

TRIO SONATA

In A Major

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ed. John E. Lindberg

I

Vivace [♩. = 64]

❖ Oboe d'amore I

❖ Oboe d'amore II

Continuo

f

f

mf

p

p

p

❖ in Concert Pitch

This musical score is for a piano piece in A major (three sharps: F#, C#, G#). It consists of six systems of staves, each with a treble and bass clef. The first system (measures 9-12) features a melody in the treble clef starting at measure 9, marked with a forte (*f*) dynamic. The bass clef provides a harmonic accompaniment. The second system (measures 13-15) continues the melody and accompaniment. The third system (measures 16-18) shows a change in the bass line, with a more active treble line. The fourth system (measures 19-21) features a more complex treble line with many beamed sixteenth notes. The fifth system (measures 22-24) continues the complex treble line. The sixth system (measures 25-27) concludes the piece with a final chord in the treble and a sustained bass line. Dynamics include *mf* (mezzo-forte) at measure 9 and *f* (forte) at measure 13.

This musical score is for a piano piece, spanning measures 19 to 32. It is written in treble and bass clefs with a key signature of two sharps (F# and C#). The score is divided into two systems, each containing two staves (treble and bass). The first system (measures 19-22) features a melody in the treble staff with eighth and sixteenth notes, and a bass line in the bass staff with eighth notes. The second system (measures 23-26) continues the melody and bass line. The third system (measures 27-30) introduces a piano (*p*) dynamic marking and features a more complex melody with sixteenth notes and a bass line with eighth notes. The fourth system (measures 31-32) concludes the piece with a final melody and bass line. The score includes various musical notations such as notes, rests, beams, and dynamic markings.

This musical score is for a piano and voice piece, spanning measures 31 to 38. The key signature is D major (two sharps). The piano part is written in a grand staff (treble and bass clefs), and the voice part is in a single treble clef. The score is divided into four systems, each containing two staves.

Measure 31: The piano part features a rhythmic pattern of eighth and sixteenth notes in both hands, marked with a forte (*f*) dynamic. The voice part enters with a melody of eighth notes, also marked *f*.

Measure 35: The piano part continues with a similar rhythmic pattern, marked *mf* (mezzo-forte). The voice part has a melodic line with some rests, marked *p* (piano).

Measure 38: The piano part features a more complex rhythmic pattern with sixteenth notes, marked *mf*. The voice part has a melodic line with some rests, marked *f*.

The score includes various musical notations such as notes, rests, beams, and dynamic markings (*f*, *mf*, *p*). There are also some slurs and accents used to indicate phrasing and emphasis.

This musical score is for a piano piece, spanning measures 41 to 47. The key signature is D major (two sharps). The score is written for a grand piano, with a treble and bass staff for the right and left hands respectively.

Measures 41-43: The right hand plays a continuous eighth-note melody, while the left hand plays a similar eighth-note accompaniment. Both parts are marked *p* (piano). A slur connects the eighth notes in both hands across these measures.

Measures 44-46: The right hand continues with eighth-note patterns, now marked *f* (forte). The left hand plays a more complex accompaniment with some chords and eighth notes, marked *mf* (mezzo-forte). Slurs and accents are used to highlight specific melodic lines.

Measures 47-49: The right hand features a more active melody with slurs and accents. The left hand provides a steady accompaniment with eighth notes and chords. The dynamics remain consistent with the previous section.

This musical score is for a piano and voice piece, spanning measures 50 to 59. The key signature is D major (two sharps). The score is written for a voice part (treble clef) and a piano accompaniment (grand staff). The piano part consists of a right-hand melody and a left-hand accompaniment. The voice part features a melodic line with various dynamics and articulations.

Measures 50-53: The piano part features a steady eighth-note accompaniment in the right hand and a more active left hand. The voice part enters with a melodic line, marked with accents and slurs. Dynamics include *cresc.* and *ff*.

Measures 54-58: The piano part continues with a similar accompaniment pattern. The voice part features a melodic line with various dynamics and articulations. Dynamics include *cresc.*, *ff*, and *mf*.

Measures 59: The piano part features a melodic line in the right hand and a more active left hand. The voice part features a melodic line with various dynamics and articulations. Dynamics include *mf* and *f*. The piece concludes with a *Fine* marking.

This musical score is for a piano and voice piece, spanning measures 63 to 72. The key signature is A major (three sharps: F#, C#, G#). The score is written for a voice part (treble clef) and a piano accompaniment (grand staff: treble and bass clefs).

Measures 63-66: The voice part begins with a melodic line starting on a half note, marked *p* (piano). The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands, also marked *p*. The voice part concludes the phrase with a half note marked *f* (forte).

Measures 67-71: The voice part features a more active melodic line with eighth and sixteenth notes, marked *f*. The piano accompaniment continues with a steady rhythmic pattern, marked *p*. The voice part ends with a half note marked *f*.

Measures 72-75: The voice part has a melodic line with some rests, marked *p* and *mf* (mezzo-forte). The piano accompaniment features a more complex texture with sixteenth-note runs in the right hand and chords in the left hand, marked *p* and *mf*.

76

f

mf

76

81

81

85

85

This musical score is for a piano and voice piece in A major (three sharps). It consists of five systems of staves. The first system (measures 76-79) features a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system (measures 80-83) continues the vocal line and piano accompaniment. The third system (measures 84-87) shows the vocal line and piano accompaniment. The fourth system (measures 88-91) shows the vocal line and piano accompaniment. The fifth system (measures 92-95) shows the vocal line and piano accompaniment. The score includes dynamic markings: *f* (forte) and *mf* (mezzo-forte). The key signature is A major (three sharps). The time signature is not explicitly shown but appears to be 4/4 based on the notation.

This musical score is for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The score is divided into two systems, each containing a vocal line and a piano accompaniment.

The first system starts at measure 88. The vocal line features a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex bass line in the left hand, including some triplets.

The second system starts at measure 92. The vocal line continues with similar melodic patterns. The piano accompaniment features a more active right hand with chords and moving lines, while the left hand maintains a rhythmic foundation.

The third system starts at measure 97. The vocal line concludes with a final melodic phrase. The piano accompaniment ends with a series of chords and a final cadence. The text "D.C. al Fine" is written above the final measure of the piano part.

II

Largo e giusto [♩ = 40]

First system of the musical score. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked *Largo e giusto* with a quarter note equal to 40 beats. The first measure of the right hand is marked *f* (forte). The left hand has a melodic line in the bass staff and a more active line in the treble staff, marked *mf* (mezzo-forte).

Second system of the musical score. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked *Largo e giusto* with a quarter note equal to 40 beats. The first measure of the right hand is marked *p* (piano). The left hand has a melodic line in the bass staff and a more active line in the treble staff, marked *p* (piano).

5

mf (eco) *pp* *subito f*

7

9

3

3

Detailed description: This musical score is for a piano and voice piece in A major (three sharps). It consists of four systems of staves. The first system (measures 5-6) features a vocal line with eighth-note patterns and piano accompaniment with chords and eighth notes. Dynamics include *mf*, *pp*, and *subito f*. The second system (measures 7-8) continues the vocal melody and piano accompaniment. The third system (measures 9-10) shows more complex piano accompaniment with triplets in the right hand. The fourth system (measures 11-12) concludes the section with a final triplet in the piano right hand. The score includes various musical notations such as slurs, ties, and dynamic markings.

This musical score is for a piano piece, spanning measures 11 to 15. It is written in treble and bass staves with a key signature of two sharps (F# and C#). The score is divided into five systems, each containing a grand staff (treble and bass staves joined by a brace). Measure numbers 11, 13, and 15 are indicated at the beginning of their respective systems. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Phrasing is indicated by curved lines (slurs) over groups of notes. The overall texture is dense, with many notes beamed together, suggesting a fast or intricate passage.

16

rit.

rit.

16

rit.

This musical system contains measures 16 and 17. The top system features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature is three sharps (F#, C#, G#). Measure 16 has a vocal line with a half note G#4 and a piano accompaniment with a half note G#3. Measure 17 has a vocal line with a half note A#4 and a piano accompaniment with a half note A#3. Both measures are marked with a *rit.* (ritardando) and a slur. The bottom system continues the piano accompaniment for measures 16 and 17. Measure 16 has a piano accompaniment with a half note G#3 and a piano accompaniment with a half note G#3. Measure 17 has a piano accompaniment with a half note A#3 and a piano accompaniment with a half note A#3. The bottom system is also marked with a *rit.* and a slur.

III

Allegro [♩ = 120]

f

f

18

19

20

21

This musical system contains measures 18 through 21. The top system features a vocal line in treble clef and a piano accompaniment in treble and bass clefs. The key signature is three sharps (F#, C#, G#). Measure 18 has a vocal line with a half note G#4 and a piano accompaniment with a half note G#3. Measure 19 has a vocal line with a half note A#4 and a piano accompaniment with a half note A#3. Measure 20 has a vocal line with a half note B4 and a piano accompaniment with a half note B3. Measure 21 has a vocal line with a half note C#5 and a piano accompaniment with a half note C#4. The tempo is marked *Allegro* [♩ = 120]. The dynamics are marked *f* (forte) in measures 18, 19, and 20. The bottom system continues the piano accompaniment for measures 18 through 21. Measure 18 has a piano accompaniment with a half note G#3 and a piano accompaniment with a half note G#3. Measure 19 has a piano accompaniment with a half note A#3 and a piano accompaniment with a half note A#3. Measure 20 has a piano accompaniment with a half note B3 and a piano accompaniment with a half note B3. Measure 21 has a piano accompaniment with a half note C#4 and a piano accompaniment with a half note C#4. The bottom system is also marked with a *f* (forte) in measures 18, 19, and 20.

This musical score is for a piece in D major, indicated by two sharps (F# and C#) in the key signature. The score is divided into three systems, each containing a vocal line and a piano accompaniment.

System 1 (Measures 6-10): The vocal line begins at measure 6 with a whole rest, followed by eighth-note patterns in measures 7 and 8, and a quarter note in measure 9. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in measures 7 and 8, with a quarter note in measure 9.

System 2 (Measures 11-15): The vocal line continues with eighth-note patterns in measures 11 and 12, followed by quarter notes in measures 13 and 14, and a half note in measure 15. The piano accompaniment features a continuous eighth-note pattern in the right hand and a quarter-note pattern in the left hand.

System 3 (Measures 16-20): The vocal line begins at measure 16 with a quarter note, followed by a half note in measure 17, and a quarter note in measure 18. The piano accompaniment features a quarter-note pattern in the right hand and a quarter-note pattern in the left hand.

This musical score is for a piece in A major, indicated by three sharps (F#, C#, G#) in the key signature. The score is divided into four systems, each containing a vocal line and a piano accompaniment.

- System 1 (Measures 21-24):** The vocal line begins at measure 21 with a whole rest, followed by a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand.
- System 2 (Measures 25-30):** The vocal line has whole rests in measures 25 and 26, followed by a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment continues with eighth-note patterns and includes triplets in measures 28 and 29.
- System 3 (Measures 31-36):** The vocal line has whole rests in measures 31 and 32, followed by a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment includes triplets in measures 33 and 34.
- System 4 (Measures 37-42):** The vocal line has whole rests in measures 37 and 38, followed by a half note G#4, a quarter note A4, and a half note B4. The piano accompaniment includes triplets in measures 39 and 40.

The score concludes with a double bar line and repeat dots at the end of the fourth system.

37

f

37

mf

42

42

46

46

This musical score is for a piano and voice piece in A major (three sharps). It consists of three systems, each with a vocal line and a piano accompaniment. The first system (measures 37-41) features a vocal line with a forte (*f*) dynamic and a piano accompaniment with a mezzo-forte (*mf*) dynamic. The second system (measures 42-45) continues the vocal line with a mezzo-forte (*mf*) dynamic. The third system (measures 46-49) concludes the vocal line with a mezzo-forte (*mf*) dynamic. The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and half notes, as well as slurs and ties. The key signature is A major, indicated by three sharps (F#, C#, G#).

This musical score is for a piano piece, spanning measures 50 to 59. It is written in treble and bass clefs with a key signature of two sharps (F# and C#). The score is divided into four systems, each containing a vocal line (treble clef) and a piano accompaniment (bass clef). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The vocal line consists of a melody with various intervals and rests. The score includes measure numbers 50, 55, and 59 at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, and accidentals.

50

50

55

55

59

59

This musical score consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The systems are numbered 63, 67, and 71 at the beginning of the vocal line.

- System 63:** The vocal line has rests in measures 63 and 64, followed by eighth notes in measures 65 and 66. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with some chords.
- System 67:** The vocal line has rests in measures 67 and 68, followed by eighth notes in measures 69 and 70. The piano accompaniment continues the melodic and bass lines.
- System 71:** The vocal line has eighth notes in measures 71 and 72, followed by a triplet of eighth notes in measure 73, and then rests in measures 74 and 75. The piano accompaniment includes triplets in measures 71 and 72, and continues the melodic and bass lines.

This musical score is for a piece in A major, indicated by three sharps (F#, C#, G#) in the key signature. The score is divided into three systems, each containing a vocal line and a piano accompaniment.

System 1 (Measures 77-82): The vocal line begins at measure 77 with a whole rest, followed by a half note G#4, a quarter note F#4, and a quarter note E4. The piano accompaniment starts with a piano (*p*) dynamic. The right hand plays a series of eighth notes: G#4, F#4, E4, D#4, C#4, B3, A3, G#3, F#3, E3, D#3, C#3, B2, A2, G#2, F#2, E2, D#2, C#2, B1, A1, G#1, F#1, E1, D#1, C#1, B0, A0, G#0, F#0, E0, D#0, C#0, B-1, A-1, G#-1, F#-1, E-1, D#-1, C#-1, B-2, A-2, G#-2, F#-2, E-2, D#-2, C#-2, B-3, A-3, G#-3, F#-3, E-3, D#-3, C#-3, B-4, A-4, G#-4, F#-4, E-4, D#-4, C#-4, B-5, A-5, G#-5, F#-5, E-5, D#-5, C#-5, B-6, A-6, G#-6, F#-6, E-6, D#-6, C#-6, B-7, A-7, G#-7, F#-7, E-7, D#-7, C#-7, B-8, A-8, G#-8, F#-8, E-8, D#-8, C#-8, B-9, A-9, G#-9, F#-9, E-9, D#-9, C#-9, B-10, A-10, G#-10, F#-10, E-10, D#-10, C#-10, B-11, A-11, G#-11, F#-11, E-11, D#-11, C#-11, B-12, A-12, G#-12, F#-12, E-12, D#-12, C#-12, B-13, A-13, G#-13, F#-13, E-13, D#-13, C#-13, B-14, A-14, G#-14, F#-14, E-14, D#-14, C#-14, B-15, A-15, G#-15, F#-15, E-15, D#-15, C#-15, B-16, A-16, G#-16, F#-16, E-16, D#-16, C#-16, B-17, A-17, G#-17, F#-17, E-17, D#-17, C#-17, B-18, A-18, G#-18, F#-18, E-18, D#-18, C#-18, B-19, A-19, G#-19, F#-19, E-19, D#-19, C#-19, B-20, A-20, G#-20, F#-20, E-20, D#-20, C#-20, B-21, A-21, G#-21, F#-21, E-21, D#-21, C#-21, B-22, A-22, G#-22, F#-22, E-22, D#-22, C#-22, B-23, A-23, G#-23, F#-23, E-23, D#-23, C#-23, B-24, A-24, G#-24, F#-24, E-24, D#-24, C#-24, B-25, A-25, G#-25, F#-25, E-25, D#-25, C#-25, B-26, A-26, G#-26, F#-26, E-26, D#-26, C#-26, B-27, A-27, G#-27, F#-27, E-27, D#-27, C#-27, B-28, A-28, G#-28, F#-28, E-28, D#-28, C#-28, B-29, A-29, G#-29, F#-29, E-29, D#-29, C#-29, B-30, A-30, G#-30, F#-30, E-30, D#-30, C#-30, B-31, A-31, G#-31, F#-31, E-31, D#-31, C#-31, B-32, A-32, G#-32, F#-32, E-32, D#-32, C#-32, B-33, A-33, G#-33, F#-33, E-33, D#-33, C#-33, B-34, A-34, G#-34, F#-34, E-34, D#-34, C#-34, B-35, A-35, G#-35, F#-35, E-35, D#-35, C#-35, B-36, A-36, G#-36, F#-36, E-36, D#-36, C#-36, B-37, A-37, G#-37, F#-37, E-37, D#-37, C#-37, B-38, A-38, G#-38, F#-38, E-38, D#-38, C#-38, B-39, A-39, G#-39, F#-39, E-39, D#-39, C#-39, B-40, A-40, G#-40, F#-40, E-40, D#-40, C#-40, B-41, A-41, G#-41, F#-41, E-41, D#-41, C#-41, B-42, A-42, G#-42, F#-42, E-42, D#-42, C#-42, B-43, A-43, G#-43, F#-43, E-43, D#-43, C#-43, B-44, A-44, G#-44, F#-44, E-44, D#-44, C#-44, B-45, A-45, G#-45, F#-45, E-45, D#-45, C#-45, B-46, A-46, G#-46, F#-46, E-46, D#-46, C#-46, B-47, A-47, G#-47, F#-47, E-47, D#-47, C#-47, B-48, A-48, G#-48, F#-48, E-48, D#-48, C#-48, B-49, A-49, G#-49, F#-49, E-49, D#-49, C#-49, B-50, A-50, G#-50, F#-50, E-50, D#-50, C#-50, B-51, A-51, G#-51, F#-51, E-51, D#-51, C#-51, B-52, A-52, G#-52, F#-52, E-52, D#-52, C#-52, B-53, A-53, G#-53, F#-53, E-53, D#-53, C#-53, B-54, A-54, G#-54, F#-54, E-54, D#-54, C#-54, B-55, A-55, G#-55, F#-55, E-55, D#-55, C#-55, B-56, A-56, G#-56, F#-56, E-56, D#-56, C#-56, B-57, A-57, G#-57, F#-57, E-57, D#-57, C#-57, B-58, A-58, G#-58, F#-58, E-58, D#-58, C#-58, B-59, A-59, G#-59, F#-59, E-59, D#-59, C#-59, B-60, A-60, G#-60, F#-60, E-60, D#-60, C#-60, B-61, A-61, G#-61, F#-61, E-61, D#-61, C#-61, B-62, A-62, G#-62, F#-62, E-62, D#-62, C#-62, B-63, A-63, G#-63, F#-63, E-63, D#-63, C#-63, B-64, A-64, G#-64, F#-64, E-64, D#-64, C#-64, B-65, A-65, G#-65, F#-65, E-65, D#-65, C#-65, B-66, A-66, G#-66, F#-66, E-66, D#-66, C#-66, B-67, A-67, G#-67, F#-67, E-67, D#-67, C#-67, B-68, A-68, G#-68, F#-68, E-68, D#-68, C#-68, B-69, A-69, G#-69, F#-69, E-69, D#-69, C#-69, B-70, A-70, G#-70, F#-70, E-70, D#-70, C#-70, B-71, A-71, G#-71, F#-71, E-71, D#-71, C#-71, B-72, A-72, G#-72, F#-72, E-72, D#-72, C#-72, B-73, A-73, G#-73, F#-73, E-73, D#-73, C#-73, B-74, A-74, G#-74, F#-74, E-74, D#-74, C#-74, B-75, A-75, G#-75, F#-75, E-75, D#-75, C#-75, B-76, A-76, G#-76, F#-76, E-76, D#-76, C#-76, B-77, A-77, G#-77, F#-77, E-77, D#-77, C#-77, B-78, A-78, G#-78, F#-78, E-78, D#-78, C#-78, B-79, A-79, G#-79, F#-79, E-79, D#-79, C#-79, B-80, A-80, G#-80, F#-80, E-80, D#-80, C#-80, B-81, A-81, G#-81, F#-81, E-81, D#-81, C#-81, B-82, A-82, G#-82, F#-82, E-82, D#-82, C#-82, B-83, A-83, G#-83, F#-83, E-83, D#-83, C#-83, B-84, A-84, G#-84, F#-84, E-84, D#-84, C#-84, B-85, A-85, G#-85, F#-85, E-85, D#-85, C#-85, B-86, A-86, G#-86, F#-86, E-86, D#-86, C#-86, B-87, A-87, G#-87, F#-87, E-87, D#-87, C#-87, B-88, A-88, G#-88, F#-88, E-88, D#-88, C#-88, B-89, A-89, G#-89, F#-89, E-89, D#-89, C#-89, B-90, A-90, G#-90, F#-90, E-90, D#-90, C#-90, B-91, A-91, G#-91, F#-91, E-91, D#-91, C#-91, B-92, A-92, G#-92, F#-92, E-92, D#-92, C#-92, B-93, A-93, G#-93, F#-93, E-93, D#-93, C#-93, B-94, A-94, G#-94, F#-94, E-94, D#-94, C#-94, B-95, A-95, G#-95, F#-95, E-95, D#-95, C#-95, B-96, A-96, G#-96, F#-96, E-96, D#-96, C#-96, B-97, A-97, G#-97, F#-97, E-97, D#-97, C#-97, B-98, A-98, G#-98, F#-98, E-98, D#-98, C#-98, B-99, A-99, G#-99, F#-99, E-99, D#-99, C#-99, B-100, A-100, G#-100, F#-100, E-100, D#-100, C#-100, B-101, A-101, G#-101, F#-101, E-101, D#-101, C#-101, B-102, A-102, G#-102, F#-102, E-102, D#-102, C#-102, B-103, A-103, G#-103, F#-103, E-103, D#-103, C#-103, B-104, A-104, G#-104, F#-104, E-104, D#-104, C#-104, B-105, A-105, G#-105, F#-105, E-105, D#-105, C#-105, B-106, A-106, G#-106, F#-106, E-106, D#-106, C#-106, B-107, A-107, G#-107, F#-107, E-107, D#-107, C#-107, B-108, A-108, G#-108, F#-108, E-108, D#-108, C#-108, B-109, A-109, G#-109, F#-109, E-109, D#-109, C#-109, B-110, A-110, G#-110, F#-110, E-110, D#-110, C#-110, B-111, A-111, G#-111, F#-111, E-111, D#-111, C#-111, B-112, A-112, G#-112, F#-112, E-112, D#-112, C#-112, B-113, A-113, G#-113, F#-113, E-113, D#-113, C#-113, B-114, A-114, G#-114, F#-114, E-114, D#-114, C#-114, B-115, A-115, G#-115, F#-115, E-115, D#-115, C#-115, B-116, A-116, G#-116, F#-116, E-116, D#-116, C#-116, B-117, A-117, G#-117, F#-117, E-117, D#-117, C#-117, B-118, A-118, G#-118, F#-118, E-118, D#-118, C#-118, B-119, A-119, G#-119, F#-119, E-119, D#-119, C#-119, B-120, A-120, G#-120, F#-120, E-120, D#-120, C#-120, B-121, A-121, G#-121, F#-121, E-121, D#-121, C#-121, B-122, A-122, G#-122, F#-122, E-122, D#-122, C#-122, B-123, A-123, G#-123, F#-123, E-123, D#-123, C#-123, B-124, A-124, G#-124, F#-124, E-124, D#-124, C#-124, B-125, A-125, G#-125, F#-125, E-125, D#-125, C#-125, B-126, A-126, G#-126, F#-126, E-126, D#-126, C#-126, B-127, A-127, G#-127, F#-127, E-127, D#-127, C#-127, B-128, A-128, G#-128, F#-128, E-128, D#-128, C#-128, B-129, A-129, G#-129, F#-129, E-129, D#-129, C#-129, B-130, A-130, G#-130, F#-130, E-130, D#-130, C#-130, B-131, A-131, G#-131, F#-131, E-131, D#-131, C#-131, B-132, A-132, G#-132, F#-132, E-132, D#-132, C#-132, B-133, A-133, G#-133, F#-133, E-133, D#-133, C#-133, B-134, A-134, G#-134, F#-134, E-134, D#-134, C#-134, B-135, A-135, G#-135, F#-135, E-135, D#-135, C#-135, B-136, A-136, G#-136, F#-136, E-136, D#-136, C#-136, B-137, A-137, G#-137, F#-137, E-137, D#-137, C#-137, B-138, A-138, G#-138, F#-138, E-138, D#-138, C#-138, B-139, A-139, G#-139, F#-139, E-139, D#-139, C#-139, B-140, A-140, G#-140, F#-140, E-140, D#-140, C#-140, B-141, A-141, G#-141, F#-141, E-141, D#-141, C#-141, B-142, A-142, G#-142, F#-142, E-142, D#-142, C#-142, B-143, A-143, G#-143, F#-143, E-143, D#-143, C#-143, B-144, A-144, G#-144, F#-144, E-144, D#-144, C#-144, B-145, A-145, G#-145, F#-145, E-145, D#-145, C#-145, B-146, A-146, G#-146, F#-146, E-146, D#-146, C#-146, B-147, A-147, G#-147, F#-147, E-147, D#-147, C#-147, B-148, A-148, G#-148, F#-148, E-148, D#-148, C#-148, B-149, A-149, G#-149, F#-149, E-149, D#-149, C#-149, B-150, A-150, G#-150, F#-150, E-150, D#-150, C#-150, B-151, A-151, G#-151, F#-151, E-151, D#-151, C#-151, B-152, A-152, G#-152, F#-152, E-152, D#-152, C#-152, B-153, A-153, G#-153, F#-153, E-153, D#-153, C#-153, B-154, A-154, G#-154, F#-154, E-154, D#-154, C#-154, B-155, A-155, G#-155, F#-155, E-155, D#-155, C#-155, B-156, A-156, G#-156, F#-156, E-156, D#-156, C#-156, B-157, A-157, G#-157, F#-157, E-157, D#-157, C#-157, B-158, A-158, G#-158, F#-158, E-158, D#-158, C#-158, B-159, A-159, G#-159, F#-159, E-159, D#-159, C#-159, B-160, A-160, G#-160, F#-160, E-160, D#-160, C#-160, B-161, A-161, G#-161, F#-161, E-161, D#-161, C#-161, B-162, A-162, G#-162, F#-162, E-162, D#-162, C#-162, B-163, A-163, G#-163, F#-163, E-163, D#-163, C#-163, B-164, A-164, G#-164, F#-164, E-164, D#-164, C#-164, B-165, A-165, G#-165, F#-165, E-165, D#-165, C#-165, B-166, A-166, G#-166, F#-166, E-166, D#-166, C#-166, B-167, A-167, G#-167, F#-167, E-167, D#-167, C#-167, B-168, A-168, G#-168, F#-168, E-168, D#-168, C#-168, B-169, A-169, G#-169, F#-169, E-169, D#-169, C#-169, B-170, A-170, G#-170, F#-170, E-170, D#-170, C#-170, B-171, A-171, G#-171, F#-171, E-171, D#-171, C#-171, B-172, A-172, G#-172, F#-172, E-172, D#-172, C#-172, B-173, A-173, G#-173, F#-173, E-173, D#-173, C#-173, B-174, A-174, G#-174, F#-174, E-174, D#-174, C#-174, B-175, A-175, G#-175, F#-175, E-175, D#-175, C#-175, B-176, A-176, G#-176, F#-176, E-176, D#-176, C#-176, B-177, A-177, G#-177, F#-177, E-177, D#-177, C#-177, B-178, A-178, G#-178, F#-178, E-178, D#-178, C#-178, B-179, A-179, G#-179, F#-179, E-179, D#-179, C#-179, B-180, A-180, G#-180, F#-180, E-180, D#-180, C#-180, B-181, A-181, G#-181, F#-181, E-181, D#-181, C#-181, B-182, A-182, G#-182, F#-182, E-182, D#-182, C#-182, B-183, A-183, G#-183, F#-183, E-183, D#-183, C#-183, B-184, A-184, G#-184, F#-184, E-184, D#-184, C#-184, B-185, A-185, G#-185, F#-185, E-185, D#-185, C#-185, B-186, A-186, G#-186, F#-186, E-186, D#-186, C#-186, B-187, A-187, G#-187, F#-187, E-187, D#-187, C#-187, B-188, A-188, G#-188, F#-188, E-188, D#-188, C#-188, B-189, A-189, G#-189, F#-189, E-189, D#-189, C#-189, B-190, A-190, G#-190, F#-190, E-190, D#-190, C#-190, B-191, A-191, G#-191, F#-191, E-191, D#-191, C#-191, B-192, A-192, G#-192, F#-192, E-192, D#-192, C#-192, B-193, A-193, G#-193, F#-193, E-193, D#-193, C#-193, B-194, A-194, G#-194, F#-194, E-194, D#-194, C#-194, B-195, A-195, G#-195, F#-195, E-195, D#-195, C#-195, B-196, A-196, G#-196, F#-196, E-196, D#-196, C#-196, B-197, A-197, G#-197, F#-197, E-197, D#-197, C#-197, B-198, A-198, G#-198, F#-198, E-198, D#-198, C#-198, B-199, A-199, G#-199, F#-199, E-199, D#-199, C#-199, B-200, A-200, G#-200, F#-200, E-200, D#-200, C#-200, B-201, A-201, G#-201, F#-201, E-201, D#-201, C#-201, B-202, A-202, G#-202, F#-202, E-202, D#-202, C#-202, B-203, A-203, G#-203, F#-203, E-203, D#-203, C#-203, B-204, A-204, G#-204, F#-204, E-204, D#-204, C#-204, B-205, A-205, G#-205, F#-205, E-205, D#-205, C#-205, B-206, A-206, G#-206, F#-206, E-206, D#-206, C#-206, B-207, A-207, G#-207, F#-207, E-207, D#-207, C#-207, B-208, A-208, G#-208, F#-208, E-208, D#-208, C#-208, B-209, A-209, G#-209, F#-209, E-209, D#-209, C#-209, B-210, A-210, G#-210, F#-210, E-210, D#-210, C#-210, B-211, A-211, G#-211, F#-211, E-211, D#-211, C#-211, B-212, A-212, G#-212, F#-212, E-212, D#-212, C#-212, B-213, A-213, G#-213, F#-213, E-213, D#-213, C#-213, B-214, A-214, G#-214, F#-214, E-214, D#-214, C#-214, B-215, A-215, G#-215, F#-215, E-215, D#-215, C#-215, B-216, A-216, G#-216, F#-216, E-216, D#-216, C#-216, B-217, A-217, G#-217, F#-217, E-217, D#-217, C#-217, B-218, A-218, G#-218, F#-218, E-218, D#-218, C#-218, B-219, A-219, G#-219, F#-219, E-219, D#-219, C#-219, B-220, A-220, G#-220, F#-220, E-220, D#-220, C#-220, B-221, A-221, G#-221, F#-221, E-221, D#-221, C#-221, B-222, A-222, G#-222, F#-222, E-222, D#-222, C#-222, B-223, A-223, G#-223, F#-223, E-223, D#-223, C#-223, B-224, A-224, G#-224, F#-224, E-224, D#-224, C#-224, B-225, A-225, G#-225, F#-225, E-225, D#-225, C#-225, B-226, A-226, G#-226, F#-226, E-226, D#-226, C#-226, B-227, A-227, G#-227, F#-227, E-227, D#-227, C#-227, B-228, A-228, G#-228, F#-228, E-228, D#-228, C#-228, B-229, A-229, G#-229, F#-229, E-229, D#-229, C#-229, B-230, A-230, G#-230, F#-230, E-230, D#-230, C#-230, B-231, A-231, G#-231, F#-231, E-231, D#-231, C#-231, B-232, A-232, G#-232, F#-232, E-232, D#-232, C#-232, B-233, A-233, G#-233, F#-233, E-233, D#-233, C#-233, B-234, A-234, G#-234, F#-234, E-234, D#-234, C#-234, B-235, A-235, G#-235, F#-235, E-235, D#-235, C#-235, B-236, A-236, G#-236, F#-236, E-236, D#-236, C#-236, B-237, A-237, G#-237, F#-237, E-237, D#-237, C#-237, B-238, A-238, G#-238, F#-238, E-238, D#-238, C#-238, B-239, A-239, G#-239, F#-239, E-239, D#-239, C#-239, B-240, A-240, G#-240, F#-240, E-240, D#-240, C#-240, B-241, A-241, G#-241, F#-241, E-241, D#-241, C#-241, B-242, A-242, G#-242, F#-242, E-242, D#-242, C#-242, B-243, A-243, G#-243, F#-243, E-243, D#-243, C#-243, B-244, A-244, G#-244, F#-244, E-244, D#-244, C#-244, B-245, A-245, G#-245, F#-245, E-245, D#-245, C#-245, B-246, A-246, G#-246, F#-246, E-246, D#-246, C#-246, B-247, A-247, G#-247, F#-247, E-247, D#-247, C#-247, B-248, A-248, G#-248, F#-248, E-248, D#-248, C#-248, B-249, A-249, G#-249, F#-249, E-249, D#-249, C#-249, B-250, A-250, G#-250, F#-250, E-250, D#-250, C#-250, B-251, A-251, G#-251, F#-251, E-251, D#-251, C#-251, B-252, A-252, G#-252, F#-252, E-252, D#-252, C#-252, B-253, A-253, G#-253, F#-253, E-253, D#-253, C#-253, B-254, A-254, G#-254, F#-254, E-254, D#-254, C#-254, B-255, A-255, G#-255, F#-255, E-255, D#-255, C#-255, B-256, A-256, G#-256, F#-256, E-256, D#-256, C#-256, B-257, A-257, G#-257, F#-257, E-257, D#-257, C#-257, B-258, A-258, G#-258, F#-258, E-258, D#-258, C#-258, B-259, A-259, G#-259, F#-259, E-259, D#-259, C#-259, B-260, A-260, G#-260, F#-260, E-260, D#-260, C#-260, B-261, A-261, G#-261, F#-261, E-261, D#-261, C#-261, B-262, A-262, G#-262, F#-262, E-262, D#-262, C#-262, B-263, A-263, G#-263, F#-263, E-263, D#-263, C#-263, B-264, A-264, G#-264, F#-264, E-264, D#-264, C#-264, B-265, A-265, G#-265, F#-265, E-265, D#-265, C#-265, B-266, A-266, G#-266, F#-266, E-266, D#-266, C#-266, B-267, A-267, G#-267, F#-267, E-267, D#-267, C#-267, B-268, A-268, G#-268, F#-268, E-268, D#-268, C#-268, B-269, A-269, G#-269, F#-269, E-269, D#-269, C#-269, B-270, A-270, G#-270, F#-270, E-270, D#-270, C#-270, B-271, A-271, G#-271, F#-271, E-271, D#-271, C#-271, B-272, A-272, G#-272, F#-272, E-272, D#-272, C#-272, B-273, A-273, G#-273, F#-273, E-273, D#-273, C#-273, B-274, A-274, G#-274, F#-274, E-274, D#-274, C#-274, B-275, A-275, G#-275, F#-275, E-275, D#-275, C#-275, B-276, A-276, G#-276, F#-276, E-276, D#-276, C#-276, B-277, A-277, G#-277, F#-277, E-277, D#-277, C#-277, B-278, A-278, G#-278, F#-278, E-278, D#-278, C#-278, B-279, A-279, G#-279

This musical score is for a piano and voice piece, spanning measures 94 to 109. The key signature is D major (two sharps). The score is divided into three systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 94-99): The vocal line begins at measure 94 with a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note bass line in the left hand. At measure 99, the vocal line has a forte (*f*) dynamic marking.

System 2 (Measures 100-105): The vocal line continues with a half note A5, followed by quarter notes B5, C6, and D6. The piano accompaniment includes a mezzo-forte (*mf*) dynamic marking at measure 101 and features a triplet of eighth notes in the right hand at measure 102.

System 3 (Measures 106-109): The vocal line begins at measure 106 with a half note E5, followed by quarter notes F#5, G5, and A5. The piano accompaniment features a continuous eighth-note pattern in the right hand and a half-note bass line in the left hand.

111

111

The musical score consists of two systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score includes triplet markings (indicated by a '3' and a bracket) in measures 111, 112, 114, and 115. The piano accompaniment features a steady eighth-note bass line in measures 113 and 115. The system concludes with a double bar line and repeat dots.

TRIO SONATA

In A Major

Oboe d'amore I

Christoph Graupner (1683-1760)

ed. John E. Lindberg

I

Vivace [$\text{♩} = 64$]

f

8 *p* *f*

14

19

24 *p*

29 *f*

35 *p* *f*

40 *mf* *p*

44 *f*

48

52 *cresc.* *ff*

57 *mf* *f* *Fine*

63 *p* *f* *f* *p*

70 *f* *p* *mf*

77 *f*

84

89

96 *D.C. al Fine*

Detailed description: This is a musical score for Oboe d'amore I, spanning measures 44 to 96. The music is written in a single staff with a treble clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are prominent throughout, starting with a forte (*f*) at measure 44, reaching fortissimo (*ff*) by measure 52, and then fluctuating between mezzo-forte (*mf*), piano (*p*), and fortissimo (*f*). A crescendo (*cresc.*) is marked between measures 52 and 57. The piece concludes with a 'Fine' marking at measure 57 and a 'D.C. al Fine' instruction at measure 96. The notation includes many slurs, ties, and accents, indicating a technically demanding and expressive performance.

II

Largo e giusto [♩ = 40]

5

f *p*

mf *pp* *subito f* *(eco)*

7

10

12

15

rit.

Detailed description: This is a musical score for Oboe d'amore I, Part II, measures 1 through 15. The music is in 4/4 time and marked 'Largo e giusto' with a tempo of 40 beats per minute. The score is written on a single staff in treble clef. Measures 1-4: Measure 1 has a whole rest. Measure 2 has a half note G4 (f). Measure 3 has a half note G4 (p). Measure 4 has a half note G4 (p). Measures 5-8: Measure 5 has a half note G4 (mf). Measure 6 has a half note G4 (pp). Measure 7 has a half note G4 (subito f). Measure 8 has a half note G4 (subito f). Measures 9-12: Measure 9 has a half note G4 (subito f). Measure 10 has a half note G4 (subito f). Measure 11 has a half note G4 (subito f). Measure 12 has a half note G4 (subito f). Measures 13-15: Measure 13 has a half note G4 (subito f). Measure 14 has a half note G4 (subito f). Measure 15 has a half note G4 (subito f). The score includes various dynamics (f, p, mf, pp, subito f), articulation (accents), and phrasing (slurs). A triplet of eighth notes is marked in measure 10. The piece ends with a double bar line in measure 15.

III

Allegro [♩ = 120]

The musical score is written for Oboe d'amore I, movement III, starting at measure 4. The tempo is marked *Allegro* with a metronome marking of ♩ = 120. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of eight staves of music, each containing various musical notations including dynamics, articulation, and fingerings.

Measure 4: *f* (forte), 2 (fingerings), 3 (fingerings), 3 (fingerings), 3 (fingerings), 3 (fingerings), 3 (fingerings), 3 (fingerings).

Measure 13: 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings).

Measure 25: 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings).

Measure 37: *f* (forte), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings).

Measure 50: 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings).

Measure 60: 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings).

Measure 69: 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings).

Measure 77: 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings), 2 (fingerings).

93

p

4

f

3

3

3

106

2

3

Detailed description: This image shows a musical score for Oboe d'amore I, spanning measures 93 to 106. The score is written on two staves. The first staff begins at measure 93 with a piano (*p*) dynamic. It features a series of eighth notes, followed by a quarter rest, then a quarter note. A measure rest (indicated by a '4') follows. The piece then transitions to a forte (*f*) dynamic with a sixteenth-note triplet, followed by a quarter rest, another measure rest (indicated by a '3'), and a final eighth-note triplet. The second staff begins at measure 106 with a quarter-note triplet, followed by a quarter rest, a half-note triplet, and a quarter rest. A measure rest (indicated by a '2') follows, then a quarter-note triplet, a quarter rest, and a final eighth-note triplet. The piece concludes with a double bar line and repeat dots.

TRIO SONATA

In A Major

Oboe d'amore II

Christoph Graupner (1683-1760)

ed. John E. Lindberg

I

Vivace [$\text{♩} = 64$]

f
 p f
 p f
 p f
 p f
 mf p

44 *f*

48

52 *cresc.* *ff*

57 *mf* *f* *Fine*

63 *p* *f* *f* *p*

70 *f* *p* *mf*

77 *f*

84

89

96 *D.C. al Fine*

Detailed description: This is a musical score for Oboe d'amore II, spanning measures 44 to 96. The music is written on a single staff in treble clef. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are prominent throughout, starting with a forte (*f*) at measure 44, followed by a crescendo leading to fortissimo (*ff*) at measure 52. The piece includes a section marked *Fine* at measure 57, a piano (*p*) section at measure 63, and a section with a trill at measure 63. The score concludes with a *D.C. al Fine* instruction at measure 96. The key signature has one sharp (F#).

II

Largo e giusto [♩ = 40]

5

f *p*

mf *pp* *subito f* *(eco)*

7

10

12

15

rit.

Detailed description: This is a musical score for Oboe d'amore II, measures 1 through 15. The music is in 4/4 time and begins with a tempo marking of 'Largo e giusto' and a metronome indication of a quarter note equal to 40 beats per minute. The score is written on a single staff with a treble clef. Measures 1-4 show a dynamic shift from forte (f) to piano (p). Measures 5-8 feature a mezzo-forte (mf) section followed by a piano (pp) section with an 'eco' marking, and then a 'subito f' (suddenly forte) section. Measures 9-15 continue with various melodic and rhythmic patterns, including a ritardando (rit.) marking at measure 15. The score includes various musical notations such as slurs, ties, and dynamic markings.

III

Allegro [♩ = 120]

13

25

37

50

60

69

77

f

2

3

3

2

2

3

3

2

5

2

2

8

Detailed description: This is a musical score for Oboe d'amore II, movement III. The tempo is marked 'Allegro' with a metronome marking of 120 beats per minute. The score is written in 2/4 time and begins at measure 13. The key signature has one sharp (F#). The score consists of eight staves of music. The first staff (measures 13-14) starts with a forte (f) dynamic and includes a triplet of eighth notes. The second staff (measures 15-16) features a triplet of eighth notes and a pair of eighth notes. The third staff (measures 17-18) includes a triplet of eighth notes and a pair of eighth notes. The fourth staff (measures 19-20) features a triplet of eighth notes and a pair of eighth notes. The fifth staff (measures 21-22) includes a triplet of eighth notes and a pair of eighth notes. The sixth staff (measures 23-24) features a triplet of eighth notes and a pair of eighth notes. The seventh staff (measures 25-26) includes a triplet of eighth notes and a pair of eighth notes. The eighth staff (measures 27-28) features a triplet of eighth notes and a pair of eighth notes. The score concludes with a double bar line and repeat dots.

93

p

4

f

3

106

2

Bass

TRIO SONATA

In A Major

I

Christoph Graupner (1683-1760)

ed. John E. Lindberg

Vivace [♩. = 64]

1

mf

6

p *mf*

11

p

16

mf *p* *mf* *p* *mf*

21

p *mf*

26

p

31

mf

36



p *mf* *p*

42



mf

48



56



f *p* *mf* *Fine*

63



p *mf* *p*

71



mf *p*

78



86



95



D.C. al Fine

II

Largo e giusto [$\text{♩} = 40$]

1

mf

7

13

rit.

III

Allegro [$\text{♩} = 120$]

1

mf

11

20

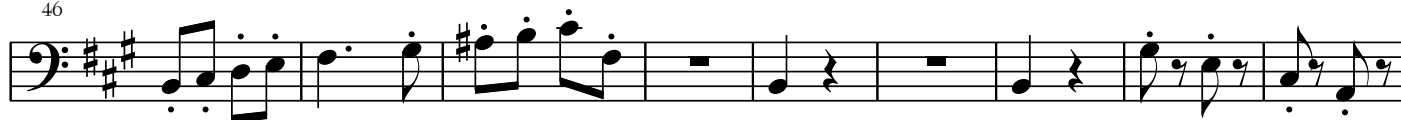
28

p

37



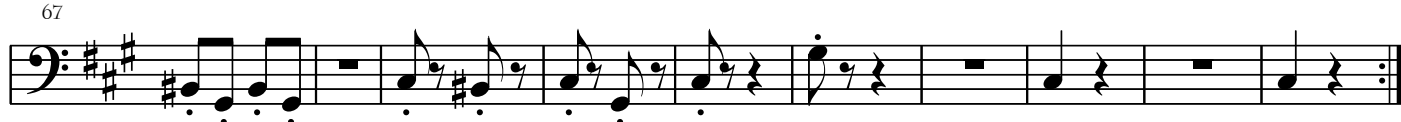
46



55



67



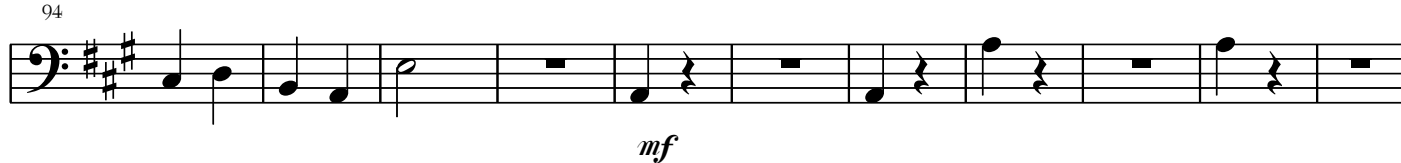
77



86



94



105

