

CHRISTOPH GRAUPNER

Edited by John E. Lindberg

TRIO SONATA

In A Major

Two Oboes d'amore & Continuo



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A CM 009

Christoph Graupner

(1683 - 1760)

Christoph Graupner was a contemporary of J.S. Bach, G.F. Händel, and G.P. Telemann. He was active as *Kapellmeister* at the Darmstadt Court from 1712 until his death in 1760. Graupner was a prolific composer who wrote hundreds of works in various *genres* including keyboard music, orchestral music (*concerti*, suites and symphonies), cantatas and operas. He enjoyed the respect and high esteem of his contemporaries. When the position of *Kantor* at the Thomaskirche became vacant in 1722, Graupner was actually given preference over Johann Sebastian Bach by the city council. However, Ernst Ludwig, his employer in Darmstadt, offered to increase his salary and Graupner turned down the position. Following his death, his heirs and the Darmstadt Court entered into a lengthy legal dispute. By the time it was resolved, musical tastes had changed so dramatically that there was no longer interest in the publication of his scores.

John E. Lindberg
1997



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Christoph Graupner (1683-1760) was a prolific composer who wrote a number of works for wind instruments. It is generally acknowledged that he was the first composer to have identified the oboe d'amore and written for it as such. At that time, due to the variation of up to a minor third in pitch within Germany itself, it was usual to find oboes made in various lengths. Hitherto, this had also been the case in other countries and so it was to remain for a very long time. A work written for 'oboe' implied it was for 'an oboe' rather than 'the oboe' as today's clear separation of the members of the oboe family dictates.

This Trio Sonata is a reconstruction of the *Concerto grosso* for two oboes (Mus. ms. 411/30, *Concerto grosso per due oboi, violini, violi, violoncelli e continuo*, ca. 1730-32), which is one of two such works found in the Hessische Landes- und Hochschulbibliothek in Darmstadt.

Performers of the time would have embellished the solo parts freely or where written symbols indicated. In this edition, such symbols have been written out in full. However, performers remain at liberty to interpret ornamentation according to their own wishes.

The *continuo* part has been realised simply; the performer should feel free to alter it or add to it as (s)he feels is appropriate (note that the original part is unfigured). For the sake of harpsichord registration, indications of *piano* and *mezzo forte* have also been included inside this edition.

The editor would like to thank the Hessische Landes- und Hochschulbibliothek-Darmstadt for their permission to publish this work.

John E. Lindberg
1997



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Stefano Canuti, Bassoon

TRIO SONATA

In A Major

Christoph Graupner (1683-1760)

ed. John E. Lindberg

I

Vivace [♩. = 64]

❖ Oboe d'amore I

❖ Oboe d'amore II

Continuo

5

5

f

f

mf

p

p

❖ in Concert Pitch

This musical score is for a piano piece in D major (two sharps). 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 accompaniment. The fourth system (measures 19-21) continues the piece. The fifth system (measures 22-24) shows a change in the melody. The sixth system (measures 25-27) concludes the piece. The score includes various musical notations such as notes, rests, and dynamic markings.

9 *f*

9 *mf*

13

13

16

16

This musical score is for a piano piece, spanning measures 19 to 32. It is written in treble and bass staves with a key signature of two sharps (F# and C#). The score is divided into four systems, each containing a grand staff (treble and bass staves).

Measures 19-22: The first system shows a melodic line in the treble staff with eighth and sixteenth notes, and a supporting bass line in the bass staff. Measure 22 features a triplet of eighth notes in the treble.

Measures 23-26: The second system continues the melodic development. Measure 24 has a triplet of eighth notes in the treble. Measure 25 features a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 26 has a triplet of eighth notes in the treble.

Measures 27-30: The third system introduces a dynamic marking of *p* (piano) in measure 27. The treble staff has a melodic line with a triplet of eighth notes in measure 28. The bass staff has a melodic line with a triplet of eighth notes in measure 28. Measure 29 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 30 has a triplet of eighth notes in the treble.

Measures 31-32: The fourth system concludes the piece. Measure 31 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. Measure 32 has a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

This musical score is for a piano piece, spanning measures 31 to 38. It is written for a grand piano, with a treble and bass staff. The key signature is D major (two sharps). The tempo and meter are not explicitly stated, but the notation suggests a moderate tempo with a 4/4 time signature.

The score is divided into two systems, each containing two staves (treble and bass). The first system covers measures 31 to 34, and the second system covers measures 35 to 38.

Measure 31: The treble staff begins with a forte (*f*) dynamic. The bass staff also begins with a forte (*f*) dynamic. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment of eighth notes.

Measure 32: The treble staff continues with a forte (*f*) dynamic. The bass staff continues with a forte (*f*) dynamic. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment of eighth notes.

Measure 33: The treble staff continues with a forte (*f*) dynamic. The bass staff continues with a forte (*f*) dynamic. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment of eighth notes.

Measure 34: The treble staff continues with a forte (*f*) dynamic. The bass staff continues with a forte (*f*) dynamic. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment of eighth notes.

Measure 35: The treble staff begins with a mezzo-forte (*mf*) dynamic. The bass staff also begins with a mezzo-forte (*mf*) dynamic. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment of eighth notes.

Measure 36: The treble staff continues with a mezzo-forte (*mf*) dynamic. The bass staff continues with a mezzo-forte (*mf*) dynamic. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment of eighth notes.

Measure 37: The treble staff continues with a mezzo-forte (*mf*) dynamic. The bass staff continues with a mezzo-forte (*mf*) dynamic. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment of eighth notes.

Measure 38: The treble staff begins with a mezzo-forte (*mf*) dynamic. The bass staff also begins with a mezzo-forte (*mf*) dynamic. The melody in the treble staff is a series of eighth notes, while the bass staff provides a harmonic accompaniment of eighth notes.

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. In measure 43, the right hand has a half rest, and the left hand has a dotted half note.

Measures 44-46: The right hand plays a continuous eighth-note melody with accents (>) on every note, marked *f* (forte). The left hand plays a similar eighth-note accompaniment, also marked *f*. A slur connects the eighth notes in both hands across these measures. In measure 46, the right hand has a half rest, and the left hand has a dotted half note.

Measures 47-49: The right hand plays a continuous eighth-note melody with accents (>) on every note, marked *f*. The left hand plays a similar eighth-note accompaniment, also marked *f*. A slur connects the eighth notes in both hands across these measures. In measure 49, the right hand has a half rest, and the left hand has a dotted half note.

50

50

54

54

59

59

cresc.

ff

mf

mf

f

p

mf

Fine

Detailed description: 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 50-53) features a vocal line with eighth-note runs and a piano accompaniment of chords and eighth notes. The second system (measures 54-58) shows the vocal line with a crescendo and fortissimo (ff) section, while the piano accompaniment has a mezzo-forte (mf) section. The third system (measures 59-62) concludes with a mezzo-forte (mf) vocal line and a piano (p) piano accompaniment, ending 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 divided into three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff).

Measure 63: The vocal line begins with a half note A4 (F#4) marked *p*, followed by a half note B4, and then a half note C5 (G#4) marked *f*. The piano accompaniment features a half note A3 (F#3) marked *p*, followed by a half note B3, and then a half note C4 (G#3) marked *f*. The piano part includes a tremolo marking over the C4 note.

Measure 67: The vocal line starts with a half note A4 (F#4) marked *f*, followed by a half note B4 marked *p*, and then a half note C5 (G#4) marked *f*. The piano accompaniment begins with a half note A3 (F#3) marked *f*, followed by a half note B3 marked *p*, and then a half note C4 (G#3) marked *f*. The piano part includes a tremolo marking over the C4 note.

Measure 72: The vocal line starts with a half note A4 (F#4) marked *p*, followed by a half note B4 marked *mf*, and then a half note C5 (G#4) marked *p*. The piano accompaniment begins with a half note A3 (F#3) marked *p*, followed by a half note B3 marked *mf*, and then a half note C4 (G#3) marked *p*. The piano part includes a tremolo marking over the C4 note.

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.

System 1 (Measures 88-92):

- Measures 88-92:** 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.

System 2 (Measures 92-97):

- Measures 92-97:** The vocal line continues with similar melodic patterns. The piano accompaniment features more complex chordal textures in the right hand, including some sixteenth-note runs. The bass line remains active with eighth-note patterns.

Measures 97-99:

- Measures 97-99:** The vocal line concludes with a final melodic phrase. The piano accompaniment features a final chordal texture in the right hand and a concluding bass line.

D.C. al Fine

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 D major (two 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 passage with a triplet in the piano's right hand. The score includes various musical notations such as notes, rests, beams, 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 two staves. Measures 11 and 13 are marked at the beginning of the first and third systems, respectively. The music features a variety of note values, 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

f

f

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#). The tempo is marked *Allegro* with a metronome marking of 120 (♩ = 120). 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 B5 and a piano accompaniment with a half note B4. Measure 21 has a vocal line with a half note C#5 and a piano accompaniment with a half note C#4. The piano accompaniment in measures 18 and 20 features a triplet of eighth notes. The piano accompaniment in measures 19 and 21 features a triplet of eighth notes. The piano accompaniment in measures 18 and 20 is marked with a *f* (forte). The piano accompaniment in measures 19 and 21 is marked with a *f* (forte).

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 and triplets. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand at measure 6, followed by more complex rhythmic patterns.

System 2 (Measures 11-15): The vocal line continues with eighth-note patterns and rests. The piano accompaniment features a continuous eighth-note melody in the right hand and a supporting bass line in the left hand.

System 3 (Measures 16-20): The vocal line has a whole rest at measure 16, followed by eighth-note patterns. The piano accompaniment features a triplet of eighth notes in the right hand and a single eighth note in the left hand at measure 16, followed by more complex rhythmic patterns.

This musical score is for a piece in D major, indicated by two sharps (F# and C#) on the treble clef. 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 D5, a quarter note E5, and a quarter note F#5. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand.

System 2 (Measures 25-28): The vocal line continues with a half note G5, a quarter note A5, and a quarter note B5. The piano accompaniment maintains the eighth-note pattern in the right hand and a bass line in the left hand.

System 3 (Measures 29-32): The vocal line features a half note C#6, a quarter note D6, and a quarter note E6. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

System 4 (Measures 33-36): The vocal line concludes with a half note F#6, a quarter note G6, and a quarter note A6. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.

37

f

37

mf

42

42

46

46

This musical score is for a piano and voice piece in the key of A major (three sharps). It consists of four systems of staves. The first system (measures 37-41) features a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic and includes a melodic phrase with a slur. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and provides a harmonic foundation with eighth and sixteenth notes. The second system (measures 42-45) continues the vocal and piano parts, with the piano accompaniment featuring more complex rhythmic patterns including slurs and ties. The third system (measures 46-49) shows the vocal line and piano accompaniment concluding the piece with a final melodic phrase and a sustained chord in the piano.

This musical score is for a piano piece, spanning measures 50 to 59. It is written in A major (three sharps: F#, C#, G#) and 4/4 time. The score is presented in two systems, each with a vocal line and a piano accompaniment.

System 1 (Measures 50-54):

- Measure 50:** The vocal line has a whole rest. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a simple bass line in the left hand.
- Measure 51:** The vocal line has a whole rest. The piano accompaniment continues with similar patterns.
- Measure 52:** The vocal line has a whole rest. The piano accompaniment continues with similar patterns.
- Measure 53:** The vocal line has a whole rest. The piano accompaniment continues with similar patterns.
- Measure 54:** The vocal line has a whole rest. The piano accompaniment continues with similar patterns.

System 2 (Measures 55-59):

- Measure 55:** The vocal line has a whole rest. The piano accompaniment continues with similar patterns.
- Measure 56:** The vocal line has a whole rest. The piano accompaniment continues with similar patterns.
- Measure 57:** The vocal line has a whole rest. The piano accompaniment continues with similar patterns.
- Measure 58:** The vocal line has a whole rest. The piano accompaniment continues with similar patterns.
- Measure 59:** The vocal line has a whole rest. The piano accompaniment continues with similar patterns.

The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and specific note values (quarter, eighth, sixteenth notes, rests). There are also some slurs and ties used to indicate phrasing and continuity.

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 a whole rest in measure 63, followed by eighth notes in measures 64 and 65, and a quarter note in measure 66. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand.
- System 67:** The vocal line has a whole rest in measure 67, followed by eighth notes in measures 68 and 69, and a quarter note in measure 70. The piano accompaniment continues with the eighth-note pattern in the right hand and a bass line in the left hand.
- System 71:** The vocal line has eighth notes in measures 71 and 72, followed by a quarter note in measure 73, and a whole rest in measure 74. The piano accompaniment includes triplets in measures 71 and 72, and continues with the eighth-note pattern in the right hand and a bass line 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 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, 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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 bass line in the left hand. A forte (*f*) dynamic is marked at the end of the system.

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 triplets in the right hand and a bass line in the left hand. A mezzo-forte (*mf*) dynamic is marked.

System 3 (Measures 106-109): The vocal line consists of a half note E5, followed by quarter notes F#5, G5, and A5. The piano accompaniment features a continuous sixteenth-note pattern in the right hand and a 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 contains measures 111 through 116. The vocal line features eighth and sixteenth notes, with triplets in measures 112, 114, and 115. The piano accompaniment includes chords, single notes, and triplets in the right hand, and eighth notes and chords in the left hand. Measure 116 ends 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 [♩. = 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 double bar line and the instruction "D.C. al Fine" at measure 96. The word "Fine" also appears at the end of measure 57.

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]

13

25

37

50

60

69

77

f

2

3

2

2

3

3

5

2

2

8

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 treble clef and a key signature of one flat. It starts with a piano (*p*) dynamic and features a series of eighth notes. A measure rest is followed by a forte (*f*) dynamic section containing a four-measure rest, a triplet of eighth notes, and another measure rest. This is followed by a three-measure rest and two more triplet eighth notes. The second staff begins at measure 106 with a treble clef and continues with eighth notes, a measure rest, a two-measure rest, and a triplet eighth note. The piece concludes with a final double bar line.

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 the Oboe d'amore II part, spanning measures 44 to 96. The music is written on a single staff in treble clef. It begins at measure 44 with a forte (*f*) dynamic and features rapid sixteenth-note passages with many accents. Measure 48 continues this texture. At measure 52, the music transitions to a crescendo, reaching fortissimo (*ff*) by measure 57. The dynamics then fluctuate, with mezzo-forte (*mf*) and forte (*f*) markings. A trill is indicated in measure 63. The piece concludes with a double bar line and a fermata in measure 57, marked *Fine*. A repeat sign appears in measure 70, followed by a decrescendo to piano (*p*) and then mezzo-forte (*mf*). The final section, starting at measure 89, leads to a double bar line and a fermata in measure 96, marked *D.C. al Fine*.

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 features a variety of dynamic markings and articulations. Measures 1-4 start with a forte (*f*) dynamic, followed by a piano (*p*) section. Measures 5-8 include a mezzo-forte (*mf*) section, a pianissimo (*pp*) section with an 'eco' marking, and a subito forte (*subito f*) section. Measures 9-15 continue with various dynamics and include a ritardando (*rit.*) marking. The score is written on a single staff with a treble clef and a key signature of one sharp (F#).

III

Allegro [♩ = 120]

musical score for Oboe d'amore II, movement III, starting at measure 13. The score is written in 2/4 time and includes various musical notations such as notes, rests, and dynamic markings.

Measures 13-24: *f* (forte). Measure 13 starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, 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G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, 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G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360,

93

p

4

f

3

106

2

The musical score for Oboe d'amore II, measures 93-106, is presented on two staves. The first staff, measures 93-105, begins with a treble clef and a key signature of one flat. It contains a series of eighth and sixteenth notes, with a forte (*f*) dynamic marking and a four-measure rest. The second staff, measures 106-112, continues the melodic line with a two-measure rest and ends with a repeat sign. The score includes various musical notations such as slurs, ties, and triplets.

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

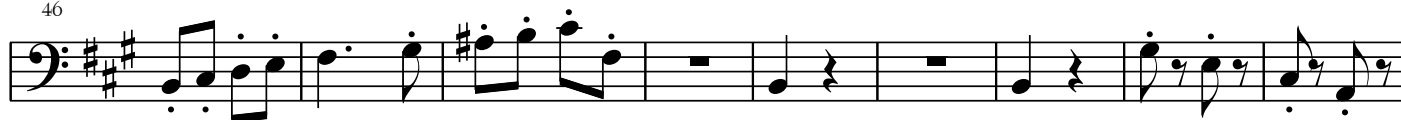


p

37



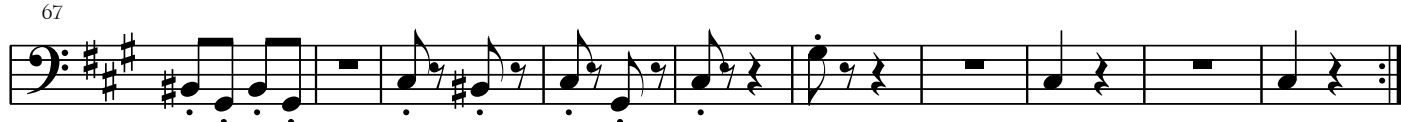
46



55



67



77



86



94



105

