

Georg Philipp
TELEMANN

Vier neue Sonaten Heft 2

III. Sonata G-Dur

IV. Sonata e-Moll

für Querflöte und Generalbass
herausgegeben von Reinhold Kubik

for flute and basso continuo
edited by Reinhold Kubik

Telemann-Archiv · Stuttgarter Ausgaben
Urtext

Partitur / Full score



Carus 39.803

Vorwort

„Und wie wäre es möglich, mich alles dessen zu erinnern, was ich zum Geigen und Blasen erfunden?“ Die Verwunderung, ja Ratlosigkeit, die aus diesen Worten Telemanns in seiner Selbstbiographie von 1739¹ herausklingt, überkommt auch heute jeden, der versucht, sich dem kaum überschaubaren Riesenwerk des Meisters zu nähern. Allein etwa 90 Solosonaten – das sind Sonaten für ein Melodieinstrument und Generalbaßbegleitung – sind bislang nachgewiesen, und längst nicht alle liegen im Druck vor.

Das gilt auch für sieben Flötensonaten einer Sammelhandschrift der Bibliothèque du Conservatoire zu Brüssel. Vier dieser Sonaten hat der Hänssler-Verlag ausgewählt, um sie anlässlich des 300. Geburtstages von Telemann zum erstenmal zu veröffentlichen und in zwei Heften (HE 39.802: Sonate I und II, HE 39.803: Sonate III und IV) vorzulegen.

Will man – in aller Kürze – spezifische Qualitäten dieser Telemann'schen Sonaten aufzeigen, wird man zunächst auf den Abwechslungsreichtum in der Satzfolge hinweisen; die Sätze schließen sich zweimal zu einer viersätzigen Kirchensonate (Sonate I und IV) und zweimal zu einer mehrsätzigen Suite (II und III) zusammen. Da gibt es die ganze Skala der barocken Tanzsätze, da finden sich Sätze mit beinahe pathetischer Kantilene (Sonate I, 1. Satz, IV/3. Satz), dann wieder „Arioso“ mit deklamatorischem Gestus (I/3, II/6, IV/1), häufig mit einer für Telemann typischen hoquetusartigen Begleitung versehen, schließlich Sätze von kontrapunktischem Duktus (II/1, IV/2); gerade in ihnen zeigt sich Telemanns Fähigkeit, „die sogenannte galante Schreibart. . . mit einigen aus dem Contrapunct entlehnten Zügen (zu) verbinden.“² Nicht allein diese Sätze könnten nahe legen, die Sonaten auch einmal nur zweistimmig – ohne Cembalo – zu musizieren: über die Stützfunktion hinaus ist der Baß eigenständig und überaus lebendig geführt.

Bemerkenswert ist ferner die Folgerichtigkeit und Geschlossenheit der Formabläufe; beim Einzelsatz erreicht durch die bisweilen raffinierten Rückgriffe, Reprisen (siehe z. B. I. Sonate, 3. Satz, Takt 9, oder IV/2, T. 89), beim Zyklus durch Substanzgemeinschaft der Sätze untereinander (so basiert beispielsweise die II. Sonate auf der aufsteigenden Linie e-fis-g vom Beginn der Generalbaßpartie) – beide Kunstmittel im übrigen zukunftsweisend und zu Telemanns Lebzeit eher unüblich.

Die Sonaten sind zur Freude vor allem der Spieler komponiert: es ist Telemanns ausdrückliches Bestreben, instrumentengerechte Kammermusik zu schreiben und die Häufung extremer spieltechnischer Schwierigkeiten zu vermeiden: „Die Leichtigkeit ist . . . mein Augenmerk gewesen, . . . sintemal auch das Leichte seinen Meister erfordert.“³ So entstanden kleine Meisterwerke, deren Anziehungskraft und Frische aus einer glücklichen Balance zwischen dem Befriedigen schlichter Musizierfreude und dem Anspruch einer kunstvollen Durchformung des satztechnischen Geschehens, zwischen Natürlichkeit der Erfindung und Künstlichkeit der Ausarbeitung resultiert.

Diese Sonaten sind Dokumente eines Kunstwollens, das in der „alleredelsten Music“ eine Sache sieht, die „ihren Anhängern die Arbeit zur Wollust machet“ und „die Widerwärtigkeiten des Lebens verzuckert.“⁴

Zur Quelle

Einzige Quelle ist eine Sammelhandschrift aus der ersten Hälfte des 18. Jahrhunderts, die in der Bibliothèque du Conservatoire zu Brüssel aufbewahrt wird (Bibliothekssigel Litt. XY 15.115; kürzlich erschien eine komplette Faksimileausgabe). Sie enthält 54 Solosonaten verschiedener Meister und einige Flötenduette. Sieben Sonaten sind Telemann zugeschrieben: die Nummern 23, 24, 25, 31, 37, 43 und 54; mit Ausnahme von Nr. 37, die für Blockflöte ist, sind sämtliche Sonaten für Querflöte.

Die vorliegende Edition enthält folgende Stücke:

3. SONATA XXIV / a / Flute Traversiere / e Basse / par M. G. P. Telemann (fol. 59^v – 61^r)
4. SONATA LIV / Traversa Solo / p. Sen Telemann (fol. 120^r – 122^r)

Zur Edition

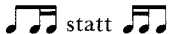
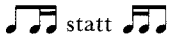
Die vorliegende Erstausgabe gibt den Notentext in einer der heutigen Editionspraxis entsprechenden Form wieder. Die Balkensetzung wurde stillschweigend modernisiert, die Balkensetzung weitgehend vereinheitlicht, bei Parallelstellen vorsichtig angeglichen. Zusätze des Herausgabers sind durch Kleinstrich, Kursivschrift oder Punktierung (Bögen) stets kenntlich gemacht.

In folgenden Lesarten unterscheidet sich die Quelle von der Edition:⁵

S o n a t e III

1. Satz

8 Bc 8: Bezifferung „2“ statt „3“

15 Fl: 3. Viertel  statt 

16 Fl 1–4: Achtel statt Sechzehntel

3. Satz

16 Fl 1: Halbe mit Punkt; da sich dies mit der Bezifferung des 3. Viertels widerspricht, geändert in Halbe plus Viertelpause

4. Satz

10 Fl 4: dieselbe Situation wie Anmerkung zum 3. Satz

S o n a t e IV

1. Satz

20 Fl 1: e" statt d"

3. Satz

19 Fl 2: fis' statt a'

4. Satz:

20 Fl 1: g' statt fis'

24 Fl 6: e" statt fis"

42 Fl 3: h' statt a'

46 Fl: g'/fis'/g' statt fis' /e' /fis'

Zur Aufführungspraxis


Die Generalbaßaussetzung will als unverbindlicher Herausgebervorschlag verstanden sein. Hier wie auch bei zusätzlichen Auszierungen des Flötenparts sind die Spieler aufgerufen, eigene Ideen zu realisieren (insbesondere gilt dies für die vielen Schlußwendungen sowie für die Wiederholungen bei einfacheren Stücken, etwa beim Menuett der II. Sonate).

Der Herausgeber möchte aber auf rhythmische Besonderheiten hinweisen, die vielleicht nicht allen Interpreten geläufig sind. Einige Sätze im „französisch“ punktierten Rhythmus erfordern eine Spielweise, die in scheinbarem Widerspruch zum überlieferten Notenbild steht, würde man es nach den Notationsgepflogenheiten des 19. und 20. Jahrhunderts lesen. Teils aber hatte das frühe 18. Jahrhundert noch andere Schreibgewohnheiten, teils war man in dieser Zeit überhaupt in orthographischen Dingen verhältnismäßig unbekümmert (dies trifft auch auf die Rechtschreibung deutscher Texte zu).


Folgende Sätze sind in der vorliegenden Ausgabe betroffen:

II. Sonate, 1. Satz: Sämtliche Achtelgruppen sind stets punktiert zu spielen, gleichgültig, wie sie notiert sind; so muß z.B. der Baß in den Takten 15–17 so spielen:



Weiters ist die rhythmische Gruppe  stets doppelt punktiert zu spielen; beispielsweise Takt 4 in der Flöte:



IV. Sonate, 3. Satz: Die Flöte hat sich an einigen Stellen einem latenten rhythmischen Schema  anzugleichen, vor allem da, wo dieses im Baß gleichzeitig tatsächlich erklingt. Einige Ausführungshinweise finden sich im Notentext über den betreffenden Stellen.

Endlich soll auf das Vorkommen von Hemiolen hingewiesen werden. Sind sie der Zeit und bestimmten Formen (Tänzen) im allgemeinen eigen, so bilden sie im besonderen ein Charakteristikum von Telemanns Personalstil. Mit Konsequenz verwendet er sie etwa in der *Courante* der II. Sonate (3. Satz): der Umschlag vom 6/4-Takt (bzw. von einer Folge von 3/4-Betonungen) in einen 3/2-Takt war auch den zugehörigen Tanzschritten reizvolles Kunstmittel. Durch den „Taktwechsel“ entsteht – wenn ihn die Interpreten entsprechend betonen – eine Art von ritardierender Wirkung:

T. 11/12:



Oder in T. 25/26 wäre so zu betonen:



Weitere Hemiolen dieses Satzes finden sich in den Takten 37/38, 43/44 und 57/58.

Ferner treten Hemiolen auf im 1. Satz der I. Sonate (T. 15/16, 26/27, 39/40) und im 3. Satz der IV. Sonate (T. 21/22 und 26/27). Ihr Vorkommen markiert nicht nur Einschnitte im Formablauf, sondern ist in den zuletzt genannten Sätzen auch Hinweis auf ein nicht allzu langsames Tempo; wie überhaupt die langsamen Sätze nicht zerdehnt und die schnellen nicht verhetzt werden sollten.

Der Herausgeber dankt der Bibliothèque du Conservatoire zu Brüssel für die Erteilung der Publikationserlaubnis.

August 1980
Reinhold Kubik

¹Johann Mattheson, *Grundlage einer Ehrenpforte*, 1740, S. 362

²Friedrich Wilhelm Marburg, *Abhandlung von der Fuge*, 1753/54. Zitiert nach: MGG XIII, Sp. 205 (Artikel „Telemann“ von Martin Ruhnke)

³Brief Telemanns vom 14.9.1746; zitiert nach: *Georg Philipp Telemann, Briefwechsel*. Hg. von Hans Grosse und Hans Rudolf Jung, Leipzig 1972, S. 192

⁴Aus Telemanns *Autobiographie* von 1718, abgedruckt in: Johann Mattheson, *Große Generalbaßschule*, 1731, S. 180

⁵Es wird nach folgendem System zitiert: Taktzahl des betreffenden Satzes – Stimmensigel (Fl = Flöte, Bc = Basso Continuo) – rhythmisches Zeichen des betreffenden Taktes (Pausen werden als solche gezählt, Überbindungen hingegen nicht)

Preface

“And how would it be possible for me to remember everything I have invented about violin and wind playing?” The astonishment, even perplexity resounding from these words by Telemann in his autobiography of 1739 (1) also befall anyone today who attempts to gain a survey over the mammoth volume of works which this master produced. Over 90 solo sonatas alone – that is, sonatas for a melody instrument and basso continuo accompaniment – have been verified up to this point, and not nearly all of these have appeared in print.

This is also true of seven flute sonatas found in a collected manuscript volume located in the Bibliothèque du Conservatoire at Brussels. Hänssler-Verlag has elected to publish four of these sonatas for the first time, in honor of the 300th anniversary of Telemann’s birth, and to present them in two volumes (HE 39.802: Sonata I and II, HE 39.803: Sonata III and IV).

If one would wish to briefly point out the specific characteristics of these Telemann sonatas, one would have to mention the rich variety in the arrangement of the movements; twice they form a four-movement church sonata (sonatas I and IV) and twice they form a suite of several movements (sonatas II and III). Some display the whole range of Baroque dance movements, some movements have an almost solemn Cantilene character (sonata I, 1st movement, IV/3rd movement), then some are “ariosi” with a declamatory nature (I/3, II/6, IV/1), frequently accompanied by a hoquet typical of Telemann, and finally, some movements of a contrapuntal form (II/1, IV/2).

It is especially these last-named which show Telemann’s ability to “combine the so-called galant writing style . . . with some characteristics borrowed from counterpoint.” (2) Not only would these movements suggest performing the sonata in only two parts – without harpsichord: the bass part is independent beyond the point of being merely support, and carries on in a thoroughly independent and lively manner.

Also remarkable is the logical structure and the consistency of the musical development. In the single movements this is attained by the refined use of recourse and repeats (for example sonata I, 3rd movement, measure 9, or IV/2, m. 89).

In the course of a cycle it is effected by means of common material among the movements (for example, the 2nd sonata is based on the ascending *e - f# - g* at the beginning of the basso continuo part). Both techniques are indicative of future trends and were more seldom in Telemann’s day.

The sonatas were composed especially for the pleasure of the performers: it is Telemann’s express desire to compose chamber music suitable to the various instruments, and to avoid excessively difficult techniques: “Simplicity has been my standard, since also that which is simple requires its master.” (3) Thus arose small masterworks, whose attractiveness and freshness result from a fortunate balance between the satisfying of simple amateurs and the challenge of artistic shaping in the movement technique, between the naturalness of invention and the artfulness of realization.

These sonatas are documents of a view of art which sees the “most noble of all music” as that “which for its adherents turns labour into pleasure,” and “sweetens the adversities of life.” (4)

The Source

The sole source is a collected manuscript volume dating from the first half of the eighteenth century, which is preserved in the Bibliothèque du Conservatoire in Brussels (shelf number Litt XY 15.115; a complete facsimile edition appeared recently). It contains 54 flute sonatas from various masters, and several flute duets. Seven sonatas are attributed to Telemann: numbers 23, 24, 25, 31, 37, 43 and 54; with the exception of no. 37, which is for recorder, the sonatas are all written for flute.

This edition contains the following works:

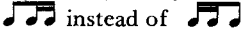

3. SONATA XXIV / a / *Flute Traversiere / e Basse / par M.G.P. Telemann* (fol. 59v – 61r)
4. SONATA LIV / *Traversa Solo / p. Sen Telemann* (fol. 120r – 122r)

The Edition

The first edition presented here publishes the source material in accordance with standard modern practice. The placement of accidentals has been tacitly modernized, the cross-bars extensively standardized, at parallel locations carefully adjusted. Editorial addenda are always distinguished by dotted lines, italics, or dots (in the case of slurs). Deviations of the present edition from the source are as follows: (5).

Sonata III

1st Movement:

- 8 Bc 8: Figuration “2” instead of “3”
15 Fl: 3rd quarter  instead of 
16 Fl 1–4: eighth instead of sixteenth

3rd Movement:

- 16 Fl 1: half with dot; since this contradicts the figuration of the 3rd quarter, it has been changed to a half with a quarter rest

4th Movement:

- 10 Fl 4: the same case as in note to the third movement

Sonata IV

1st Movement:

- 20 Fl 1: e” instead of d”

3rd Movement:

- 19 Fl 2: f#’ instead of a’

4th Movement:

- 20 Fl 1: g’ instead of f #’
24 Fl 6: e” instead of f #”
42 Fl 3: b’ instead of a’
46 Fl: g’/f #’ /g’ instead of f #’ /e’/f #’

Performance Practice


The realization of the figured bass should be considered an optional editorial suggestion. In this matter, as well as in the case of added ornamentation of the flute part, performers are encouraged to realize their own ideas. (This is especially true for the many final turns of phrase and the repetition of some of the simpler pieces, such as the minuet of the 2nd sonata).

The editor would like to call attention to certain rhythmic peculiarities which might not be familiar to all performers. Some of the movements in the “French” dotted rhythm require a manner of playing which appears to contradict the written music, of one were to read it according to the standard notation practice of the 19th and 20th centuries. However, the early 18th century had somewhat different notation practice, in addition to the fact that at the time they were not particularly concerned with orthographic matters.

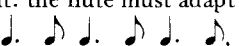
In this edition, the following movements are effected:

2nd Sonata, 1st movement: all groups of eight notes are to be played dotted, regardless of how they are notated; for example, in measures 15–17, the bass must play in the following manner;



Furthermore, the rhythmic grouping  is always to be played double-dotted; for example in measure 4 of the flute



4th Sonata, 3rd movement: the flute must adapt to an underlying rhythmic pattern , especially in those places where this specific rhythm is being played in the bass. A few performance indications may be found in the music, printed above the relevant locations.

Finally, the occurrence of hemiolas should be noted. Although they are generally a feature of that time period and certain forms (dances), they form an especially characteristic trait of Telemann’s personal style. He employs them consistently in the *Courante* of the 2nd Sonata (3rd movement): the transition from 6/4 metre (or rather from a series of 3/4 accents) into a 3/2 metre was also a charming artificial means for the corresponding dance steps. This “metre change” brings about a certain retard effect – if the performers accent it appropriately: m. 11/12:



or in m. 25/26 it would be accented thusly:



Additional hemiolas in this movement may be found in measures 37/38, 43/44 and 57/58. In addition, hemiolas appear in the 1st movement of the first Sonata (m. 15/16, 26/27, 39/40) and in the 3rd movement of the fourth Sonata (m. 21/22 and 26/27). Their occurrence indicates not only formal caesuras, but in the last-named movements a not overly-slow tempo; in general, the slow movements should not be too slow, nor the fast movements rushed.

The editor is indebted to the Bibliothèque du Conservatoire in Brussels for their kind permission to publish.

August, 1980
Reinhold Kubik

English translation by
Patrick Romey

¹Johann Mattheson, *Grundlage einer Ehrenpforte*, 1740, p. 362

²Friedrich Wilhelm Marburg, *Abhandlung von der Fuge* 1753/54; quoted in: MGG XIII, column 205 (Article “Telemann” by Martin Ruhnke)

³Letter of Telemann’s dated 14.9.1746; quoted in: *Georg Philipp Telemann, Briefwechsel*. Ed. by Hans Grosse and Hans Rudolf Jung, Leipzig 1972, p. 192

⁴From Telemann’s autobiography of 1718, reprinted in: Johann Mattheson, *Große Generalbaßschule*, 1731, p. 180

⁵The following system is used for music quotations: measure number – relevant part (Fl = flute, Bc = Basso continuo) – rhythmic marking of the relevant measure (rests are counted as such, however ties are not).

Sonata III
a Blute-Charmante
Patiencement

Sonata III
Allegretto

15.115

Faksimile 3: Sonate III, Anfang. Brüssel, Bibliothèque du Conservatoire, Litt. 15.115, fol. 59^v

III. Sonata G-Dur

für Querflöte und Generalbass

Georg Philipp Telemann

1681–1767

1. Gracieusement

Flauto
traverso

Basso continuo

(Cembalo,
Violoncello)

The image shows the first nine measures of the piece '1. Gracieusement' by Georg Philipp Telemann. The score is written for Flute (Flauto traverso) and Basso continuo (Cembalo/Violoncello). The key signature is G major (one sharp) and the time signature is common time (C). The flute part features a melodic line with eighth and sixteenth notes, often beamed together. The basso continuo part provides a harmonic accompaniment with chords and moving bass lines. Measure numbers 1, 3, 6, and 9 are clearly marked at the beginning of their respective systems. A large, stylized watermark 'CARUS' is overlaid on the score.

Aufführungsdauer / Duration: ca. 6 min.

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Herausgeber und
Generalbassaussetzung:

Reinhold Kubik

12

14

2. Allemande

4

7

ff

6 8 6 4 2

13

4

16

8 6 4 2 7 6

19

6 6 6 6 6

22

6

3. Menuet

Musical score for measures 1-6. The piece is in G major and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Measure numbers 6, 6, 6, and 8 are indicated below the bass staff.

Musical score for measures 7-11. Measure 7 begins with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the piece, and the second ending leads to the final cadence. Measure numbers 4 and 6 are indicated below the bass staff.

Musical score for measures 12-17. The right hand continues with a melodic line, and the left hand provides accompaniment. Measure numbers 6, 4, and # are indicated below the bass staff.

Musical score for measures 18-23. The right hand features a melodic line with eighth notes, and the left hand provides accompaniment. Measure numbers 6, 6, and 6 are indicated below the bass staff.

Musical score for measures 24-28. Measure 24 begins with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the piece, and the second ending leads to the final cadence. Measure numbers 6, 6, and 6 are indicated below the bass staff.

4. Sarabande

6

5

6 6 :: 6 4+ 6 6 4+

9

6 4 ::

13

6 4 6 4 ::

5. Gigue

Musical notation for measures 1-5. The piece is in G major and 3/8 time. The right hand features a rhythmic pattern of eighth notes and sixteenth notes. The left hand provides harmonic support with chords and single notes.

Musical notation for measures 6-10. The right hand continues with eighth and sixteenth notes. The left hand features a bass line with some chromatic movement. A large watermark 'CARUS' is visible over the right side of the page.

Musical notation for measures 11-15. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. A large watermark 'CARUS' is visible over the right side of the page.

Musical notation for measures 16-20. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. A large watermark 'CARUS' is visible over the left side of the page.

Musical notation for measures 21-25. The right hand has a melodic line with some grace notes. The left hand has a steady bass line. A large watermark 'CARUS' is visible over the left side of the page.

26

Musical score for measures 26-31. The system includes a treble clef staff with a melody in G major, a grand staff with chords, and a bass clef staff with a bass line. Fingerings are indicated by numbers 6, #, and 6.

32

Musical score for measures 32-36. The system includes a treble clef staff with a melody in G major, a grand staff with chords, and a bass clef staff with a bass line. Fingerings are indicated by numbers 7, #, 4, and 6.

37

Musical score for measures 37-42. The system includes a treble clef staff with a melody in G major, a grand staff with chords, and a bass clef staff with a bass line. A large watermark 'CARUS' is overlaid on the score.

43

Musical score for measures 43-48. The system includes a treble clef staff with a melody in G major, a grand staff with chords, and a bass clef staff with a bass line. A large watermark 'CARUS' is overlaid on the score.

49

Musical score for measures 49-54. The system includes a treble clef staff with a melody in G major, a grand staff with chords, and a bass clef staff with a bass line. Fingerings are indicated by numbers 6, 6, 4, 6, and 2.

IV. Sonata e-Moll

für Querflöte und Generalbass

Georg Philipp Telemann

1681–1767

1. Andante

Flauto
traverso

Basso continuo

(Cembalo,
Violoncello)

The musical score is presented in three systems. Each system consists of a single staff for the Flauto traverso and a grand staff (treble and bass clefs) for the Basso continuo. The key signature is one flat (e-Moll) and the time signature is common time (C). The tempo is marked '1. Andante'. The score includes various musical notations such as slurs, ties, and dynamic markings. A large, stylized watermark 'CARUS' is superimposed over the middle and right portions of the score.

12

15

18

21

24

2. Presto

Musical notation for measures 1-6. The system consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is common time (C). The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and eighth notes A4-G4. The piano accompaniment in the grand staff features chords in the right hand and a bass line in the left hand.

Musical notation for measures 7-11. The system consists of a single treble clef staff and a grand staff. The melody in the treble staff is more active, featuring eighth and sixteenth notes. The piano accompaniment continues with chords and a bass line.

Musical notation for measures 12-16. The system consists of a single treble clef staff and a grand staff. The melody in the treble staff has some rests and eighth notes. The piano accompaniment features chords and a bass line.

Musical notation for measures 17-22. The system consists of a single treble clef staff and a grand staff. The melody in the treble staff is highly active with many sixteenth notes. The piano accompaniment features chords and a bass line.

Musical notation for measures 23-27. The system consists of a single treble clef staff and a grand staff. The melody in the treble staff continues with eighth and sixteenth notes. The piano accompaniment features chords and a bass line.

28

Musical score for measures 28-32. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The melody in the top staff is a sequence of eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands.

33

Musical score for measures 33-37. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The melody in the top staff continues with eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands.

38

Musical score for measures 38-42. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The melody in the top staff continues with eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands.

43

Musical score for measures 43-47. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The melody in the top staff continues with eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands.

48

Musical score for measures 48-52. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The melody in the top staff continues with eighth and quarter notes. The piano accompaniment in the grand staff features chords and moving lines in both hands.

53

Musical score for measures 53-57. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The melody in the top staff features eighth and sixteenth notes with some slurs. The piano accompaniment in the grand staff includes chords and moving lines in both hands.

58

Musical score for measures 58-62. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The melody in the top staff is more active with sixteenth notes. The piano accompaniment in the grand staff features chords and a moving bass line.

63

Musical score for measures 63-67. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The melody in the top staff has some rests and eighth notes. The piano accompaniment in the grand staff includes chords and a moving bass line.

68

Musical score for measures 68-72. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The melody in the top staff features eighth notes and some slurs. The piano accompaniment in the grand staff includes chords and a moving bass line.

73

Musical score for measures 73-77. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The melody in the top staff features eighth notes and some slurs. The piano accompaniment in the grand staff includes chords and a moving bass line.

79

Musical score for measures 79-83. The system consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 79 features a trill (tr.) on the final note of the treble staff. The piano accompaniment includes chords and moving lines in both hands.

84

Musical score for measures 84-88. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#). Measure 84 features a trill (tr.) on the first note of the treble staff. The piano accompaniment continues with chords and moving lines.

89

Musical score for measures 89-94. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#). The piano accompaniment features chords and moving lines in both hands.

95

Musical score for measures 95-99. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#). The piano accompaniment continues with chords and moving lines.

100

Musical score for measures 100-104. The system consists of three staves: a single treble clef staff at the top and a grand staff below. The key signature is one sharp (F#). The piano accompaniment continues with chords and moving lines.

105

Musical score for measures 105-109. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff features eighth and sixteenth notes with slurs. The piano accompaniment in the grand staff includes chords and moving lines in both hands.

110

Musical score for measures 110-114. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff includes dotted notes and eighth notes. The piano accompaniment in the grand staff features a steady eighth-note bass line and chords in the right hand.

115

Musical score for measures 115-119. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff is a continuous eighth-note line. The piano accompaniment in the grand staff includes chords and a bass line.

120

Musical score for measures 120-124. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff features eighth and sixteenth notes. The piano accompaniment in the grand staff includes chords and a bass line.

125

Musical score for measures 125-129. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The melody in the top staff includes a triplet of eighth notes marked with a '+' sign. The piano accompaniment in the grand staff includes chords and a bass line.

3. Grave

Measures 1-5 of the piece. The music is in G major (one sharp) and 4/4 time. The melody in the right hand features a series of eighth and quarter notes, while the left hand provides a steady accompaniment of quarter notes.

Measures 6-10. The melody continues with a more complex rhythmic pattern, including a dotted quarter note and a half note. The accompaniment remains consistent with quarter notes.

Measures 11-16. The melody shows a change in rhythm with the appearance of a dotted half note. The accompaniment continues with quarter notes.

Measures 17-22. The melody features a series of eighth notes and quarter notes. The accompaniment continues with quarter notes.

Measures 23-28. The melody concludes with a series of quarter notes and a final half note. The accompaniment concludes with a series of quarter notes.

4. Tempo di Menuet

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef for the melody and a grand staff (treble and bass clefs) for the accompaniment. Measure numbers 1, 2, 3, 4, 5, and 6 are indicated at the beginning of their respective staves.

Musical notation for measures 7-12. Measure numbers 7, 8, 9, 10, 11, and 12 are indicated at the beginning of their respective staves.

Musical notation for measures 13-18. Measure numbers 13, 14, 15, 16, 17, and 18 are indicated at the beginning of their respective staves.

Musical notation for measures 19-23. Measure numbers 19, 20, 21, 22, and 23 are indicated at the beginning of their respective staves.

Musical notation for measures 24-28. Measure numbers 24, 25, 26, 27, and 28 are indicated at the beginning of their respective staves.

29

Musical score for measures 29-33. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff and accompaniment in the grand staff. Measure 33 ends with a double bar line and repeat dots.

34

Musical score for measures 34-39. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff and accompaniment in the grand staff. Measure 39 ends with a double bar line and repeat dots.

40

Musical score for measures 40-45. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff and accompaniment in the grand staff. Measure 45 ends with a double bar line and repeat dots.

46

Musical score for measures 46-50. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff and accompaniment in the grand staff. Measure 50 ends with a double bar line and repeat dots.

51

Musical score for measures 51-55. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The music features a melodic line in the upper treble staff and accompaniment in the grand staff. A trill (tr.) is indicated above the first note of measure 53. Measure 55 ends with a double bar line and repeat dots.

57

Musical score for measures 57-62. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff and accompaniment in the grand staff.

63

Musical score for measures 63-68. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff and accompaniment in the grand staff.

69

Musical score for measures 69-73. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff and accompaniment in the grand staff.

74

Musical score for measures 74-78. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff and accompaniment in the grand staff.

79

Musical score for measures 79-84. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The music features a melodic line in the upper treble staff and accompaniment in the grand staff.