

Paynes kleine Kammermusik-Partitur-Ausgabe

No.	M.	No.	M.	No.	M.	No.	M.
1. Mozart, Quartett, G	0,50	94. Haydn, Quartett, op. 20, 5, F.m. (Sonnen- No. 5)	0,40	177. Haydn, Quartett, op. 2, 3, Es	0,40	263. Händel, Concerto grosso No. 12, H.m.	0,70
2. Beethoven, Quartett, op. 131, Cism.	0,70	95. Haydn, Quartett, op. 9, 4, D.m.	0,40	178. Haydn, Quartett, op. 2, 4, F	0,40	264. Händel, Concerto grosso No. 1, G	0,70
3. Haydn, Quartett, op. 76, 3, C (Kaiser-)	0,40	96. Haydn, Quartett, op. 55, 1, A	0,40	179. Haydn, Quartett, op. 2, 5, D	0,40	265. Händel, Concerto grosso No. 2, F	0,70
4. Beethoven, Quartett, op. 135, F	0,50	97. Spohr, Nonett, op. 31, F	1,20	180. Haydn, Quartett, op. 2, 6, B	0,40	266. Händel, Concerto grosso No. 3, E.m.	0,70
5. Cherubini, Quartett, Es	0,60	98. Beethoven, Quartett, op. 133, B (Fuge)	0,50	181. Haydn, Quartett, op. 3, 1, E	0,40	267. Händel, Concerto grosso No. 4, A.m.	0,70
6. Beethoven, Quartett, op. 132, A.m.	0,60	99. Schumann, Klavier-Trio, op. 88, A.m. (Fantasiestücke)	0,40	182. Haydn, Quartett, op. 3, 2, C	0,40	268. Händel, Concerto grosso No. 5, D	0,70
7. Mendelssohn, Quartett, op. 44, 2, E.m.	0,60	100. Mozart, Serenade für Blasinstrumente, B	1,20	183. Haydn, Quartett, op. 3, 3, G (mit Dudel- sack-Menuett)	0,40	269. Händel, Concerto grosso No. 6, G.m.	0,70
8. Mozart, Quartett, C	0,50	101. Mendelssohn, Quartett, op. 80, F.m.	0,50	184. Haydn, Quartett, op. 3, 4, B	0,40	270. Händel, Concerto grosso No. 7, B	0,70
9. Beethoven, Quartett, op. 130, B	0,70	102. Mendelssohn, Andante, Scherzo, Cap- riccio, Fuge, op. 81	0,50	185. Haydn, Quartett, op. 3, 6, A	0,40	271. Händel, Concerto grosso No. 8, C.m.	0,70
10. Haydn, Quartett, op. 76, 2, D.m. (Quinten-)	0,40	103. Beethoven, Trio, op. 25, D (Serenade)	0,50	186. Haydn, Quartett, op. 9, 3, G	0,40	272. Händel, Concerto grosso No. 9, F	0,70
11. Schubert, Quartett, op. posth., D.m. (Der Tod und das Mädchen)	0,70	104. Beethoven, Trio für Blasinstrumente, op. 87, C	0,40	187. Haydn, Quartett, op. 9, 5, B	0,40	273. Händel, Concerto grosso No. 10, D.m.	0,70
12. Beethoven, Septett, op. 20, Es	1,—	105. Dittersdorf, Quartett, Es	0,40	188. Haydn, Quartett, op. 9, 6, A	0,40	274. Händel, Concerto grosso No. 11, A	0,70
13. Mozart, Quintett, G.m.	0,50	106. Dittersdorf, Quartett, B	0,40	189. Haydn, Quartett, op. 33, 6, D (Russi- sches No. 6)	0,40	275. Smetana, Quartett Em. (Ed. Peters, No. 3171)	0,70
14. Beethoven, Quartett, op. 95, F.m.	0,50	107. Dittersdorf, Quartett, B	0,40	190. Haydn, Quartett, op. 55, 2, F.m.	0,40	276. Grieg, Quartett, op. 27, G.m. (Ed. Peters, No. 3127)	0,70
15. Schubert, Quintett, op. 163, C	1,—	108. Haydn, Quartett, op. 20, 2, C (Sonnen- No. 2)	0,40	191. Haydn, Quartett, op. 76, 6, Es	0,40	277. Sinding, Quartett, op. 70, Am. (Ed. Peters, No. 3056)	0,70
16. Beethoven, Quartett, op. 18, 1, F	0,60	109. Haydn, Quartett, op. 64, 2, H.m.	0,40	192. Mozart, Quartett, D (K.-V. 285)	0,40	278. Beethoven, Kakadu-Variationen, G, op. 121 a	0,50
17. Beethoven, Quartett, op. 18, 2, G	0,50	110. Haydn, Quartett, op. 71, 1, B	0,40	193. Mozart, Quartett, A (K.-V. 298)	0,40	279. Schroeder, Quartett, op. 88, D.m.	1,—
18. Beethoven, Quartett, op. 18, 3, D	0,50	111. Haydn, Quartett, op. 17, 1, E	0,40	194. Mozart, Quartett, F (K.-V. 370)	0,40	280. Bach, Brandenburg. Konzert No. 1, F (Schroeder)	1,—
19. Beethoven, Quartett, op. 18, 4, C.m.	0,50	112. Haydn, Quartett, op. 50, 4, Fis m.	0,40	195. Mozart, Divertimento, F (K.-V. 247)	0,50	281. Bach, Brandenburg. Konzert No. 4, G (Schroeder)	1,—
20. Beethoven, Quartett, op. 18, 5, A	0,50	113. Haydn, Quartett, op. 54, 3, E	0,40	196. Tschaikowsky, Quartett, op. 22, F	0,60	282. Bach, Brandenburg. Konzert No. 5, D (Schroeder)	1,—
21. Beethoven, Quartett, op. 18, 6, B	0,50	114. Beethoven, Klavier-Quartett, op. 16, Es	0,60	197. Tschaikowsky, Quartett, op. 30, Es m.	0,60	283. Reuß, Quartett, op. 25, D.m.	1,—
22. Beethoven, Quartett, op. 74, Es (Harten-)	0,60	115. Boccherini, Quintett, E	0,50	198. Stanford, Quartett, op. 44, G	1,20	284. Stillman-Kelley, Quartett, op. 25, C	1,—
23. Cherubini, Quartett, D.m.	0,60	116. Schubert, Quartett, op. 168, B	0,50	199. Stanford, Quartett, op. 45, A.m.	1,20	285. Wolf, Quartett, D.m.	1,—
24. Mozart, Quartett, D	0,50	117. Schubert, Quartett, op. posth., G.m.	0,50	200. Beethoven, Klavier-Quintett, op. 16, Es	0,80	286. Wolf, Italienische Serenade f. Streich- quartett, G	1,—
25. Mozart, Quartett, D	0,50	118. Schubert, Klavier-Quintett, op. 114, A (Forellen-)	0,80	201. Borodin, Quartett No. 2, D	1,—	287. Reger, Serenade f. Flöte, Violine u. Viola, op. 77 a, D	1,—
26. Mozart, Quartett, B	0,50	119. Schubert, Quartett, op. 125, 2, E	0,50	202. Raff, Quartett, op. 192, 2, D (Schöne Müllerin)	1,—	288. Reger, Streichtrio, op. 77 b, A.m.	1,—
27. Mozart, Quartett, F	0,50	120. Schubert, Quartett, op. 125, 1, Es	0,40	203. Volkmann, Quartett, op. 34, G	0,80	289. Mojsisowics, Streichtrio (Serenade) in 1 Satz, op. 21, A	0,50
28. Beethoven, Quartett, op. 59, 1, F	0,70	121. Schubert, Quartette, op. posth., D, C.m.	0,50	204. Volkmann, Quartett, op. 35, Em.	0,80	290. Scontrino, Quartett, A.m.	1,—
29. Beethoven, Quartett, op. 59, 2, Em.	0,60	122. Beethoven, Klavier-Trio, op. 1, 1, Es	0,50	205. Volkmann, Quartett, op. 37, F.m.	0,80	291. Schroeder, Quartett, op. 89, C	1,—
30. Beethoven, Quartett, op. 59, 3, C	0,60	123. Beethoven, Klavier-Trio, op. 1, 2, G	0,60	206. Volkmann, Quartett, op. 43, Es	0,80	292. Strauss, Klavier-Quartett, op. 13, Cm.	2,—
31. Beethoven, Quintett, op. 29, C	0,80	124. Beethoven, Klavier-Trio, op. 1, 3, Cm.	0,50	207. Verdi, Quartett, Em.	0,80	293. Reger, Quartett, op. 109, Es	1,50
32. Mozart, Quartett, D.m.	0,50	125. Spohr, Doppel-Quartett, op. 77, Es	1,—	208. Sgambati, Quartett, op. 17, Cism.	1,—	294. Sibellus, Quartett, op. 56, D.m.	1,—
33. Mozart, Quartett, Es	0,50	126. Spohr, Oktett, op. 32, E	1,—	209. Heinrich XXIV., Prinz Reuß, Quartett, F	1,—	295. Reger, Klavier-Quartett, op. 113, D.m.	1,50
34. Mozart, Quartett, B (Jagd-)	0,50	127. Beethoven, Sonate, op. 47, A (Kreutzer-)	0,60	210. Bazzini, Quartett, op. 75, D.m.	0,80	296. Reger, Sextett, op. 118	2,—
35. Mozart, Quartett, A	0,50	128. Spohr, Doppel-Quartett, op. 65, D.m.	1,—	211. Klughardt, Quintett, op. 62, G.m.	1,20	297. Beethoven, Quartett, Fdur, nach der Klaviersonate op. 14, 1	0,60
36. Beethoven, Quartett, op. 127, Es	0,70	129. Spohr, Doppel-Quartett, op. 136, G.m.	1,—	212. Brahms, Klavier-Quintett, op. 34, F.m.	2,—	298. Dvořák, Quartett, op. 34, D.m.	1,—
37. Mozart, Quintett, Cm.	0,50	130. Spohr, Doppel-Quartett, op. 87, Em.	1,—	213. Volkmann, Quartett, op. 14, G.m.	0,80	299. Dvořák, Quartett, op. 51, Es	1,20
38. Mozart, Quintett, C	0,70	131. Cherubini, Quartett, op. posth., E	0,60	214. Beethoven, Quintett, op. 4, Es	0,80	300. Dvořák, Quartett, op. 61, C	1,20
39. Schubert, Quartett, op. 161, G	0,70	132. Cherubini, Quartett, op. posth., F	0,60	215. Beethoven, Quintett, op. 104, Cm.	0,80	301. Dvořák, Quartett, op. 80, B	1,20
40. Schubert, Quartett, op. 29, Am.	0,50	133. Cherubini, Quartett, op. posth., A.m.	0,60	216. Beethoven, Quintett-Fuge, op. 137, D	0,30	302. Dvořák, Quartett, op. 96, F	1,20
41. Beethoven, Streich-Trio, op. 3, Es	0,50	134. Mendelssohn, Quintett, op. 18, A	0,80	217. Mozart, Sextett, F (Dorfmusikanten)	0,50	303. Dvořák, Quartett, op. 105, As	1,20
42. Beethoven, Streich-Trio, op. 9, 1, G	0,50	135. Beethoven, Oktett für Blasinstrumente, op. 103, Es	0,60	218. Mozart, Quintett, G (Nachtmusik)	0,50	304. Dvořák, Quartett, op. 106, G	1,20
43. Beethoven, Streich-Trio, op. 9, 2, D	0,50	136. Dittersdorf, Quartett, G	0,40	219. Herzogenberg, Quartett, op. 63, F.m.	1,20	305. Dvořák, Klavier-Quintett, op. 81, A	1,50
44. Beethoven, Streich-Trio, op. 9, 3, Cm.	0,50	137. Dittersdorf, Quartett, A	0,40	220. Jöngel, Quartett, Cm.	1,20	306. Dvořák, Streich-Quintett, op. 97, Es	1,50
45. Beethoven, Streich-Trio, op. 8, D (Seren.)	0,40	138. Dittersdorf, Quartett, C	0,40	221. Volkmann, Klavier-Trio, op. 3, F	0,80	307. Scontrino, Präludium und Fuge für Streichquartett, Em	1,—
46. Cherubini, Quartett, C	0,60	139. Beethoven, Sextett für Blasinstrumente, op. 71, Es	0,60	222. Volkmann, Klavier-Trio, op. 5, B.m.	0,80	308. Mozart, Serenade f. 8 Blasinstrum., Es	0,80
47. Mendelssohn, Quartett, op. 12, Es	0,50	140. Beethoven, Sextett für Streichinstru- mente und 2 Hörner, op. 81 b, Es	0,60	223. Beethoven, Klavier-Trio, op. 11, B	0,60	309. Mozart, Serenade f. 8 Blasinstrum., Cm	0,80
48. Mendelssohn, Quartett, op. 44, 1, D	0,60	141. Mozart, Divertimento für Streichinstru- mente, Fagott u. 2 Hörner, D (K.-V. 205)	0,50	224. Taubert, Quartett, op. 56, Fis m.	0,70	310. Bruckner, Streich-Quintett, F	1,50
49. Mendelssohn, Quartett, op. 44, 3, Es	0,70	142. Haydn, Quartett, op. 17, 2, F	0,40	225. Klughardt, Quartett, op. 61, D	1,—		
50. Mozart, Quintett, D	0,50	143. Haydn, Quartett, op. 55, 3, B	0,40	226. Forster, Quartett, op. 15, E	1,—		
51. Mozart, Quintett, Es	0,60	144. Haydn, Quartett, op. 64, 1, C	0,40	227. Wilm, Sextett, op. 27, H.m.	1,20		
52. Haydn, Quartett, op. 33, 2, Es (Rusi- sches No. 2)	0,40	145. Haydn, Quartett, op. 71, 2, D	0,40	228. Nawratil, Quartett, op. 21, D.m.	1,—		
53. Haydn, Quartett, op. 33, 3, C (Vogel-)	0,40	146. Haydn, Quartett, op. 74, 1, C	0,40	229. Sinding, Klavier-Quintett, op. 5, Em.	2,—		
54. Haydn, Quartett, op. 54, 1, G	0,40	147. Haydn, Quartett, op. 74, 2, F	0,40	230. Hochberg, Quartett, op. 22, Es	1,—		
55. Haydn, Quartett, op. 64, 5, D (Lerchen-)	0,40	148. Haydn, Quartett, op. 71, 3, C	0,40	231. Hochberg, Quartett, op. 27, 1, D	1,—		
56. Haydn, Quartett, op. 76, 4, B	0,40	149. Haydn, Quartett, op. 1, 4, G	0,40	232. Hochberg, Quartett, op. 27, 2, A.m.	1,—		
57. Haydn, Quartett, op. 76, 5, D (ber. Largo)	0,40	150. Haydn, Quartett, op. 3, 5, F (mit Serenade)	0,40	233. Schubert, Klavier-Trio, op. 148, Es (Nocturne)	0,50		
58. Haydn, Quartett, op. 74, 3, G.m. (Reiter-)	0,40	151. Haydn, Quartett, op. 9, 2, Es	0,40	234. Scontrino, Quartett, G.m.	1,20		
59. Mendelssohn, Oktett, op. 20, Es	1,40	152. Haydn, Quartett, op. 17, 4, Cm.	0,40	235. Brahms, Sextett, op. 18, B	1,50		
60. Schubert, Oktett, op. 166, F	1,70	153. Haydn, Quartett, op. 33, 5, G (Rusi- sches No. 5)	0,40	236. Brahms, Sextett, op. 36, G	1,50		
61. Haydn, Quartett, op. 77, 1, G	0,50	154. Haydn, Quartett, op. 42, D.m.	0,40	237. Brahms, Quintett, op. 88, F	1,50		
62. Haydn, Quartett, op. 77, 2, F, op. 103, B	0,50	155. Haydn, Quartett, op. 50, 5, F	0,40	238. Brahms, Quintett, op. 111, G	1,50		
63. Haydn, Quartett, op. 17, 5, G	0,40	156. Haydn, Quartett, op. 50, 6, D (Frosch-)	0,40	239. Brahms, Quintett, op. 115 Hm. (Klari- netten-)	1,50		
64. Haydn, Quartett, op. 20, 6, A (Sonnen- No. 6)	0,40	157. Haydn, Quartett, op. 17, 3, E	0,40	240. Brahms, Quartett, op. 51, 1, Cm.	1,20		
65. Haydn, Quartett, op. 64, 3, B	0,40	158. Mozart, Klavier-Quartett, G.m. (K.-V. 478)	0,60	241. Brahms, Quartett, op. 51, 2, Am.	1,20		
66. Haydn, Quartett, op. 54, 2, C	0,40	159. Mozart, Klavier-Quartett, Es (K.-V. 493)	0,60	242. Brahms, Quartett, op. 67, B	1,20		
67. Mendelssohn, Quintett, op. 87, B	0,60	160. Mozart, Klavier-Quintett, Es (K.-V. 452)	0,60	243. Brahms, Klavier-Quartett, op. 25, G.m.	1,50		
68. Mendelssohn, Quartett, op. 13, Am.	0,60	161. Tschaikowsky, Quartett, op. 11, D	0,50	244. Brahms, Klavier-Quartett, op. 26, A	1,50		
69. Haydn, Quartett, op. 76, 1, G	0,40	162. Haydn, Quartett, op. 51 (Sieben Worte)	0,60	245. Brahms, Klavier-Quartett, op. 60, Cm.	1,50		
70. Mozart, Streich-Trio, Es	0,50	163. Haydn, Quartett, op. 20, 1, Es (Sonnen- No. 1)	0,40	246. Brahms, Klavier-Trio, op. 8, H	1,50		
71. Mozart, Quintett, A (Klarinetten-)	0,50	164. Haydn, Quartett, op. 20, 3, G.m. (Sonnen- No. 3)	0,40	247. Brahms, Klavier-Trio, op. 87, C	1,50		
72. Mozart, Sextett, D (Divertimento)	0,70	165. Haydn, Quartett, op. 33, 1, Hm. (Rusi- sches No. 1)	0,40	248. Brahms, Klavier-Trio, op. 151, Cm.	1,50		
73. Mozart, Sextett, B (Divertimento)	0,60	166. Haydn, Quartett, op. 33, 4, B (Rusi- sches No. 4)	0,40	249. Brahms, Klavier-Trio, op. 40, Es (Horn-)	1,50		
74. Schumann, Quartett, op. 41, 1, A.m.	0,50	167. Haydn, Quartett, op. 50, 1, B	0,40	250. Brahms, Klavier-Trio, op. 114, Am. (Klarinetten-)	1,50		
75. Schumann, Quartett, op. 41, 2, F	0,50	168. Haydn, Quartett, op. 50, 2, C	0,40	251. Tschaikowsky, Klavier-Trio, op. 50, Am.	2,—		
76. Schumann, Quartett, op. 41, 3, A	0,50	169. Haydn, Quartett, op. 50, 3, Es	0,40	252. Beethoven, Oktett, Es, (Rondino) für Blasinstrumente	0,50		
77. Schumann, Klavier-Quartett, op. 47, Es	0,70	170. Haydn, Quartett, op. 1, 1, B	0,40	253. Gromis, Quartett, A	1,—		
78. Schumann, Klavier-Quintett, op. 44, Es	0,90	171. Haydn, Quartett, op. 1, 2, Es	0,40	254. Bach, Brandenburg. Konzert No. 3, G (Steinbach)	1,—		
79. Beethoven, Klavier-Trio, op. 97, B	0,80	172. Haydn, Quartett, op. 1, 3, D	0,40	255. Bach, Brandenburg. Konzert No. 6, B (Steinbach)	1,—		
80. Mendelssohn, Klavier-Trio, op. 49, D.m.	0,70	173. Haydn, Quartett, op. 1, 5, B	0,40	256. Buonamici, Quartett, G	1,—		
81. Mendelssohn, Klavier-Trio, op. 66, Cm.	0,70	174. Haydn, Quartett, op. 1, 6, C	0,40	257. Bach, Brandenburg. Konzert No. 2, F (Steinbach)	1,—		
82. Beethoven, Klavier-Trio, op. 70, 1, D (Geister-)	0,50	175. Haydn, Quartett, op. 2, 1, A	0,40	258. Sinigaglia, Konzert-Blude für Streich- quartett	0,50		
83. Beethoven, Klavier-Trio, op. 70, 2, Es	0,60	176. Haydn, Quartett, op. 2, 2, B	0,40	259. Haydn, Klavier-Trio No. 1, G (Rondo all'ongarese)	0,50		
84. Schubert, Klavier-Trio, op. 99, B	0,60			260. Suter, Quartett, op. 1, D	1,—		
85. Schubert, Klavier-Trio, op. 100, Es	0,80			261. Scontrino, Quartett, C	1,—		
86. Schumann, Klavier-Trio, op. 63, D.m.	0,70			262. Mozart, Haffner-Serenade (K.-V. 250)	2,—		
87. Schumann, Klavier-Trio, op. 80, F	0,60						
88. Schumann, Klavier-Trio, op. 110, G.m.	0,60						
89. Haydn, Quartett, op. 9, 1, C	0,40						
90. Haydn, Quartett, op. 17, 6, D	0,40						
91. Haydn, Quartett, op. 64, 4, G	0,40						
92. Haydn, Quartett, op. 64, 6, Es	0,40						
93. Haydn, Quartett, op. 20, 4, D (Sonnen- No. 4)	0,40						

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Konzert

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Karl Stamitz (1746-1801)

Herausgegeben von Robert Reitz

Allegro maestoso (♩ = 116)

Klavier

Tutti *f*

The musical score consists of five systems of music, each with a treble and bass clef staff. The first system begins with a forte (*f*) dynamic and a 'Tutti' marking. The second system continues with a forte (*f*) dynamic. The third system features a piano (*p*) dynamic in the treble and a forte (*f*) dynamic in the bass. The fourth system includes a 'vi-*ppv*' marking above the treble staff and a 'p dolce' marking below the bass staff. The fifth system starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, and concludes with a piano (*p*) dynamic and a 'p grazioso' marking.

pp f mf

First system of a piano score. The treble clef contains a melodic line with slurs and accents. The bass clef contains a harmonic accompaniment. Dynamics include *pp*, *f*, and *mf*.

p dolce

Second system of a piano score. The treble clef features chords with slurs. The bass clef has a steady eighth-note accompaniment. Dynamics include *p* and *dolce*.

f tr dolce espressivo

Third system of a piano score. The treble clef has a melodic line with a trill (*tr*). The bass clef has a steady accompaniment. Dynamics include *f* and *dolce espressivo*.

dolce

Fourth system of a piano score. The treble clef has a melodic line with a slur. The bass clef has a steady accompaniment. Dynamics include *dolce*.

f

Fifth system of a piano score. The treble clef has a melodic line with slurs. The bass clef has a steady accompaniment. Dynamics include *f*.

- de Solo.

Sixth system of a piano score. The treble clef has a melodic line with slurs and accents. The bass clef has a steady accompaniment. Dynamics include *f*. The system ends with the word *Solo.*

First system of musical notation. The upper staff features a melodic line with a forte (*f*) dynamic marking. The lower staff is a piano accompaniment with a piano (*p*) dynamic marking.

Second system of musical notation, continuing the melodic and accompanimental lines from the first system.

Third system of musical notation. The upper staff includes a trill (*tr*) and a forte (*f*) dynamic. The lower staff is marked *Tutti* and *f*.

Fourth system of musical notation. The upper staff is marked *Solo.* and *pp*. The lower staff is marked *p dolce*.

Fifth system of musical notation. The upper staff is marked *colla parte* and *pp*. The lower staff is marked *p* and *pp*.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and a *dolce* marking. It features a melodic line with trills and slurs, ending with a *mf* dynamic. The lower staff (bass clef) provides accompaniment, starting with a piano (*p*) dynamic and ending with a forte (*f*) dynamic.

Second system of musical notation. The upper staff continues the melodic line with a piano (*p*) dynamic and concludes with a pianissimo (*pp*) dynamic. The lower staff features a rhythmic accompaniment of eighth notes, starting with a piano (*p*) dynamic and ending with a *pp dolce espr.* marking.

Third system of musical notation. The upper staff includes a trill and a *dolce* marking, with a pianissimo (*pp*) dynamic. The lower staff features a forte (*f*) dynamic and concludes with a *pp dolce* marking.

Fourth system of musical notation. The upper staff includes a triplet and a *risoluto* marking, with a piano (*p*) dynamic. The lower staff features a pianissimo (*pp*) dynamic and concludes with a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation. The upper staff features multiple trills and a *marcato* marking. The lower staff features a rhythmic accompaniment with a *marcato* marking.

p

p *espr.*

f *tr brillante* *tr* *mf*

Tutti. *f*

f *p* *dolce*

First system of musical notation, featuring a treble and bass clef. The music is in a key with one sharp (F#). It includes dynamic markings such as *f* (forte) and *ff* (fortissimo).

Second system of musical notation, continuing the piece. It features dynamic markings *f*, *ff*, and *Solo f*. The notation includes various rhythmic values and articulation marks.

Third system of musical notation, marked *energico* (energetic) and *p* (piano). It includes a triplet of eighth notes in the treble clef.

Fourth system of musical notation, marked *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). It includes the instruction *dolce amabile dolce* (sweetly, amably, sweetly).

Fifth system of musical notation, featuring triplet markings (*3*) and a trill (*tr*) in the treble clef.

Sixth system of musical notation, concluding the page with various chordal textures and melodic lines.

First system of the musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a *mf* dynamic and features a melodic line with various ornaments and a trill. The grand staff accompaniment starts with a *dolce* dynamic and includes a prominent bass line with a *f* dynamic in the final measure.

Second system of the musical score. The treble staff is marked *marcato* and *f*, followed by *dolce* and *p*, and ends with *dolce cantabile* and *p*. The grand staff accompaniment starts with *p* and *pp*, and concludes with *p dolce*. The bass line is primarily composed of chords and rests.

Third system of the musical score. The treble staff features a melodic line with a triplet of eighth notes and a *p* dynamic. The grand staff accompaniment includes a triplet of eighth notes in the treble and a bass line with a *p* dynamic.

Fourth system of the musical score. The treble staff continues the melodic line with a *mf* dynamic. The grand staff accompaniment features a dense texture of chords in the treble and a bass line with a *mf* dynamic.

Fifth system of the musical score. The treble staff begins with a *f* dynamic and includes a trill. The grand staff accompaniment starts with *f* and *f p dolce*, and concludes with *Tutti.* and *espr.* dynamics. The bass line features a complex rhythmic pattern.

dolce espr.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, some with slurs. The lower staff is in bass clef and features a more rhythmic accompaniment with eighth and sixteenth notes. The tempo/mood is indicated as *dolce espr.*

The second system continues the musical piece. The upper staff shows dense chordal textures with many notes beamed together. The lower staff has a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the lower staff.

The third system introduces dynamic contrast. The upper staff has a melodic line with slurs. The lower staff features a rhythmic pattern with dynamic markings of *f* (forte) and *ff* (fortissimo).

The fourth system shows further development of the melodic and harmonic material. The upper staff has a more active melodic line, while the lower staff continues with a complex accompaniment. A *ff* marking is visible.

Solo

fenergico

The fifth system is marked *Solo* and *fenergico*. The upper staff features a melodic line with slurs and a dynamic marking of *p*. The lower staff has a rhythmic accompaniment with a *p* marking.

The sixth system includes trills (*tr*) and dynamic markings of *f* and *mf*. The upper staff has a melodic line with trills, and the lower staff has a more active accompaniment.

First system of musical notation. The upper staff features a melodic line starting with a triplet of eighth notes, marked with a forte (*f*) dynamic. The lower staff is a piano accompaniment, beginning with a piano (*p*) dynamic and a sustained chord in the right hand.

Second system of musical notation. The upper staff continues the melodic line with a trill (*tr*) and a triplet. The lower staff continues the piano accompaniment, marked with a pianissimo (*pp*) dynamic.

Third system of musical notation. The upper staff features a melodic line with slurs and a dynamic marking of *espr.* (espressivo). The lower staff continues the piano accompaniment, marked with a piano (*p*) dynamic.

Fourth system of musical notation. The upper staff features a melodic line with a forte (*f*) dynamic and a trill (*tr*). The lower staff features a piano accompaniment with a *Tutti* marking and a forte (*f*) dynamic.

Fifth system of musical notation. The upper staff features a melodic line with a *Solo* marking and a piano (*p*) dynamic, followed by a *dolce* marking. The lower staff features a piano accompaniment with a *dolce* marking and a pianissimo (*pp*) dynamic.

First system of musical notation. The upper staff features a melodic line with a *p* dynamic marking. The piano accompaniment in the lower staves includes a *dolce* marking and a *pp* dynamic marking. The key signature is one sharp (F#).

Second system of musical notation. The upper staff includes a trill (*tr*) and a *p* dynamic marking. The piano accompaniment features a *f* dynamic marking and a *pp* dynamic marking. The *dolce* marking is repeated. The key signature is one sharp (F#).

Third system of musical notation. The upper staff includes a *p* dynamic marking and a *f* *risoluto* marking. The piano accompaniment features a *pp* dynamic marking and a *mf* dynamic marking. The key signature is one sharp (F#).

Fourth system of musical notation. The upper staff features a series of trills (*tr*). The piano accompaniment includes a *tr* marking and a *marcato* marking. The key signature is one sharp (F#).

Fifth system of musical notation. The upper staff features a *crescendo* marking. The piano accompaniment includes a *p* dynamic marking and a *mf* dynamic marking. The key signature is one sharp (F#).

tr *brillante* tr *f* Tutti *ff*

This system features a single melodic line in the upper staff with trills and a dynamic marking of *f*. The piano accompaniment in the lower staves consists of chords and rhythmic patterns, with a dynamic marking of *ff* and the instruction *Tutti*.

ritard. *ff*

The upper staff continues with melodic lines, including a *ritard.* marking. The piano accompaniment maintains a steady rhythm with a dynamic marking of *ff*.

Kadenz *rit.* *Tutti* *p dolce*

This system includes a *Kadenz* section in the upper staff, followed by a *rit.* marking and a *Tutti* instruction. The piano accompaniment is marked *p dolce*.

f *f*

The system shows melodic lines in the upper staff and piano accompaniment in the lower staves, both marked with a dynamic of *f*.

ff *ff*

The system features melodic lines in the upper staff and piano accompaniment in the lower staves, both marked with a dynamic of *ff*.

Andante moderato ♩ = 100

Tutti p dolce espressivo

mf p mf p

f p

Solo pp

p dolce

pp

tr

tr

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and includes a trill (*tr*) in the final measure, which is marked *espr.* The lower staff (grand staff) starts with a piano (*p*) dynamic and features a *mf* dynamic in the fourth measure, followed by a *p dolce* dynamic in the fifth measure.

Second system of musical notation. The upper staff includes a trill (*tr*) in the first measure. The lower staff features a *pp* dynamic in the fourth measure.

Third system of musical notation. The upper staff is marked *p dolce*. The lower staff begins with a piano (*p*) dynamic and includes a *p dolce* dynamic in the second measure.

Fourth system of musical notation. The lower staff includes a piano (*p*) dynamic in the third measure.

Fifth system of musical notation. The upper staff begins with a forte (*f*) dynamic and includes a trill (*tr*) in the second measure. The lower staff starts with a *mf* dynamic, followed by a *p* dynamic in the third measure, and includes the instruction *Tutti* above the staff.

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two sharps (F# and C#). The music begins with a forte (*f*) dynamic. The upper staff features a melodic line with slurs and ties. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic changes to piano (*p*) and *dolce* in the second measure. The system concludes with a piano (*p*) dynamic and the instruction *dolce*.

Second system of musical notation. The upper staff begins with a *Solo* instruction and a *pp dolce* dynamic. The lower staff continues with piano accompaniment, featuring a *pp dolce* dynamic. The music is characterized by flowing lines and chords.

Third system of musical notation. The upper staff includes a trill (*tr*) and a piano (*p*) dynamic. The lower staff features a piano (*p*) dynamic and includes a triplet of eighth notes. The music continues with intricate melodic and harmonic details.

Fourth system of musical notation. The upper staff features a triplet of eighth notes and a piano (*p*) dynamic. The lower staff includes a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The accompaniment consists of steady chords and moving lines.

Fifth system of musical notation. The upper staff features a trill (*tr*) and a piano (*p*) dynamic. The lower staff includes a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic and a final melodic flourish.

First system of musical notation. The upper staff begins with the dynamic marking *p dolce*. The lower staff begins with *p dolce* and later changes to *p dolce espress.*. The system includes several triplet markings (3) in the upper staff.

Second system of musical notation. The lower staff features a dynamic marking of *p* and includes a trill-like passage in the right hand.

Third system of musical notation. The upper staff has a dynamic marking of *f* and a trill (*tr*). The lower staff includes dynamic markings of *mf* and *f p*, and the word *Tutti* is written above the staff.

Fourth system of musical notation. The lower staff starts with a dynamic marking of *f* and later changes to *p dolce*.

Fifth system of musical notation. The lower staff includes dynamic markings of *p*, *calando*, and *pp*.