. Measure 110 begins with a piano dynamic.

Measure 105: Violin I starts with a forte dynamic. Violin II starts with a forte dynamic. Viola starts with a forte dynamic. Cello starts with a forte dynamic.

Measure 106: Violin I starts with a piano dynamic. Violin II starts with a piano dynamic. Viola starts with a piano dynamic. Cello starts with a piano dynamic.

Measure 107: Violin I starts with a forte dynamic. Violin II starts with a forte dynamic. Viola starts with a forte dynamic. Cello starts with a forte dynamic.

Measure 108: Violin I starts with a piano dynamic. Violin II starts with a piano dynamic. Viola starts with a piano dynamic. Cello starts with a piano dynamic.

Measure 109: Violin I starts with a forte dynamic. Violin II starts with a forte dynamic. Viola starts with a forte dynamic. Cello starts with a forte dynamic.

Measure 110: Violin I starts with a piano dynamic. Violin II starts with a piano dynamic. Viola starts with a piano dynamic. Cello starts with a piano dynamic.

Measure 111: Violin I starts with a forte dynamic. Violin II starts with a forte dynamic. Viola starts with a forte dynamic. Cello starts with a forte dynamic.

Measure 112: Violin I starts with a piano dynamic. Violin II starts with a piano dynamic. Viola starts with a piano dynamic. Cello starts with a piano dynamic.

Measure 113: Violin I starts with a forte dynamic. Violin II starts with a forte dynamic. Viola starts with a forte dynamic. Cello starts with a forte dynamic.

Measure 114: Violin I starts with a piano dynamic. Violin II starts with a piano dynamic. Viola starts with a piano dynamic. Cello starts with a piano dynamic.

Measure 115: Violin I starts with a forte dynamic. Violin II starts with a forte dynamic. Viola starts with a forte dynamic. Cello starts with a forte dynamic.

Measure 116: Violin I starts with a piano dynamic. Violin II starts with a piano dynamic. Viola starts with a piano dynamic. Cello starts with a piano dynamic.

Measure 117: Violin I starts with a forte dynamic. Violin II starts with a forte dynamic. Viola starts with a forte dynamic. Cello starts with a forte dynamic.

Measure 118: Violin I starts with a piano dynamic. Violin II starts with a piano dynamic. Viola starts with a piano dynamic. Cello starts with a piano dynamic.

Measure 119: Violin I starts with a forte dynamic. Violin II starts with a forte dynamic. Viola starts with a forte dynamic. Cello starts with a forte dynamic.

Measure 120: Violin I starts with a piano dynamic. Violin II starts with a piano dynamic. Viola starts with a piano dynamic. Cello starts with a piano dynamic.

## SONATA VI

A SEI

*Allegro*

Violino I

Violino II

Viola I

Viola II

Viola III

Viola IV

Organo e Basso

5

#6

*Adagio*

10

This section contains three systems of music. The top system has two staves: treble and bass. The middle system has two staves: bass and bass. The bottom system has two staves: bass and bass. Measure 10 starts with eighth-note patterns in the treble and bass staves. Measure 11 continues with eighth-note patterns. Measure 12 begins with a single note in the bass staff, followed by eighth-note patterns.

*Allegro*

This section contains three systems of music. The top system has two staves: treble and bass. The middle system has two staves: bass and bass. The bottom system has two staves: bass and bass. Measure 13 starts with rests in all staves. Measure 14 begins with eighth-note patterns in the bass staves. Measure 15 begins with eighth-note patterns in the bass staves.

15

6 #6

20

6 5 # 6 6 5 6 5 #6

Handwritten musical score page 70, measures 25-29. The score consists of six staves. Measures 25-26 show various note patterns including eighth and sixteenth notes. Measure 27 features sustained notes with dynamic markings like fff and ff. Measure 28 shows eighth-note patterns. Measure 29 concludes with a bass clef staff.

Handwritten musical score page 70, measures 30-34. The score continues with six staves. Measures 30-31 show eighth-note patterns. Measure 32 features sustained notes with dynamic markings like ff and f. Measure 33 shows eighth-note patterns. Measure 34 concludes with a bass clef staff.

(Allegro)

35

40

41

4 3

40

Presto

45

40

Presto

45

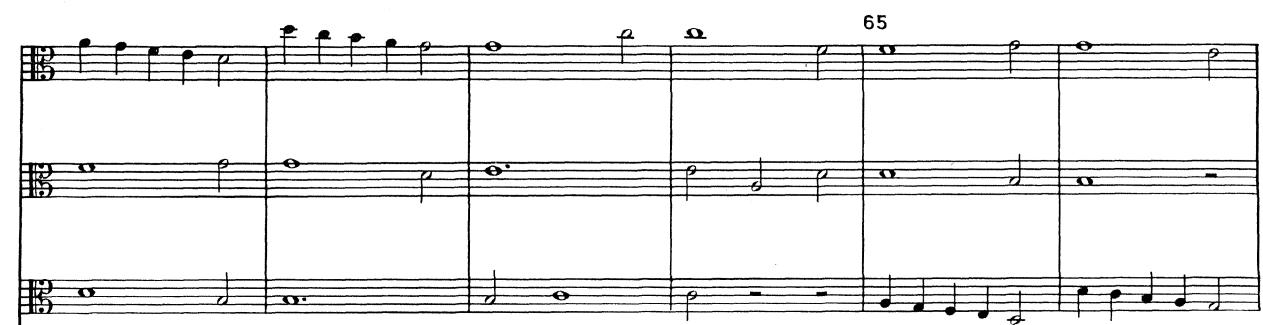
46

50

4 3

55

60



Continuation of the handwritten musical score. The top system (measures 67-68) includes four staves for voices and one staff for piano. The bottom system (measures 67-68) also includes four staves for voices and one staff for piano. Measure 67 begins with a vocal entry in the bass staff. Measure 68 continues with piano chords and vocal entries.

Continuation of the handwritten musical score. The top system (measures 69-70) includes four staves for voices and one staff for piano. The bottom system (measures 69-70) also includes four staves for voices and one staff for piano. Measure 69 begins with a vocal entry in the bass staff. Measure 70 continues with piano chords and vocal entries.

Continuation of the handwritten musical score. The top system (measures 71-72) includes four staves for voices and one staff for piano. The bottom system (measures 71-72) also includes four staves for voices and one staff for piano. Measure 71 begins with a vocal entry in the bass staff. Measure 72 continues with piano chords and vocal entries.

Continuation of the handwritten musical score. The top system (measures 73) includes four staves for voices and one staff for piano. The bottom system (measures 73) also includes four staves for voices and one staff for piano. Measure 73 begins with a vocal entry in the bass staff.

Continuation of the handwritten musical score. The top system (measures 74-75) includes four staves for voices and one staff for piano. The bottom system (measures 74-75) also includes four staves for voices and one staff for piano. Measure 74 begins with a vocal entry in the bass staff. Measure 75 continues with piano chords and vocal entries.

75

b      ♮      4      ♯

80

85

6      b      b      b

90

b 4 #

*(Allegro)* 95

<img alt="Handwritten musical score page 95 showing five staves of music. The top two staves are treble clef, the middle two are bass clef, and the bottom is bass clef. Measure 95 starts with a quarter note followed by a eighth note. Measures 96-97 show various rhythmic patterns. Measures 98-99 show sustained notes. Measures 100-101 show eighth-note patterns. Measures 102-103 show sustained notes. Measures 104-105 show eighth-note patterns. Measures 106-107 show sustained notes. Measures 108-109 show eighth-note patterns. Measures 110-111 show sustained notes. Measures 112-113 show eighth-note patterns. Measures 114-115 show sustained notes. Measures 116-117 show eighth-note patterns. Measures 118-119 show sustained notes. Measures 120-121 show eighth-note patterns. Measures 122-123 show sustained notes. Measures 124-125 show eighth-note patterns. Measures 126-127 show sustained notes. Measures 128-129 show eighth-note patterns. Measures 130-131 show sustained notes. Measures 132-133 show eighth-note patterns. Measures 134-135 show sustained notes. Measures 136-137 show eighth-note patterns. Measures 138-139 show sustained notes. Measures 140-141 show eighth-note patterns. Measures 142-143 show sustained notes. Measures 144-145 show eighth-note patterns. Measures 146-147 show sustained notes. Measures 148-149 show eighth-note patterns. Measures 150-151 show sustained notes. Measures 152-153 show eighth-note patterns. Measures 154-155 show sustained notes. Measures 156-157 show eighth-note patterns. Measures 158-159 show sustained notes. Measures 160-161 show eighth-note patterns. Measures 162-163 show sustained notes. Measures 164-165 show eighth-note patterns. Measures 166-167 show sustained notes. Measures 168-169 show eighth-note patterns. Measures 170-171 show sustained notes. Measures 172-173 show eighth-note patterns. Measures 174-175 show sustained notes. Measures 176-177 show eighth-note patterns. Measures 178-179 show sustained notes. Measures 180-181 show eighth-note patterns. Measures 182-183 show sustained notes. Measures 184-185 show eighth-note patterns. Measures 186-187 show sustained notes. Measures 188-189 show eighth-note patterns. Measures 190-191 show sustained notes. Measures 192-193 show eighth-note patterns. Measures 194-195 show sustained notes. Measures 196-197 show eighth-note patterns. Measures 198-199 show sustained notes. Measures 200-201 show eighth-note patterns. Measures 202-203 show sustained notes. Measures 204-205 show eighth-note patterns. Measures 206-207 show sustained notes. Measures 208-209 show eighth-note patterns. Measures 210-211 show sustained notes. Measures 212-213 show eighth-note patterns. Measures 214-215 show sustained notes. Measures 216-217 show eighth-note patterns. Measures 218-219 show sustained notes. Measures 220-221 show eighth-note patterns. Measures 222-223 show sustained notes. Measures 224-225 show eighth-note patterns. Measures 226-227 show sustained notes. 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Measures 996-997 show eighth-note patterns. Measures 998-999 show sustained notes. Measures 999-1000 show eighth-note patterns.</p>

100

b 7 6 # 6 b 4 3

105

110

b b

115

b b 7 6 5 #

## SONATA VII

A CINQUE

*Adagio*

Violino I

Violino II

Viola I

Viola II

Viola III

Organo  
e  
Basso

#      #  
#

5

7      6      6      7

Musical score page 10, Allegro section. The score consists of five staves. The top staff uses treble clef and has a key signature of two sharps. The second staff uses treble clef and has a key signature of one sharp. The third staff uses bass clef and has a key signature of one sharp. The fourth staff uses treble clef and has a key signature of one sharp. The fifth staff uses bass clef and has a key signature of one sharp. Measure 10 begins with a forte dynamic. The vocal parts sing eighth-note patterns, while the piano accompaniment provides harmonic support. The vocal parts continue their eighth-note patterns through measure 13.

A page from a handwritten musical score, numbered 15 at the top center. The score consists of five staves. The top two staves are soprano voices in treble clef, the middle two are alto voices in bass clef, and the bottom staff is a piano part in bass clef. The music is in common time and includes various note heads, stems, and rests. The piano part features a prominent bass line with some harmonic chords.

20

Musical score page 80, measures 20-21. The score consists of five staves. Measures 20 begin with sixteenth-note patterns in the top two staves, followed by eighth-note patterns in the bass staves. Measure 21 starts with eighth-note patterns in the top two staves, followed by sixteenth-note patterns in the bass staves. The bass staff has a brace. Measure numbers 6, 5, 7, 6, and 7 are indicated below the staff.

Musical score page 80, measures 22-23. The score consists of five staves. Measures 22 begin with eighth-note patterns in the top two staves, followed by sixteenth-note patterns in the bass staves. Measure 23 starts with sixteenth-note patterns in the top two staves, followed by eighth-note patterns in the bass staves. The bass staff has a brace. Measure numbers #, #6, 4, and # are indicated below the staff.

25

Treble staff: eighth-note patterns.

Alto staff: eighth-note patterns.

Bass staff: sustained notes.

Piano staff: bass clef, dynamic marks, measure numbers 5, 6, 5, 4, and a sharp sign, followed by a double bar line and repeat dots.

30

Treble staff: eighth-note patterns.

Alto staff: eighth-note patterns.

Bass staff: sustained notes.

Piano staff: bass clef, measure endings.

35

*(Allegro)*

40

45

#6

50

4 #

55

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of five systems of music. The top system starts with a treble clef, two sharps, and common time. The second system starts with a bass clef, two sharps, and common time. The third system starts with a bass clef, two sharps, and common time. The fourth system starts with a treble clef, two sharps, and common time. The fifth system starts with a bass clef, two sharps, and common time. Measure 55 begins with eighth-note patterns in the upper voices and quarter notes in the bass. Measure 56 shows more eighth-note patterns. Measure 57 features sustained notes. Measure 58 includes a piano part with chords. Measure 59 concludes with a final piano chord.

60

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score continues from the previous page. The top system starts with a treble clef, two sharps, and common time. The second system starts with a bass clef, two sharps, and common time. The third system starts with a bass clef, two sharps, and common time. The fourth system starts with a bass clef, two sharps, and common time. Measure 60 begins with eighth-note patterns. Measure 61 shows more eighth-note patterns. Measure 62 features sustained notes. Measure 63 includes a piano part with chords. Measure 64 concludes with a final piano chord.

65

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 2/4 time. The key signature is A major (two sharps). The vocal parts are written on four staves. The score includes a dynamic instruction  $\#$  at the end of the page.

70

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) in 2/4 time. The key signature is A major (two sharps). The vocal parts are written on four staves. The score includes a measure number 6 at the bottom center of the page.

75      *Allegro*

80

6    6    6    5

*Adagio*      85      *Allegro*

90

7    6    5

*Adagio*

95

*(Adagio)*

7 6 7 6 7 6 5

100

105

4 #

#

6 5 6 6 7 6 5

## SONATA VIII

A CINQUE

*(Allegro)*

Violino I

Violino II

Viola I

Viola II

Viola III

Organ o  
e  
Basso

5

7 6

7 6

10

b3

H

15

*(Allegro)*

6

¶

¶

¶

20

Musical score page 20, featuring four staves of music for two voices (Soprano and Alto) and piano. The Soprano and Alto parts are in treble clef, while the piano part is in bass clef. The score consists of four systems of music, each ending with a repeat sign and a double bar line. The instrumentation includes two voices and piano. The vocal parts are mostly eighth-note patterns, and the piano part features harmonic chords.

25

Musical score page 25, continuing from page 20. It features four staves of music for two voices (Soprano and Alto) and piano. The vocal parts continue their eighth-note patterns, and the piano part provides harmonic support. The score consists of four systems of music, each ending with a repeat sign and a double bar line. The instrumentation remains two voices and piano.

30

6      #      4      #      4      #

35

#      5      #      6      6

40

# b # 5 # 4 #

45

6 # b 6 4 # # 4 # b

A musical score page featuring five staves of music for two pianos. The top two staves are treble clef, the middle two are bass clef, and the bottom staff is also bass clef. The music consists of measures 50 through 60. Measure 50 starts with a treble staff having sixteenth-note patterns. Measures 51-52 show various eighth-note patterns. Measures 53-54 continue with eighth-note patterns. Measures 55-56 show eighth-note patterns. Measures 57-58 show eighth-note patterns. Measures 59-60 show eighth-note patterns. Measure 61 begins with a bass staff having eighth-note patterns. Measures 62-63 show eighth-note patterns. Measures 64-65 show eighth-note patterns. Measures 66-67 show eighth-note patterns. Measures 68-69 show eighth-note patterns.

Musical score for orchestra and piano, page 10, measures 6-10. The score consists of five staves. The top two staves are for the orchestra, featuring violins, violas, cellos, and double basses. The bottom three staves are for the piano. Measure 6: Violin 1 plays eighth-note pairs, Violin 2 rests. Measure 7: Violin 1 plays eighth-note pairs, Violin 2 rests. Measure 8: Violin 1 plays eighth-note pairs, Violin 2 rests. Measure 9: Violin 1 plays eighth-note pairs, Violin 2 rests. Measure 10: Violin 1 plays eighth-note pairs, Violin 2 rests. The piano part features sustained notes and eighth-note chords.

(Presto)

55

# 5 # 6 6 b 6 6 7 6 5

60

65

6 5 6 6 7 6 6 7 6 5

6 6 6 6 7 6 6 7 6 5

70

75

6 4 #

80

6 6 6 6 )

# 4 # 6 6 6 )

85

90

(Adagio)

95

## SONATA IX

A CINQUE

*Allegro*

Violino I

Violino II

Viola I

Viola II

Viola III

Organo e Basso

6      b6      #      b      4      #

5

b      6      #6      6      b6      6      4      3

10

6

15

6 6 6 6

20

25

b

b      b      4      #      #      b      #      b

30

7    6      #      #      6      7    #6

35

*Presto*

40

Measure 35: Treble staff has a sixteenth-note pattern. Bass staff has eighth notes. Alto staff has eighth notes. Bassoon staff has eighth notes.

Measures 36-37: Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes. Bassoon staff has eighth notes.

Measure 38: Bassoon staff has eighth notes. Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes.

Measure 39: Bassoon staff has eighth notes. Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes.

Measure 40: Bassoon staff has eighth notes. Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes.

6 6 6 5 6

45

Measure 45: Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes. Bassoon staff has eighth notes.

Measures 46-47: Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes. Bassoon staff has eighth notes.

Measure 48: Bassoon staff has eighth notes. Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes.

Measure 49: Bassoon staff has eighth notes. Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes.

Measure 50: Bassoon staff has eighth notes. Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes.

Measure 50: Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes. Bassoon staff has eighth notes.

Measures 51-53: Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes. Bassoon staff has eighth notes.

Measure 54: Bassoon staff has eighth notes. Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes.

Measure 55: Bassoon staff has eighth notes. Treble staff has eighth notes. Bass staff has eighth notes. Alto staff has eighth notes.

6 # 6 5 6 7 6 4 #

50 *Adagio*

#                    6                    #                    6                    6                    5

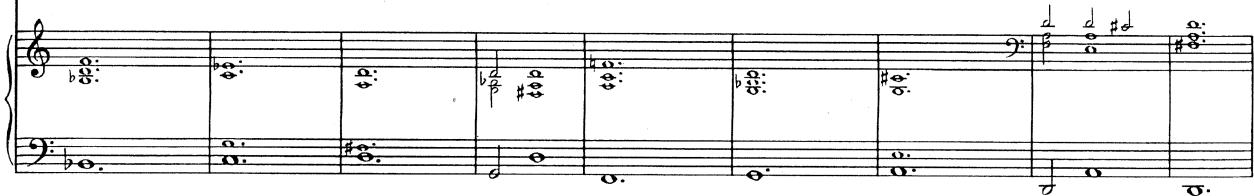
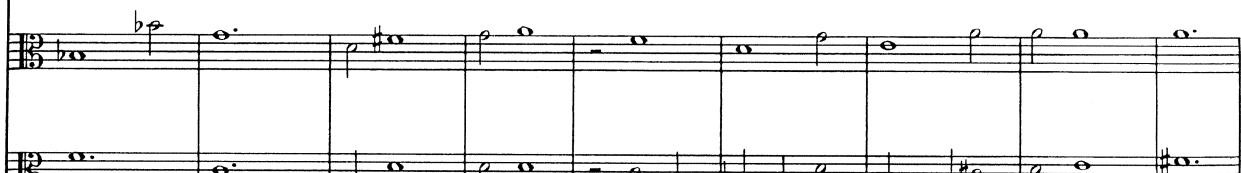
55

#                    b                    #

60  
(Presto)



65



b

b #

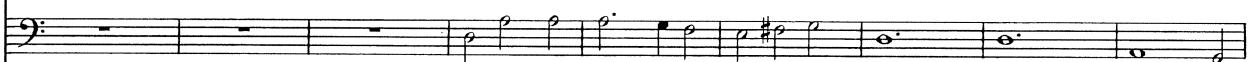
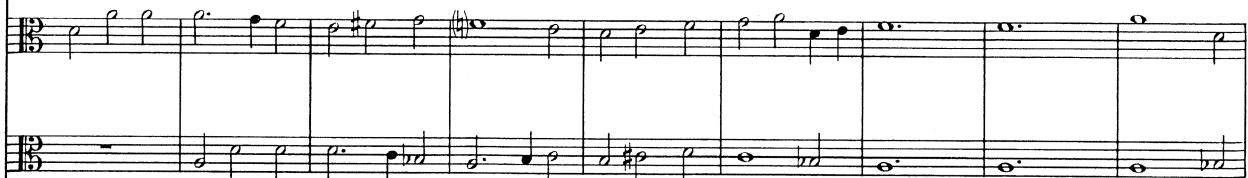
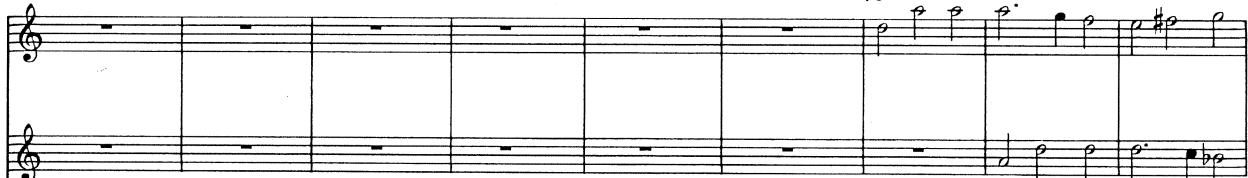
b

#

b 4 #

75

70



2

6

5

6

6

b

4

3

b

80

85

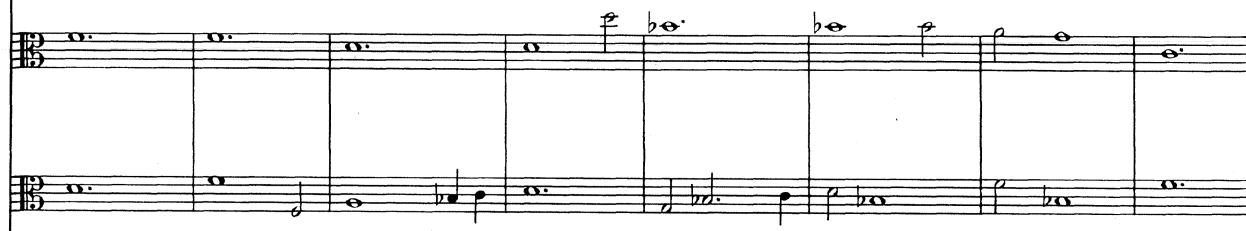
5      4      b3      6      5      6      7      6      #

90

95

2      6      4      2      6      6      b      4      3      b      4      b3      5      b      6      3

100



Handwritten musical score for four staves. The top staff uses a bass clef and has a key signature of one flat. The second staff uses a bass clef and has a key signature of one flat. The third staff uses a bass clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. Measure 10 starts with a bassoon part. Measures 11-12 show a transition with various dynamics and articulations. Measure 13 concludes with a bassoon part. Below the staff, harmonic analysis is provided: 5 6 6, 5 b6, 7 6 3.

(Allegro)

105

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music features eighth and sixteenth note patterns.

Handwritten musical score for two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of sustained notes and some eighth note patterns.

Musical score page 106 featuring three staves. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff a bass clef. The music consists of three measures separated by vertical bar lines. Measure 1 starts with eighth-note pairs in the treble and bass staves, followed by a measure of rests. Measure 2 begins with eighth-note pairs in the bass staff, followed by eighth-note pairs in the treble staff. Measure 3 concludes with eighth-note pairs in the bass staff.

Musical score page 110 featuring three staves. The top staff uses a treble clef, the middle staff an bass clef, and the bottom staff a bass clef. The music consists of three measures separated by vertical bar lines. Measure 1 starts with eighth-note pairs in the treble staff, followed by eighth-note pairs in the bass staff. Measure 2 begins with eighth-note pairs in the bass staff, followed by eighth-note pairs in the treble staff. Measure 3 concludes with eighth-note pairs in the bass staff.

115

115

6      6

120

4      #      #      6      5      b6      b5      6      4      #6      2      b

SONATA X  
A QUATTRO

*(Allegro)*

Violino

Viola I

Viola II

Viola III

Organo e Basso

6                    6                    5

5

6                    6                    5

10

5                    6                    #6                    6

15

6                    6                    4                    3

20

6

5    6

25

A musical score page featuring five staves of music. The top staff is in treble clef, G major (two sharps), and consists of two measures. The second staff is in bass clef, B major (one sharp), and has three measures. The third staff is in bass clef, B major (one sharp), and has three measures. The fourth staff is in bass clef, F major (no sharps or flats), and has four measures. The bottom staff is in bass clef, E major (one sharp), and has four measures. Measures are separated by vertical bar lines.

30

A musical score page featuring five staves of music. The top staff is in treble clef, G major (two sharps), and common time. It consists of six measures of music. The second staff is in bass clef, B major (one sharp), and common time, with a dynamic instruction 'p' at the beginning. The third staff is in bass clef, E major (no sharps or flats), and common time. The fourth staff is in bass clef, A major (one sharp), and common time. The bottom staff is in bass clef, D major (no sharps or flats), and common time.

35

Musical score page 112, measures 35-36. The score consists of four staves. The top staff (treble clef) has a melodic line with eighth-note patterns. The second staff (Bass clef) has a sustained note followed by rests. The third staff (Bass clef) has a melodic line with eighth-note patterns. The bottom staff (Treble clef) has a harmonic bass line with quarter notes and rests. Measure 35 ends with a repeat sign and a bass drum symbol. Measure 36 begins with a bass drum and continues the melodic and harmonic patterns.

6

40

Musical score page 112, measures 40-41. The score consists of four staves. The top staff (treble clef) has a melodic line with eighth-note patterns. The second staff (Bass clef) has a sustained note followed by rests. The third staff (Bass clef) has a melodic line with eighth-note patterns. The bottom staff (Treble clef) has a harmonic bass line with quarter notes and rests. Measure 40 ends with a repeat sign and a bass drum symbol. Measure 41 begins with a bass drum and continues the melodic and harmonic patterns.

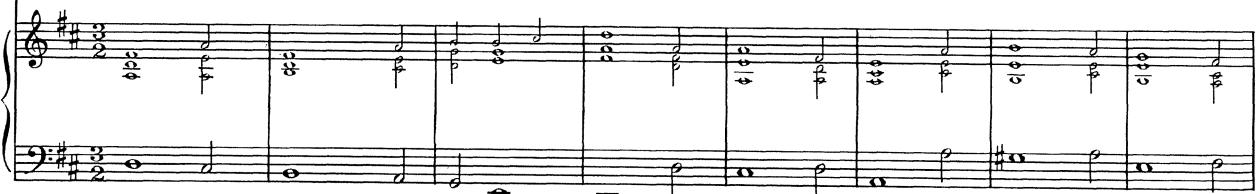
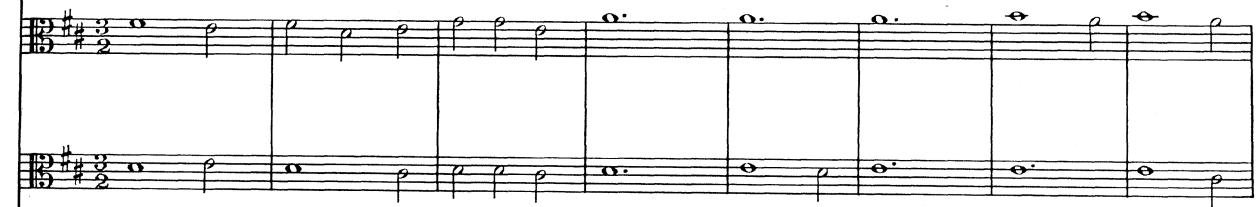
3 4 3

5

(Presto)



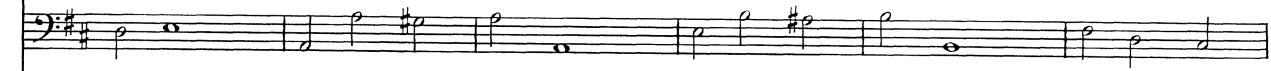
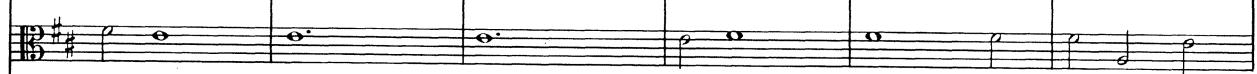
45



5

5

50



4 3

55

60

b b

65

b b

4 # 4 #

b b # 4 #

70

75

$\sharp_6$

80

$\sharp_6$

5 0 6 5

4  $\sharp$

85

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score consists of five systems of music. Measure 85 starts with a rest followed by a melodic line in soprano, alto, tenor, and bass. Measure 86 begins with a piano dynamic. Measures 87-88 show a rhythmic pattern of eighth and sixteenth notes. Measure 89 features sustained notes. Measure 90 concludes the section.

90

95

Continuation of the handwritten musical score. Measure 90 continues the melodic line. Measure 91 shows a piano dynamic. Measures 92-93 feature eighth-note patterns. Measure 94 concludes the section.

100

6 4 3 6

105 110

6 6 6 5

3

(Allegro)

This page contains five staves of handwritten musical notation. The first staff uses a treble clef, the second a bass clef, and the third a bass clef. Measures 115 and 116 show eighth-note patterns. Measure 117 begins with a bass note followed by eighth-note pairs. Measures 118 and 119 feature eighth-note patterns. Measure 120 starts with a bass note followed by eighth-note pairs.

115

6

120

This page continues the musical score from measure 120. It consists of five staves. Measures 120 through 124 are shown, each featuring eighth-note patterns. Measures 125 and 126 begin with bass notes followed by eighth-note pairs. Measures 127 and 128 feature eighth-note patterns. Measures 129 and 130 begin with bass notes followed by eighth-note pairs.

125

A handwritten musical score page numbered 123. The score consists of four staves. The top staff is in treble clef, G major (two sharps), and common time. The second staff is in bass clef, B major (one sharp), with a dynamic instruction "(b)" above it. The third staff is in bass clef, A major (no sharps or flats). The bottom staff is in treble clef, E major (one sharp), with a dynamic instruction "b" below it. The music includes various note heads, stems, and bar lines.

130

The image shows a handwritten musical score for four voices. The top staff (Soprano) begins with a whole rest, followed by a series of eighth-note patterns. The second staff (Alto) and third staff (Tenor) also feature eighth-note patterns. The bottom two staves (Bass) show quarter-note patterns. The score is in 4/4 time and uses a key signature of one sharp (F#). The handwriting is clear and legible, though some notes and rests are slightly irregular.

# SONATA XI

A QUATTRO

(Presto)

(1788)

5

This image shows a page from a musical score. The page is numbered 5 at the top right. The music is in common time (indicated by '3' over '2'). There are five staves: Violino (top), Viola I, Viola II, Viola III, and Organo e Basso (bottom). The Organo e Basso staff is bracketed together with it. The Violin part consists of eighth-note patterns. The Violas play sustained notes or simple rhythmic patterns. The Organo e Basso part provides harmonic support with sustained notes and some bassoon entries.

10

15

A musical score consisting of four staves. The top staff uses a treble clef and has a key signature of one sharp. The second staff uses a bass clef and has a key signature of one sharp. The third staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. The music is divided into measures by vertical bar lines. The notes are represented by dots of varying sizes, indicating pitch and duration. Measure 1: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 2: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 3: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 4: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 5: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 6: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 7: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 8: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 9: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 10: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 11: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 12: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 13: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 14: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 15: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 16: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 17: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 18: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 19: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A). Measure 20: Treble staff has eighth-note pairs (F#-G, C-D). Bass staves have quarter notes (D, A, D, A).

20

# b # 6 6 4 3

25

6 4 3 # b 6 6 4 3

30

35

40

# # # 4 3 # b b

45

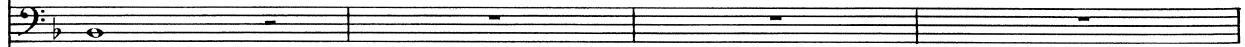
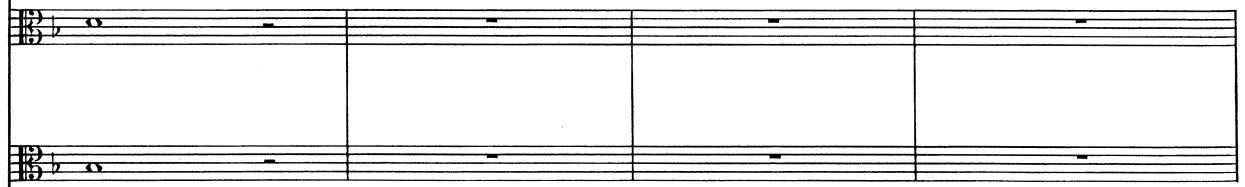
50

55

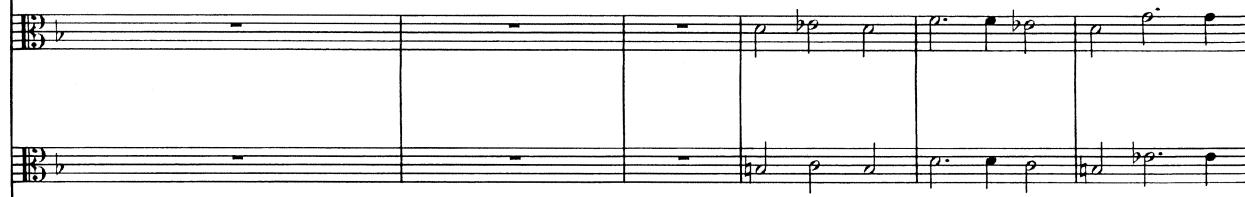
6            6            6            #6            6            6            #

4     3

6     4     #     #            6     5            #            b            4     3



b



b 4 # # 6 5 #

70

A handwritten musical score page featuring five staves of music. The top staff uses a treble clef and has a key signature of one flat. The second and third staves use a bass clef and have a key signature of two flats. The fourth and fifth staves are blank. Measure 70 begins with a rest followed by a sixteenth-note pattern. The second staff starts with a forte dynamic (f) and a bass note. The third staff starts with a bass note. The bottom staff starts with a bass note. Below the staffs, there are five small boxes labeled with letters: b, b, 2, b, 4, #.

75

A handwritten musical score page featuring five staves of music. The top staff uses a treble clef and has a key signature of one flat. The second and third staves use a bass clef and have a key signature of one sharp. The fourth and fifth staves are blank. Measure 75 begins with a sixteenth-note pattern. The second staff starts with a bass note. The third staff starts with a bass note. Below the staffs, there are four small boxes labeled with letters: #, b, #, b.

80

6 6 6 b5

4 3

85

90

8

6

95

6                    #6                    6                    6                    5                    6

100

#6

105

4 # 6 # b # b # b

110

115

b #

120

# # 6 6

125

b3 6 7 #6 #

130

130

Musical score page 130. The score consists of four staves. The top staff is soprano (G clef), the middle staff is alto (C clef), and the bottom staff is bass (F clef). The key signature changes from G major (no sharps or flats) to F major (one sharp) and then to E major (two sharps). Measure numbers 6, 4, 3, #, b, and 2 are indicated below the bass staff.

135

Musical score page 135. The score consists of four staves. The top staff is soprano (G clef), the middle staff is alto (C clef), and the bottom staff is bass (F clef). The key signature changes from G major (no sharps or flats) to F major (one sharp) and then to E major (two sharps). Measure numbers 6, 4, 3, b, and 6 are indicated below the bass staff.

140

145  
*(Allegro)*

(Allegro)

Three staves for Treble, Bass, and Alto voices. The piano part is on the bottom staff, indicated by a brace and a bass clef. Measure 1: Treble staff has eighth-note patterns. Bass staff has sustained notes. Alto staff has eighth-note patterns. Measure 2: Treble staff has eighth-note patterns. Bass staff has sustained notes. Alto staff has eighth-note patterns. Measure 3: Treble staff has eighth-note patterns. Bass staff has sustained notes. Alto staff has eighth-note patterns. Measure 4: Treble staff has eighth-note patterns. Bass staff has sustained notes. Alto staff has eighth-note patterns.



Continuation of musical score from page 132, measure 150. Bass clef, B-flat key signature. Measures show eighth-note patterns.

Continuation of musical score from page 132, measure 150. Bass clef, B-flat key signature. Measures show eighth-note patterns.

Continuation of musical score from page 132, measure 150. Treble clef, B-flat key signature. Measures show quarter-note patterns.

4 #

b b

Continuation of musical score from page 132, measure 150. Treble clef, B-flat key signature. Measures show eighth-note patterns.

Continuation of musical score from page 132, measure 150. Bass clef, B-flat key signature. Measures show quarter-note patterns.

Continuation of musical score from page 132, measure 150. Bass clef, B-flat key signature. Measures show quarter-note patterns.

Continuation of musical score from page 132, measure 150. Bass clef, B-flat key signature. Measures show quarter-note patterns.

155



160

## SONATA XII

A SETTE

*(Allegro)*

Cornettino I

Cornettino II

Tromba I

Tromba II

Trombone I

Trombone II

Trombone III

Organo e Basso

6

Corn. I

Corn. II

5

Organo e Basso

4 # 6 4 3 4 #

10

A musical score page featuring six staves of music. The top three staves are in common time (indicated by a 'C') and the bottom three are in 12/8 time (indicated by a '12'). The first two measures of each section consist of eighth-note patterns. The third measure of each section begins with a single note followed by a sixteenth-note pattern. The bass staff in 12/8 time shows a sustained note followed by eighth-note patterns.

A continuation of the musical score from page 135. The top three staves continue in common time, while the bottom three staves switch to 12/8 time. The first two measures of each section show eighth-note patterns. The third measure of each section begins with a single note followed by a sixteenth-note pattern. The bass staff in 12/8 time shows a sustained note followed by eighth-note patterns.

4 3 # b #

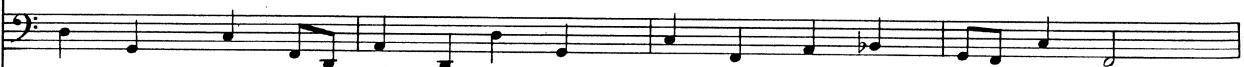
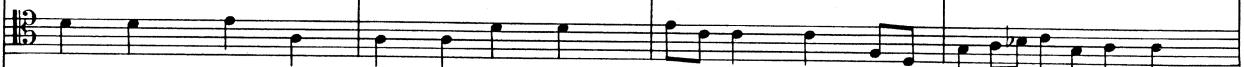
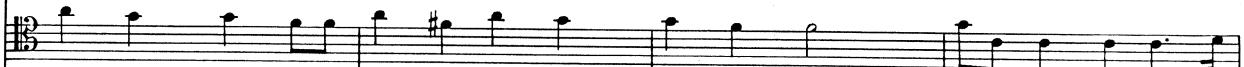
Corn. I

15



Corn. II

16



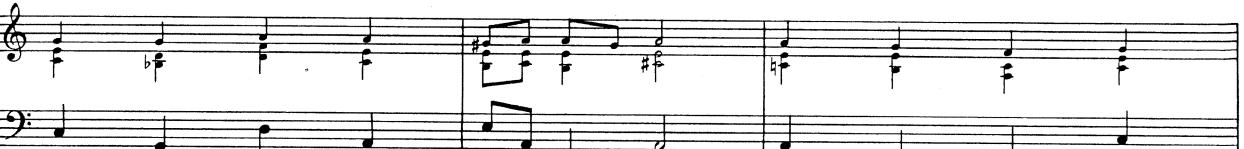
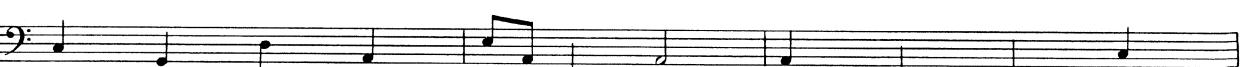
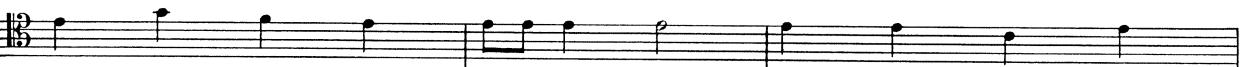
b

#

b

6

6



b

4

#

#

5

25

b                    6                    6  
    5

*(Presto)*  
Tr. I

30

Tr. II

35

A handwritten musical score page featuring five staves. The top two staves are treble clef, the middle staff is bass clef, and the bottom two staves are bass clef. Measures 35-37 show various note patterns, including eighth and sixteenth notes. Measure 38 begins with a bass note followed by a series of eighth notes. Measure 39 concludes with a bass note. Measure numbers 35, 36, and 39 are explicitly written above the staves, while 37 and 38 are indicated by vertical bar lines.

40

Corn. II

45

A handwritten musical score page featuring five staves. The top two staves are treble clef, the middle staff is bass clef, and the bottom two staves are bass clef. Measures 40-44 show various note patterns, including eighth and sixteenth notes. Measure 45 begins with a bass note followed by a series of eighth notes. Measure numbers 40, 41, 43, and 45 are explicitly written above the staves, while 42 and 44 are indicated by vertical bar lines. The bass clef for the bottom two staves is repeated at the start of measure 45.

A handwritten musical score page featuring five staves. The top two staves are treble clef, the middle staff is bass clef, and the bottom two staves are bass clef. Measures 46-49 show various note patterns, including eighth and sixteenth notes. Measure 50 concludes with a bass note. Measure numbers 46, 47, 49, and 50 are explicitly written above the staves, while 48 is indicated by a vertical bar line.

8

6

6

Corn. I

50

Corn. II

# 6 6

55

60

4 3

6

6 5 4 3 #

Corn. II

65

Handwritten musical score page 140, measures 65-68. The score consists of six staves. Staff 1 (treble clef) has a single note. Staff 2 (B-flat clef) has eighth notes. Staff 3 (B-flat clef) has eighth notes. Staff 4 (Bass clef) has eighth notes. Staff 5 (Bass clef) has eighth notes. Staff 6 (Bass clef) has eighth notes. Measure 65 ends with a fermata over the bass staff. Measure 66 begins with a bass note followed by a treble note. Measure 67 begins with a bass note followed by a treble note. Measure 68 begins with a bass note followed by a treble note.

70

75

Handwritten musical score page 140, measures 70-88. The score consists of six staves. Staff 1 (treble clef) has eighth notes. Staff 2 (treble clef) has eighth notes. Staff 3 (B-flat clef) has eighth notes. Staff 4 (Bass clef) has eighth notes. Staff 5 (Bass clef) has eighth notes. Staff 6 (Bass clef) has eighth notes. Measures 70-74 are identical. Measures 75-79 show a transition with different rhythms and dynamics. Measures 80-88 return to the original pattern of eighth-note pairs between treble and bass staves.

80

Musical score for six staves. Measures 80-84. Key signatures: G major, C major, F major, C major, G major, C major. Time signature: common time.

85

(Allegro)

90

Musical score for six staves. Measures 85-90. Key signatures: G major, C major, F major, C major, G major, C major. Measure 85 starts with a forte dynamic. Measure 86 begins with a dynamic of  $\frac{3}{4}$ . Measure 87 starts with a dynamic of  $\frac{2}{4}$ . Measure 88 starts with a dynamic of  $\frac{3}{4}$ . Measure 89 starts with a dynamic of  $\frac{2}{4}$ . Measure 90 starts with a dynamic of  $\frac{3}{4}$ .

Corn. I

Musical score for Cornet I and II, Bassoon, and Double Bass. The score consists of six staves. The top two staves are for Cornet I and Cornet II respectively. The third staff is for Bassoon. The bottom two staves are for Double Bass. The score is divided into measures by vertical bar lines. The key signature changes at the end of each measure, indicated by the letters b, #6, b, 4, #, #, and # below the staff.

95

Continuation of the musical score starting at measure 95. The score consists of six staves. The top two staves are for Cornet I and Cornet II respectively. The third staff is for Bassoon. The bottom two staves are for Double Bass. The score is divided into measures by vertical bar lines. The key signature changes at the end of each measure, indicated by the letters b, b, 4, #, #, and # below the staff.

Musical score for two trumpets (Tr. I and Tr. II) and basso continuo. The score consists of six staves. The top two staves are for Trumpet I and Trumpet II respectively. The third staff is for the basso continuo, indicated by a bass clef and a bass staff. The fourth and fifth staves are also for the basso continuo, with the fifth staff being a continuation of the fourth. The sixth staff is for the basso continuo. The music is divided into measures by vertical bar lines. The key signature changes from G major (two sharps) to F major (one sharp). The basso continuo parts include various note heads and rests, with some notes having horizontal stems extending to the right.

Musical score for trumpet (Tr. I) and basso continuo. The score consists of five staves. The top two staves are for the trumpet, with the second staff labeled "Tr. I". The third staff is for the basso continuo. The fourth and fifth staves are also for the basso continuo, with the fifth staff being a continuation of the fourth. The music is divided into measures by vertical bar lines. The tempo is marked "100". The basso continuo parts include various note heads and rests, with some notes having horizontal stems extending to the right. The trumpet parts feature sixteenth-note patterns.

144

105

A handwritten musical score page featuring six staves of music. The top two staves begin with treble clef, followed by a staff with a bass clef, then two staves with a treble clef, and finally a staff with a bass clef at the bottom. The music consists of various note heads and stems, with some notes having horizontal dashes through them. Measures are separated by vertical bar lines.

A handwritten musical score page featuring six staves of music, continuing from the previous page. The staves are arranged in two groups of three. The first group of staves begins with a treble clef, followed by a bass clef, and then two more treble clef staves. The second group begins with a treble clef, followed by a bass clef, and ends with a treble clef. The music includes various note heads and stems, with some notes having horizontal dashes. Measures are separated by vertical bar lines.

110

Tr. I

110

115

A handwritten musical score for six staves. The top three staves are in common time (indicated by a 'C') and the bottom three staves are in 12/8 time (indicated by a '12'). The key signature changes throughout the score. The first staff starts with a treble clef and no sharps or flats. The second staff starts with a treble clef and one sharp. The third staff starts with a treble clef and one sharp. The fourth staff starts with a bass clef and one sharp. The fifth staff starts with a bass clef and one sharp. The sixth staff starts with a bass clef and one sharp. The score consists of six measures. Measure 1: All staves play eighth-note patterns. Measure 2: The first staff rests, the second staff plays eighth-note pairs, the third staff rests, the fourth staff plays eighth-note pairs, the fifth staff rests, and the sixth staff plays eighth-note pairs. Measure 3: The first staff rests, the second staff plays eighth-note pairs, the third staff rests, the fourth staff plays eighth-note pairs, the fifth staff rests, and the sixth staff plays eighth-note pairs. Measure 4: The first staff rests, the second staff plays eighth-note pairs, the third staff rests, the fourth staff plays eighth-note pairs, the fifth staff rests, and the sixth staff plays eighth-note pairs. Measure 5: The first staff rests, the second staff plays eighth-note pairs, the third staff rests, the fourth staff plays eighth-note pairs, the fifth staff rests, and the sixth staff plays eighth-note pairs.

120

Musical score for orchestra and piano, page 10, measures 6-7. The score consists of six staves. The top three staves are for the orchestra, featuring woodwind instruments like oboes and bassoon. The bottom three staves are for the piano. Measure 6 begins with a forte dynamic in common time. Measure 7 starts with a piano dynamic and includes a key change to B-flat major. Measure 8 concludes the section.

Musical score page 125, measures 1-3. The score consists of six staves. Measures 1-3 are shown. Measure 1: Treble clef, 4/4 time, key signature of one sharp. Measures 2-3: Bass clef, 3/4 time, key signature of one sharp. Measures 4-6: Treble clef, 4/4 time, key signature of one sharp. Measures 7-9: Bass clef, 3/4 time, key signature of one sharp. Measures 10-12: Treble clef, 4/4 time, key signature of one sharp. Measures 13-15: Bass clef, 3/4 time, key signature of one sharp. Measures 16-18: Treble clef, 4/4 time, key signature of one sharp. Measures 19-21: Bass clef, 3/4 time, key signature of one sharp. Measures 22-24: Treble clef, 4/4 time, key signature of one sharp. Measures 25-27: Bass clef, 3/4 time, key signature of one sharp.

Musical score page 125, measures 4-12. The score consists of six staves. Measures 4-6: Treble clef, 4/4 time, key signature of one sharp. Measures 7-9: Bass clef, 3/4 time, key signature of one sharp. Measures 10-12: Treble clef, 4/4 time, key signature of one sharp. Measures 13-15: Bass clef, 3/4 time, key signature of one sharp. Measures 16-18: Treble clef, 4/4 time, key signature of one sharp. Measures 19-21: Bass clef, 3/4 time, key signature of one sharp. Measures 22-24: Treble clef, 4/4 time, key signature of one sharp. Measures 25-27: Bass clef, 3/4 time, key signature of one sharp.

## SONATA XIII

A DUE

*(Adagio)*

Violino I

Violino II

Organ e Basso

# 6 7 6 b b5 b 5 4 3

5

# 6 7 6 # b b5 b 5

10

*(Allegro)*

4 # 6 b 6 6 6 # 6 4 #

t

15

20

25

6 6 b 6 b 4 # b 6

# b 6 6 b 6 b 6 b 6 b 4 3

6

b 6

6 5

30

4 6 # 6 b # 6

35

6 5 # b 4 3 6

(Presto)

40

6 b

45

b 4 3 4 #

50

b 4 3

55

4 # b # 6 4 # 5

60

4 3 4 #

(Allegro)

65

#6 4 3 #6 4 #

This page contains musical notation for two staves: Treble and Bass. The Treble staff uses a G clef, and the Bass staff uses a F clef. Measure 50 begins with a rest, followed by eighth-note patterns in the Treble staff and quarter notes in the Bass staff. Measure 51 starts with a forte dynamic (f) and eighth-note patterns. Measure 52 shows a transition with quarter notes and rests. Measure 53 features sixteenth-note patterns. Measure 54 includes a measure repeat sign. Measures 55 through 59 show continuous sixteenth-note patterns. Measure 60 concludes with a forte dynamic (f) and sixteenth-note patterns. The key signature changes frequently throughout the page, indicated by various sharps and flats. The tempo is marked as Allegro.

70

4 3      6       $\frac{6}{4}$  4 3

6 # 4 # b b5 7 6 # b b 6 b5 8

7 6 #

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

85

## REVISIONSBERICHT

Textgestaltung und Generalbaßbearbeitung des vorliegenden Bandes erfolgten nach den bewährten, in den Revisionsberichten von DTOe 93, 96 und 105 dargelegten Grundsätzen. Die in DTOe 93 vertretene Auffassung, daß den Schlußnoten der Originaldrucke kein verbindlicher Valor eigne, deren Unterschiedlichkeit vielmehr aus der Zierfreude der Zeit resultiere, wird durch den Concentus-Druck bestätigt. Während nämlich die geringstimmigen Sonaten in allen Stimmen gleichwertige Schlußnoten aufweisen, sind diese in den vielstimmigen Sonaten variabel. Offenbar sollte dieses Verfahren den Überblick für die Werke gleicher Besetzung beim Sortieren der Stimmen erleichtern. Triosonate XIII, die vierstimmige Sonata XI und die fünfstimmigen Sonaten VII—IX haben somit einheitlich eine Longa mit Corona als Schlußnote; das Fehlen der letzteren in zwei Sonaten (VII, Violino 2, und IX, Organo) ist als Flüchtigkeit zu erklären. In den sechsstimmigen Sonaten III, IV und VI finden sich durchwegs Semibreven mit Coronen. Dieses Ordnungsprinzip durchbrechend wurden in der sechsstimmigen Sonata V die Longen mit Corona der fünfstimmigen postiert, in Viola 2, Viola 4 und Organo spiegelbildlich angeordnete Longen mit Corona wie in Revisionsbericht von DTOe 93 abgebildet. Ebenso ist die siebenstimmige Sonata XII mit Longen (Corona fehlt in Cornettino I und Trombone II) und Doppellongen (Trombone I) ausgestattet, während die vierstimmige Sonata X und die achtstimmige Sonata I sehr verschiedene Verhältnisse aufweisen. Trifft man dort Brevis mit Corona (Violino), Longa mit (Viola I) und ohne Corona (Viola 2) sowie Doppellongen (Viola 3 und Organo) an, so hier Brevis mit zwei Coronen, über und unter der Note (Viola 2), Longa mit (Tromba 1, Viola 2 und Viola 1) und ohne Corona (Violino 1), Doppellonga mit (Viola 4) und ohne Corona (Viola 3, Organo) sowie schließlich in Trombone 2 auf folgende

Zeichengruppe  . Sie und die zwei Coronen von Viola 2 bilden, außer der Unterschiedlichkeit der Schlußnoten in den Stimmen ein und derselben Sonate, den schlüssigen Beweis für den Ziercharakter der Schlußnotentypen. Die grundsätzliche Normalisierung derselben in diesem und den vorausgehenden Bänden ist damit gerechtfertigt. Hinsichtlich der Schlußeltransposition sei schon hier auf den interessanten Fall der „Pauken“-Trompeten von Sonata XII, S. 143 verwiesen.

Als Vorlage diente eine Photokopie der in Typendruck mit rhomboiden Notenköpfen hergestellten Stimmen, die sich vollständig im Besitz der Bibliothèque nationale, Paris (Vm<sup>7</sup>. 1488) befinden<sup>1</sup>, außerdem wurde das unvollständige Exemplar der Österreichischen Nationalbibliothek, Wien (S. A. 79 A 22, Pars quarta fehlt), herangezogen. Die neun Stimmbücher im Hochformat (328 × 203 mm) beinhalten: Pars prima Violino primo Son. I, III—IX, Violino Son. II, X, Cornettino primo Son. XIII; Pars secunda Violino secundo Son. I, III—IX, Violino Son. XI, Cornettino Son. II, Cornettino secundo Son. XII; Pars tertia Viola prima Son. I—VI, VIII—X; Pars quarta Viola secunda Son. I—X, Viola prima Son. XI, Trombone primo Son. XII; Pars quinta Viola tertia Son. I, III—VI, Viola quarta Son. II, Viola secunda Son. VII, XI, Trombone secundo Son. XII; Pars sexta Viola quarta Son. I, III—VI, Viola tertia Son. VII—XI, Trombone tertio Son. II, XII; Pars septima Tromba prima Sonata I, XII, Trombone primo Sonata II, Violino primo Son. XIII; Pars octava Tromba secunda Son. I, XII, Trombone secundo Son.

<sup>1</sup> Jules Ecorcheville, Catalogue du Fonds de Musique Ancienne de la Bibliothèque nationale, Vol. VIII (Paris 1914), S. 23.

II, Violino secundo Son. XIII; Organum Son. I—XIII. Alle Stimmen sind mit Titelblatt und Widmungsvorrede, die unsere Ausgabe faksimiliert bringt, sowie Index ausgestattet. Das Portrait des um Österreichs Kunst- und Musikleben verdienten Widmungsträgers Erzherzog Leopold Wilhelm (1614 bis 1662) steht mit dem Concentus in keinem Zusammenhang. Paginiert sind alle Stimmen in der Seitenmitte unterm letzten Notensystem, blattweise bis fol. 6 (Organum), 5 (Pars I, IV, VI), 4 (Pars II, III, V) und 3 (Pars VII, VIII) mit den die einzelnen Stimmen kennzeichnenden Buchstaben A—I und fortlaufenden Ziffern z. B. A 2, A 3 etc. Unpaginiert bleiben somit die letzten 4½ (Organum), 4 (Pars II), 3 (Pars I, IV, VI), 2 (Pars III, V) Blätter bzw. das letzte Blatt (Pars VII, VIII) sowie alle Titelblätter, obwohl sie als A 1, B 1 etc. stillschweigend in die Zählung mit einbezogen sind. Der gegenüber den Triosonaten von 1659 ornamental bescheiden ausgestattete Druck bringt nur die Maureske des Titelblattes und wie in den Solosonaten von 1664 die Initiale der Widmungsvorrede, die zum Inhalt des Concentus in keiner Beziehung steht<sup>2</sup>. Sie stellt einen mit ausgebreiteten Armen laufenden Römer dar, umrahmt von Füllhörnern und Laubwerk. In der Organum-Stimme ist sie verkehrt abgedruckt. Die Übersetzung der Widmungsvorrede lautet:

*Großmütigster Fürst.*

*Unterm Schatten der Flügel des kaiserlichen Adlers legte ich die erste ans Licht gebrachte Zwölf meines musikalischen Schaffens nieder, unterm Schatten der Flügel Deines Kreuzes, zu Füßen des Friedenslammes, stellte ich diese durch den Zügel der musikalischen Regeln gebändigte zweite bin. Die Musik ist eine Lust für Götter und Menschen, eine Übung der Frömmigkeit und Sinnbild der menschlichen Tugenden, und ganz besonders ist dieses geistlich-weltliche Musikwerk so zusammengestellt, daß es ebenso frommer Verehrung der Himmlichen als ehrbarer Lust der Menschen, ebenso Übung der Frömmigkeit in der Kirche als Erholung des menschlichen Geistes außerhalb ihrer dienen kann; wem gebürt es daher eher als Dir, großer Verehrer Gottes und der Himmlichen, großer Hoberpriester der Kirche, wem mehr als Dir, großer Fürst, großer Gömer musikalischer Verdienste? Es ist am sichersten aufgehoben, wenn Du mit der gewohnten Harmonie Deiner Gnade, was ich ganz bescheiden erbitte, diese meine Musik auf das mildeste gutgebeissen hast.*

Handschriftliche Eintragungen enthalten sämtliche Titelblätter des Pariser Exemplares und zwar rechts oben die Brossardsche (?) Signatur *Vm 508(2—9)*. Auf dem Titelblatt von Pars prima neben dem Autornamen den Vermerk: *S. Brossard Partey 9*, neben Pars prima No. 117. Auf dem Titelblatt von Pars prima, Pars secunda und Organum die Signatur der Bibliothèque nationale Vm<sup>7</sup> 1488. Das Exemplar stammt also aus dem Besitz Sébastien Brossards (1654—1730), dessen wertvolle Bibliothek bekanntlich den Grundstock des Fonds de musique ancienne der Pariser Nationalbibliothek bildet<sup>3</sup>. Der Druck Michael Endters ist gut, wenngleich nicht so untadelig wie Schmelzers Erstveröffentlichung bei Christoph Gebhard von 1659<sup>4</sup>. Spätere Erfahrungen mochten den rührigen Nürnberger Verlag zur Einführung des neuen Typendruckverfahrens mit elliptischen Notenköpfen 1681 bewogen haben, dessen sich dann mehr als 60 Jahre später erst wieder Breitkopf erfolgreich bediente<sup>5</sup>.

<sup>2</sup> Vergl. DTOe 93 Revisionsbericht S. 101.

<sup>3</sup> Vergl. DTOe 105 Revisionsbericht S. 127.

<sup>4</sup> Vergl. DTOe 105 Revisionsbericht S. 127 f.

<sup>5</sup> Erich Schenk, Johann Wilhelm Hertel und das Haus Breitkopf in: Festschrift Hans Engel zum siebzigsten Geburtstag (Kassel 1964), S. 315.

*Sonata I (S. 3)*

S. 3, T. 4, letztes Viertel Tromba 1:f" fehlt — S. 4, T. 20, dritte Halbe bis T. 26, Organo: Tenorschlüssel — S. 5, T. 25, Zweite Halbe, Organo: Bezifferung #4 — S. 5, T. 31, zweite Halbe bis T. 37, Organo: Tenorschlüssel — S. 6, T. 38 bis 39, Viola 4: Pausen fehlen — S. 6, T. 42, zweite Halbe bis T. 47, Organo: Altschlüssel — S. 8, T. 61, letztes Viertel, Viola 4: D — S. 9, T. 71—72, Organo: Altschlüssel — S. 9, T. 79, zweites Viertel bis T. 80, Organo: Tenorschlüssel — S. 11, T. 90 ab zweites Viertel, Organo: Tenorschlüssel — S. 12, T. 69, Organo: Seitenwechsel durch *Voltate subito* angezeigt — S. 13, T. 107, Viola 3: Auflösungs-Kreuz.

*Sonata II (S. 15)*

S. 15, T. 8, drittes Viertel, Viola 1: fehlt g' — S. 16, T. 9, letztes Viertel, Organo: Bezifferung schon auf drittem Viertel — S. 16, T. 15, drittes Viertel, Violino: Kreuz-Vorzeichnung — S. 17, T. 20, zweites Viertel letzte Note, Violino: Achtel — S. 17, T. 24, erste Halbe, Trombone 3: F — S. 19, T. 37, erstes Viertel dritte Note, zweites Viertel letzte Note, drittes Viertel dritte Note, letztes Viertel dritte Note, Violino: Achtel — S. 19, T. 39, letztes Viertel letzte Note, Violino: Achtel — S. 22, T. 71—72, zweites Viertel, Organo: Tenorschlüssel — S. 22, T. 73, letztes Viertel, Organo: Bezifferung 5 6 — S. 23, T. 84, drittes Viertel bis T. 85, Organo: Altschlüssel — S. 26, T. 109, erstes Viertel, Viola 2: Halbepause fehlt.

Sonata III (S. 28)

S. 28, T. 1: Allegro nur in Viola 3 — S. 28, T. 8, zweites Viertel, Viola 3: a' — S. 28, T. 1, viertes Viertel bis T. 2, zweites Viertel, Organo: Tenorschlüssel — S. 28, T. 8, letztes Viertel bis T. 13, drittes Viertel, Organo: Altschlüssel — S. 30, T. 20, zweite Halbe, Viola 4: G — S. 30, T. 28—29, Violino 2: koloriert — S. 30, T. 28—29, Viola 2: koloriert — S. 31, T. 34 bis 35, Viola 3: koloriert — S. 35, T. 81, Violino 2: Punkt fehlt — S. 36, T. 94, Violino 2: Pause fehlt — S. 40, T. 126, zweites Viertel, Viola 2: Halbe — S. 40, T. 133 bis 136, drittes Viertel, Organo: Altschlüssel — S. 42, T. 145, drittes Viertel, Viola 2: d';

*Sonata IV (S. 43)*

S. 44, T. 9, zwischen zweitem und dritten Viertel, Violino 1: überzählige Achtel h' und Sechzehntel d'' — S. 45, T. 19, Violino 2: Bogen über zweiter und dritter Halber — S. 45, T. 21, Violino 1: Bogen über zweiter und dritter Halber — S. 45, T. 21, dritte Halbe, Violino 1: Kreuz — S. 46, T. 31, Violino 2: Pause fehlt — S. 46, T. 35, Violino 1: Bogen über zweiter und dritter Halber — S. 49, T. 62, drittes Viertel bis T. 65, Organo: Altschlüssel — S. 49, T. 63, letztes Achtel, Viola 2: Kreuz vor dem vorletzten Achtel — S. 50, T. 67, zweites Viertel, letzte Note, Viola 2: g' — S. 50, T. 70, drittes Viertel, letzte Note, Violine 1: Achtel — S. 53, T. 88, erstes Viertel, letzte Note, Violino 2: c' — S. 54, T. 92, erstes Viertel, Organo: falsche Bezifferung 5 6 — S. 54, T. 93, drittes Viertel, Organo: falsche Bezifferung 5 6.  
 b 3  
 1 3

### Sonata V (S. 55)

S. 55, T. 1—3, Organo: Sopranschlüssel — S. 55, T. 4—9,  
erste Halbe, Organo: Tenorschlüssel — S. 56, T. 13—14,

Organo: Altschlüssel — S. 56, T. 17, drittes Viertel, Organo: Bezifferung # 6 — S. 58, T. 31, zweites Viertel, letzte Note, Viola 2: Achtel — S. 64, T. 98, zweite Halbe, Organo: Bezifferung 6 — S. 65, T. 100, erste Halbe, Organo: Bezugsschlüssel — S. 66, T. 107, letztes Viertel, Viola 3: Vorzeichen des zweiten Viertels.

*Sonata VI (S. 67)*

S. 67, T. 2, erstes Achtel, Violino 1: Sechzehntel — S. 67, T. 2—7, Organo: Tenorschlüssel — S. 67, T. 4, letztes Viertel, vorletzte Note, Violino 1: Achtel — S. 68, T. 11, Organo: Altschlüssel — S. 68, T. 12 bis 15, erstes Achtel, Organo: Tenorschlüssel — S. 69, T. 16, zweites Achtel bis T. 19, Organo: Tenorschlüssel — S. 69, T. 19, zweites Viertel, Organo: Bezifferung # ein Achtel früher — S. 70, T. 24—25, Organo: Bögen ergänzt — S. 70, T. 26, erstes Viertel, erste Note, Violino 2: d” — S. 70, T. 29, erstes Viertel, Violino 1: Punkt fehlt — S. 74, T. 79, erste Halbe, Viola 1: punktierte Ganze — S. 74, T. 82, Violino 1: Halbe-Pause — S. 77, T. 108, zweite Halbe, T. 109, Organo: Bogen.

*Sonata VII (S. 78)*

S. 78, T. 7, drittes Viertel, zweite Note, Violino 2: Achtel — S. 81, T. 25, drittes Viertel, erste Note, Violino 1: g” — S. 81, T. 25, drittes Viertel, Violino 2: Viertel — S. 82, T. 34, vierter Viertel, Violino 1: Kreuz vor letzter Note — S. 83, T. 43, dritte Halbe, Organo: Bezifferung unter erster Halber — S. 85, T. 73, zweite Halbe, Organo: Bezifferung unter erster Halber — S. 87, T. 98, drittes Viertel, Viola 1: g” — S. 87, T. 98 bis T. 99, drittes Viertel, Organo: Altschlüssel.

*Sonata VIII (S. 88)*

S. 89, T. 16, Violino 1: Taktvorzeichnung fehlt — S. 90, T. 24, erstes Viertel, Viola 3: Punkt fehlt — S. 90, T. 27, erstes Viertel, Violino 1: Punkt fehlt — S. 90, T. 27, erstes Viertel, Violino 2: Punkt fehlt — S. 90, T. 27, vierter Viertel, Organo: Bezifferung 6 ♫ — S. 91, T. 30, Violino: Taktvorzeichnung ♦ — S. 91, T. 30, letztes Viertel, Organo: Bezifferung erst T. 31, erstes Viertel — S. 91, T. 33, letztes Viertel, erste Note, Violino 2: h' — S. 91, T. 35, Organo: Altschlüssel — S. 92, T. 39, letztes Viertel, Viola 3: dis — S. 92, T. 39, letztes Viertel, Organo: dis — S. 92, T. 42, erstes Viertel, Organo: Bezifferung ♫ — S. 92, T. 44, erstes Viertel, zweite Note, Organo: Altschlüssel — S. 93, T. 49, zweites Viertel bis T. 51, Organo: Altschlüssel — S. 93, T. 52, zweites Viertel, Organo: Bezifferung ♫ — S. 95, T. 71, Viola 3: Das D entspricht der Vorlage — S. 96, T. 94, Violino 2: Violinschlüssel statt Taktvorzeichnung.

Sonata IX (S. 97)

S. 97, T. 1—4, Organo: Altschlüssel — S. 98, T. 10, drittes Viertel bis T. 11, Organo: Altschlüssel — S. 99, T. 24, zweites Viertel, zweite Note, Violino 2: Achtel — S. 100, T. 29, erstes Viertel, Viola 1: c' — S. 100, T. 30, letztes Viertel, Violino 1: Vorzeichen vor h' — S. 102, T. 50, Violino 2: über der Note ein Kreuz, wohl mit Rücksicht auf improvisatorische Ausschmückung der Schlüfnote — S. 102, T. 54, letztes Viertel, Violino 1: gis' — S. 103, T. 63, zweite Halbe, Violino 1: koloriert — S. 103, T. 63, zweite Halbe, Violino 2: koloriert —

S. 103, T. 63, zweite Halbe, Viola 1: koloriert — S. 103, T. 63, zweite Halbe, Viola 2: koloriert — S. 103, T. 63, zweite Halbe, Viola 3: koloriert — S. 103, T. 63, zweite Halbe, Organo: koloriert — S. 103, T. 69—71, Organo: Altschlüssel — S. 104, T. 78, zweite Halbe, Viola 2: Koloriert — S. 104, T. 85—87, Organo: Altschlüssel — S. 104, T. 94, zweite Halbe, Viola 2: koloriert — S. 105, T. 102, zweite Halbe, Viola 2: koloriert — S. 105, T. 103, Violino 2: Punkt fehlt — S. 105, T. 103, Viola 1: Corona — S. 106, T. 112, erstes Viertel, Viola 2: as.

#### *Sonata X (S. 108)*

S. 108, T. 2, zweites Viertel, Organo: Bezifferung schon hier — S. 109, T. 9, letztes Viertel, letzte Note, Violino: Achtel — S. 109, T. 14, letztes Viertel, letzte Note, Violino: Achtel — S. 110, T. 21 bis T. 24, erstes Viertel, Organo: Altschlüssel — S. 111, T. 29, letztes Viertel bis T. 31, zweites Viertel, Organo: Altschlüssel — S. 112, T. 36, letztes Viertel, Organo: Rhythmus

 — S. 112, T. 40, Organo: Bezifferung von T. 39 in

diesem Takt — S. 114, T. 67, Viola 2: Bogen ergänzt — S. 114, T. 67, erste Halbe, Viola 3: Kreuz — S. 115, T. 69, erste Halbe, Violino: Punkt fehlt — S. 115, T. 70 bis 74, Organo: Altschlüssel — S. 115, T. 76, zweite Halbe, Organo: Bezifferung schon hier — S. 115, T. 77, erste Halbe, Organo: Bezifferung von T. 76 hier.

#### *Sonata XI (S. 120)*

S. 120, T. 1, alle Stimmen: Taktvorzeichnung C 3/2 — S. 121, T. 26, letzte Halbe, Organo: B — S. 122, T. 33, letzte Halbe, Organo: Bezifferung der zweiten Halben hier — S. 126, T. 85 bis 89, Organo: Tenorschlüssel — S. 128, T. 104, zweite Halbe Viola 1: Punkt fehlt — S. 129, T. 117, dritte Halbe bis T. 121, Organo: Tenorschlüssel — S. 129, T. 127, letzte Halbe bis T. 128, Organo: Altschlüssel — S. 130, T. 132, letztes Viertel, Violino: d' — S. 130, T. 134, Organo: notiert Semibrevis mit angebundener Minima — S. 133, T. 158, zweites Viertel, letzte Note, Viola 1: Achtel.

#### *Sonata XII (S. 134)*

S. 136, T. 16, erstes Viertel, Organo: F — S. 139, T. 55, zweite Halbe bis T. 56, Organo: koloriert — S. 141, T. 86, Organo: Bogen ergänzt — S. 141, T. 89, letztes Viertel bis

Takt 90, erstes Viertel, Organo: Bezifferung jeweils unter der nachfolgenden Note — S. 143, T. 99 — 104, Tromba 2: Tenorschlüssel. Dieser wurde in oktavierenden Violinschlüssel übertragen, um die auf modernen Trompeten nicht spielbare Stelle der Pauke, worüber Johann Georg Albrechtsberger, *Gründliche Anweisung zur Composition* (Leipzig 1790) S. 428f. schreibt: „Wenn man... vier Trompeten setzen will, wie z. B. die Aufzüge fertiget sind, so heißt die dritte *Principale*, die vierte aber: *Toccato*, über diese letzten zwey wird auch geschrieben *Tromba prima*, *Tromba seconda*... Die *Tromba prima* hat meistentheils nur e und g zwischen den fünf Linien, wenn die *Clarini* höher stehen, und die *Tromba seconda* nimmt gern das C und G wechselseitig unter den fünf Linien und geht also mit den Pauken *alla Octava*“. Diese Ausführungen hat Johann Ernst Altenburg, *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Pauker-Kunst* (Halle 1795) Bd. II, S. 108 unter Berufung auf Albrechtsberger paraphrasiert: „Der sogenannte Aufzug besteht gewöhnlich aus vier Stimmen, die zusammen ein Chor ausmachen, als: zwey Clarini, ein Principal, und ein Paar Pauken. In Ermanglung der letztern werden die zwey Töne derselben gewöhnlich auf der Trompete geblasen, welche Stimme Touret heißt; da sonst die vierte Trompete auch *Toccato* genannt wird.“ Diese Ausführungen übernimmt Hermann Eichborn, *Die Trompete in alter und neuer Zeit* (Leipzig 1881) S. 13 unter Mitteilung zweier Beispiele von Bach und Händel. — S. 144, T. 106, erstes und drittes Viertel, Organo: punktierte Halbe — S. 145, T. 113, zweites Viertel, dritte Note, Tromba 2: Achtel.

#### *Sonata XIII (S. 148)*

S. 148, T. 3, letztes Viertel, Organo: Bezifferung b 3 — S. 149, T. 23, erstes Viertel, Violino 2: Auflösungszeichen original — S. 149, T. 23, erstes Viertel, Organo: Auflösungszeichen original — S. 149, T. 24, erstes Viertel, Violino 1: Bogen ergänzt. — S. 150, T. 42, alle Stimmen: Taktvorzeichnung 3 — S. 150, T. 47—49, Violino 2: drei Takte überzählige Pausen — S. 151, T. 50—52, Violino 1: drei Takte überzählige Pausen — S. 151, T. 53—54, Violino 2: drei Takte überzählige Pausen — S. 151, T. 57—58, Violino 1: drei Takte überzählige Pausen — S. 151, T. 57, erstes Viertel, Violino 2: Bogen ergänzt — S. 152, T. 69, zweites Viertel, Organo: Auflösungszeichen original — S. 152, T. 71, erstes Viertel, dritte Note, Violino 2: Vorzeichen der letzten Note schon hier. — S. 152, T. 78, letztes Viertel, erste Note, Violino 1: Vorzeichen des ersten Viertels dritte Note erst hier.