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PERFORMANCE PRACTICE OF MULTIPLE STOPS IN THE
SONATAS AND PARTITAS FOR UNACCOMPANIED VIOLIN
OF J. S. BACH (VOLUMES I AND II).

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GRADUATE COLLEGE

PERFORMANCE PRACTICE OF MULTIPLE STOPS IN THE SONATAS AND
PARTITAS FOR UNACCOMPANIED VIOLIN OF J. S. BACH

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the
degree of

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Norman, Oklahoma

1970

PERFORMANCE PRACTICE OF MULTIPLE STOPS IN THE SONATAS AND
PARTITAS FOR UNACCOMPANIED VIOLIN OF J. S. BACH

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TABLE OF CONTENTS

VOLUME I

Chapter	Page
I. INTRODUCTION	1
II. SONATA NO. 1 in G MINOR	21
III. PARTITA NO. 1 in B MINOR	35
IV. SONATA NO. 2 in A MINOR	43
V. PARTITA NO. 2 in D MINOR	56
VI. SONATA NO. 3 in C MAJOR	64
VII. PARTITA NO. 3 in E MAJOR	82
VIII. CONCLUSIONS	85
BIBLIOGRAPHY	90

VOLUME II

	Page
SYMBOLS USED IN ANALYSIS	iii
LIST OF MUSICAL SCORES	
1. Sonata No. 1, Adagio	1
2. Sonata No. 1, Fuga	5
3. Sonata No. 1, Siciliana	13
4. Partita No. 1, Allemande	16
5. Partita No. 1, Sarabande	21

6. Partita No. 1, Bourree	23
7. Sonata No. 2, Grave	27
8. Sonata No. 2, Fuga	31
9. Sonata No. 2, Andante	43
10. Partita No. 2, Sarabande	46
11. Partita No. 2, Chaconne	48
12. Sonata No. 3, Adagio	58
13. Sonata No. 3, Fuga	72
14. Sonata No. 3, Largo	87
15. Partita No. 3, Loure	90
16. Partita No. 3, Menuet I	92

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CHAPTER I.

INTRODUCTION

The musical compositions which are the subject of the present study were written during Bach's employment as court Kapellmeister to Prince Leopold at Cöthen, 1717 to 1723. This was a period during which he wrote little church music but a great many instrumental compositions, two collections of which were the Six Suites for unaccompanied Cello and the Three Sonatas and Three Partitas for unaccompanied Violin. These two groups were dedicated respectively to Ferdinand Abel, principal cellist and to Josephus Spiess, first violinist of the Cöthen instrumental ensemble.

Purpose of the Study

This study will investigate performance of a specific aspect of the sonatas and partitas for unaccompanied violin. Thorough consideration is to be given movements of each sonata and partita wherein a literal performance of multiple stops cannot be realized. The term "multiple stop" in this instance is defined as a three- or four-note combination scored to be sounded simultaneously.

The following considerations are presented as facts which serve to focus upon the goal of this study:

1. A literal performance of these works was not expected by the composer since such could not have been accomplished either in that period or in the present day.

The composer of violin music wrote out the polyphonic progressions in an idealized way to show the true counterpoint, but he left the actual 'realization' of the score to the violinist according to his desires and abilities. Moreover, this idealized version of the music helped the player to understand the musical progression otherwise concealed in the figuration.¹

The unaccompanied violin sonatas and partitas of Bach contain frequent three- and four-string multiple stops which, although written as blocked chords, cannot be performed as on a keyboard, but because of rounded bridge and tension of bow hair must be arpeggiated in some manner. Two possibilities which tend to support literal interpretation should be mentioned, yet discounted. One is that a three-string chord can be sustained if sufficient bow pressure is applied. However, limitations in the duration of a simultaneous three-string sound and in the propriety of its necessarily loud dynamic level could frequently render it impractical. The other possibility, amounting to a theory propounded by Arnold Schering in the early twentieth century, yet later renounced by him, is that in Bach's day there existed a violin bow so constructed with sufficiently high arch and slack hair that all four strings could be sounded simultaneously, the performer drawing up the slack with his right thumb when desiring to sound an individual string. However,

¹David D. Boyden, The History of Violin Playing from its Origins to 1761 (London: Oxford University Press, 1965), p. 272.

evidence of the existence of such a bow has not been uncovered despite exhaustive research.

...not one of the pictures of performing violinists of the time show the bow hair curved over three or four strings, and this would be an absurdity because the hair would hit the straight bow stick, characteristic of both French and Italian bows.

It is true that German bows of the time have a more pronounced arch than typical French and Italian bows, and by using a relatively flat bridge, one might play and sustain three-part, although not four-part, chords.... But a flat bridge makes it difficult to play clearly on single strings, and the bridge was not flat but curved. Besides, no German source speaks of relaxing the thumb or of slack bow hair; nor do German pictures of the time show the bow hair arched over the strings, as it should be according to Schering's theory.²

2. Composers of violin music of the period (early eighteenth-century) indicated few marks of expression and styles of bowing in their works. Thus, lack of knowledge relating to specific performance practices in addition to the physical changes that the instrument and particularly the bow have undergone since, lead the present day violinist to rely upon other than early eighteenth-century practice for developing an interpretation of his own. One might wonder if perhaps eighteenth-century treatises on violin playing would serve as an aid to interpretation. They do, but only to a limited extent. The first such manuals appeared at the very end of the seventeenth century, the level of instruction in all of them being decidedly elementary. These were conceived primarily for the amateur. Not until after 1750 were treatises written of significant worth to the professional violinist; such works are those of Geminiani, Leopold Mozart, and L'Abbe le fils. Interpretation and performance of the multiple stops in the unaccompanied violin works of Bach are unique as compared with compositions of contemporaries

²Ibid., p. 433.

such as Corelli, Vivaldi, Tartini, and others. This uniqueness, this polyphonic quality and prevalence of blocked chords, sets them apart from characteristic eighteenth-century violin compositions. Bach was undoubtedly influenced, however, by two German composers whose experiments with scordatura tuning, multiple-stops, and higher positions were relatively well-known in their time but whose compositions have not survived in the modern performer's repertoire. These innovators were Heinrich Biber (1644-1704) and Jacob Walther (c. 1650-1717).

3. Except in few instances, modern editions do not differ with the autograph of Bach's sonatas and partitas insofar as notation is concerned, although there are several significant differences in articulation (slurs) and in multiple-stop note values. The Joachim & Moser edition is significantly different from the others in that it contains throughout a double score, the lower staff having been carefully transferred from Bach's original text, autographed and dated 1720. It is from this edition, specifically the original Bach text, that the primary source of the present study is taken.

Procedure

The study will be confined to movements containing a predominance of multiple stops. Each movement will be analyzed harmonically, including identification of phrases and non-harmonic tones. From the three sonatas and three partitas, there consists a total of thirty-two movements. Of these, sixteen contain a predominance of multiple stops; it is this group which will be the subject of the investigation. A companion volume (Volume II) contains each movement, fully illustrated.

The movements will be treated in turn, each being examined according to the following procedure:

1. Performance practice of each multiple stop will be notated and a specific principle (or principles) for evaluation of performance will be assigned to it.
2. Style characteristics which are revealed through analysis and are relevant to performance will be cited.
3. Instances in which discrepancies occur between the Bach autograph and the present analysis (or illustrations) will be listed for purposes of clarification.

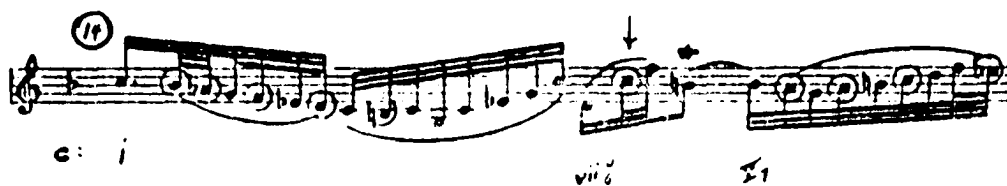
Analytical Guide Lines Related to

Bach's Style Characteristics

In certain instances Bach's style characteristics become a factor in determining or explaining terminology of analysis. Following are several terms so affected:

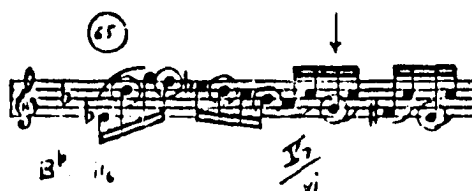
1. Analysis of non-harmonic tones. Traditionally, non-harmonic tones are defined as being either prepared or resolved by step-wise motion or repetition. However, on occasion non-harmonic tones approached and left by skip are found in the works presently under investigation. Reconciliation with traditional analysis is based upon the polyphonic texture characteristic of these works. Three guide lines follow:

- a) The skips involve an octave displacement of either the non-harmonic tone or an adjacent harmonic tone.



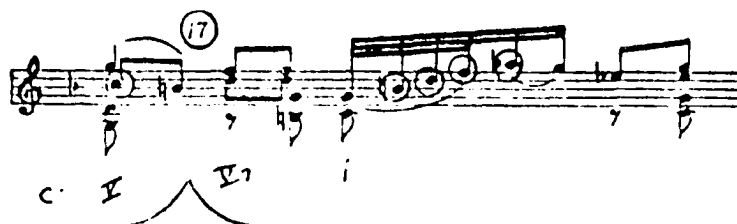
Sonata No. 1, Adagio, m. 14

b) The non-harmonic tone is part of an intermittent melodic line.



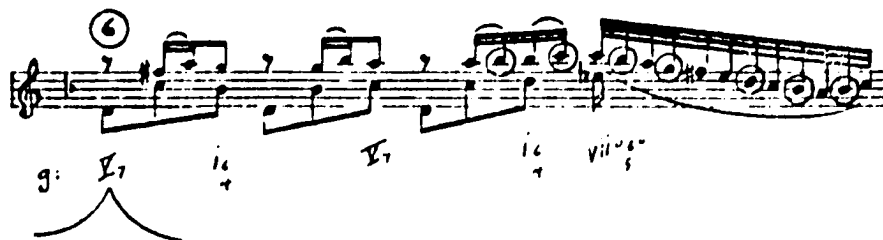
Sonata No. 1, Fuga, m. 65

c) A succession of non-harmonic tones surrounded by members of an analyzed harmony may be termed an arpeggiated suspended chord.



Sonata No. 1, Adagio, m. 17

2. Analysis of chord inversion. The analyzed inversion of a chord will be determined by the lowest chord member regardless of its temporal appearance.



Sonata No. 1, Siciliana, m. 6

3. Analysis of diminished triads. A literal interpretation of the diminished triad is chosen rather than one which describes the chord as a dominant seventh sound with missing root. However, this analysis will occasionally result in unusual root relationships. Illustrations of such occasions follow. Since the emphasis of this study is not primarily focused upon analysis of root motion, this interpretation is considered to be sufficient.

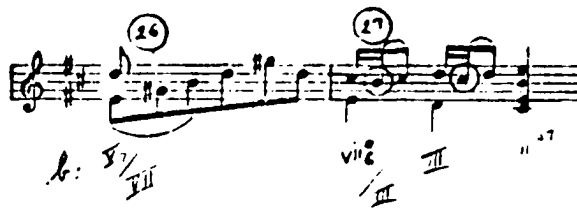
- a) As an example of one irregular resolution, notice the diminished triad on beat one in the illustration below. The triad is not followed by a chord containing the resolution of its root. Resolution note "G" might be implied, however, as the missing root of a dominant seventh chord on beat two.



Sonata No. 2, Fuga, m. 64-65

- b) As another example of an irregular resolution, wherein the diminished triad acts as the chord of resolution, notice the

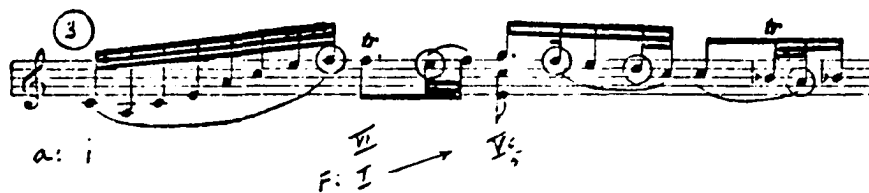
illustration below. The harmony in measure twenty-six implies a traditional root motion to an "A" which is not present in the following measure. This resolution might be implied, however, as a dominant seventh chord with missing root on beat one of measure twenty-seven.



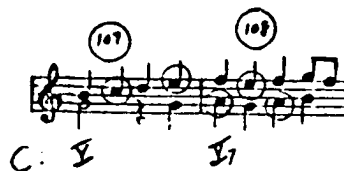
Partita No. 1, Sarabande, m. 26-27

4. Analysis of seventh and ninth chords.

- a) Provided a belated appearance of the seventh occurs within a one-measure span, a harmony will be analyzed initially as a seventh chord. Notice in the second illustration below that the seventh does not appear until measure 108.



Sonata No. 2, Grave, m. 3



Sonata No. 3, Fuga, m. 107-108

- b) The analysis of a harmony as a ninth chord is chosen when the ninth cannot be explained as a non-harmonic tone and its note of resolution does appear in the following harmony.



Sonata No. 2, Fuga, m. 256-258

5. In addition to the primary requirement of a fugal episode, that of being a passage wherein a statement of the subject is not present, the following factors are considered in the analysis of episodes occurring in the three fugues included in this study. An episode:

- a) signals a change in treatment or organization of rhythmic or melodic material and is usually preceded by a cadence.
- b) is frequently characterized by sequences.
- c) effects a transition between one key and the next. A passage, generally brief, which can be analyzed as an extension of a tonality is thus not recognized as an episode.

Interpretation of Symbols Used in Analysis

The following is a list of symbols which are used in Volume II and are correlated with discussion in Volume I.

B: Key analysis (major)

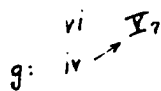
b: Key analysis (minor)

4. Illustrated performance of multiple stop
appearing in Volume II (reference
in Volume I)

(17) Numbered measure



Non-harmonic tone (encircled)



Pivot chord of modulation (arrow indicates
harmonic analysis continuing in new key)



Harmonic cadence



Melodic phrasing (used when melodic does
not coincide with harmonic cadence)



Numbered variation in "Chaconne" from
Partita No. 2

Sub. _____

Fugue subject or episode entries

EPI. _____

Principles for Evaluation of Performance Practice

The initial approach to performance of three-note or four-note chords in violin music is to regard them as three-string or four-string stops. It should be recognized, however, that no four-note chord can

be interpreted as written; that is, an immediate, simultaneous sound is impossible because of the arch of the violin bridge and the tension on the hair. The chord must therefore be performed in some manner of arpeggiation. In some instances, however, three-note chords can be sustained simultaneously for a short duration by sufficient bow pressure and velocity. Since the bow activates the violin's sound, performance of all multiple stops is further delimited by bowing style. This style can involve the following in any combination: the direction of the bow stroke, an on-the-string versus an off-the-string attack, the type of arpeggiation (upward or downward), and an implied dynamic level within the context of surrounding sonority.

Whereas this investigation is concerned with illustrating multiple stop performance which cannot be interpreted literally without some alteration, a consistent attempt will be made to provide illustrations which retain as closely as possible the literal requirements of the Bach autograph. First priority, therefore, shall be to retain articulation and time durations which do not conflict with literal interpretation.

The following principles for evaluation of performance practice evolve from this study. They are based upon options available for non-literal performance of multiple stops, upon technical limitations in bowing and left hand fingering, upon theoretical considerations of the works under investigation, and upon textural and style characteristics of the composer. Since the one performance characteristic all multiple stops share is that they preclude literal interpretation, the first category (1a, b, and c), which is addressed to that specific common

characteristic, is universally applicable. That category is subdivided for the purpose of defining three options available to the performer. These are the breaking (plane changing) bow stroke, the crushing bow stroke, and the arpeggiated bow stroke.

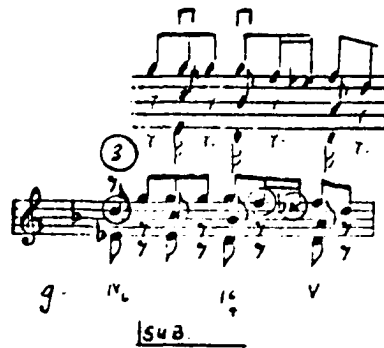
I. Options Available for Non-literal Performance of Multiple Stops

- a. A rapidly drawn bow changing planes or "breaking" the multiple stop in two is the most common performance technique. In the case of a four-string stop, the separation is between the lower two and upper two voices. In a three-string stop, the printed duration of the middle voice is taken literally except when restricted by limitations of fingering or articulation. In all cases, the bow, in initiating the sound of one outside voice, necessarily causes a delay at the opposite end of the multiple stop. This will in turn cause the initiating voice to be abbreviated in its duration. Unless otherwise stated, it should be understood that the lowest voice customarily initiates the sonority. The direction of emphasis is away from the lowest voice, toward a sustained upper voice.

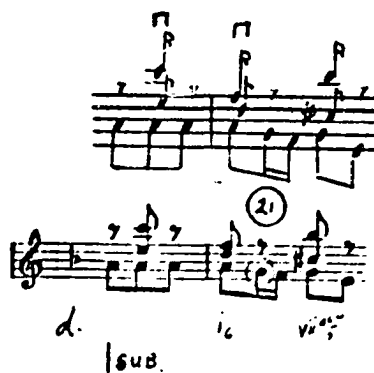


Sonata No. 1, Adagio, m. 1

b. When the multiple stop is a three-string combination and all three voices are of equally short duration, a swift, somewhat crushing bow stroke can be applied to initiate a simultaneous sound. However, this principle can be effected best when the multiple stop is struck down bow following a slight lift and only when a rather forceful stroke is appropriate. The three strings are struck simultaneously, followed by a slight adjustment of the bow as it alters its plane to emphasize the melody note. A sustaining emphasis can be placed on either upper or lower note when a down bow stroke is used. However, an up bow stroke can place a sustaining emphasis only on the upper note of a multiple stop. The reverse is quite awkward.

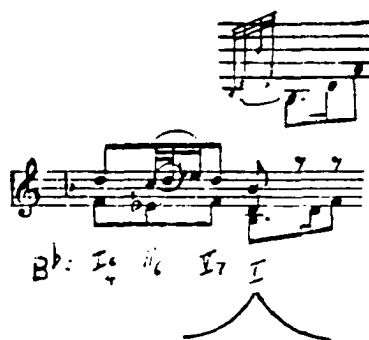


Sonata No. 1, Fuga, m.3



Sonata No. 1, Fuga, m. 21

- c. The multiple stop can also be arpeggiated one string at a time, either upward or downward, the bow coming to rest on the melody note or voice of strongest resolution. This principle is effective when a less than forceful attack is appropriate and a particular voice holds the impetus for an ongoing melodic line. The arpeggiation provides first a resolution to the tonic, then the completion of the upper voices' melodic lines, and finally a return to the voice which continues the melodic impetus.

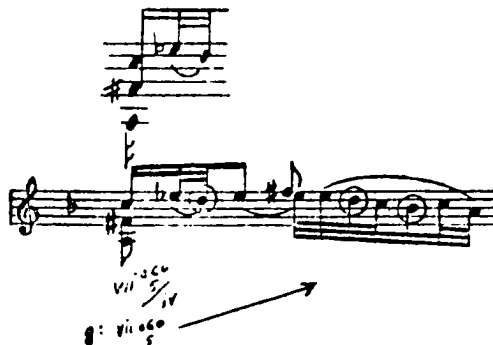


Sonata No. 1, Siciliana, m. 4

In addition to the application of one of the above options to the performance of each multiple stop, others of the remaining principles are available for further substantiating a specific performance practice. The final subdivision of the fifth category (Vc) defines a specific style of performance somewhat similar to principle Ic. However, the distinguishing performance characteristic of a continuing arpeggiation serves to disassociate it from all three subdivisions of the first category.

II. Technical Limitations in Bowing and Left Hand Fingering

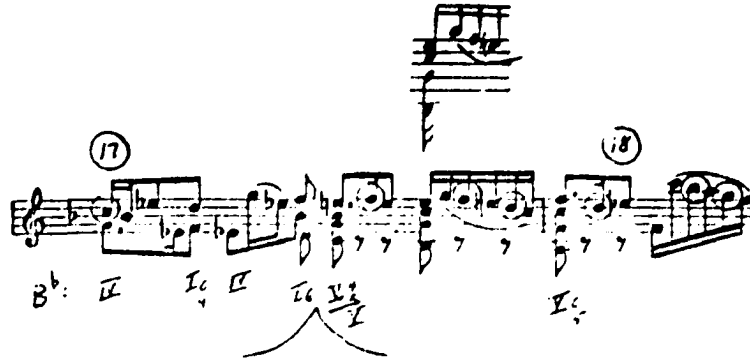
- a. Technical awkwardness in left hand fingering can occasionally necessitate the abbreviation (in time duration) of part of a multiple stop.



Sonata No. 1, Adagio, m. 9

- b. The printed articulation (slurs or absence of slurs) can necessitate the alteration in time duration of one or more tones within a multiple stop. This practice may also be influenced by similarly articulated figures in close prox-

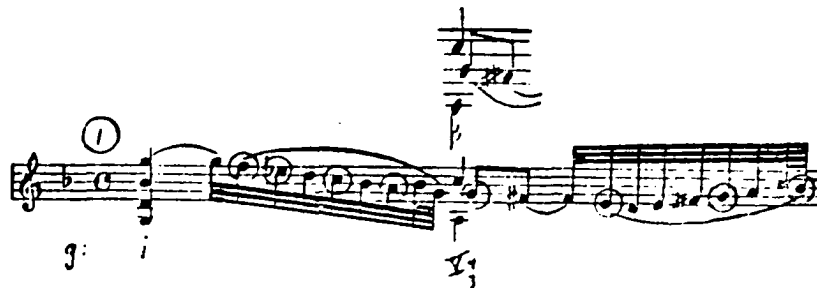
imity. Notice the similarity between beat four, measure seventeen and beat two, measure eighteen.



Sonata No. 1, Siciliana, m. 17-18

III. Theoretical Considerations

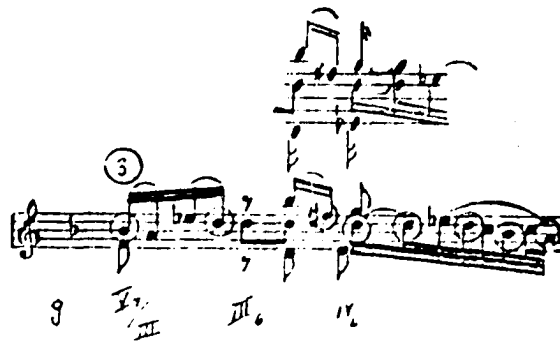
Harmonic background can be a determining factor in deciding where emphasis should lie. This principle has specific reference to active or non-harmonic tones having a clearly defined tendency toward resolution. In the following example, middle voice "G," in addition to being the melody, is a non-harmonic tone with impetus for a clearly articulated resolution to "F sharp."



Sonata No. 1, Adagio, m. 1

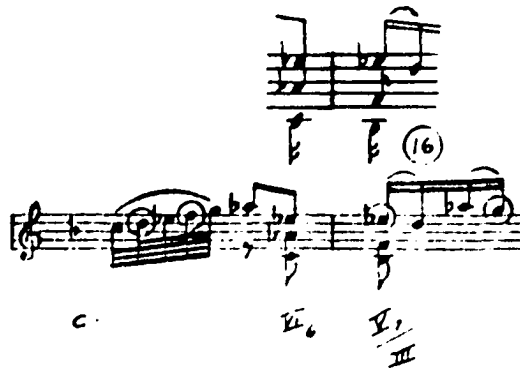
IV. Textural Characteristics

- a. A texture (polyphonic) which realizes or implies more than one melodic line influences multiple stop performance. Melodic significance is shared by the respective voices. In the following example, middle voice "D," as the continuing melody, is joined momentarily by an upper voice.



Sonata No. 1, Adagio, m. 3

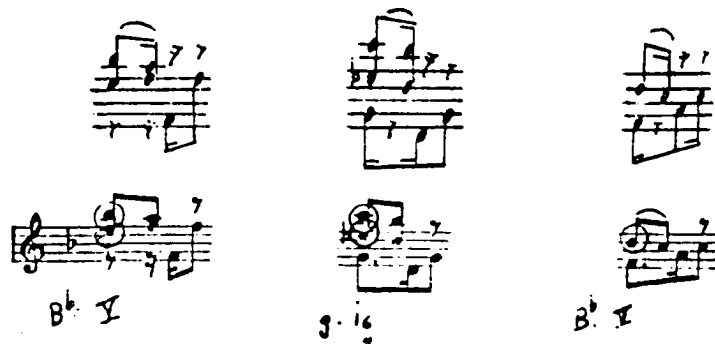
- b. A texture (homophonic) which implies one melodic line with chordal accompaniment, influences multiple stop performance and therein suggests emphasis on the member of the melodic line. This emphasis can be implied by the printed stem division whereby the melody is visibly separated from the accompanying voices. In the performance illustration, however, this stem division may be obscured by the priority of adhering to as literal a performance in time duration as is prescribed by the Bach autograph.



Sonata No. 1, Adagio, m. 15-16

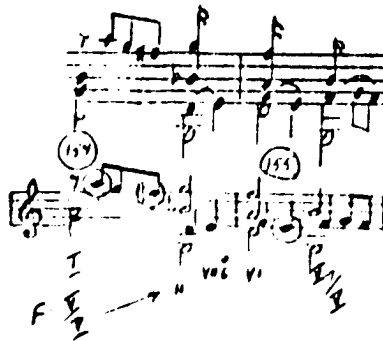
V. Style Characteristics

- a. Frequent recurrence of a particular melodic figure within a movement is a factor supporting a consistency in performance of that figure throughout the movement. The first of the following examples cannot be performed literally, the second can be partially so, and the third completely so. However, the implication of this figure as a stylistic element suggests a similarity in performance.



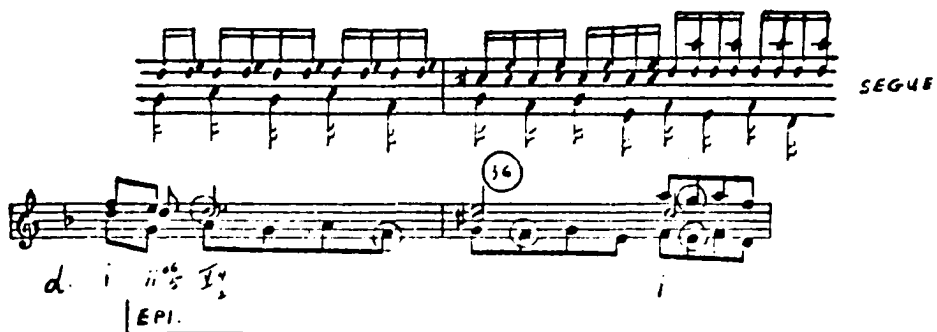
Sonata No. 1, Siciliana, m. 11, 10, 15

- b. The composer's choice of stem direction (division) suggests a consistency in interpretation among like figures in close proximity. Technical feasibility, however, could limit strict adherence to this principle.



Sonata No. 3, Fuga, m. 154-155

- c. Where it is not possible to sustain long note values indicated to be held during performance of several shorter note values, a continuous arpeggiation can be employed throughout the passage. This technique is a type of bariolage or ondeggiando style of bowing.



Sonata No. 1, Fuga, m. 35-36

The several movements of the three sonatas and three partitas will be subjects for the following six chapters. Each chapter will be devoted to one of the sonatas or partitas. Principles for evaluation of performance practice previously outlined will be assigned the enumerated multiple stops. Volume II of this study consists exclusively of illustrated and analyzed scores of the movements under investigation.

CHAPTER II.

SONATA NO. I in G MINOR

Sonata No. 1 contains four movements: Adagio, Fuga, Siciliana, and Presto. Of these, the first three will be included in this study and are the subject of this chapter.

Adagio in G minor³

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principle Ia. The characteristic resonance of open strings "G" and "D" supports a momentarily simultaneous sound.
2. Principles Ia and III. The middle voice "G," in addition to being the melody, is a non-harmonic tone with impetus for a clearly articulated resolution to "F sharp."
3. Principles Ia and IIa. The middle voice "G" is the melody. Although the upper voice "F sharp" cannot be sustained for its printed value, it should receive sufficient emphasis in order to continue "in memory" until its resolution on beat three.
4. Principle Ia. The characteristic resonance of open strings "G" and "D" supports a momentarily simultaneous sound.
5. Principles Ia and IVa. Although middle voice "D" remains the pre-

³The key signature suggests the dorian mode. However, the movement can be readily analyzed in "G" minor.

dominant melody, the upper sixteenth notes suggest a momentarily polyphonic texture.

6. Principles Ia and IVa. This is a continuation of the previous example.

Principle IIb. Observance of the printed articulation will necessitate abbreviation of the upper voice "G."

7. Principles Ia and IVa. Although middle voice "D" remains the predominant melody, the upper voice suggests a momentarily polyphonic texture.

Principle IIa. Duration of the middle voice "D" must be shortened in order for the trill to be executed.

8. Principles Ib and IVb.

9. Principle Ia. Curiously, Bach is inconsistent here in that both open "Gs" in the measure will sound the same length; the performer has no control over the open "G" string's resonance in this instance.

10. Principles Ia and IIa. The middle note "E" cannot be sustained for its printed value.

Principle IVb.

11. Principle Ib and IVb.

12. and 13. Principles Ia and III. The middle voice can be sustained for its printed value and thus complement the resolution of the upper voice.

14. Principles Ia and IIa. The middle note "F sharp" cannot be sustained for its printed value.

15. Principles Ia and III. The middle voice "A," in addition to being

the melody, is a non-harmonic tone with impetus for a clearly stated resolution to "B flat." The slur is added to accommodate the duration of the upper voice.

16. Principles Ia and III. Since middle voice "G" is the continuing melody, no delay in its entrance should occur.

17. Principles Ia and IIb. Observance of the printed articulation will necessitate abbreviation of the upper note "B."

18. Principles Ib and IVa.

19. Principles Ia and IIb. In performance, the grace note follows the lower two notes of the chord. Observance of the printed articulation will necessitate abbreviation of the middle note "F."

20. Principles Ia, IIa, and IVb. The possibility of sustaining the middle note is recognized, though discounted because of the awkward fingering.

21. Principles Ia, IVb, and Vb. The possibility of sustaining the middle voice for its printed value is discounted because of the awkward fingering.

22. Principle Ia.

23. Principles Ib and IVb.

24. Principles Ia and IVb.

25. Principle Ia.

26. and 27. Principles Ia and IVb. In these and in the above illustration, the middle note can be sustained for its printed value, thus the similarity in interpretation.

28. Principles Ia and IVa. This multiple stop should be executed with

a clearly defined two-and-two-string separation in order to support an equal emphasis upon both upper voices. Note the similarity to illustration five in measure three.

29. Principles Ia, IIb, and IVa. Note the similarity to illustration six in measure three.

30. Principles Ia and III. The middle voice "C" is a non-harmonic tone with impetus for a clearly articulated resolution to "B."

31. Principle Ia.

32. Principle Ia.

33. Principles Ia, IIa, and IIb. Fingering awkwardness and the printed articulation equally restrict the duration of upper note "A."

34. Principles Ia and IVa. The illustration implies the continuation of a momentarily polyphonic texture; however, the characteristic resonance of open strings tends to support an alternative wherein the bow would break away from a simultaneous sounding of both open strings allowing their combined resonance to support the upper melodic line.

35. Principles Ia and III. This multiple stop should be executed with a clearly defined two-and-two-string separation in order for the seven-six suspension to be clearly articulated.

36. Principle Ia.

37. Principles Ia and IIb. Observance of the printed articulation will necessitate abbreviation of middle note "A."

38. Principle Ia. The characteristic resonance of open strings "G" and "D" will effectively produce a longer duration in sound than is apparent from the illustration.

Style Characteristics Relevant to Performance

The movement is predominantly of a homophonic texture. Although a top-line melody prevails, the performer should be aware of the occasional instances when the melodic line is surrounded by its chordal accompaniment. Such examples are measure one, beat three; measure two, beat one; measure ten, beat one; and also measure ten, beats three and four.

Momentarily polyphonic passages occur which call for a dual emphasis in melodic import. Notice measure three, beats two and three; measures five and six, beats four and one respectively; and measure eleven, beats one and two.

Phrase lengths vary from six and one-half beats to twelve beats with the curious exception of a fourteen-beat phrase, in the middle of which is found an evaded cadence on a diminished seventh chord and fermata (measure thirteen). The choice of phrase separation in measure seventeen is influenced by measure four and the similarity of melodic material and harmonic progressions surrounding these two areas.

Discrepancies Between the Autograph and Analysis

In measure three, beat three, it is assumed that lower note "E" is to be a flat as is marked previously in the upper octave.

In measure six, beat one, it is assumed that the "E flat" is to be retained from the previous measure.

In measure nineteen, beat one, it is assumed that the "F" is to remain a sharp from its anticipation across the bar-line.

Fuga in G minor⁴Reference to Enumerated Multiple Stops
Illustrated in Volume II

1. to 3. Principle Ib. The upper voice, in observance of this principle, may not be delayed, nor should the bow's support be withdrawn from it.
4. to 6. Principle Ib.
7. Principles Ib and IVa. Two melodies overlap in the upper voices, one terminating, the other beginning a new line.
8. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.
9. Principles Ib. and IVa. This is also an overlapping of two melodic lines (see illustration seven); however, nothing can be done to equally sustain both outside voices.
10. Principles Ib and IVa.
11. to 15. Principle Ib.
16. Principles Ib and IIb.
17. and 18. Principle Ib.
19. Principles Ib and IVa.
20. to 22. Principle Ib. The bow reverses its direction of emphasis in order to sustain a melodic line in the lower voice.
23. to 29. Principles Ib and IVa. This series of multiple stops begins with perhaps an equal melodic importance in outer voices of which there

⁴In contrast to the Adagio, this movement does appear to have a modal harmonic background. The dorian mode is implied by an occasional minor triad on the dominant scale degree.

is no way to equally emphasize. In illustrations twenty-six through twenty-nine, a fragment of the fugue subject does appear in the middle voice.

30. Principles Ia and IVa. The fragment shifts to the upper voice, overlapping the previous statement.

31. and 32. Principle Ib.

33. Principle Ia.

34. and 35. Principles Ib and IVa. The melodic fragment shifts to the middle voice.

36. and 37. Principle Ib. The slur is added to accommodate the duration of the upper voice.

38. and 39. Principle Ib.

40. Principles Ib and IVa. The melodic fragment shifts to the middle voice.

41. Principles Ib and IVa. The melodic fragment returns to the upper voice.

42. to 46. Principle Ib.

47. to 58. Principles Ib and Vb. The rhythmic similarity and contour of the melodic line (measures thirty to thirty-two) give reason for a consistency in interpretation of the chordal accompaniment with the exception of measure thirty, beat four, and thirty-one, beats three and four, where the four-string stops would be performed according to principle Ia. Note Bach's inconsistency in stem direction (measure thirty-one, beats one and two) for which there appears to be no explanation.

59. and 60. Principle Ib.

61. to 64. Principles Ib and Vb. See illustration forty-seven and following.

65. Principle Vc. Performing the printed half notes as repeated eighth notes would approximate the composer's intention of a continuous sound; however, repeated sixteenth notes do better by producing an undulating or continuously arpeggiated effect.

66. Principle Ia.

67. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in a lower voice.

68. Principle Ia. In this instance, wherein the subject is in a lower voice, the bow executes a downward breaking motion in which the top two strings are sounded first in order that a longer duration can be given the lower voices.

69. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

70. Principle Ib. A case could be made for this multiple stop to be performed with an emphasis on either outer voice. The choice as illustrated is based on the fact that successive down bows would interrupt the continuity of the lower voice "F" to "D" and that a simultaneous three-string stop with a downward emphasis is not feasible on an up bow. Therefore, the multiple stop is performed as an arpeggiated up bow with a momentary loss of the lower melody, albeit note the melodic displacement of the low "D" by the upper voice.

71. to 78. Principle Ib. With the exception of illustration seventy-two to which principle Ia applies, all multiple stops in these three

measures can be performed in like manner.

79. and 80. Principle Ia. In this instance a slur has been added (in the middle voice on the previous eighth note) to accommodate a more clearly defined entrance of the subject in the upper voice.

81. to 83. Principles Ia and IVa. Throughout this and the following measure the fugue subject appears simultaneously in two upper voices.

84. Principles Ib and IVa.

85. to 88. Principles Ia and IVa.

89. to 91. Principles Ib and IVa. The upper voice can be recognized as fragments of the fugue subject, the middle voice as a significant line of suspensions, and the three voices together an interesting example of three-part counterpoint.

92. to 98. Principles Ib and IVa. Throughout this measure the fugue subject appears simultaneously in two voices.

99. to 106. Principle Ib. With the exception of illustration 102, to which principle Ia applies, all multiple stops in these three measures can be performed in like manner.

107. to 117. Principle Ib. A passage similar to these measures has been analyzed earlier in this movement and should serve as a model for its performance. Reference is made to illustrations forty-two to fifty-eight in measures twenty-eight to thirty-two.

118. to 120. Principle Ib. At this tempo a literal interpretation of a sixteenth-note three-string stop is feasible.

121. to 126. Principle Ib.

127. to 130. Principle Ib. A shift in the melodic line from upper

voice in the preceding multiple stop to the lower voice beginning with illustration 127 necessitates a reverse in the bow's direction of emphasis.

131. and 132. Principle Ia. Here, also, the bow reverses its direction of emphasis in order to sustain the melodic line in the lower voice.

133. and 134. Principle Ib. The bow's direction of emphasis continues as above.

135. and 136. Principle Ib. Note the similar situation between these two multiple stops and illustrations sixty-nine and seventy. It is appropriate that they be performed in the same way.

137. to 145. Principle Ib.

146. Principle Ia.

147. Principle Ib.

148. Principle Ib.

149. Principle Ib and IIb.

150. Principle Ia. The characteristic resonance of open strings "G" and "D" will effectively produce a longer duration in sound than is apparent from the illustration.

Style Characteristics Relevant to Performance

The primary concern throughout the movement should be a clearly defined articulation of the fugue subject. Both the tempo of the composition and character of the subject suggest a forceful, frequently lifted down-bow stroke on multiple stops. The choice of principles for multiple stop performance is made largely on that basis. In addition, the performer should remain aware of the voice in which the subject,

or melodic fragments thereof, appears. Selection of the appropriate multiple stop performance procedure is also dependent upon this factor. For example, note the difference in voice location of the subject in each of the following measures: fifty-two, fifty-seven, and fifty-eight and nine. This difference in voice location is the basis upon which performance practice is made.

Opportunities for dynamic contrast between respective subject entrances can be made on the basis of the number of voices present. For example, compare subject entrances in measures fourteen, twenty-five, and eighty-two which occur respectively in a one-, two-, and three-voice texture.

Discrepancies Between the Autograph and Analysis

In measure two, beat three, it is assumed that lower note "E" is to be a flat as is marked previously in the upper octave.

In measure thirty-one, beat one, it is assumed that the "F" is to remain a sharp from its anticipation across the bar-line.

In measure forty-four, beat three, it may be assumed that the final sixteenth note was intended as an "A."

In measure fifty-four, beat three, it is assumed that the sixteenth note is a return to "D natural."

Siciliana in B flat Major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principles Ia and IVa. The upper two voices are of equal melodic significance.

2. to 5. Principles Ia and IVa.

6. Principles Ic and IVa. A rapid, but less than forceful, arpeggiation provides first a resolution to the tonic, then the completion of the upper voices' melodic lines, and finally a return to the voice which continues the melodic impetus.

7. and 8. Principles Ia, IIa, and III. Some sort of compromise is necessary in accommodating the relative importance of the upper and lower voices on the first and third beats of this measure. A separation of the upper two voices from the lower is suggested by the double suspension. Upon resolution of the suspension, the bow returns to the lower voice which carries the impetus for an ongoing melodic line.

9. Principle Ia and Va. Performance of this and of several following illustrations is influenced by illustrations seven and eight.

10. Principle Ia.

11. Principle Ia. The middle note "G" (on the fifth eighth note of the measure) creates a dilemma since by its presence, one of the more important outer voices needs to be interrupted.

12. to 16. Principles Ia, III, and Va. Upon resolution of the non-harmonic tones, the bow returns to the lower voice, which carries the impetus for an ongoing melodic line. See also illustrations seven and eight.

17. to 19. Principle Ia. The visual aspect of this segment is misleading. The stem division suggesting a lower-voice melodic line is not necessarily aurally valid. The upper voice, although apparently interrupted, carries more melodic weight. Notice the rearrangement in

stem division in the illustration.

20. Principle Ia.

21. to 25. Principle Ia.

26. to 33. Principle Ia.

34. Principles Ia and IIb. Duration of inner voice "C" is abbreviated by the bow's change in direction.

35. to 37. Principle Ia.

38. Principle Ic and IVa. A rapid, but less than forceful arpeggiation provides first a resolution to the tonic, then the completion of the upper voices' melodic lines, and finally a return to the voice which continues the melodic impetus.

39. Principles Ia, III, and Va. Upon resolution of the non-harmonic tones, the bow returns to the lower voice, which carries the impetus for an ongoing melodic line. See also illustrations seven and eight.

40. Principle Ia.

Style Characteristics Relevant to Performance

An area of inconsistency exists in the movement relative to Bach's directions for articulating (slurring) a frequently recurrent melodic figure. Note the printed slur in measure five, beat one; measure eleven, beat three; and measure fifteen, beat one. In contrast, the slur is missing on several other like figures: measure five, beat three; measure seven, beat three; measure ten, beats one and three; measure eleven, beat one; and others. Although the slur is absent more frequently than present, the view is taken here that the generally legato character of the movement supports a consistent use of the slur with

this figure. An additional, yet similar application of this effect would be in measure two. On beat three, if the first three sixteenth notes are slurred, this would provide for a literal interpretation of the middle voice "B flat."

In measure fifteen, on the second eighth note of beat one, the "C" could be performed for its full eighth-note value; however, this is not advised because of the resultant inconsistency with like figures elsewhere in the movement (see measure five, eleven, and others).

Discrepancies Between the Autograph and Analysis

In measure four, on the final eighth note of beat two, the analysis assumes that the upper note was intended to be chord member "C" instead of escape tone "D."

In measure nine, on the second eighth-note of beat three, the middle voice "F" is analyzed as a sharp so as to provide a major dominant triad in G minor.

CHAPTER III.

PARTITA NO. I in B MINOR

Partita No. 1 contains eight movements: Allemande, Double, Corrente, Double, Sarabande, Double, Bourree, and Double. Of these, the Allemande, Sarabande, and Bourree will be included in this study and are the subject of this chapter.

Allemande in B minor

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principle Ia. Upper voice, "F sharp," initiates a top-line melody with chordal accompaniment.
2. Principle Ia. Both upper voices share the melodic importance although the longer duration of note "E" carries the melody forward.
3. Principle Ia and IVb. The inconsistency in stem division between this and illustration one does not appear to have significance other than to visually reinforce a top melodic line with chordal accompaniment.
4. Principle Ia. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.
5. Principle Ia. The melodic line returns to the upper voice.
6. Principle Ia and IVb. The melodic line appears to change voices.
7. Principle Ia. The melodic line appears to change voices.
8. to 11. Principle Ia and IVb.

- 12. Principles Ia and IIa.
- 13. Principle Ia.
- 14. Principles Ia. and IVb.
- 15. Principle Ic. A rapid arpeggiation provides respectively the resolution of the previous "G sharp," the completion of the upper melodic line, and a return to the voice which continues the melodic impetus.
- 16. Principle Ia.
- 17. and 18. Principles Ia and IVb.
- 19. to 21. Principles Ia and IVb.
- 22. Principle Ia.

Style Characteristics Relevant to Performance

The movement is homophonic in texture. In some instances, the illusion of two alternating accompanied melodies is created by their overlapping at the point of a double or multiple stop. Notice measures five, seven, sixteen, and nineteen. In other locations a two voice texture is suggested by wide intervallic leaps of an apparently single melodic line, which upon closer analysis implies a dual directional emphasis. Notice the fourth and following beat in measures one, two, nineteen, and twenty.

In those instances when the multiple stop becomes a pivotal point for a melodic change in voice, consistency in performance should provide for a durational emphasis of the voice which continues the melodic impetus. Notice this procedure as exemplified by illustrations five, seven, and fifteen.

The lack in coincidence of harmonic cadence and melodic phrasing is frequent enough in the movement to become a significant factor in performance. Such instances are illustrated in measures five, ten, twelve, fifteen, and twenty-one. Measure twelve differs from the others in that melodic phrasing does coincide with the harmonic cadence on the first beat, but repetition of the cadence requires that a new phrase begin with an anacrusis of the final three notes in the first ending.

Discrepancies Between the Autograph and Analysis

Characteristically, Bach does not cancel a previously altered note on the same line or space even within the same measure. Therefore, the following "corrections" are listed for purposes of clarification.

In measure one, beat four, the "A" should be a natural.

In measure ten, beat two, the thirty-second notes are a return to "E natural."

In measure fourteen, beat four, the "C" should be a sharp.

In measure fifteen, beat three, both "Cs" should be sharp to avoid the interval of an augmented second. However, on the fourth beat, the "C" returns to a natural because of a temporary modulation to the subdominant of "E" minor.

In measure eighteen, beat three, the "C" should be a sharp.

In measure twenty-two, beat three, the final thirty-second note is a return to "D natural."

Sarabande in B minor

Reference to Enumerated Multiple Stops
Illustrated in Volume II

1. Principle Ia.
2. Principle Ia.
3. Principles Ia and IIb. Without the addition of a slur, the middle voice would be interrupted by a change in the bow's direction. Reference is made to this addition in the section on style characteristics of this movement.
4. Principle Ia.
5. Principles IIa and Vb. The "E sharp" cannot be sustained for its printed duration because of awkwardness in left hand fingering. This influences the consistency in performance of like figures on the previous two beats. Reference to the inclusion of these double stops and to the added slurs is made in the section on style characteristics of this movement.
6. and 7. Principle Ia.
8. Principles Ia, IIb, and IVb. With the addition of the slur, the middle voice can be performed literally through measures six and seven.
9. Principles Ia and IVb.
10. Principles Ia, IIb, and IVb. See illustration eight.
11. and 12. Principle Ia.
13. to 15. Principle Ia.
16. to 19. Principle Ia.
20. to 22. Principle IIa. Although each of these figures is but a

double stop, none can be performed literally because of the wide leap in the upper voice. Reference is made to these figures in the section on style characteristics of this movement.

23. Principles Ia and IVb.

24. to 26. Principles Ia, IIb, and IVb. The printed articulation requires the eighth notes to be bowed separately, limiting the duration of the upper line of quarter-notes. Slurs are added in this and in similar measures to offset this limitation. Reference is made to this addition in the section on style characteristics of this movement.

27. Principle Ia.

28. Principles Ia and IVb.

29. to 31. Principle Ia.

32. Principles Ia and IIb.

33. Principles Ia, IIa, and IVb. Middle voice "E" cannot be sustained for its printed duration because of the wide leap in the upper voice.

34. Principles Ia, IIb, and IVb. The slur is added to preserve the time duration of the middle voice.

35. and 36. Principle Ia.

37. to 39. Principle Ia.

40. Principle Ia.

41. Principle Ia.

42. to 44. Principle Ia.

45. Principles Ia and IVb.

46. and 47. Principle Ia.

Style Characteristics Relevant to Performance

Although performance practice of double stops (the simultaneous sounding of two notes) is beyond the scope of the present study, this movement contains several instances of these figures which cannot be literally performed and are therefore included here. These occur in measures three, thirteen, and fourteen.

Another area of concern which also is outside the central theme of this study, but which does influence multiple stop performance, is articulation. Indications of articulation are sparse throughout the Bach autograph. In this movement particularly, the absence of printed slurs among adjacent eighth notes frequently conflicts with concurrent longer note values. This absence of slurs, or the incorporation of them, becomes an element of the movement's style and requires some interpretation which would provide consistency in performance. Notice the printed slurs in measures twenty, beat three; twenty-one, beats three and four; and twenty-three, beats three and four. This articulation is adopted as the source for the added or altered slurs in the following measures: one, three, five, six, seven, fifteen, twenty, and twenty-two.

Bourree in B minor

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. and 2. Principle Ia.
3. Principles Ib and IVb.
4. to 7. Principles Ib and IVa. The outer voices momentarily share

melodic significance; however, in practice they cannot receive equal durational emphasis. In illustration seven, the slur is added to accommodate the duration of the middle note.

8. and 9. Principle Ib.

10. and 11. Principles Ib and IVb. The slurs are added to accommodate the duration of the middle notes.

12. to 15. Principle Ib.

16. to 19. Principles Ib and IVa. Stem division implies a dual emphasis upon the upper voices.

20. Principle Ia. The illustration endeavors to suggest that the two inner voices share in beginning an imitation by inversion of the previous two measures. Following a rapid two-and-two division of the four strings, the bow reverts slightly to simultaneously retain the inner voices.

21. to 23. Principles Ib and IVa. These two measures are the melodic inversion of the previous two.

24. Principles Ia and IIa. Except for the precluding technical limitation, performance of this multiple stop would have followed the same procedure as illustration twenty; however, the interval of a sixth (between notes "G" and "E") cannot be sustained.

25. and 26. Principles Ib and IVa. Stem division implies a dual emphasis upon the upper voices.

27. and 28. Principles Ib. and IVb. The slur is added to accommodate the duration of half-note "A."

29. Principles Ib and IVa. The outer voices momentarily share melodic

significance; however, in practice they cannot receive equal durational emphasis.

30. to 34. Principle Ib.

35. and 36. Principle Ib.

37. and 38. Principle Ia.

39. Principle Ib.

40. to 42. Principles Ib and IVa. The outer voices momentarily share melodic significance; however, in practice they cannot receive equal durational emphasis.

Style Characteristics Relevant to Performance

The movement, in the rapid tempo of a spritely dance, consists primarily of a single melodic line above chordal accompaniment. The practice of a "crushing" bow stroke on a three-string chord is most prominent with the uppermost chord member sustaining the singular melodic significance. There are, however, four locations in which a dual emphasis of melodic lines is implied, the first of which is the sequence of illustrations four, five, six, and seven. Another is in measures twenty-one through twenty-seven in which the melody progresses first in parallel thirds, then in parallel sixths. The third location is measures thirty-five and thirty-six with the momentary appearance of a secondary, descending melodic line in the lower voice. The final area is the last two measures in which the outer voices share in melodic significance.

CHAPTER IV.

SONATA NO. II in A MINOR

Sonata No. 2 contains four movements: Grave, Fuga, Andante, and Allegro. Of these, the first three will be included in this study and are the subject of this chapter.

Grave in A minor

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principle Ia. This initial chord might be regarded as an announcement of the key rather than being melodically associated with the movement.
2. and 3. Principles Ia, IIb, and IVb. The upper voice is the single melodic line above a harmonic realization. The middle notes of the illustrations should be interpreted in like manner because of surrounding rhythmic similarity. Bach's articulation following illustration three necessitates the abbreviation of the middle note.
4. and 5. Principles Ia and IVb.
6. Principles Ia and IVa. Melodic interest is shared momentarily by the two outer voices; however, the upper is the more prominent and should be sustained.
7. to 9. Principles Ia and IVb.
10. Principle Ia. Bach's articulation of the first beat in the

following measure (measure nine) provides the source for the added slurs.

11. Principles Ia. and IVb.

12. Principles Ia and IVa. Melodic interest is shared momentarily by the outer voices; however, the upper is continuous and should be sustained.

13. Principles Ia, III, and IVa. Lower note "B," as the resolution of the "A sharp," concludes the melodic line in one voice while becoming a part of the supporting harmony for a melody continuing in another voice.

14. and 15. Principles Ia and IVb.

16. Principles Ia and IVb. Middle voice "A" can be sustained for its printed value provided the sixteenth and two thirty-second notes are slurred.

17. and 18. Principles Ia and IVb.

19. Principles Ia and IVa. A slightly stronger emphasis on the middle note "B" will produce the effect of overlapping voices. Clearly differentiating the durations of the two upper voices will enhance this effect.

20. Principles Ia, IIa, and IIb. Both awkwardness in fingering and the printed articulation restrict the duration of middle note "A."

21. Principles Ia and IVb.

22. Principles Ia and IVa. Melodic interest is shared momentarily by the outer voices; however, the upper is continuous and should be sustained.

23. Principles Ia and IVb.

Style Characteristics Relevant to Performance

A clearly defined top-line melody is nearly consistent throughout the movement. In a few instances, however, the homophonic texture is momentarily interrupted. Three of these locations, similar among themselves, are on the third beats of measures six and ten and on beat one of measure twenty. Two others, also similar between themselves, are on beat one, measure eleven and beat three, measure seventeen. In these latter two instances, the durational emphasis on the newly entering voice is evident. Finally, in measure eleven, beat three, there appears another shift wherein the melody returns to the upper voice.

Discrepancies Between the Autograph and Analysis

In measure six, beat one, it is assumed that the "F sharp" should be retained over the bar line.

Fuga in A minorReference to Enumerated Multiple Stops
Illustrated in Volume II

1. to 3. Principle Ib. The upper voice, in observance of this principle, may not be delayed, nor should the bow's support be withdrawn from it. This note is a member of the fugue subject; the remaining notes are supporting harmony. Several locations throughout the movement support the addition of eighth rests in this measure. See measures sixty-two, eighty-two, 142, and 249.

4. and 5. Principles Ib and IVa. Middle and upper voices share in melodic significance. The middle voice should receive slightly more emphasis because it is clearly derived from the fugue subject.

6. and 7. Principles Ib and IVa. These two illustrations can be interpreted in a similar manner to the previous two but with the upper voice receiving the greater emphasis.

8. and 9. Principles Ib and IVa. Middle and upper voices share in melodic significance.

10. Principle Ia.

11. Principle Ib.

12. Principles Ib and IVa. The upper voice is perhaps more significant than the others because of the resulting melodic interval of a sixth across the bar line which is repeated in sequence beginning in measure thirty-three.

13. to 17. Principle Ib. Middle and lower notes of these five multiple stops are harmonic support for the sequence which extends five measures.

18. and 19. Principles Ib and IVa. Melodic significance could be considered equal among voices.

20. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

21. to 23. Principle Ia. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

24. and 25. Principle Ia. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice. In this instance, the composer's choice of stem division suggests that melodic prominence

be given lower "E" in illustration twenty-four and thus the "F" in illustration twenty-five.

26. Principle Ib. The melodic line returns to the upper voice.

27. and 28. Principles Ia and IVa. Melodic significance could be considered equal between outer voices; however, the upper voice is part of a continuing melodic line.

29. Principles Ib and IVa. Lower note "A" concludes a melodic line while becoming a part of the supporting harmony for the upper voice.

30. Principles Ia and IVa. Lower note "E" concludes a melodic line while becoming part of the supporting harmony for the upper voice.

31. Principle Ib.

32. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

33. to 35. Principle Ib. The upper note of each illustration is a member of the fugue subject; the remaining notes are supporting harmony.

36. to 38. Principle Ia.

39. Principle Ib.

40. to 47. Principle Ib. With the exception of illustration forty-two, for which the breaking bow stroke is used, all are performed with a rather forceful, non-broken stroke which sustains the upper note.

48. to 52. Principles Ia and Ib. The first two multiple stops of this group as a whole reflect an inversion of measures eighty-two and three and should be performed with the bow's direction of emphasis reversed in order to support a melodic line in the lower voice.

53. and 54. Principles Ib and IIb.

55. to 57. Principle Ia. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

58. and 59. Principle Ib.

60. to 63. Principles Ib and IIb.

64. to 67. Principles Ia and IVa. This sequence of five measures is somewhat of a dialogue between voices which overlap on alternating upward and downward breaking multiple stops.

68. Principles Ia and IIb.

69. to 72. Principle Ib.

73. and 74. Principles Ib and IVa. Melodic significance could be considered equal between outer voices; however, the upper voice is part of a continuing melodic line.

75. Principle Ib.

76. Principles Ib and IVa.

77. Principles Ia and IVa.

78. and 79. Principles Ib and IVa. Middle and upper voices share in melodic significance.

80. and 81. Principles Ib and IVa. The greater emphasis returns to the upper voice.

82. and 83. Principles Ib and IVa. Middle and upper voices share in melodic significance.

84. and 86. Principle Ib. The inner voice should receive emphasis as the significant melodic line.

87. to 90. Principle Ib. The melodic line of the previous two measures now appears in the upper voice (illustration eighty-nine would follow

principle Ia).

91. to 93. Principle Ib.

94. to 96. Principles Ib and IVa.

97. Principle Ib.

98. Principles Ia and IVa.

99. Principles Ib, III, and IVa. Lower note "D," as the resolution of "C sharp," concludes a melodic line while becoming the supporting harmony for the upper voices.

100. Principle Ia.

101. Principle Ib.

102. to 104. Principles Ib and IIB. Multiple stop illustrations 102 and 104 are interpreted in like manner to illustration 103 wherein the middle note must be abbreviated because of the upper sixteenth-note passage.

105. Principles Ia and IVa. Voices overlap as the melodic line continues in an inner voice.

106. Principles Ib and IVa. Voices overlap as the melodic line returns to the upper voice.

107. and 108. Principle Ia. The fugue subject in inversion appears above supporting harmony.

109. and 110. Principle Ib. The fugue subject continues in inversion.

111. Principle Ib. The fugue subject in inversion appears above supporting harmony.

112. and 113. Principle Ia. The melodic line appears in an inner voice.

114. Principle Ib.

115. to 117. Principles Ib and IIb.

118. Principle Ib.

119. to 124. Principles Ib. and IVa. Neither outer voice seems more prominent than the other. A rapidly drawn bow stroke giving them as nearly an equal emphasis as possible is most appropriate here.

125. and 126. Principle Ib.

127. and 128. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

129. Principle Ib.

130. and 131. Principle Ib.

132. Principle Ia.

133. Principle Ib.

134. Principle Ib.

135. to 138. Principles Ia and Ib. Illustrations 135 and 138 are assigned principle Ia, the remaining multiple stops, principle Ib. The group as a whole represents a top-line melody with chordal accompaniment.

139. Principles Ib and IIb.

140. Principle Ib.

141. to 145. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

146. Principles Ib and IVa. Lower note "p" concludes a melodic line while becoming the supporting harmony for the upper voices.

147. and 148. Principles Ia and IVa. This measure is identical to

measure forty-three.

149. and 150. Principle Ib. The bow reverses its direction of emphasis in order to support a melodic line in the lower voice.

151. Principles Ia and IVa. Lower note "C" concludes a melodic line while becoming the supporting harmony for the upper voice.

152. Principle Ia.

153. Principle Ib.

154 Principles Ib and IVa. Voices overlap as the melodic line continues in an inner voice.

155. Principles Ia and IVa. Voices again overlap with the melodic impetus continuing in the upper voice.

156. Principle Ib.

157. Principles Ib and IIb.

158. Principle Ia.

159. and 160. Principle Ib.

161. Principle Ia.

Style Characteristics Relevant to Performance

The tempo of the movement and character of the fugue subject are similar to that of the G minor fugue from Sonata No. 1. Three-string multiple stops are performed with a forceful, frequently lifted bow stroke so as to produce as similar a duration of all simultaneous tones as possible. The decision as to which note of the multiple stop receives the durational or dynamic emphasis is determined by the particular location of the most prominent melodic line. In only a few instances do two or more lines appear simultaneously for more than a momentary

overlapping of voices. Such locations of polyphonic sustenance where multiple stops are involved occur in measures thirty-eight and nine, forty-three, 135, 144 to 146, 157 to 165, 202 and 203, 275, and 278. Usually the direction of emphasis taken by the bow is determined by the location of the one voice which at the moment carries the melodic impetus forward. Some examples of this can be found in illustrations five, seven, twenty-one to twenty-three, and sixty-four to sixty-seven. Often multiple stops appear significant solely in their role of supplying harmonic realization. Illustrations of this characteristic are found grouped in measures 104 and 105 and in the final two measures of the fugue.

The harmonic analysis of this movement has revealed in certain sequential passages a unique harmonic rhythm of one chord per measure wherein this one chord is occasionally two consecutive chord qualities having a common root. Attention is called to a consistency of analysis among the following passages: measures five and six, eighteen to thirty, seventy-four to eighty, and 233 to 239.

Discrepancies Between the Autograph and Analysis

In measure 148, beat one, it is assumed that the "B flat" is carried over the bar-line.

In measure 257, beat one, it is assumed that the "C sharp" should occur at the beginning of the measure.

Andante in C Major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principles Ia and IIb. A clear articulation of the second six-

teenth note is a necessary part of the melodic line. However, this requires the abbreviation of upper voice "C." See paragraph on style characteristics for discussion of the added slur.

Principle IVa. The two upper voices represent overlapping melodic lines and should therefore receive equal emphasis.

2. Principle Ia. The slur is added to preserve the time duration of the inner voice.

3. and 4. Principles Ia, IIb, and IVa. See illustration one.

5. and 6. Principle Ia. The slurs are added to preserve the time durations of the inner voice.

7. Principle Ia.

8. Principle Ia. The slur is added to preserve the time duration of the inner voice.

9. Principles Ia and IIa.

10. Principle Ia.

11. Principle Ia.

12. and 13. Principle Ia. The slurs are added to preserve the time duration of the inner voice.

14. Principle Ia.

15. Principle Ia. The slur is added to preserve the time duration of the inner voice.

16. Principle Ia.

17. Principle Ia. The slur is added to preserve the time duration of the inner voice.

18. Principle Ia.

19. Principle Ia. The slur is added to preserve the time duration of the inner voice.
20. Principle Ia.
21. Principles Ia and IVb.
22. Principles Ia, IIb, and IVb. The printed slur necessitates the abbreviation of inner note "C."
23. Principles Ia and IVb. The slur is added to preserve the time duration of the inner voice.
24. Principles Ia and IIb. In order to sustain the upper voice for its printed time duration and on the same bow stroke articulate the two eighth notes of the inner voice, the bow's plane lifts slightly off the D string and returns to it without upsetting a continuation of the upper note.
25. and 26. Principle Ia. The slur is added to preserve the time duration of the inner voice.
27. Principle Ia.

Style Characteristics Relevant to Performance

A prominent characteristic of the movement is the continuous underlying eighth-note accompaniment pattern. The sustaining quality of this pattern can be retained, despite the accompanied sixteenth-note melody, by the addition of slurs in the upper melodic line. With the exception of illustration nine, all multiple stops involving sixteenth notes are thus slurred. The multiple stop cited above could also include a slur, the illustration not so indicating one only because of another performance principle which rules out the possibility

of retaining the accompanying eighth note for its printed time duration. The added articulation on beat two in measure three, beat two in measure six, and beat one in measure seven is suggested by the repeated sixteenth note in the melodic line. The bow must necessarily leave the first lower eighth note regardless of the added slur in order to articulate the top voice.

Discrepancies Between the Autograph and Analysis

In measure eighteen, beat one, it is assumed the printed "G sharp" is an error.

CHAPTER V.

PARTITA NO. II in D MINOR

Partita No. 2 contains five movements: Allemande, Courante, Sarabande, Gigue, and Chaconne. Of these, the Sarabande and Chaconne will be included in this study and are the subject of this chapter.

Sarabande in D minor

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. and 2. Principle Ia.
3. to 5. Principles Ia and IVa. Slurs are added to preserve the time durations in the inner voice.
6. Principle Ia.
7. Principle Ia.
8. Principles Ia and IIb. The printed articulation indicating a slur on only the latter two sixteenth notes is perplexing. Actually, all four could be slurred to preserve the time duration of inner note "D;" however, the shorter slur is added as a compromise.
9. Principles Ia and IVa. The slur is added to preserve the time duration of the upper melodic line.
10. Principles Ia and IIa.
11. Principle Ia.
12. and 13. Principle Ia. Slurs are added to preserve the time

durations in the inner voice.

14. and 15. Principle Ia.

16. and 17. Principle Ia.

18. Principles Ia and IIa.

Style Characteristics Relevant to Performance

There are two occasions in the movement where a polyphonic texture is present. These are in measures one through four and in measures eight and nine. Elsewhere, multiple stops support a single melodic line in the upper voice.

Three of the four trills included in the movement are unable to receive literal performance. Although none is involved in a multiple stop, their similarity in requiring a non-literal interpretation should be based upon a consistency in performance. These embellishments occur in measures nine, thirteen, and twenty-five (first ending). The trilling finger is the same as is used for the lower note of the double stop. This necessitates a delay of the trill until the lower note is sounded for a brief portion, probably a sixteenth note in value, of its printed time duration.

Discrepancies Between the Autograph and Analysis

In measure ten, beat two, it is assumed the printed "B flat" is an error.

Chaconne in D minorReference to Enumerated Multiple Stops
Illustrated in Volume II

1. Principles Ia and IIb. Middle note "F" cannot be sustained for its printed value without nullifying the melodic rhythm of the upper voice.
2. Principle Ia.
3. Principles Ia and IIb. Middle note "A" cannot be sustained for its printed value without nullifying the melodic rhythm of the upper voice.
4. and 5. Principles Ia and IIb. These multiple stops are to be interpreted in the same manner as the previous two.
6. and 7. Principle Ia.
8. to 12. Principles Ia and IIb. These multiple stops are to be interpreted in the same manner as illustrations one through five.
13. Principle Ia.
14. Principle Ia.
15. Principles Ia and III. The non-harmonic tone "E" in the previous measure is first resolved, followed by the bow's emphasis upon sustaining a melodic line in the lower voice.
16. to 18. Principle Ia. The bow continues to reverse its direction of emphasis in order to sustain the melodic line in a lower voice.
19. to 21. Principles Ia and IVa. The melodic impetus shifts to two upper voices.
22. Principle Ia. The bow resumes its downward emphasis in order to

sustain the melodic emphasis in a lower voice.

23. to 30. Principles Ia and IVa. This passage is to be interpreted in the same manner as illustrations fifteen through twenty-one.

31. Principles Ia and IIb.

32. and 33. Principles Ia and IVb.

34. Principle Ia. The slur is added to preserve the time duration of the upper accompanying note.

35. Principle Ia.

36. Principle Vb. The composer's call for an arpeggiated figure suggests a continuation of the bariolage bowing style established on the first beat of the measure.

37. Principle Vc. The figuration is changed to favor a continuation of the same style of bowing established in the previous measure.

38. Principle Vc. The four-string arpeggio is so arranged as to continue the same style of bowing established in preceding measures.

Arrangement of slurs is left to the discretion of the performer.

39. Principle Vc.

40. Principle Vc. The significance of the change in figuration is the new variation of the Chaconne beginning with this measure.

41. Principle Vc. The figuration of the previous measure continues, incorporating members of a four-string chord.

42. and 43. Principles Ia and IIb. These multiple stops are identical to those in measure two.

44. and 45. Principles Ia and IIb. These multiple stops are identical to those in measure three.

46. to 52. Principles Ia and IVb.

53. and 54. Principles Ia and IVb.

55. Principle Ia. A slur might be added to preserve the time duration of the middle note.

56. Principles Ia and IIa. The slur is added to assist in lengthening the duration of the middle voice.

57. Principle Ia.

58. to 63. Principles Ia, IIa, and Vb. Some of the inner voice time durations in these two measures cannot sustain their printed values.

For this reason plus the absence of slurs in the upper voice, all inner voices maintain a consistent eighth-note value.

64. to 66. Principles Ia and IVa.

67. to 70. Principles Ia and Vb. The bow's direction of emphasis is reversed to sustain a melodic line in the lower voice. Note measures forty-one and two for a similar melodic contour.

71. to 74. Principles Ia and IVa.

75. Principle Ia. The slur is added to preserve the time duration of the upper voice.

76. Principle Ia.

77. Principles Ia and IIa. The bow's direction of emphasis is reversed in order to continue a melodic line in the lower voice.

78. and 79. Principles Ia and IIa. The second of these two illustrations requires the bow's direction of emphasis to be reversed in order to continue a melodic line in the lower voice. See illustrations seventy-six and seven.

80. and 81. Principles Ia and IIa.

82. to 84. Principle Ib.

85. Principle Ia.

86. to 88. Principle Ia.

89. to 94. Principles Ia and Vb. The bow's direction of emphasis is reversed to sustain a melodic line in the lower voice.

95. to 97. Principles Ia and IVa.

98. Principles Ia and IVa. The slur is added to preserve the time duration of the middle voice.

99. to 106. Principles Ia and IVa. The two upper voices should be equally sustained throughout the passage, providing a sonority of grand proportion.

107. to 114. Principles Ia and IVa. See above.

115. Principles Ia and IIa.

116. Principle Ia. The slur is added to preserve the time duration of the upper voice.

117. to 125. Principles Ia and IVa.

126. Principles Ia and IVa. The slur is added to preserve the time duration of the middle voice.

127. to 132. Principles Ia and IVa.

133. Principle Ia. The slur is added to preserve the time duration of the upper voice.

134. and 135. Principle Ia.

136. Principle Ia. The slur is added to preserve the time duration of the inner voice.

137. Principles Ia and IIa.

138. Principle Ia.

139. to 141. Principle Vc. The particular configuration of the arpeggio could be left to the discretion of the performer. This figure, which begins the twenty-fourth variation of the Chaconne, differs from measures eighty-nine and 105.

142. and 143. Principle Ia.

144. Principle Ia. A slur might be added to preserve the time duration of the middle note.

145. Principles Ia and IIb. Middle note "f" cannot be sustained for its printed value without nullifying the melodic rhythm of the upper voice.

146. to 154. Principles Ia and IVb. This entire variation (measures 209 through 216) is clearly a single melodic line supported by these occasional chords.

155. to 161. Principles Ia and IIb. See illustrations one through seven. This is identical to the first four measures of the movement.

162. to 166. Principles Ia and IVa.

Style Characteristics Relevant to Performance

The Chaconne consists of an eight-measure theme with thirty variations. Variations sixteen (measure 133) through twenty-four (measure 201) are in D major. Variations fifteen (measure 121) and eighteen (measure 149) are extended to twelve measures each. A basic harmonic progression of four measures occurs twice in each variation, three times in each of the two twelve-measure variations. The total number of four measure segments is therefore sixty-four. Based upon the premise that

harmonic analysis can reveal a structure which, when recognized by the performer, aids in interpretation and in memorization, an analysis of the four-measure sequence follows.

A series of tonic - subdominant - dominant harmonies can be traced throughout each sequence. The tonic triad or its harmonic substitution always occurs at the beginning of each series and the dominant or its harmonic substitution always concludes the fourth measure of the series. The middle harmony, however, is the most variable, not only in its temporal appearance between tonic and dominant, but also in the frequency and variety of its harmonic substitutions. Notice the following pattern. Harmonic substitutions and their frequencies are in parentheses:

Basic progression in each four measure segment:

Tonic	-	Subdominant	-	Dominant
(Dissonant tonic, three times; German sixth chord, once)		(Supertonic, thirteen times; Submediant, twenty-three times; Dominant/dominant, four times)		(Leading-tone, six times)

Melodic contour usually changes quite clearly with each new variation. However, variations two (measure seventeen) and twenty-three (measure 193) are exceptions in that in each of these cases, a change in voice is the contributing factor to variety. Also, variations twelve (measure ninety-seven) and fourteen (measure 113) continue with no significant change in contour from the preceding section. In each of these cases, the same arpeggiated figuration continues throughout.

CHAPTER VI.

SONATA NO. III in C MAJOR

Sonata No. 3 contains four movements: Adagio, Fuga, Largo, and Allegro assai. Of these, the first three will be included in this study and are the subject of this chapter.

Adagio in C major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. to 9. Principles Ia and IVb. The addition of slurs is supported by the printed articulation in measures one and two and in several other measures throughout the composition.
10. to 15. Principles Ia and IVb. The middle voice should receive emphasis as a continuation of the melodic line.
16. to 24. Principles Ia and IVb. The melodic line returns to the upper voice.
25. Principle Ia.
26. Principle Ia. The slur is added to preserve the time duration of the inner voice.
27. to 32. Principles Ia and IVb. The melodic line changes voices during this passage and the bow's emphasis should change accordingly.
33. to 35. Principles Ia and IVb. The bow's direction of emphasis is reversed in order to sustain the melodic line in the lower voice.

36. to 44. Principles Ia and IVb. The melodic line changes voices during this passage and the bow's emphasis should change accordingly.
45. to 47. Principles Ic and IVa. The bow initially arpeggiates the four strings, then returns to the two inner voices which share the melodic line in thirds.
48. Principles Ia and IVa. The two-measure passage is completed with the melody returning to a single voice.
49. and 50. Principles Ia and IVb. The melodic line returns to the upper voice.
51. Principles Ia and IVa.
52. to 54. Principles Ia and IVb. The melodic line returns to the upper voice.
55. Principles Ic and IVa. The bow initially arpeggiates the four strings, then returns to the two inner voices which share the melodic line in thirds.
56. Principles Ia and IVa.
57. Principles Ia and IVa. The bow's direction of emphasis is reversed in order to sustain the melodic line in the lower voice.
58. Principles Ia and IVa.
59. Principles Ia and IVa. The bow's direction of emphasis is reversed in order to sustain a melodic line shared by the two lower voices.
60. Principles Ia and III. The previous double passing tone combination is resolved quite naturally as the bow stroke begins with the lower two strings, returning to its customary direction of emphasis.
61. Principles Ia and IVa. The bow's direction of emphasis is reversed

in order to sustain a melodic line shared by the two lower voices.

62. to 67. Principles Ia and IVb. The melodic line changes voices during this passage and the bow's emphasis should change accordingly.

68. and 69. Principles Ia and IVa.

70. to 72. Principles Ia and IVb. The melodic line returns to the upper voice.

73. Principle Ia.

74. Principles Ia, IIa, and IVa. Upon completion of the melodic line in the lower voice, the bow's emphasis switches to middle note "E" as the voice which continues the melody. Upper note "A" cannot be sustained for its printed time duration because of awkwardness in left hand fingering.

75. and 76. Principle Ia.

77. Principles Ia and IIb. Inner note "C" cannot be sustained for its printed time duration.

78. Principle Ia.

79. Principles Ia and IVa.

80. Principles Ia and IVa. The bow's direction of emphasis is reversed in order to sustain a melodic line continuing in the lower voice.

81. Principles Ia and IVa.

82. Principles Ia and IVa. The slur is added to preserve the time duration of the inner voice.

83. Principles Ia and IVa.

84. Principles Ia and IVa. The bow's direction of emphasis is reversed in order to sustain a melodic line continuing in the lower voice.

85. Principle Ia.

Style Characteristics Relevant to Performance

The movement is characterized by a single, rather plodding, melodic line, occasionally appearing in parallel thirds or sixths. Rhythmic contrast is reflected in the evenly articulated eighth notes of measures five, seven, and nine and in the diatonic scale passages of measures forty through forty-two. Another form of variety is found twice in the ornamental phrase extensions of measures twelve and thirty-nine.

There is a certain awkwardness about the bow's downward direction of emphasis, a breaking or plane-changing bow stroke from upper notes to lower notes, which limits its use to those instances wherein a melodic line is clearly in the lowest voice. Notice the appearance of a melodic line in the middle voice of a multiple stop (measures six and seven, sixteen, twenty-two and three, and twenty-seven), wherein theoretically the bow's emphasis could be directed to either end of the vertical combination. Perhaps tradition is an additional factor; nevertheless, the decision to perform multiple stops in the measures cited above with a bow stroke which initiates the lower note first can be based upon the fact that the melodic line does not occur in the lowest voice.

Discrepancies Between the Autograph and Analysis

In measure ten, beat one, it is assumed that the "D sharp" should be retained over the bar line.

In measure forty, it is assumed that a tie should also be included in the upper voice.

Fuga in C Major

Reference to Enumerated Multiple Stops
Illustrated in Volume II

1. Principles Ia and IVa. The conflict between the middle voice, which is not slurred, and the upper voice, which is the fugue subject, is resolved in favor of the latter by the addition of the slur.
2. Principles Ia, IIa, and IVa. Inner voice "C sharp" cannot be sustained for longer than a quarter note because the same finger is needed for upper note "G."
3. and 4. Principles Ia and IVa. The addition of a slur allows inner voice "C" to be sustained for its printed value.
5. Principles Ia and IVa. The slur is added to preserve the time duration of the inner voice.
6. Principles Ia, IIa, and IVa. The whole note cannot be sustained below two other moving voices.
7. Principles Ia, IIa, and IVa. Inner voice "C" cannot be sustained for longer than a quarter note because the "D" must be fingered on the same string.
8. Principle Ia. The slur is added to preserve the time duration of the inner voice.
9. and 10. Principles Ia and IIa. The inner voice cannot be sustained because of awkwardness in fingering.
11. Principle Ia. The slur is added to preserve the time duration of the inner voice.
12. Principles Ia, IIa, and IVa. Upper voice "A" cannot easily be sus-

tained because inner voice "D" requires the same finger. Moreover, the inner voice begins a new statement of the fugue subject and should thus be clearly articulated.

13. Principles Ia, IIa, and IVa. The upper voice cannot be sustained because of awkwardness in fingering; however, it does take on significance as the countersubject and should be given emphasis for that reason.

14. Principles Ia and IVa.

15. and 16. Principles Ia and IVa. The slur is added to preserve the time duration of the upper voice.

17. Principles IIa and III. Performance of this multiple stop is based primarily on a theoretical consideration. Although not defined by principle III, the separation of phrases could be a factor in determining multiple stop performance even though awkwardness in fingering would also be involved here. An additional theoretical concern is that eighth note "G" is the delayed resolution of the "F sharp" in the previous measure. Notice a sequence of this passage in measures thirty-three and four.

18. Principles Ia and IVa. The bow reverses its direction of emphasis in order to sustain melodic lines in the lower two voices.

19. and 20. Principles Ia and IVa. See above. Slurs are added to preserve the time duration of the inner voice.

21. Principle IIa. Inner voice "E" cannot be sustained because eighth note "G" must be fingered on the same string.

22. Principles Ia and IVa. The bow reverses its direction of emphasis in order to sustain a melodic line in the lower voice. The slur is

added to preserve the time duration of the inner voice.

23. Principles Ia and IVa. The subject and countersubject enter simultaneously at this point.

24. Principles Ia, IIa, and IVa. The upper voice cannot be sustained because of awkwardness in fingering.

25. Principles Ia and IVa.

26. and 27. Principles Ia and IVa. The slurs are added to preserve the time durations in the upper voice.

28. Principles Ia and IIa. The upper voice cannot be sustained because of awkwardness in fingering.

29. and 30. Principle Ia.

31. Principles Ia and IVa. The two upper voices overlap, sharing melodic significance. The slur is added to preserve the time duration of quarter note "D."

32. Principle Ia.

33. Principle Ia. Inner voice "C" carries the melodic significance; notice the melodic interval of a third across the previous bar-line.

34. Principle Ia.

35. Principle Ia. Inner voice "A" carries the melodic significance.

36. and 37. Principle Ia.

38. Principle Ia. The bow reverses its direction of emphasis in order to sustain a lower melodic line.

39. and 40. Principle Ia.

41. Principle Ia. The bow reverses its direction of emphasis in order to sustain a lower melodic line.

42. Principle Ia.

43. to 48. Principles Ia and IIa. The bow reverses its direction of emphasis in order to sustain a lower melodic line. Since some of the inner voice half notes in these measures cannot be sustained for their printed value, all are abbreviated for the sake of consistency.

49. to 51. Principle Ia.

52. Principles Ic and IVa. The previous two eighth notes call for a continued downward movement; therefore, a rapid arpeggiation from the lower to the upper voice and return to the lower melodic line is most appropriate.

53. Principle Ia. The upper voice of the previous multiple stop is recalled in retrospect as the fugue subject continues.

54. Principle Ia. The slur is added to preserve the time duration of the inner voice.

55. Principles Ia and IVa. The bow's direction of emphasis is reversed in order to first continue the fugue subject in the upper voice, then to articulate the downward moving lower voice. The slur is added to preserve the time duration of the inner voice.

56. to 59. Principle Ia.

60. Principle Ia. The slur is added to preserve the time duration of the upper voice.

61. Principles Ia and IIa. The upper voice cannot be sustained because of awkwardness in fingering.

62. and 63. Principles Ia and IIa. The inner voice cannot be sustained because of awkwardness in fingering.

64. Principles Ia and IIa. The upper voice cannot be sustained because of awkwardness in fingering.
65. Principle Ia. The slur is added to preserve the time duration of the inner voice.
66. Principles Ia and IVa. The bow's direction of emphasis is reversed and the slur added to preserve the time duration of the lower voice.
67. and 68. Principles Ia and IVa. The bow's direction of emphasis remains reversed in order to sustain both lower voices.
69. and 70. Principle Ia.
71. Principles Ic and IVa. The fugue subject is in the lower voice; therefore, a rapid arpeggiation from the lower to the upper voice and return to the lower line is most appropriate.
72. Principle Ia
73. Principles Ic and IVa. Despite the entrance of the fugue subject in the upper voice, the lower voice remains the ~~more~~ active at this point, thus the rapid arpeggiation and return to the lower voice.
74. Principle Ia.
75. Principles Ia, IIa, and IVa.
76. Principle Ia.
77. to 79. Principle Ia. Slurs are added to preserve the time durations in the upper voice.
80. Principles Ia, IIa, and IVa.
81. and 82. Principle Ia. Slurs are added to preserve the time durations in the inner voice.

83. and 84. Principles Ia, IIa, and IVa. The bow's direction of emphasis is reversed in order to sustain a melodic line continuing in the lower voice.

85. and 86. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

87. Principle Ia.

88. to 90. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

91. Principles Ia, IIa, and IVa.

92. and 93. Principle Ia. Slurs are added to preserve the time durations in the inner voice.

94. and 95. Principles Ia. and IIa.

96. to 98. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

99. Principle Ia.

100. Principles Ic and IIa. Awkwardness in left hand fingering prevents low "B flat" and upper "G" to be sounded in the same multiple stop even though in arpeggiation, hence the delay of the lower note.

101. Principles Ia and IVa. The fugue subject continues in the upper voice.

102. and 103. Principle Ia. Slurs are added to preserve the time durations in the inner voice.

104. Principle Ia.

105. to 107. Principle Ia. Slurs are added to preserve the time durations in the inner voice.

108. and 109. Principle Ia.

110. Principles Ia, IIa, and IVa.

111. and 112. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

113. Principle Ia.

114. and 115. Principles Ia and IIa. The bow reverses its direction of emphasis in order to sustain the fugue subject entering in the lower voice. Inner voice "C sharp" cannot be sustained for its printed value because of awkwardness in fingering.

116. Principle Ia. The slur is added to preserve the time duration of the inner voice.

117. Principles IIa and Va. Awkwardness in fingering causes alteration in time duration of both voices. This figure has occurred twice previously. See measures twenty and twenty-six.

118. and 119. Principle Ia. The fugue subject continues in the lower voice. Slurs are added to preserve the time durations in the lowest voice.

120. Principles Ia and Vb. Although the bow's direction of emphasis in this instance might be either upward or downward, the latter is chosen for the sake of consistency with the previous two illustrations.

121. Principles Ia, IIa, and IVa. As the fugue subject is concluded, the melodic line returns to the top voice.

122. Principle Ia. The slur is added to preserve the time duration of the inner voice.

123. Principles Ia and IVa. The slur is added to preserve the time

duration of the upper voice.

124. Principle Ic. The arpeggiation provides continuity of the melodic line in the inner voice by sounding first the "F sharp," then the upper notes, and returning to the voice which carries forward the melodic impetus.

125. Principles Ia and IIa. Awkwardness in left hand fingering precludes the sounding of both outer voices on the same quarter note. The upper "C" is therefore deleted in favor of its lower octave.

126. Principle Ia. The slur is added to preserve the time duration of the inner voice.

127. Principle Ia.

128. Principle Ia. The slur is added to preserve the time duration of the inner voice.

129. and 130. Principles Ia and IIa.

131. Principles Ia and IVa. The slur is added to preserve the time duration of the upper voice.

132. Principles Ia, IIa, and IVa. The tied note cannot be sustained above two other moving voices. See also measure thirteen.

133. Principle Ia. The slur is added to preserve the time duration of the inner voice.

134. Principles Ia and IIa.

135. Principle Ia.

136. Principles Ia and IIa. Awkwardness in left hand fingering precludes the sounding of both outer voices on the same quarter note.

137. Principle Ia.

138. Principle Ia.

139. Principles Ic and IVa. The previous two quarter notes call for a continued downward movement; therefore, a rapid arpeggiation from the lower to the upper voice and return to the lower melodic line is most appropriate.

140. Principle Ia. The upper voice of the previous multiple stop is recalled in retrospect as the fugue subject continues in inversion.

141. Principles Ia and IIa.

142. Principle Ia.

143. and 144. Principle Ia. Slurs are added to preserve the time durations in the inner voice.

145. Principle Ia.

146. and 147. Principles Ia. and IVa. Slurs are added to preserve the time durations in the upper voice. The countersubject appears in inversion below the inverted subject.

148. Principle Ia.

149. Principle Ia. Slurs are added to preserve the time duration in the upper voice.

150. to 154. Principles Ia and IIa.

155. Principle Ia.

156. and 157. Principle Ia. Slurs are added to preserve the time durations in the upper voice.

158. and 159. Principle Ia. The bow reverses its direction of emphasis in order to clearly articulate the downward moving melodic line as it continues from an inner voice to the lowest voice.

160. Principles Ia and IIa.

161. Principle Ic. The previous two quarter notes call for a continued downward movement; therefore, a rapid arpeggiation from the lower to the upper voice and return to the lower melodic line is most appropriate.

162. Principles Ia and IIa. The bow reverses its direction of emphasis in order to articulate the moving voice.

163. Principles Ia and IIa.

164. Principles Ia. and IIa. The bow reverses its direction of emphasis in order to articulate the moving voice.

165. Principle Ia.

166. and 167. Principle Ia. The slurs are added to preserve the time duration of the longer note values.

168. Principles Ia and IIa.

169. Principle Ia. The slur is added to preserve the time duration of the inner voice.

170. and 171. Principles Ia and IIa.

172. to 174. Principles Ia and IIa.

175. and 176. Principle Ia.

177. Principle Ia. The slur is added to preserve the time duration of the inner voice.

178. Principle Ia.

179. Principles Ia and IIa.

180. Principle Ia.

181. to 183. Principle Ia. The bow reverses its direction of emphasis in order to articulate a melodic line in the lower voice.

- 184. Principles Ia and IIa.
- 185. Principle Ia. The slur is added to preserve the time duration of the inner voice.
- 186. to 188. Principle Ia.
- 189. Principles Ia and IIa.
- 190. Principle Ia. The slur is added to preserve the time duration of the inner voice.
- 191. to 193. Principles Ia and IIa.
- 194. Principle Ia.
- 195. Principles Ia and IVa.
- 196. Principles Ia and IIa.
- 197. and 198. Principle Ia.
- 199. Principles Ic and IVa. The bow's direction of emphasis is first toward the fugue subject in the upper voice, then arpeggiated to the lower moving voice. On the following beat, the emphasis returns to the upper voice.
- 200. Principle Ia. The slur is added to preserve the time duration of the inner voice.
- 201. and 202. Principle Ia.
- 203. Principle Ia. The slur is added to preserve the time duration of the upper voice.
- 204. Principle Ia.

Style Characteristics Relevant to Performance

This fugue differs from the two preceding ones in that its subject is longer and more lyrical, not suggestive of the crushing bow stroke

prevalent in the others. It is the most difficult of the three from the standpoint of performance. The analysis outlined by the foregoing illustrations has attempted to preserve as literal an interpretation as is technically possible, particularly with regard to added slurs intended to preserve the time duration of half notes, yet such an interpretation necessarily compounds the difficulty of performance.

A clearly defined countersubject begun by chromatically descending half notes accounts for a more frequent polyphonic texture with the corresponding performance obligation to articulate both melodic lines where they parallel each other. Two instances where subject and countersubject appear concurrently for a significant length of time are measures four to twenty and measures twenty-four to thirty-four. These passages recur in measures 298 to 308 and 312 to 322. Subject and modified countersubject appear concurrently but in inversion in measures 205 to 217.

With the exception of the final measure, performance of the entire last section of the movement (measures 297 to 353) is identical to the first section (measures nine to sixty-five) and is therefore not re-illustrated. Two other sections, similar to each other, although not involving multiple stops, should be mentioned because of their need for a non-literal interpretation. These are measures 186 to 200 and measures 273 to 287, wherein a sustained melodic line occurs simultaneously with intermittent eighth notes of too great an intervallic span to suggest that a literal performance could be feasible. All quarter and half notes might best be reduced to eighth notes to provide a consistency in performance.

Largo in F MajorReference to Enumerated Multiple Stops
Illustrated in Volume II

1. Principles Ia and IVb. The fingering is somewhat awkward and would necessitate half position, but inner note "E" can be sustained for its printed value.
2. Principles Ia and IVb.
3. Principles Ia and IVb. The slur is added to preserve the time duration of the inner note.
4. Principle Ia. Despite the stem division which differs from the previous illustrations, the upper voice continues the significant melodic line.
5. Principle Ia. A case could be made here for a reversed direction of the bow's emphasis in order to sustain the longer printed value of the lower voice; however, the decision to use the more common upward direction of emphasis is based upon completion of a more significant melodic line in the upper voice. The melody continues from what begins as an inner voice.
6. to 9. Principles Ia and IVb.
10. Principles Ia and IVb. The slur is added to preserve the time duration of the inner note.
11. Principles Ia and IVb.
12. and 13. Principles Ia and IIb.
14. Principle Ia. The upper voice continues the significant melodic line. See also illustration four.

15. Principles Ia and IVb.
16. Principle Ia. The slur is added to preserve the time duration of the inner note.
17. Principles Ia and IIa. The trill must be delayed since the trilling finger is needed first for inner note "B flat."
18. Principle Ia.

Style Characteristics Relevant to Performance

A prominent feature of the movement insofar as articulation is concerned is a bowing pattern which Bach prescribes twenty-one times in fifteen measures. This pattern involves the slurring of the first three of a group of four sixteenth notes. In addition, following nearly half of these patterns is another four note pattern of sixteenth notes which are slurred two and two. Notice measures one through three for example. Evaluating multiple stop performance so as to complement such characteristic patterns is a logical outcome of the present study.

CHAPTER VII.

PARTITA NO. III in E MAJOR

Partita No. 3 contains seven movements: Preludio, Loure, Gavotte en Rondeau, Menuet I, Menuet II, Bourre, and Gigue. Of these, the Loure and Menuet I will be included in this study and are the subject of this chapter.

Loure in E Major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. Principles Ia and IVb.
2. to 17. Principles Ia and IVb. All illustrations in this group are identical in that they are each a triple stop involving the vertical combination of three notes of the same time duration and represent in the upper voice a member of a melodic line with chordal accompaniment.
18. Principles Ia and IVb. The slur is added to preserve the time duration of the inner note.
19. Principles Ia and IVb.

Style Characteristics Relevant to Performance

The most prominent characteristic of this movement is its lyrical, top-line melody. Consistency in interpretation of the multiple stop accompaniment will enhance the melodic significance of this upper voice.

The inner note serves only to identify the underlying harmony and to contribute sonority. In the sense that there exists in this movement an easily recognized uniformity among multiple stops, it is one of the simplest to interpret among those movements under investigation.

Discrepancies Between the Autograph and Analysis

In measure twenty, it is assumed that the final three "As" should be natural.

In measure twenty-one, it is assumed that the final "E" should be natural.

Menuet I in E Major

Reference to Enumerated Multiple Stops Illustrated in Volume II

1. to 3. Principles Ia and IVa. The upper line, as a repetition of two measures earlier, and the inner voice as an imitation of measures one, four, and nine, should receive equal melodic emphasis. The slur is added to preserve the time duration of the inner voice.

4. Principle Ia.

5. Principles Ia and IVa.

6. Principle Ia. The slur is added to preserve the time duration of the inner voice.

7. and 8. Principle Ia.

9. to 12. Principle Ia.

Style Characteristics Relevant to Performance

Measures one through eighteen are somewhat of a polyphonic texture.

An upper melodic line is complemented by an intermittent four note figure whose repetition is its primary melodic significance. This movement, like the one previously analyzed, creates few non-literal performance problems. In fact, all six of the dance movements, in addition to the Preludio, are unique in the sense that multiple stops are remarkably scarce in comparison with the preceding sonatas and partitas.

CHAPTER VIII.

CONCLUSIONS

Throughout the course of this study, a sequence of selecting principles for multiple-stop performance has been followed. The pattern of this sequence has been to consider first, the instrument; second, the autograph; and third, style. The initial consideration has been the limitations of the instrument which necessitate non-literal interpretation. Then an effort was made to retain as closely as possible such requirements of the Bach autograph as articulation and time durations, illustrating alterations only when necessary to establish consistency in performance. Next, elements of style, such as the prevailing texture, an adopted articulation where none was indicated, and the harmonic background were considered. The sequence is based upon the view that the capabilities of the instrument and the printed requirements of the composer take priority over stylistic considerations and theoretical background.

The value of underlying theoretical considerations notwithstanding, they play less a role in determining performance practice than had been anticipated. For the most part, technical considerations, such as performing a multiple stop so that its members would sound as nearly simultaneous as possible and observing respective time durations as accurately as possible, take precedence over strictly theoretical considerations. Even textural considerations such as the articulation

of melodic line appear to be of greater concern than non-harmonic tones in inner voices and the definition of harmonic background. This is not to suggest that theoretical considerations are not significant.

Several aspects of performance and performance preparation are aided by an awareness of harmonic background, two of which are justification for decisions in phrasing and retention in memorization. However, in the process of multiple-stop performance, theoretical considerations seem to make their distinctive contribution more through an intellectual recognition than through aural reception. This, then, is the value of the accompanying harmonic analysis of each movement under investigation -- to provide a theoretical background for intellectual consideration.

Two characteristics of performance which have been of concern throughout this study are style and melodic articulation. These are, however, dependent upon tempo and implied dynamics. Bowing styles can be selected from the clearly defined techniques of the breaking bow stroke, the crushing bow stroke, and the arpeggiated stroke. Yet the performer must first base his bowing decision upon tempo and dynamic level. A rapid tempo employing frequent multiple stops suggests the crushing bow stroke, provided a forceful and relatively loud dynamic level is appropriate. A slow tempo, perhaps of a marked lyrical quality, suggests an arpeggiated or broken bow stroke depending again upon the choice of dynamic level. A less forceful dynamic level calls for the arpeggiated rather than the broken bow stroke.

Within the confines of technical limitations, decisions as to melodic articulation are dependent also upon the prevailing texture and

location within the multiple stop of the member (or members) of the melodic line (or lines). Determining emphasis in dynamics and in time duration is dependent upon these factors. The Bach autograph offers no indications of expression and frequently no suggested tempo other than could be inferred from the title of the movement and its location within the sonata or partita. Therefore, much is left to the discretion of the performer and to his technical ability and musicianship.

Performance interpretation of multiple stops in these sonatas and partitas has occasionally been hampered by inconsistencies in Bach's choice of stem direction and articulation. As an instance of this, compare the following two movements: "Sarabande" from Partita No. 2 and "Loure" from Partita No. 3. Measures one, two, eleven, and twenty-one of the Sarabande include five multiple stops wherein all members of each are attached to a single stem. Yet these examples can be performed no more literally than the other multiple stops which occur in the same movement, all of which are comprised of divided stems. In the Loure, which contains virtually the same number of multiple stops as the Sarabande, only one (see measure eleven) is not illustrated on divided stems. Both dance movements exemplify a primarily homophonic texture and top-line melody. The upper note in all of the single-stemmed multiple stops cited could have just as logically been separated from the remaining members so as to represent a consistency in melodic delineation throughout either movement. The problem of interpreting stem division takes on greater dimension in the longer movements and perhaps is not solvable other than to be labeled an

inconsistency in notation. However, one possible explanation might be an attempt by the composer to indicate in those instances of non-divided stems a change to a louder dynamic level, which in turn could be achieved by a rapid, forceful bow stroke.

Another area of inconsistency apparent in the autograph is in articulation: the use of, or absence of, slurs. Frequently two or more shorter note values occurring simultaneously with a longer note value are not slurred. This would suggest either an abbreviation or a repetition of the latter. The problem often can be solved, however, by the addition of slurs. Notice the prevalence of this situation in "Andante" from Sonata No. 2. In this movement there is only slight evidence as to the composer's intention regarding articulation. For another example of inconsistency in articulation, see Chapter II, the paragraph on style characteristics of "Siciliana" from Sonata No. 1. Several recurrences of a characteristic passage are not articulated in a consistent manner. In both movements cited above and throughout this study, a consistency in articulation among like figures has been adopted and inserted where multiple-stop performance is concerned.

It is hoped that the present study has provided an insight for the violin student, not only into the interpretation of multiple-stop performance in these works of Bach, but also into establishing criteria for non-literal interpretation which may be required in works of other composers. As with many programs of inquiry, this investigation upon its completion appears to suggest the possibility of further and more detailed study in several related areas. Except in few instances,

this study has not attempted to designate the bow direction of multiple stops, nor has it attempted to solve all the problems of articulation extraneous to those relating specifically to multiple-stop performance. The influence of technical limitations in performance upon dynamic fluctuations and of harmonic analysis upon memorization are other areas of investigation which might incorporate findings of this study. Yet another concern, that of double stops and their non-literal interpretation, has been touched upon only lightly. Each of these areas appears to be a significant source for further inquiry.

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PERFORMANCE PRACTICE OF MULTIPLE STOPS IN THE SONATAS AND
PARTITAS FOR UNACCOMPANIED VIOLIN OF J. S. BACH

VOLUME II

BY
DENMAN WAYNE GERSTUNG
Norman, Oklahoma
1970

TABLE OF CONTENTS

VOLUME II

	Page
SYMBOLS USED IN ANALYSIS	iii
LIST OF MUSICAL SCORES	
1. Sonata No. 1, Adagio	1
2. Sonata No. 1, Fuga	5
3. Sonata No. 1, Siciliana	13
4. Partita No. 1, Allemande	16
5. Partita No. 1, Sarabande	21
6. Partita No. 1, Bourree	23
7. Sonata No. 2, Grave	27
8. Sonata No. 2, Fuga	31
9. Sonata No. 2, Andante	43
10. Partita No. 2, Sarabande	46
11. Partita No. 2, Chaconne	48
12. Sonata No. 3, Adagio	68
13. Sonata No. 3, Fuga	72
14. Sonata No. 3, Largo	87
15. Partita No. 3, Loure	90
16. Partita No. 3, Menuet I	92

SYMBOLS USED IN ANALYSIS


The following is a list of symbols which are used in Volume II and are correlated with discussion in Volume I.

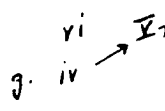
B: Key analysis (major)


b: Key analysis (minor)


4. Illustrated performance of multiple stop
appearing in Volume II (reference
in Volume I)

① Numbered measure

 Non-harmonic tone (encircled)

 Pivot chord of modulation (arrow indicates
harmonic analysis continuing in new key)

 Harmonic cadence

 Melodic phrasing (used when melodic does
not coincide with harmonic cadence)



Numbered variation in "Chaconne" from
Partita No. 2

SUB.

Fugue subject or episode entries

EPI.

SONATA No. 1

Adagio.

The musical score for Sonata No. 1, Adagio, is presented on a single staff. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of 11 numbered measures. Roman numerals are used throughout to indicate chord positions or fingerings. The notation includes various musical symbols such as notes, rests, and fingerings. The score is divided into two systems: the first system contains measures 1 through 4, and the second system contains measures 5 through 11. The notation is in a single system with a key signature of one flat and a time signature of 3/4.

Measure 1: I
Measure 2: I_7
Measure 3: I
Measure 4: I_6
Measure 5: $\text{I}_{1/3}$
Measure 6: II_6
Measure 7: IV_6
Measure 8: VI
Measure 9: I
Measure 10: I_7
Measure 11: $\text{I}_{1/2}$
Measure 12: I
Measure 13: I_6

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, numbered 13 through 22. The music is in treble clef with a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and slurs. There are also some handwritten annotations and a large bracket on the right side of the page.

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SONATA No. 1

Fuga.

The image displays a handwritten musical score for a fugue, consisting of two systems of staves. The notation is in treble clef with a key signature of one flat (B-flat). The first system contains measures 1 through 8, with measures 1-3 and 4-8 each having a corresponding upper staff showing a different voice part. Measures 1-3 are marked with a 'SUB.' (Subito) instruction. The second system contains measures 9 through 10, with measures 9-10 marked with an 'EPI.' (Epilogo) instruction. The score includes various musical notations such as notes, rests, and dynamic markings. The page is numbered '5' in the bottom right corner.

1. 2. 3.

4. 5. 6. 7. 8.

① ② ③ ④ ⑤

9. 10.

⑥ ⑦ ⑧ ⑨

SUB. SUB. SUB. SUB.

EPI.

5

Handwritten musical score for "The Rose Tree". The score is written on a single staff with a treble clef. The key signature has one flat (B-flat). The time signature is 4/4. The score includes measures 10 through 19, with measure numbers circled. The piano part includes figured bass notation (e.g., 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1) and dynamic markings (p, f). The vocal line is in a single staff with a treble clef. The score is written on aged, slightly stained paper.

[illegible]

64. 65. *SEGUE* *EPI.*

39 $d: i$

40 p

41 f

42 $1. \text{ END.}$

43 p

44 f

45 p

46 $1. \text{ END.}$

47 p

48 f

49 p

50 $1. \text{ END.}$

Handwritten musical score, measures 66-77. The score is written on a single staff. Measure numbers 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, and 77 are indicated above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A circled number 51 is present at the beginning of the system. A bracket labeled "SUB." spans measures 66-69. Another bracket labeled "SUB." spans measures 74-77. The word "Tutti" is written below the staff between measures 69 and 70.

Handwritten musical score, measures 78-86. The score is written on a single staff. Measure numbers 78, 79, 80, 81, 82, 83, 84, 85, and 86 are indicated above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A circled number 52 is present at the beginning of the system. A bracket labeled "SUB." spans measures 78-80. Another bracket labeled "SUB." spans measures 84-86. The word "Tutti" is written below the staff between measures 80 and 81.

Handwritten musical score, measures 87-96. The score is written on a single staff. Measure numbers 87, 88, 89, 90, 91, 92, 93, 94, 95, and 96 are indicated above the staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. A circled number 53 is present at the beginning of the system. A bracket labeled "SUB." spans measures 87-89. Another bracket labeled "SUB." spans measures 93-95. The word "Tutti" is written below the staff between measures 90 and 91.

Musical score for measures 64-67. The notation is in treble clef with a key signature of one sharp (F#). Measure 64 begins with a dynamic marking of 8^{a} and a tempo marking of Allegro . Measure 65 features a Vib marking. Measure 66 includes a Vib marking and a Vib marking. Measure 67 ends with a Vib marking.

Musical score for measures 68-71. The notation is in treble clef with a key signature of one sharp (F#). Measure 68 begins with a dynamic marking of 8^{a} and a tempo marking of Allegro . Measure 69 features a Vib marking. Measure 70 includes a Vib marking and a Vib marking. Measure 71 ends with a Vib marking.

Musical score for measures 72-75. The notation is in treble clef with a key signature of one sharp (F#). Measure 72 begins with a dynamic marking of 8^{a} and a tempo marking of Allegro . Measure 73 features a Vib marking. Measure 74 includes a Vib marking and a Vib marking. Measure 75 ends with a Vib marking.

Handwritten musical score, measures 117-122. The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings. Measure numbers 117, 118, 119, 120, 121, and 122 are indicated. A circled measure number 77 is present. A bracket labeled "SUB" spans measures 121 and 122.

Handwritten musical score, measures 123-142. The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings. Measure numbers 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, and 142 are indicated. Circled measure numbers 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100 are present. A bracket labeled "SUB" spans measures 138 and 139.

Handwritten musical score, measures 143-147. The notation includes treble and bass staves with various musical symbols, including notes, rests, and dynamic markings. Measure numbers 143, 144, 145, 146, and 147 are indicated. Circled measure numbers 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, and 147 are present.

This musical score is for a piano piece, spanning measures 91 to 150. The notation is written on a grand staff, consisting of a treble and a bass clef joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The score begins at measure 91, marked with a circled number. The melody in the treble clef is characterized by eighth and sixteenth notes, often beamed together. The bass clef provides a harmonic accompaniment with chords and single notes. Measure 92 is marked with a circled number and includes a first ending bracket. Measure 93 is also marked with a circled number and includes a first ending bracket. Measure 94 is marked with a circled number and includes a first ending bracket. Measure 95 is marked with a circled number and includes a first ending bracket. Measure 96 is marked with a circled number and includes a first ending bracket. Measure 97 is marked with a circled number and includes a first ending bracket. Measure 98 is marked with a circled number and includes a first ending bracket. Measure 99 is marked with a circled number and includes a first ending bracket. Measure 100 is marked with a circled number and includes a first ending bracket. Measure 101 is marked with a circled number and includes a first ending bracket. Measure 102 is marked with a circled number and includes a first ending bracket. Measure 103 is marked with a circled number and includes a first ending bracket. Measure 104 is marked with a circled number and includes a first ending bracket. Measure 105 is marked with a circled number and includes a first ending bracket. Measure 106 is marked with a circled number and includes a first ending bracket. Measure 107 is marked with a circled number and includes a first ending bracket. Measure 108 is marked with a circled number and includes a first ending bracket. Measure 109 is marked with a circled number and includes a first ending bracket. Measure 110 is marked with a circled number and includes a first ending bracket. Measure 111 is marked with a circled number and includes a first ending bracket. Measure 112 is marked with a circled number and includes a first ending bracket. Measure 113 is marked with a circled number and includes a first ending bracket. Measure 114 is marked with a circled number and includes a first ending bracket. Measure 115 is marked with a circled number and includes a first ending bracket. Measure 116 is marked with a circled number and includes a first ending bracket. Measure 117 is marked with a circled number and includes a first ending bracket. Measure 118 is marked with a circled number and includes a first ending bracket. Measure 119 is marked with a circled number and includes a first ending bracket. Measure 120 is marked with a circled number and includes a first ending bracket. Measure 121 is marked with a circled number and includes a first ending bracket. Measure 122 is marked with a circled number and includes a first ending bracket. Measure 123 is marked with a circled number and includes a first ending bracket. Measure 124 is marked with a circled number and includes a first ending bracket. Measure 125 is marked with a circled number and includes a first ending bracket. Measure 126 is marked with a circled number and includes a first ending bracket. Measure 127 is marked with a circled number and includes a first ending bracket. Measure 128 is marked with a circled number and includes a first ending bracket. Measure 129 is marked with a circled number and includes a first ending bracket. Measure 130 is marked with a circled number and includes a first ending bracket. Measure 131 is marked with a circled number and includes a first ending bracket. Measure 132 is marked with a circled number and includes a first ending bracket. Measure 133 is marked with a circled number and includes a first ending bracket. Measure 134 is marked with a circled number and includes a first ending bracket. Measure 135 is marked with a circled number and includes a first ending bracket. Measure 136 is marked with a circled number and includes a first ending bracket. Measure 137 is marked with a circled number and includes a first ending bracket. Measure 138 is marked with a circled number and includes a first ending bracket. Measure 139 is marked with a circled number and includes a first ending bracket. Measure 140 is marked with a circled number and includes a first ending bracket. Measure 141 is marked with a circled number and includes a first ending bracket. Measure 142 is marked with a circled number and includes a first ending bracket. Measure 143 is marked with a circled number and includes a first ending bracket. Measure 144 is marked with a circled number and includes a first ending bracket. Measure 145 is marked with a circled number and includes a first ending bracket. Measure 146 is marked with a circled number and includes a first ending bracket. Measure 147 is marked with a circled number and includes a first ending bracket. Measure 148 is marked with a circled number and includes a first ending bracket. Measure 149 is marked with a circled number and includes a first ending bracket. Measure 150 is marked with a circled number and includes a first ending bracket. The score concludes with a double bar line.

SONATA No. 1

Siciliana.

1. 2.

3. 4. 5. 6. 7. 8.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

B \flat : I V V₂ vi₄ vi₄ I V

I₂ vi₄ II V₂ I₂ II I₂ I₁ I I I/vi I i ii₄

Musical score for "The Rose Tree" (No. 100). The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a simple, folk-like structure with a clear A-B-A form. The first section (measures 1-8) is marked with a circled 17. The second section (measures 9-16) is marked with a circled 18. The third section (measures 17-24) is marked with a circled 19. The fourth section (measures 25-32) is marked with a circled 20. The fifth section (measures 33-40) is marked with a circled 21. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as rests and bar lines. The piece concludes with a final cadence.

PARTITA No. 1

Allemande.

The image displays a musical score for an Allemande, identified as Partita No. 1. The score is written on two systems of staves. The top system begins with a treble clef and a key signature of one sharp (F#). The melody is written on the upper staff, with fingerings indicated by circled numbers 1, 2, and 3. The lower staff of the first system contains figured bass notation, including symbols such as b, 14, 2, 1, 2, 2, 2, and VII. The second system continues the piece, featuring a treble clef and a key signature change to two sharps (F# and C#). The melody is again on the upper staff, with fingerings 3 and 4 marked. The lower staff continues the figured bass with symbols like III, VI, I, IV, and III. Above the second system, there are additional musical notations, including a treble clef and a key signature of two sharps, which appear to be part of a separate section or a continuation of the piece.

First system of musical notation, measures 1 through 6. The key signature is one sharp (F#) and the time signature is 3/4. Measure 1 contains a circled number 5. Measure 2 contains a circled number 6. Measure 3 contains a circled number 11. Measure 4 contains a circled number 14. Measure 5 contains a circled number 16. Measure 6 contains a circled number 17. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation, measures 7 through 12. The key signature is one sharp (F#) and the time signature is 3/4. Measure 7 contains a circled number 1. Measure 8 contains a circled number 2. Measure 9 contains a circled number 3. Measure 10 contains a circled number 4. Measure 11 contains a circled number 5. Measure 12 contains a circled number 6. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Third system of musical notation, measures 13 through 18. The key signature is one sharp (F#) and the time signature is 3/4. Measure 13 contains a circled number 7. Measure 14 contains a circled number 8. Measure 15 contains a circled number 9. Measure 16 contains a circled number 10. Measure 17 contains a circled number 11. Measure 18 contains a circled number 12. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Handwritten musical score for measures 11, 12, and 13. The notation is in treble clef with a key signature of two sharps (F# and C#). Measure 11 begins with a forte dynamic marking (*f*). Measure 12 contains a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. Measure 13 includes a piano dynamic marking (*p*) and a fermata over the final note. Various musical notations such as slurs, ties, and articulation marks are present throughout the measures.

Handwritten musical score for measures 14, 15, and 16. The notation continues in treble clef with a key signature of two sharps. Measure 14 features a piano dynamic marking (*p*) and a fermata. Measure 15 includes a piano dynamic marking (*p*) and a fermata. Measure 16 contains a piano dynamic marking (*p*) and a fermata. The score includes various musical notations such as slurs, ties, and articulation marks.

A handwritten musical score on a single staff. The notation includes various notes, rests, and performance markings. At the bottom left, there is a circled number "23" and the text "A. T₆". Below the staff, there are several markings: "T₆", "T₇", "T₈", "T₉", "T₁₀", "T₁₁", "T₁₂", "T₁₃", "T₁₄", "T₁₅", "T₁₆", "T₁₇", "T₁₈", "T₁₉", "T₂₀", "T₂₁", "T₂₂", "T₂₃", "T₂₄", "T₂₅", "T₂₆", "T₂₇", "T₂₈", "T₂₉", "T₃₀", "T₃₁", "T₃₂", "T₃₃", "T₃₄", "T₃₅", "T₃₆", "T₃₇", "T₃₈", "T₃₉", "T₄₀", "T₄₁", "T₄₂", "T₄₃", "T₄₄", "T₄₅", "T₄₆", "T₄₇", "T₄₈", "T₄₉", "T₅₀", "T₅₁", "T₅₂", "T₅₃", "T₅₄", "T₅₅", "T₅₆", "T₅₇", "T₅₈", "T₅₉", "T₆₀", "T₆₁", "T₆₂", "T₆₃", "T₆₄", "T₆₅", "T₆₆", "T₆₇", "T₆₈", "T₆₉", "T₇₀", "T₇₁", "T₇₂", "T₇₃", "T₇₄", "T₇₅", "T₇₆", "T₇₇", "T₇₈", "T₇₉", "T₈₀", "T₈₁", "T₈₂", "T₈₃", "T₈₄", "T₈₅", "T₈₆", "T₈₇", "T₈₈", "T₈₉", "T₉₀", "T₉₁", "T₉₂", "T₉₃", "T₉₄", "T₉₅", "T₉₆", "T₉₇", "T₉₈", "T₉₉", "T₁₀₀".

P A R T I T A No. 1

Sarabande.

Sarabande.

The image displays a handwritten musical score for a piece titled "Sarabande." The score is organized into two systems, each consisting of a top staff and a bottom staff. The top staff contains the melodic line, while the bottom staff contains the figured bass. Measures are numbered 1 through 26. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and accidentals. The figured bass is written in a shorthand style, with letters (C, F, G, A, B) and numbers (1-7) indicating the notes and fingerings for the left hand. There are also some handwritten annotations and markings, such as "A: 16" and "2: VN 3/2", which likely refer to specific parts or versions of the score.

Handwritten musical score, measures 27-36. The notation includes treble clef, key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. Circled numbers 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, and 24 are present. A handwritten "D. 27" is written below measure 27. A handwritten "32" is written below measure 36.

Handwritten musical score, measures 37-47. The notation includes treble clef, key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings. Circled numbers 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, and 47 are present. A handwritten "32" is written below measure 37. A handwritten "32" is written below measure 47.

P A R T I T A No. 1

Bourrée

1. 2. 3. 4. 5. 6. 7. 8.

9. 10. 11. 12.

Musical score for "The Rose Tree" (No. 100). The score is written for a single voice and piano accompaniment. The melody is in G major, with a key signature of one sharp (F#). The tempo is marked "Moderato". The score consists of 19 measures. The piano accompaniment is in the right hand, with a bass line in the left hand. The melody is in the right hand, with a bass line in the left hand. The score is written in a single system, with the piano accompaniment on the left and the melody on the right. The melody is written in a single staff, with the piano accompaniment in two staves. The score is written in a single system, with the piano accompaniment on the left and the melody on the right. The melody is written in a single staff, with the piano accompaniment in two staves. The score is written in a single system, with the piano accompaniment on the left and the melody on the right. The melody is written in a single staff, with the piano accompaniment in two staves.

[illegible]

27 28 29 30 31 32 33 34 35 36 37 38

SONATA No. 2

Grave.

1. 2. 3. 4.

a: i VI i $\frac{6}{4}$ iv V $\frac{c}{2}$ I V $\frac{c}{2}$

i F: I VI V $\frac{c}{2}$ I vi V $\frac{c}{2}$ V $\frac{c}{2}$

First system of musical notation. It features a single melodic line on a five-line staff. The notation includes various note values, rests, and dynamic markings. A circled number '9' is placed below the staff. At the end of the system, there is a key signature change indicated by 'C: 3/4' and a measure with a circled '5'.

Second system of musical notation. It consists of a single melodic line. The notation includes various note values, rests, and dynamic markings. A circled number '3' is placed below the staff. At the end of the system, there is a key signature change indicated by 'C: 3/4' and a measure with a circled '5'.

Third system of musical notation. It features a single melodic line. The notation includes various note values, rests, and dynamic markings. A circled number '6' is placed below the staff. At the end of the system, there is a key signature change indicated by 'C: 3/4' and a measure with a circled '5'.

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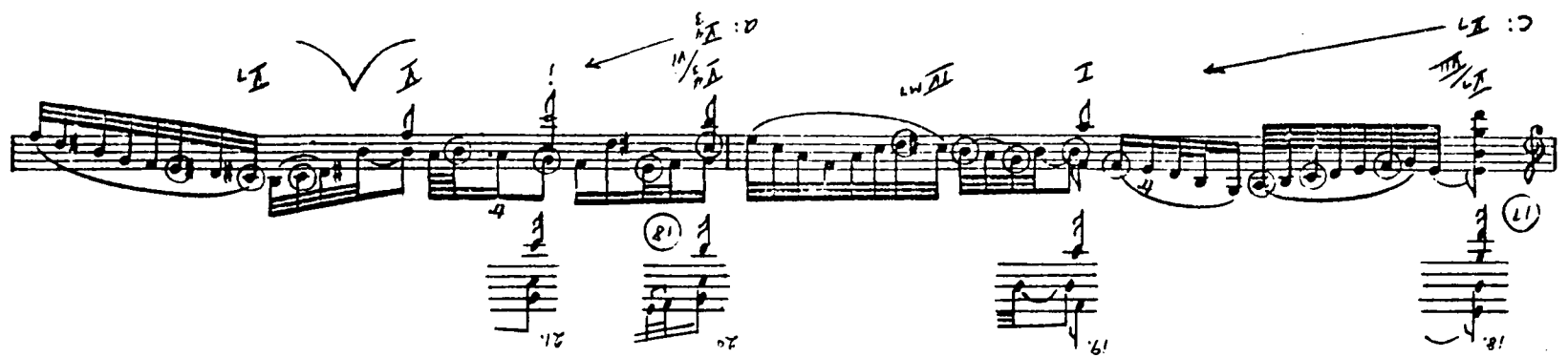
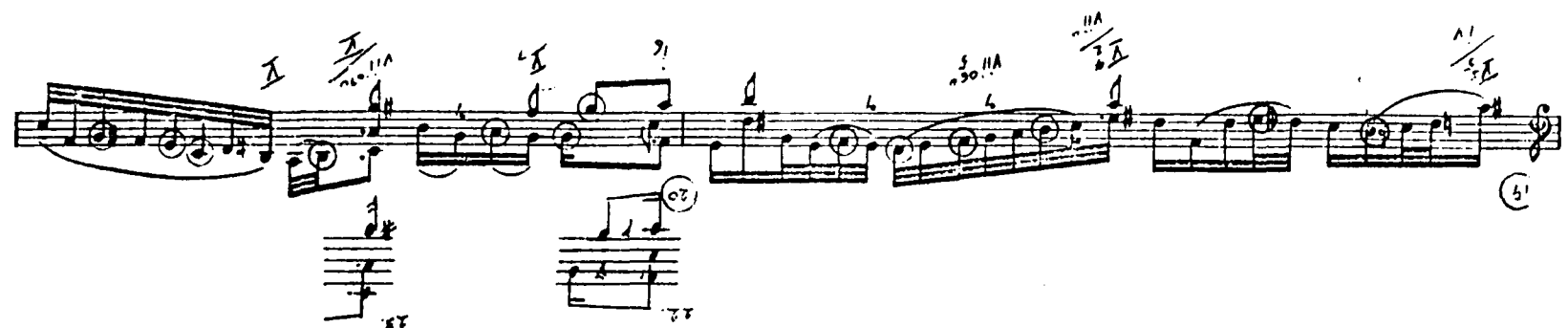
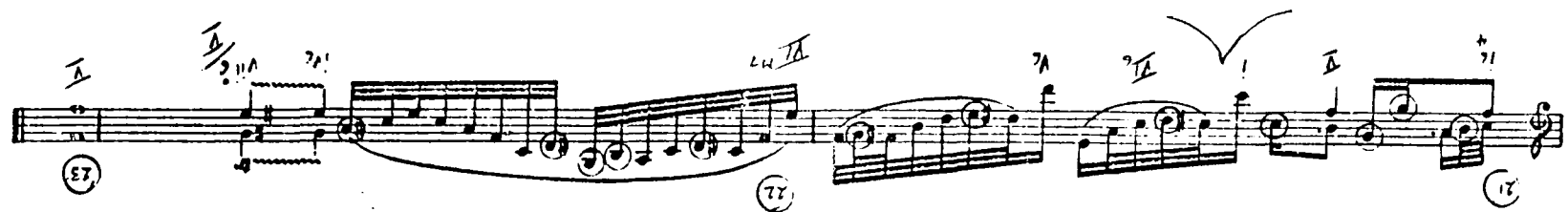
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SONATA No. 2

Fuga.

Handwritten musical score for "The Rose Tree" in G major. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is numbered 1 through 15. The bass line is written in figured bass notation, indicating the harmonic structure. The score includes a "SUB." (Substitution) section and an "EPI." (Epilogue) section. The notation includes various musical symbols such as clefs, time signatures, and accidentals.

Handwritten musical notation for measures 31-36. The staff contains notes with various accidentals and slurs. Roman numerals I, II, III, IV, V, VI, VII, VIII are written above the staff. Circled numbers 31 through 36 are below the staff. A double bar line with "f.p." is at the end. A separate staff with notes is below measures 31-32.

32

Handwritten musical notation for measures 23-30. The staff contains notes with various accidentals and slurs. Roman numerals I, II, III, IV, V, VI, VII, VIII are written above the staff. Circled numbers 23 through 30 are below the staff. A double bar line with "f.p." is at the end.

Handwritten musical notation for measures 16-22. The staff contains notes with various accidentals and slurs. Roman numerals I, II, III, IV, V, VI, VII, VIII are written above the staff. Circled numbers 16 through 22 are below the staff. A double bar line with "f.p." is at the end. A separate staff with notes is below measures 16-17.

[illegible]

34

33 34

64 65 66 67 68 69 70 71 72 73

Sub.

118 119 120 121

40. 41. 42. 43. 44. 45. 46. 47.

80. 81. 82. 83. 84. 85. 86. 87.

54B. 54B. 54B. 54B. 54B. 54B. 54B. 54B.

C: 4/4

48. 49. 50. 51. 52. 53.

88. 89. 90. 91. 92. 93.

54B. 54B. 54B. 54B. 54B. 54B.

54. 55. 56. 57. 58. 59. 60. 61.

94. 95. 96. 97. 98. 99. 100. 101.

54B. 54B. 54B. 54B. 54B. 54B. 54B. 54B.

59. 60. 61. 62. 63. 64. 65. 66. 67. 68.

C: I SUB. $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$

103 104 105 106 107 108 109 110

SP. 1.

36

111 112 113 114 115 116 117 118 119 120

$\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$ $\frac{vii^0_2}{4}$

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[illegible]

Handwritten musical score for "The Rose Tree". The score is written on a single page with a key signature of one flat (B-flat) and a common time signature (C). The music is arranged for a vocal line and a piano accompaniment. The piano part features a prominent bass line with many triplets and a treble line with chords and single notes. The vocal line is a simple melody. The score includes measures 77 through 89. The piano part has many triplets and some measures with a 3/4 time signature. The vocal line has some measures with a 3/4 time signature. The score is written in a handwritten style with some corrections and markings.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with the top staff being the vocal line and the bottom staff being the piano accompaniment. The music is in 2/4 time and features various musical notations, including notes, rests, and dynamic markings. The piano part includes chords and arpeggios, with some measures marked "SUB." and "PI.".

Measures 90-107 are shown. The vocal line includes lyrics: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree".

Measures 90-107 are shown. The piano part includes chords and arpeggios, with some measures marked "SUB." and "PI.".

Musical score system 1, measures 110-115. The system includes a grand staff with treble and bass clefs. Measure 110 is marked with a circled 110 and a 'SUB.' box. Measures 111-115 contain various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as f , fz , and fz . The system concludes with a treble clef staff.

Musical score system 2, measures 116-123. The system includes a grand staff with treble and bass clefs. Measure 116 is marked with a circled 116 and a 'SUB.' box. Measures 117-123 contain various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as f , fz , and fz . The system concludes with a treble clef staff.

Musical score system 3, measures 124-131. The system includes a grand staff with treble and bass clefs. Measure 124 is marked with a circled 124 and a 'SUB.' box. Measures 125-131 contain various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as f , fz , and fz . The system concludes with a treble clef staff.

[illegible]

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[illegible]

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SONATA No. 2

Andante.

The musical score is written on two staves. The first staff contains measures 1 through 4, and the second staff contains measures 5 through 10. Each measure is numbered in a circle. Handwritten annotations include chord symbols and figured bass notation below the notes, and small musical diagrams above certain measures.

Measure 1: C: I

Measure 2: F_5^6

Measure 3: I vi7 F_5^6/F

Measure 4: I

Measure 5: ii₆

Measure 6: vii₆^o₅ I₆ vi7

Measure 7: ii₇ I₇

Measure 8: I

Measure 9: vi₆ I₇²/₅ I₆

Measure 10: I₆

Handwritten annotations above the staves include:

- Measure 1: (1)
- Measure 2: (2)
- Measure 3: (3)
- Measure 4: (4)
- Measure 5: (5)
- Measure 6: (6)
- Measure 7: (7)
- Measure 8: (8)
- Measure 9: (9)
- Measure 10: (10)

Small musical diagrams are present above measures 1, 2, 3, 4, 6, 7, 8, 9, and 10, showing various chord structures and fingerings.

Handwritten musical score for "The Rose Tree". The score is written on a single staff, likely for guitar, with a vocal line indicated by a treble clef at the beginning. The music is in a key of one sharp (F#) and a 3/4 time signature. The score includes numbered measures 12 through 18, with various musical notations such as notes, rests, and bar lines. The guitar part is written in a simplified style with block letters for notes and includes a key signature change to one sharp (F#) and a time signature change to 3/4.

[illegible]

Handwritten musical score on a single staff, featuring various musical notations and fingerings.

The score begins with a circled measure number 24. Below the staff, the notation $C: VII^{b\sharp}$ is written. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Above the staff, there are several measures of music, some with circled measure numbers 21, 22, 23, 24, 25, 26, and 27. These measures are connected by a horizontal line. Below the staff, there are several measures of music, some with circled measure numbers 24, 25, 26, and 27. These measures are connected by a horizontal line. The score ends with a double bar line and the word "Fine." written below the staff.

Handwritten musical notations and fingerings include:

- $C: VII^{b\sharp}$
- VII^4_3/I
- I^6_4
- I
- I
- VII^6
- I
- I
- I

PARTITA No. 2

Sarabande.

[illegible]

15. 14 15 16 17 18 19

16. 20 21 22 23 24 25

26. 26 27 28 29 30 31 32

PARTITA No. 2

Chaconne.

The musical score for the Chaconne consists of two staves of music. The first staff contains measures 1 through 14, and the second staff contains measures 15 through 31. Each measure is numbered above the staff. The music is written in a single melodic line on a treble clef staff. Below the staff, there is a line of figured bass notation, which includes various symbols such as $d: i$, $ii^{\circ} 2$, V_5^6 , i , VI , IV , i , $ii^{\circ} 2$, V_5^6 , i , VI , $ii^{\circ} 2$, and V_7 . The score is divided into two systems by a large brace. The first system covers measures 1 to 14, and the second system covers measures 15 to 31. The word "VAR." is written below the first staff, indicating a variation. The page number "87" is printed vertically on the right side of the page.

Measures 17-23 of a musical score. Measure 17 begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes a 'di.' marking and a bracketed section labeled 'VAR. 2'. Measures 18 through 23 continue the melodic and harmonic development with various note values and rests. Measure 23 ends with a double bar line.

Measures 24-30 of a musical score. Measure 24 starts with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A bracketed section labeled 'VAR. 3' spans measures 24 through 26. Measures 27 through 30 continue the piece. Measure 30 concludes with a double bar line.

Measures 31-37 of a musical score. Measure 31 begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. A bracketed section labeled 'VAR. 4' spans measures 32 through 34. Measures 35 through 37 continue the musical phrase. Measure 37 ends with a double bar line.

Measures 38-43. Measure 38: $2/2$. Measure 39: $2/2$. Measure 40: $6/4$. Measure 41: $5/4$. Measure 42: $2/2$. Measure 43: $2/2$. A bracket labeled "VAR. 5" spans measures 40 and 41.

Measures 44-49. Measure 44: $2/2$. Measure 45: $2/2$. Measure 46: $2/2$. Measure 47: $2/2$. Measure 48: $2/2$. Measure 49: $2/2$. A bracket labeled "VAR. 6" spans measures 44 and 45.

Measures 50-55. Measure 50: $2/2$. Measure 51: $2/2$. Measure 52: $2/2$. Measure 53: $2/2$. Measure 54: $2/2$. Measure 55: $2/2$. A bracket labeled "VAR. 7" spans measures 50 and 51.

First system of musical notation, measures 56-61. The notation is in treble clef with a key signature of one sharp (F#). Measure 56 is marked with a '1' and a '4' below it. Measure 57 is marked with a '1' and a '4' below it. Measure 58 is marked with a '1' and a '4' below it. Measure 59 is marked with a '1' and a '4' below it. Measure 60 is marked with a '1' and a '4' below it. Measure 61 is marked with a '1' and a '4' below it. A bracket labeled 'VAR. 7' spans measures 57-59. A bracket labeled 'VAR. 8' spans measures 60-61. A bracket labeled 'VAR. 9' spans measures 56-57. A bracket labeled 'VAR. 10' spans measures 58-59. A bracket labeled 'VAR. 11' spans measures 60-61. A bracket labeled 'VAR. 12' spans measures 56-61.

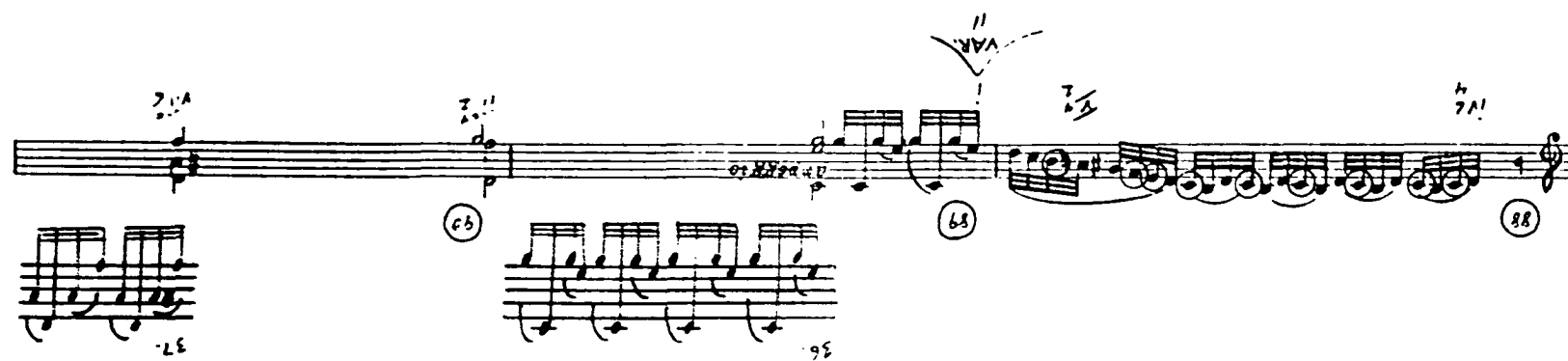
Second system of musical notation, measures 62-69. The notation is in treble clef with a key signature of one sharp (F#). Measure 62 is marked with a '1' and a '4' below it. Measure 63 is marked with a '1' and a '4' below it. Measure 64 is marked with a '1' and a '4' below it. Measure 65 is marked with a '1' and a '4' below it. Measure 66 is marked with a '1' and a '4' below it. Measure 67 is marked with a '1' and a '4' below it. Measure 68 is marked with a '1' and a '4' below it. Measure 69 is marked with a '1' and a '4' below it. A bracket labeled 'VAR. 7' spans measures 62-64. A bracket labeled 'VAR. 8' spans measures 65-67. A bracket labeled 'VAR. 9' spans measures 68-69. A bracket labeled 'VAR. 10' spans measures 62-69.

Third system of musical notation, measures 70-77. The notation is in treble clef with a key signature of one sharp (F#). Measure 70 is marked with a '1' and a '4' below it. Measure 71 is marked with a '1' and a '4' below it. Measure 72 is marked with a '1' and a '4' below it. Measure 73 is marked with a '1' and a '4' below it. Measure 74 is marked with a '1' and a '4' below it. Measure 75 is marked with a '1' and a '4' below it. Measure 76 is marked with a '1' and a '4' below it. Measure 77 is marked with a '1' and a '4' below it. A bracket labeled 'VAR. 7' spans measures 70-72. A bracket labeled 'VAR. 8' spans measures 73-75. A bracket labeled 'VAR. 9' spans measures 76-77. A bracket labeled 'VAR. 10' spans measures 70-77.

Handwritten musical score for measures 70, 71, and 72. The notation is on a single staff with a treble clef. Measure 70 is marked with a circled number 70 and a tempo marking $d: \frac{3}{4}$. Measure 71 is marked with a circled number 71 and a Roman numeral VI. Measure 72 is marked with a circled number 72 and a Roman numeral VI. The music consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

Handwritten musical score for measures 73, 74, and 75. The notation is on a single staff with a treble clef. Measure 73 is marked with a circled number 73 and a Roman numeral VI. Measure 74 is marked with a circled number 74 and a Roman numeral VI. Measure 75 is marked with a circled number 75 and a Roman numeral VI. The music consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A bracket labeled "VAR." is placed below measure 73.

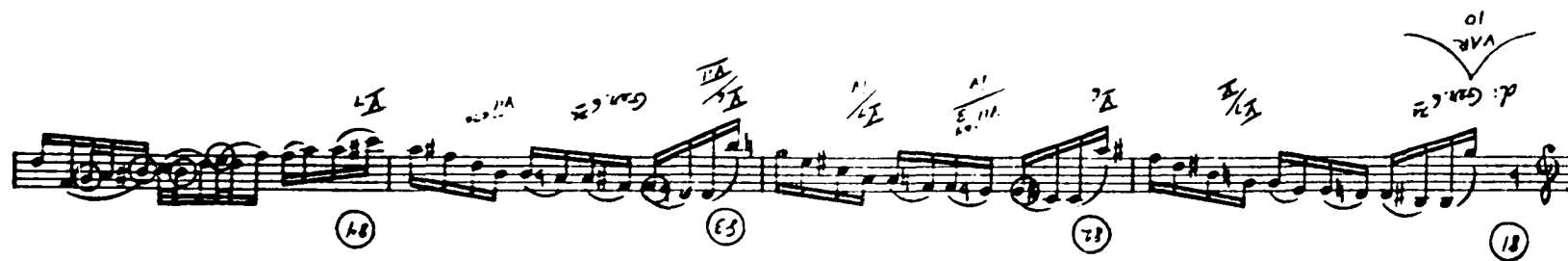
Handwritten musical score for measures 76, 77, and 78. The notation is on a single staff with a treble clef. Measure 76 is marked with a circled number 76 and a Roman numeral VI. Measure 77 is marked with a circled number 77 and a Roman numeral VI. Measure 78 is marked with a circled number 78 and a Roman numeral VI. The music consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A bracket labeled "VAR." is placed below measure 76.



First system of musical notation. The main staff is in treble clef. It begins with a key signature change to one sharp (F#) and a time signature change to 2/4. The staff contains measures 36, 37, 38, 39, and 40. Measure 36 has a circled number 36 below it. Measure 37 has a circled number 37 below it. Measure 38 has a circled number 38 below it. Measure 39 has a circled number 39 below it. Measure 40 has a circled number 40 below it. There are two smaller staves below the main staff: one on the left with measures 36 and 37, and one in the middle with measures 38 and 39. A bracket labeled "VAR." with a double bar line is positioned above measures 39 and 40.



Second system of musical notation. The main staff is in treble clef. It contains measures 41, 42, 43, 44, 45, 46, 47, 48, 49, and 50. Measure 41 has a circled number 41 below it. Measure 42 has a circled number 42 below it. Measure 43 has a circled number 43 below it. Measure 44 has a circled number 44 below it. Measure 45 has a circled number 45 below it. Measure 46 has a circled number 46 below it. Measure 47 has a circled number 47 below it. Measure 48 has a circled number 48 below it. Measure 49 has a circled number 49 below it. Measure 50 has a circled number 50 below it. A bracket labeled "VAR." with a double bar line is positioned above measures 49 and 50.



Third system of musical notation. The main staff is in treble clef. It contains measures 51, 52, 53, 54, 55, 56, 57, 58, 59, and 60. Measure 51 has a circled number 51 below it. Measure 52 has a circled number 52 below it. Measure 53 has a circled number 53 below it. Measure 54 has a circled number 54 below it. Measure 55 has a circled number 55 below it. Measure 56 has a circled number 56 below it. Measure 57 has a circled number 57 below it. Measure 58 has a circled number 58 below it. Measure 59 has a circled number 59 below it. Measure 60 has a circled number 60 below it. A bracket labeled "VAR." with a double bar line is positioned above measures 59 and 60. The text "d: Gm. 2/4" is written above measure 60.

91 $d: i$

92 p

93 p

94 $VII\ 5$

95 p

96 p

97 p

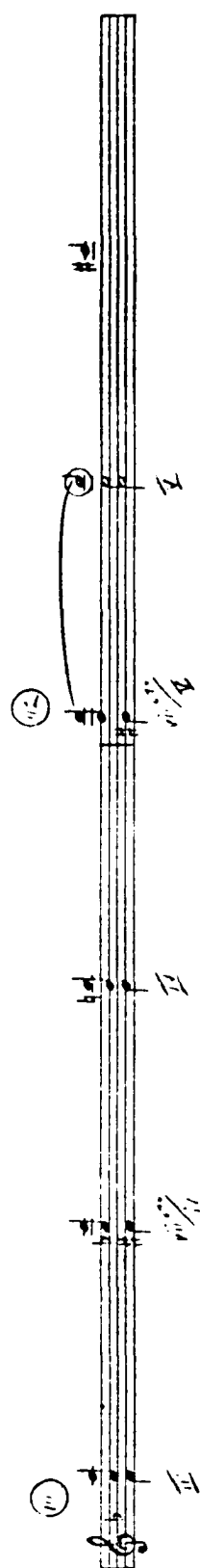
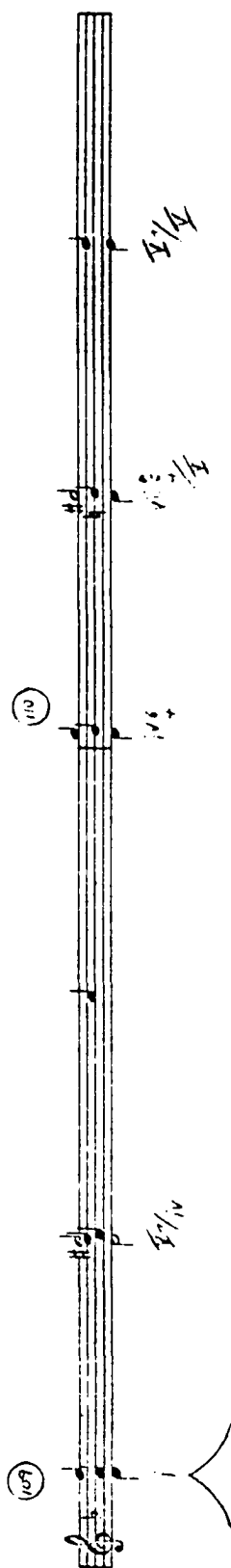
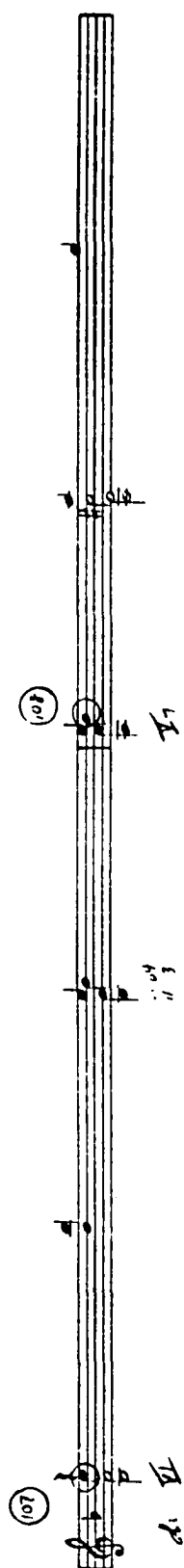
98 p

99 p

Handwritten musical notation on a single staff. The notation includes various notes, rests, and markings. Circled numbers 100, 101, 102, and 103 are present. Symbols like 'd:', 'II', 'III', and 'IV' are also visible, along with a '101' in a circle and a '102' in a circle. The notation is written in a cursive, handwritten style.

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on a single system of five staves. The first staff is a treble clef, and the second staff is a bass clef. The music is in 3/4 time, indicated by the "3/4" time signature at the top right. The key signature is one flat (B-flat), indicated by the "Bb" symbol at the top right. The score is divided into two systems by a double bar line. The first system contains measures 1 through 10, and the second system contains measures 11 through 13. The lyrics are written below the staves: "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree", "The Rose Tree". The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations, including "105" in a circle and "VAR 13" at the bottom right.



⑪③ $d: \dot{1}$ $\text{var. } 14$ VI i_4 $\text{IX}_2^{\flat}/\text{IV}$ IX_2^{\flat} $\text{IX}_2^{\flat}/\text{IV}$

⑪⑤ $\text{IX}_2^{\flat}/\text{VII}$ $\text{IX}_2^{\flat}/\text{VII}$ $\text{IX}_2^{\flat}/\text{VII}$ $\text{IX}_2^{\flat}/\text{VII}$ $\text{IX}_2^{\flat}/\text{VII}$ $\text{IX}_2^{\flat}/\text{VII}$

⑪⑦ $\text{IX}_2^{\flat}/\text{VII}$ $\text{IX}_2^{\flat}/\text{VII}$ $\text{IX}_2^{\flat}/\text{VII}$ $\text{IX}_2^{\flat}/\text{VII}$ $\text{IX}_2^{\flat}/\text{VII}$ $\text{IX}_2^{\flat}/\text{VII}$

Handwritten musical notation on a single staff, measures 119 to 120.

Measure 119: $d: \text{VI}$

Measure 120: iv_6 , ic_4 , $\text{V}_6^{\text{c}} / \text{I}$, V

Handwritten musical notation on a single staff, measures 121 to 123.

Measure 121: V_6^{c}

Measure 122: V / III , $\text{vii}_6^{\text{c}} / \text{VI}$

Measure 123: VI , iv_6

VAR. 15

Handwritten musical notation on a single staff, measures 124 to 129.

Measure 124: ic_4 , IV , V_7

Measure 125: iv

Measure 126: $\text{iv}_6^{\text{c}} / \text{V}_5^{\text{c}}$

Measure 127: i , VI

Measure 128: iv , ic_4 , V_7 , V_4 / iv

Measure 129: iv

Measures 42-50: 42 , 43 , 44 , 45 , 46 , 47 , 48 , 49 , 50

Handwritten musical score, first system. The top staff contains a melodic line with various ornaments and fingerings. The bottom staff contains a bass line. The system is divided into measures by bar lines. A bracket labeled "VAR. 81" spans measures 147 through 151. Measure numbers 147, 148, 149, 150, and 151 are circled. Measure numbers 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, and 78 are written below the bottom staff.

Handwritten musical score, second system. The top staff contains a melodic line with various ornaments and fingerings. The bottom staff contains a bass line. The system is divided into measures by bar lines. A bracket labeled "VAR. 11" spans measures 138 through 142. Measure numbers 138, 139, 140, 141, and 142 are circled. Measure numbers 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, and 66 are written below the bottom staff.

Handwritten musical score, third system. The top staff contains a melodic line with various ornaments and fingerings. The bottom staff contains a bass line. The system is divided into measures by bar lines. A bracket labeled "VAR. 16" spans measures 130 through 134. Measure numbers 130, 131, 132, 133, and 134 are circled. Measure numbers 51, 52, 53, 54, 55, and 56 are written below the bottom staff.

Musical score for "The Rose Tree" in D major, 2/4 time. The score is written for a single melodic line with a treble clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The score is divided into measures, with measure numbers 121, 125, 131, 135, 141, 145, 151, 155, 161, 165, 171, 175, 181, 185, 191, 195, 201, 205, 211, 215, 221, 225, 231, 235, 241, 245, 251, 255, 261, 265, 271, 275, 281, 285, 291, 295, 301, 305, 311, 315, 321, 325, 331, 335, 341, 345, 351, 355, 361, 365, 371, 375, 381, 385, 391, 395, 401, 405, 411, 415, 421, 425, 431, 435, 441, 445, 451, 455, 461, 465, 471, 475, 481, 485, 491, 495, 501, 505, 511, 515, 521, 525, 531, 535, 541, 545, 551, 555, 561, 565, 571, 575, 581, 585, 591, 595, 601, 605, 611, 615, 621, 625, 631, 635, 641, 645, 651, 655, 661, 665, 671, 675, 681, 685, 691, 695, 701, 705, 711, 715, 721, 725, 731, 735, 741, 745, 751, 755, 761, 765, 771, 775, 781, 785, 791, 795, 801, 805, 811, 815, 821, 825, 831, 835, 841, 845, 851, 855, 861, 865, 871, 875, 881, 885, 891, 895, 901, 905, 911, 915, 921, 925, 931, 935, 941, 945, 951, 955, 961, 965, 971, 975, 981, 985, 991, 995, 1001, 1005, 1011, 1015, 1021, 1025, 1031, 1035, 1041, 1045, 1051, 1055, 1061, 1065, 1071, 1075, 1081, 1085, 1091, 1095, 1101, 1105, 1111, 1115, 1121, 1125, 1131, 1135, 1141, 1145, 1151, 1155, 1161, 1165, 1171, 1175, 1181, 1185, 1191, 1195, 1201, 1205, 1211, 1215, 1221, 1225, 1231, 1235, 1241, 1245, 1251, 1255, 1261, 1265, 1271, 1275, 1281, 1285, 1291, 1295, 1301, 1305, 1311, 1315, 1321, 1325, 1331, 1335, 1341, 1345, 1351, 1355, 1361, 1365, 1371, 1375, 1381, 1385, 1391, 1395, 1401, 1405, 1411, 1415, 1421, 1425, 1431, 1435, 1441, 1445, 1451, 1455, 1461, 1465, 1471, 1475, 1481, 1485, 1491, 1495, 1501, 1505, 1511, 1515, 1521, 1525, 1531, 1535, 1541, 1545, 1551, 1555, 1561, 1565, 1571, 1575, 1581, 1585, 1591, 1595, 1601, 1605, 1611, 1615, 1621, 1625, 1631, 1635, 1641, 1645, 1651, 1655, 1661, 1665, 1671, 1675, 1681, 1685, 1691, 1695, 1701, 1705, 1711, 1715, 1721, 1725, 1731, 1735, 1741, 1745, 1751, 1755, 1761, 1765, 1771, 1775, 1781, 1785, 1791, 1795, 1801, 1805, 1811, 1815, 1821, 1825, 1831, 1835, 1841, 1845, 1851, 1855, 1861, 1865, 1871, 1875, 1881, 1885, 1891, 1895, 1901, 1905, 1911, 1915, 1921, 1925, 1931, 1935, 1941, 1945, 1951, 1955, 1961, 1965, 1971, 1975, 1981, 1985, 1991, 1995, 2001, 2005, 2011, 2015, 2021, 2025, 2031, 2035, 2041, 2045, 2051, 2055, 2061, 2065, 2071, 2075, 2081, 2085, 2091, 2095, 2101, 2105, 2111, 2115, 2121, 2125, 2131, 2135, 2141, 2145, 2151, 2155, 2161, 2165, 2171, 2175, 2181, 2185, 2191, 2195, 2201, 2205, 2211, 2215, 2221, 2225, 2231, 2235, 2241, 2245, 2251, 2255, 2261, 2265, 2271, 2275, 2281, 2285, 2291, 2295, 2301, 2305, 2311, 2315, 2321, 2325, 2331, 2335, 2341, 2345, 2351, 2355, 2361, 2365, 2371, 2375, 2381, 2385, 2391, 2395, 2401, 2405, 2411, 2415, 2421, 2425, 2431, 2435, 2441, 2445, 2451, 2455, 2461, 2465, 2471, 2475, 2481, 2485, 2491, 2495, 2501, 2505, 2511, 2515, 2521, 2525, 2531, 2535, 2541, 2545, 2551, 2555, 2561, 2565, 2571, 2575, 2581, 2585, 2591, 2595, 2601, 2605, 2611, 2615, 2621, 2625, 2631, 2635, 2641, 2645, 2651, 2655, 2661, 2665, 2671, 2675, 2681, 2685, 2691, 2695, 2701, 2705, 2711, 2715, 2721, 2725, 2731, 2735, 2741, 2745, 2751, 2755, 2761, 2765, 2771, 2775, 2781, 2785, 2791, 2795, 2801, 2805, 2811, 2815, 2821, 2825, 2831, 2835, 2841, 2845, 2851, 2855, 2861, 2865, 2871, 2875, 2881, 2885, 2891, 2895, 2901, 2905, 2911, 2915, 2921, 2925, 2931, 2935, 2941, 2945, 2951, 2955, 2961, 2965, 2971, 2975, 2981, 2985, 2991, 2995, 3001, 3005, 3011, 3015, 3021, 3025, 3031, 3035, 3041, 3045, 3051, 3055, 3061, 3065, 3071, 3075, 3081, 3085, 3091, 3095, 3101, 3105, 3111, 3115, 3121, 3125, 3131, 3135, 3141, 3145, 3151, 3155, 3161, 3165, 3171, 3175, 3181, 3185, 3191, 3195, 3201, 3205, 3211, 3215, 3221, 3225, 3231, 3235, 3241, 3245, 3251, 3255, 3261, 3265, 3271, 3275, 3281, 3285, 3291, 3295, 3301, 3305, 3311, 3315, 3321, 3325, 3331, 3335, 3341, 3345, 3351, 3355, 3361, 3365, 3371, 3375, 3381, 3385, 3391, 3395, 3401, 3405, 3411, 3415, 3421, 3425, 3431, 3435, 3441, 3445, 3451, 3455, 3461, 3465, 3471, 3475, 3481, 3485, 3491, 3495, 3501, 3505, 3511, 3515, 3521, 3525, 3531, 3535, 3541, 3545, 3551, 3555, 3561, 3565, 3571, 3575, 3581, 3585, 3591, 3595, 3601, 360

A musical score for the song "The Rose Tree". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lyrics are written below the staff, with some words in parentheses. The score is divided into four measures, each starting with a circled measure number: (151), (152), (153), and (154). The first measure contains the lyrics "The Rose Tree", the second measure contains "The Rose Tree", the third measure contains "The Rose Tree", and the fourth measure contains "The Rose Tree". The score ends with a double bar line.

Musical score for Violin I and Violin II, measures 160 through 167. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f*, *ff*, and *var.*. Measure numbers are circled at the bottom of each measure.

Musical score system 1 (measures 164-167). The system begins with a treble clef and a key signature of one sharp (F#). Measure 164 is marked with a circled number 164 and a tempo marking $D: \text{Allegro}$. Measure 165 is marked with a circled number 165 and a first ending bracket. Measure 166 is marked with a circled number 166 and a first ending bracket. Measure 167 is marked with a circled number 167 and a first ending bracket. The system concludes with a 4/4 time signature.

Musical score system 2 (measures 168-171). The system begins with a treble clef and a key signature of one sharp (F#). Measure 168 is marked with a circled number 168 and a first ending bracket. Measure 169 is marked with a circled number 169 and a first ending bracket. Measure 170 is marked with a circled number 170 and a first ending bracket. Measure 171 is marked with a circled number 171 and a first ending bracket. The system concludes with a 4/4 time signature.

Musical score system 3 (measures 172-175). The system begins with a treble clef and a key signature of one sharp (F#). Measure 172 is marked with a circled number 172 and a first ending bracket. Measure 173 is marked with a circled number 173 and a first ending bracket. Measure 174 is marked with a circled number 174 and a first ending bracket. Measure 175 is marked with a circled number 175 and a first ending bracket. The system concludes with a 4/4 time signature.

Handwritten musical score on page 62, featuring multiple staves with musical notation, including notes, rests, and dynamic markings. The score is organized into systems, with measures numbered sequentially.

System 1 (Measures 82-94): Includes measures 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, and 94. Features a key signature change to D major (D: II) and a time signature change to 3/4. Includes a section marked "VAR 21".

System 2 (Measures 95-107): Includes measures 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, and 106. Includes a section marked "VAR 22".

System 3 (Measures 108-120): Includes measures 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, and 120. Includes a section marked "VAR 23".

System 4 (Measures 121-133): Includes measures 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, and 133. Includes a section marked "VAR 24".

System 5 (Measures 134-146): Includes measures 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, and 146. Includes a section marked "VAR 25".

System 6 (Measures 147-159): Includes measures 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, and 159. Includes a section marked "VAR 26".

System 7 (Measures 160-172): Includes measures 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, and 172. Includes a section marked "VAR 27".

System 8 (Measures 173-185): Includes measures 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, and 185. Includes a section marked "VAR 28".

System 9 (Measures 186-198): Includes measures 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, and 198. Includes a section marked "VAR 29".

System 10 (Measures 199-211): Includes measures 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, and 211. Includes a section marked "VAR 30".

System 11 (Measures 212-224): Includes measures 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, and 224. Includes a section marked "VAR 31".

System 12 (Measures 225-237): Includes measures 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, and 237. Includes a section marked "VAR 32".

System 13 (Measures 238-250): Includes measures 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, and 250. Includes a section marked "VAR 33".

System 14 (Measures 251-263): Includes measures 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, and 263. Includes a section marked "VAR 34".

System 15 (Measures 264-276): Includes measures 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, and 276. Includes a section marked "VAR 35".

System 16 (Measures 277-289): Includes measures 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, and 289. Includes a section marked "VAR 36".

System 17 (Measures 290-302): Includes measures 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, and 302. Includes a section marked "VAR 37".

System 18 (Measures 303-315): Includes measures 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, and 315. Includes a section marked "VAR 38".

System 19 (Measures 316-328): Includes measures 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, and 328. Includes a section marked "VAR 39".

System 20 (Measures 329-341): Includes measures 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, and 341. Includes a section marked "VAR 40".

System 21 (Measures 342-354): Includes measures 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, and 354. Includes a section marked "VAR 41".

System 22 (Measures 355-367): Includes measures 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, and 367. Includes a section marked "VAR 42".

System 23 (Measures 368-380): Includes measures 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, and 380. Includes a section marked "VAR 43".

System 24 (Measures 381-393): Includes measures 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, and 393. Includes a section marked "VAR 44".

System 25 (Measures 394-406): Includes measures 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, and 406. Includes a section marked "VAR 45".

System 26 (Measures 407-419): Includes measures 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, and 419. Includes a section marked "VAR 46".

System 27 (Measures 420-432): Includes measures 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, and 432. Includes a section marked "VAR 47".

System 28 (Measures 433-445): Includes measures 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, and 445. Includes a section marked "VAR 48".

System 29 (Measures 446-458): Includes measures 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, and 458. Includes a section marked "VAR 49".

System 30 (Measures 459-471): Includes measures 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, and 471. Includes a section marked "VAR 50".

System 31 (Measures 472-484): Includes measures 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, and 484. Includes a section marked "VAR 51".

System 32 (Measures 485-497): Includes measures 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, and 497. Includes a section marked "VAR 52".

System 33 (Measures 498-510): Includes measures 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, and 510. Includes a section marked "VAR 53".

System 34 (Measures 511-523): Includes measures 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, and 523. Includes a section marked "VAR 54".

System 35 (Measures 524-536): Includes measures 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, and 536. Includes a section marked "VAR 55".

System 36 (Measures 537-549): Includes measures 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, and 549. Includes a section marked "VAR 56".

System 37 (Measures 550-562): Includes measures 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, and 562. Includes a section marked "VAR 57".

System 38 (Measures 563-575): Includes measures 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, and 575. Includes a section marked "VAR 58".

System 39 (Measures 576-588): Includes measures 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, and 588. Includes a section marked "VAR 59".

System 40 (Measures 589-601): Includes measures 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, and 601. Includes a section marked "VAR 60".

System 41 (Measures 602-614): Includes measures 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, and 614. Includes a section marked "VAR 61".

System 42 (Measures 615-627): Includes measures 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, and 627. Includes a section marked "VAR 62".

System 43 (Measures 628-640): Includes measures 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, and 640. Includes a section marked "VAR 63".

System 44 (Measures 641-653): Includes measures 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, and 653. Includes a section marked "VAR 64".

System 45 (Measures 654-666): Includes measures 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, and 666. Includes a section marked "VAR 65".

System 46 (Measures 667-679): Includes measures 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, and 679. Includes a section marked "VAR 66".

System 47 (Measures 680-692): Includes measures 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, and 692. Includes a section marked "VAR 67".

System 48 (Measures 693-705): Includes measures 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, and 705. Includes a section marked "VAR 68".

System 49 (Measures 706-718): Includes measures 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, and 718. Includes a section marked "VAR 69".

System 50 (Measures 719-731): Includes measures 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, and 731. Includes a section marked "VAR 70".

System 51 (Measures 732-744): Includes measures 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, and 744. Includes a section marked "VAR 71".

System 52 (Measures 745-757): Includes measures 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, and 757. Includes a section marked "VAR 72".

System 53 (Measures 758-770): Includes measures 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, and 770. Includes a section marked "VAR 73".

System 54 (Measures 771-783): Includes measures 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, and 783. Includes a section marked "VAR 74".

System 55 (Measures 784-796): Includes measures 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, and 796. Includes a section marked "VAR 75".

System 56 (Measures 797-809): Includes measures 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, and 809. Includes a section marked "VAR 76".

System 57 (Measures 810-822): Includes measures 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, and 822. Includes a section marked "VAR 77".

System 58 (Measures 823-835): Includes measures 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, and 835. Includes a section marked "VAR 78".

System 59 (Measures 836-848): Includes measures 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, and 848. Includes a section marked "VAR 79".

System 60 (Measures 849-861): Includes measures 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, and 861. Includes a section marked "VAR 80".

System 61 (Measures 862-874): Includes measures 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, and 874. Includes a section marked "VAR 81".

System 62 (Measures 875-887): Includes measures 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, and 887. Includes a section marked "VAR 82".

System 63 (Measures 888-900): Includes measures 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, and 900. Includes a section marked "VAR 83".

System 64 (Measures 901-913): Includes measures 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, and 913. Includes a section marked "VAR 84".

System 65 (Measures 914-926): Includes measures 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, and 926. Includes a section marked "VAR 85".

System 66 (Measures 927-939): Includes measures 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, and 939. Includes a section marked "VAR 86".

System 67 (Measures 940-952): Includes measures 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, and 952. Includes a section marked "VAR 87".

System 68 (Measures 953-965): Includes measures 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, and 965. Includes a section marked "VAR 88".

System 69 (Measures 966-978): Includes measures 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, and 978. Includes a section marked "VAR 89".

System 70 (Measures 979-991): Includes measures 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, and 991. Includes a section marked "VAR 90".

System 71 (Measures 992-1004): Includes measures 992, 993, 994, 995, 996, 997, 998, 999, 1000, 1001, 1002, 1003, and 1004. Includes a section marked "VAR 91".

System 72 (Measures 1005-1017): Includes measures 1005, 1006, 1007, 1008, 1009, 1010, 1011, 1012, 1013, 1014, 1015, 1016, and 1017. Includes a section marked "VAR 92".

System 73 (Measures 1018-1030): Includes measures 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, and 1030. Includes a section marked "VAR 93".

System 74 (Measures 1031-1043): Includes measures 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, and 1043. Includes a section marked "VAR 94".

System 75 (Measures 1044-1056): Includes measures 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, and 1056. Includes a section marked "VAR 95".

System 76 (Measures 1057-1069): Includes measures 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, and 1069. Includes a section marked "VAR 96".

System 77 (Measures 1070-1082): Includes measures 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, and 1082. Includes a section marked "VAR 97".

System 78 (Measures 1083-1095): Includes measures 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, and 1095. Includes a section marked "VAR 98".

System 79 (Measures 1096-1108): Includes measures 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, and 1108. Includes a section marked "VAR 99".

System 80 (Measures 1109-1121): Includes measures 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, and 1121. Includes a section marked "VAR 100".

System 81 (Measures 1122-1134): Includes measures 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, and 1134. Includes a section marked "VAR 101".

System 82 (Measures 1135-1147): Includes measures 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, and 1147. Includes a section marked "VAR 102".

System 83 (Measures 1148-1160): Includes measures 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, and 1160. Includes a section marked "VAR 103".

System 84 (Measures 1161-1173): Includes measures 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, and 1173. Includes a section marked "VAR 104".

System 85 (Measures 1174-1186): Includes measures 1174, 1175, 1176, 1177, 1178, 1179, 1180, 1181, 1182, 1183, 1184, 1185, and 1186. Includes a section marked "VAR 105".

System 86 (Measures 1187-1199): Includes measures 1187, 1188, 1189, 1190, 1191, 1192, 1193, 1194, 1195, 1196, 1197, 1198, and 1199. Includes a section marked "VAR 106".

System 87 (Measures 1200-1212): Includes measures 1200, 1201, 1202, 1203, 1204, 1205, 1206, 1207, 1208, 1209, 1210, 1211, and 1212. Includes a section marked "VAR 107".

System 88 (Measures 1213-1225): Includes measures 1213, 1214, 1215, 1216, 1217, 1218, 1219, 1220, 1221, 1222, 1223, 1224, and 1225. Includes a section marked "VAR 108".

System 89 (Measures 1226-1238): Includes measures 1226, 1227, 1228, 1229, 1230, 1231, 1232, 1233, 1234, 1235, 1236, 1237, and 1238. Includes a section marked "VAR 109".

System 90 (Measures 1239-1251): Includes measures 1239, 1240, 1241, 1242, 1243, 1244, 1245, 1246, 1247, 1248, 1249, 1250, and 1251. Includes a section marked "VAR 110".

System 91 (Measures 1252-1264): Includes measures 1252, 1253, 1254, 1255, 1256, 1257, 1258, 1259, 1260, 1261, 1262, 1263, and 1264. Includes a section marked "VAR 111".

System 92 (Measures 1265-1277): Includes measures 1265, 1266, 1267, 1268, 1269, 1270, 1271, 1272, 1273, 1274, 1275, 1276, and 1277. Includes a section marked "VAR 112".

System 93 (Measures 1278-1290): Includes measures 1278, 1279, 1280, 1281, 1282, 1283, 1284, 1285, 1286, 1287, 1288, 1289, and 1290. Includes a section marked "VAR 113".

System 94 (Measures 1291-1303): Includes measures 1291, 1292, 1293, 1294, 1295, 1296, 1297, 1298, 1299, 1300, 1301, 1302, and 1303. Includes a section marked "VAR 114".

System 95 (Measures 1304-1316): Includes measures 1304, 1305, 1306, 1307, 1308, 1309, 1310, 1311, 1312, 1313, 1314, 1315, and 1316. Includes a section marked "VAR 115".

System 96 (Measures 1317-1329): Includes measures 1317, 1318, 1319, 1320, 1321, 1322, 1323, 1324, 1325, 1326, 1327, 1328, and 1329. Includes a section marked "VAR 116".

System 97 (Measures 1330-1342): Includes measures 1330, 1331, 1332, 1333, 1334, 1335, 1336, 1337, 1338, 1339, 1340, 1341, and 1342. Includes a section marked "VAR 117".

System 98 (Measures 1343-1355): Includes measures 1343, 1344, 1345, 1346, 1347, 1348, 1349, 1350, 1351, 1352, 1353, 1354, and 1355. Includes a section marked "VAR 118".

System 99 (Measures 1356-1368): Includes measures 1356, 1357, 1358, 1359, 1360, 1361, 1362, 1363, 1364, 1365, 1366, 1367, and 1368. Includes a section marked "VAR 119".

System 100 (Measures 1369-1381): Includes measures 1369, 1370, 1371, 1372, 1373, 1374, 1375, 1376, 1377, 1378, 1379, 1380, and 1381. Includes a section marked "VAR 120".

System 101 (Measures 1382-1394): Includes measures 1382, 1383, 1384, 1385, 1386, 1387, 1388, 1389, 1390, 1391, 1392, 1393, and 1394. Includes a section marked "VAR 121".

System 102 (Measures 1395-1407): Includes measures 1395, 1396, 1397, 1398, 1399, 1400, 1401, 1402, 1403, 1404, 1405, 1406, and 1407. Includes a section marked "VAR 122".

System 103 (Measures 1408-1420): Includes measures 1408, 1409, 1410, 1411, 1412, 1413, 1414, 1415, 1416, 1417, 1418, 1419, and 1420. Includes a section marked "VAR 123".

System 104 (Measures 1421-1433): Includes measures 1421, 1422, 1423, 1424, 1425, 1426, 1427, 1428, 1429, 1430, 1431, 1432, and 1433. Includes a section marked "VAR 124".

System 105 (Measures 1434-1446): Includes measures 1434, 1435, 1436, 1437, 1438, 1439, 1440, 1441, 1442, 1443, 1444, 1445, and 1446. Includes a section marked "VAR 125".

System 106 (Measures 1447-1459): Includes measures 1447, 1448, 1449, 1450, 1451, 1452, 1453, 1454, 1455, 1456, 1457, 1458, and 1459. Includes a section marked "VAR 126".

System 107 (Measures 1460-1472): Includes measures 1460, 1461, 1462, 1463, 1464, 1465, 1466, 1467, 1468, 1469, 1470, 1471, and 1472. Includes a section marked "VAR 127".

System 108 (Measures 1473-1485): Includes measures 1473, 1474, 1475, 1476, 1477, 1478, 1479, 1480, 1481, 1482, 1483, 1484, and 1485. Includes a section marked "VAR 128".

System 109 (Measures 1486-1498): Includes measures 1486, 1487, 1488, 1489, 1490, 1491, 1492, 1493, 1494, 1495, 1496, 1497, and 1498. Includes a section marked "VAR 129".

System 110 (Measures 1499-1511): Includes measures 1499, 1500, 1501, 1502, 1503, 1504, 1505, 1506, 1507, 1508, 1509, 1510, and 1511. Includes a section marked "VAR 130".

System 111 (Measures 1512-1524): Includes measures 1512, 1513, 1514, 1515, 1516, 1517, 1518, 1519, 1520, 1521, 1522, 1523, and

Handwritten musical score for a piece titled "D: I". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo/mood is marked "a 1^{mo}".

The score consists of measures 137 through 141, followed by a section labeled "VAR." (Variation) with measures 14 and 15. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Measure numbers are written below the staff: 137, 140, 141, and 14.

Key signatures and time signatures are indicated: $\text{F}\sharp$ and $\frac{3}{4}$.

The variation section is marked "VAR." and includes measures 14 and 15.

[illegible]

150. 151. 152. 153. 154.

VAK

N

64

155. 156. 157. 158. 159.

VAK

N

160. 161. 162. 163. 164.

VAK

N

155. 156. 157.

249 250

VAR 30

114 115

116 117

118 119

120 121

122 123

124 125

126 127

128 129

130 131

132 133

134 135

136 137

138 139

140 141

142 143

144 145

146 147

148 149

150 151

152 153

154 155

156 157

158 159

160 161

162 163

164 165

166 167

168 169

170 171

172 173

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792 793

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796 797

798 799

800 801

802 803

804 805

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808 809

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896 897

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902 903

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906 907

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1108 1109

1110 1111

1112 1113

1114 1115

1116 1117

1118 1119

1120 1121

1122 1123

1124 1125

1126 1127

1128 1129

1130 1131

1132 1133

1134 1135

1136 1137

1138 1139

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1164 1165

1166 1167

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1170 1171

1172 1173

1174 1175

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1178 1179

1180 1181

1182 1183

1184 1185

1186 1187

1188 1189

1190 1191

1192 1193

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1196 1197

1198 1199

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1204 1205

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1344 1345

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1348 1349

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1352 1353

1354 1355

1356 1357

1358 1359

1360 1361

1362 1363

1364 1365

1366 1367

1368 1369

1370 1371

1372 1373

1374 1375

1376 1377

1378 1379

1380 1381

1382 1383

1384 1385

1386 1387

1388 1389

1390 1391

1392 1393

1394 1395

1396 1397

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1860 1861

1862 1863

1864 1865

1866 1867

1868 1869

1870 1871

1872 1873

1874 1875

1876 1877

1878 1879

1880 1881

1882 1883

1884 1885

1886 1887

1888 1889

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1906 1907

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1938 1939

1940 1941

1942 1943

1944 1945

1946 1947

1948 1949

1950 1951

1952 1953

1954 1955

1956 1957

1958 1959

1960 1961

1962 1963

1964 1965

1966 1967

1968 1969

1970 1971

1972 1973

1974 1975

1976 1977

1978 1979

1980 1981

1982 1983

1984 1985

1986 1987

1988 1989

1990 1991

1992 1

SONATA No. 3

Adagio.

1. 2. 3. 4. 5. 6.

① ② ③ ④

C: I $V\frac{4}{2}$ I_5 $d. VII \frac{1}{4} IV$

7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21.

⑤ ⑥ ⑦ ⑧ ⑨

V_7 $I\frac{1}{4}$ $I\frac{1}{11}$ I_6

Handwritten musical score for the song "The Rose Tree". The score is written on ten staves, with the first five staves containing the vocal melody and the last five staves containing the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in a soprano clef, and the piano accompaniment is written in a bass clef. The score includes various musical notations such as notes, rests, and accidentals. The lyrics are written below the vocal staff. The score is numbered 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35. The score is written in ink on aged paper.

Musical score for "The Rose Tree" (No. 117). The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The score is divided into measures, with measure numbers 36 through 47 indicated at the beginning of each line. A large, stylized treble clef is positioned at the start of the first line. The score concludes with a double bar line and a final measure number of 47.

Handwritten musical notation for measures 49-59. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. Chord symbols are written below the bass line: F# (measure 49), vi7 (measure 50), C: I7 (measure 52), I (measure 55), I7/II (measure 56), ii6 (measure 57), and iii6 (measure 58). Measure numbers 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, and 59 are written above the melody. Measure numbers 24, 25, 26, 27, and 28 are written in circles below the bass line. An arrow points from the C: I7 chord symbol to the key signature.

Handwritten musical notation for measures 60-72. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. Chord symbols are written below the bass line: I7 (measure 60), I (measure 61), vii6/II (measure 62), I7 (measure 63), I7 (measure 64), I7 (measure 65), I7 (measure 66), I7 (measure 67), I7 (measure 68), I7 (measure 69), vii6/II (measure 70), and I7 (measure 71). Measure numbers 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, and 72 are written above the melody. Measure numbers 29, 30, 31, 32, and 33 are written in circles below the bass line.

Handwritten musical notation for measures 73-76. The notation includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. Chord symbols are written below the bass line: I7 (measure 73), I7 (measure 74), I7 (measure 75), and I7 (measure 76). Measure numbers 73, 74, 75, and 76 are written above the melody. Measure numbers 34, 35, 36, 37, and 38 are written in circles below the bass line.

39 7b. 79. 40 41 5b. 5b. 3

43 44 45 46 47

SONATA No. 3

Fuga.

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

C: I IV I_c V₄ V₂ I_c vi V₄ ii₆ vii₄ V₄ ii₆ iii₄ I_c V₅ V₂ I_c

SUB.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14.

⑨ ⑩ ⑪ ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱

ii iii₇ V₇ vi vii₂ V V vii₂ ii V₅ vi iii V₇ ii IV V₇ iii₆ vii₄ V ii₆ vii₄

SUB. SUB.

Handwritten musical score for "The Rose Tree". The score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in a simple, folk-like style. The lyrics "The Rose Tree" are written below the staff, with the words "The", "Rose", "Tree", "The", "Rose", "Tree", "The", "Rose", "Tree" aligned with the notes. The score is divided into measures by vertical bar lines. The first measure is marked with a circled "1". The second measure is marked with a circled "2". The third measure is marked with a circled "3". The fourth measure is marked with a circled "4". The fifth measure is marked with a circled "5". The sixth measure is marked with a circled "6". The seventh measure is marked with a circled "7". The eighth measure is marked with a circled "8". The ninth measure is marked with a circled "9". The tenth measure is marked with a circled "10". The eleventh measure is marked with a circled "11". The twelfth measure is marked with a circled "12". The thirteenth measure is marked with a circled "13". The fourteenth measure is marked with a circled "14". The fifteenth measure is marked with a circled "15". The sixteenth measure is marked with a circled "16". The seventeenth measure is marked with a circled "17". The eighteenth measure is marked with a circled "18". The nineteenth measure is marked with a circled "19". The twentieth measure is marked with a circled "20". The score ends with a double bar line. There are some handwritten annotations and corrections throughout the score, including a "C" in the eleventh measure and a "P" in the thirteenth measure.

Handwritten musical score for "The Rose Tree" (1875). The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody is marked with measure numbers 38 through 44 in circles. The lyrics are written below the staff. The score includes various musical notations such as eighth notes, quarter notes, and rests. The key signature is indicated by a flat symbol (B-flat) on the staff. The score is labeled "The Rose Tree" and "1875" at the top right.

29. 30. 31. 32. 33. 34. 35. 36. 37.

45 46 47 48 49 50 51 52

C: I_6^c VI_6 VII_3^c I_5^c VI_6 VII_2^c IV I_6^c II_6^c I_6^c VI II_7 I EPI.

38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49.

53 54 55 56 57 58 59 60

I_6^c II_6^c I_6^c III_2^c I_6^c II_2^c I_6^c II_6^c I_6^c II_6^c I_6^c II_6^c I_6^c

50. 51.

61 62 63 64 65 66 67

I_6^c VII_6^c I_6^c I_6^c I_6^c I_6^c I_6^c EPI.

Measures 64-69 of a musical score. The notation is in treble clef with a key signature of one sharp (F#). Measure 64 is marked with a circled number 64 and a dynamic marking of f . Measure 65 is marked with a circled number 65 and a dynamic marking of f . Measure 66 is marked with a circled number 66 and a dynamic marking of f . Measure 67 is marked with a circled number 67 and a dynamic marking of f . Measure 68 is marked with a circled number 68 and a dynamic marking of f . Measure 69 is marked with a circled number 69 and a dynamic marking of f . The score ends with a double bar line and a final dynamic marking of f .

Measures 70-75 of a musical score. The notation is in treble clef with a key signature of one sharp (F#). Measure 70 is marked with a circled number 70 and a dynamic marking of f . Measure 71 is marked with a circled number 71 and a dynamic marking of f . Measure 72 is marked with a circled number 72 and a dynamic marking of f . Measure 73 is marked with a circled number 73 and a dynamic marking of f . Measure 74 is marked with a circled number 74 and a dynamic marking of f . Measure 75 is marked with a circled number 75 and a dynamic marking of f . The score ends with a double bar line and a final dynamic marking of f .

Measures 76-81 of a musical score. The notation is in treble clef with a key signature of one sharp (F#). Measure 76 is marked with a circled number 76 and a dynamic marking of f . Measure 77 is marked with a circled number 77 and a dynamic marking of f . Measure 78 is marked with a circled number 78 and a dynamic marking of f . Measure 79 is marked with a circled number 79 and a dynamic marking of f . Measure 80 is marked with a circled number 80 and a dynamic marking of f . Measure 81 is marked with a circled number 81 and a dynamic marking of f . The score ends with a double bar line and a final dynamic marking of f .

Musical score for the first system of 'The Rose Tree'. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The system is divided into four measures, each labeled with a circled number: 87, 88, 89, and 90. Below the staff, there are handwritten annotations: 'a: iv' under measure 87, 'N6' under measure 88, 'I7' under measure 89, and 'I7' under measure 90. The system ends with a double bar line.

Handwritten musical score for "The Rose Tree". The score is written on ten staves, with measures 62 through 72. The vocal line is in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in treble clef with a key signature of one flat. The score includes various musical notations such as notes, rests, and dynamic markings. The title "The Rose Tree" is written at the top right, and the tempo "Moderato" is written at the bottom right.

73

73 74 75 76 77 78 79 80 81

SUB.

82 83 84 85 86 87 88 89 90 91 92

EPI.

93 94 95 96 97 98 99 100 101 102

SUB.

Handwritten musical score for "The Rose Tree" (No. 548). The score is written on ten staves. The melody is in the first staff, and the accompaniment is in the second staff. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings. The piece is marked with a repeat sign at the beginning and a double bar line at the end. The number 548 is written at the bottom right.

Handwritten musical score for 'EPILOGUE'. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The score begins with a series of measures, some of which are circled and numbered (133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170). The notation includes various musical symbols such as notes, rests, and accidentals. The score concludes with a double bar line and the word 'EPILOGUE' written below the staff.

Measures 171-178. The score is in common time (C). The key signature has one sharp (F#). The notation includes various rhythmic values and accidentals. Measure 171 starts with a C-clef and a common time signature. Measures 172-178 show complex rhythmic patterns with many accidentals and dynamic markings.

Measures 179-186. The score continues with measures 179-186. Measure 179 starts with a C-clef and a common time signature. Measures 180-186 show complex rhythmic patterns with many accidentals and dynamic markings. An arrow points from measure 180 to measure 181, with the text "G: 181" written below it. The score ends with a double bar line and the word "SUB." in a box.

Measures 187-194. The score continues with measures 187-194. Measure 187 starts with a C-clef and a common time signature. Measures 188-194 show complex rhythmic patterns with many accidentals and dynamic markings. The score ends with a double bar line and the word "SUB." in a box.

195 196 197 198 199 200 201 202

al rinvio

548

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff contains a melody with notes and rests, and measure numbers 147 through 161 are written above it. The middle staff contains a bass line with notes and rests, and measure numbers 149 through 161 are written below it. The bottom staff contains a bass line with notes and rests, and measure numbers 149 through 161 are written below it. The key signature is one flat (B-flat). The time signature is 3/4. The score includes various musical notations such as notes, rests, and bar lines. The handwriting is in ink on aged paper.

162. 163. 164. 165. 166. 167. 168. 169. 170. 171.

229 230 231 232

172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184.

233 234 235 236 237 238 239 240 241 242 243 244

185. 186. 187. 188. 189. 190. 191.

245 246 247 248 249 250 251

EPI.

450 C: I₄

451 I₄

452 VII₂/₄

453 I₄

454 VII₂/₄

455 I₄

456 VII₂/₄

457 I₄

458 VII₂/₄

459 I₄

460 VII₂/₄

461 I₄

462 VII₂/₄

463 I₄

464 I₄

465 VII₂/₄

466 I₄

467 VII₂/₄

468 I₄

469 VII₂/₄

470 I₄

Musical score for "The Rose Tree" (No. 100). The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The score includes measure numbers 271 through 277, which are circled. The lyrics "The Rose Tree" are written below the staff, aligned with the corresponding measures. The piece concludes with a double bar line and a repeat sign.

Musical score for "The Rose Tree" (No. 100). The score is written for a single melodic line on a five-line staff. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The score includes various musical notations such as slurs, ties, and dynamic markings like *mf* and *ff*. The lyrics "The Rose Tree" are written below the staff, with the words "The", "Rose", "Tree", "The", "Rose", "Tree", "The", "Rose", "Tree" corresponding to the notes. The score is divided into measures by vertical bar lines, and the measures are numbered 1 through 10. The score ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. Above the staff, there are several handwritten annotations: "EPI." with a bracket, "SUB." with a bracket, and various Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) and other symbols. Below the staff, there are circled numbers: 312, 311, 310, 309, 308, 307, 306, 305, 304.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. Above the staff, there are several handwritten annotations: "SUB." with a bracket, "EPI." with a bracket, and various Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) and other symbols. Below the staff, there are circled numbers: 313, 312, 311, 310, 309, 308, 307, 306, 305, 304, 303, 302, 301, 300.

Handwritten musical notation on a single staff. The notation includes various notes, rests, and accidentals. Above the staff, there are several handwritten annotations: "SUB." with a bracket, "EPI." with a bracket, and various Roman numerals (I, II, III, IV, V, VI, VII, VIII, IX, X, XI, XII) and other symbols. Below the staff, there are circled numbers: 305, 304, 303, 302, 301, 300, 299, 298, 297, 296, 295, 294, 293, 292, 291, 290, 289, 288, 287, 286, 285, 284, 283, 282, 281, 280, 279, 278, 277, 276, 275, 274, 273, 272, 271, 270, 269, 268, 267, 266, 265, 264, 263, 262, 261, 260, 259, 258, 257, 256, 255, 254, 253, 252, 251, 250, 249, 248, 247, 246, 245, 244, 243, 242, 241, 240, 239, 238, 237, 236, 235, 234, 233, 232, 231, 230, 229, 228, 227, 226, 225, 224, 223, 222, 221, 220, 219, 218, 217, 216, 215, 214, 213, 212, 211, 210, 209, 208, 207, 206, 205, 204, 203, 202, 201, 200, 199, 198, 197, 196, 195, 194, 193, 192, 191, 190, 189, 188, 187, 186, 185, 184, 183, 182, 181, 180, 179, 178, 177, 176, 175, 174, 173, 172, 171, 170, 169, 168, 167, 166, 165, 164, 163, 162, 161, 160, 159, 158, 157, 156, 155, 154, 153, 152, 151, 150, 149, 148, 147, 146, 145, 144, 143, 142, 141, 140, 139, 138, 137, 136, 135, 134, 133, 132, 131, 130, 129, 128, 127, 126, 125, 124, 123, 122, 121, 120, 119, 118, 117, 116, 115, 114, 113, 112, 111, 110, 109, 108, 107, 106, 105, 104, 103, 102, 101, 100, 99, 98, 97, 96, 95, 94, 93, 92, 91, 90, 89, 88, 87, 86, 85, 84, 83, 82, 81, 80, 79, 78, 77, 76, 75, 74, 73, 72, 71, 70, 69, 68, 67, 66, 65, 64, 63, 62, 61, 60, 59, 58, 57, 56, 55, 54, 53, 52, 51, 50, 49, 48, 47, 46, 45, 44, 43, 42, 41, 40, 39, 38, 37, 36, 35, 34, 33, 32, 31, 30, 29, 28, 27, 26, 25, 24, 23, 22, 21, 20, 19, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1.

323 $C: \frac{IV_2}{I}$

324 V_3

325 $\frac{IV_2}{II}$

326 IV_6

327 V_3

328 I

329 V_3

330 IV_6

331 $\frac{V_3}{IV}$

331 IV^{M7}

332 V_3

333 IV_6

334 V_3

335 IV_6

336 I_4

337 IV_6

338 V_3

339 IV_6

340 V_3

341 IV_6

342 V_3

343 IV_6

344 I_4

345 IV_6

346 V_3

347 IV_6

348 V_3

349 IV_6

350 V_3

351 IV_6

352 V_3

353 IV_6

354 V_3

355 IV_6

356 V_3

357 IV_6

358 V_3

359 IV_6

360 V_3

361 IV_6

362 V_3

363 IV_6

364 V_3

365 IV_6

366 V_3

367 IV_6

368 V_3

369 IV_6

370 V_3

371 IV_6

372 V_3

373 IV_6

374 V_3

375 IV_6

376 V_3

377 IV_6

378 V_3

379 IV_6

380 V_3

381 IV_6

382 V_3

383 IV_6

384 V_3

385 IV_6

386 V_3

387 IV_6

388 V_3

389 IV_6

390 V_3

391 IV_6

392 V_3

393 IV_6

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395 IV_6

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397 IV_6

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339 IV_6

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341 IV_6

342 V_3

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498 V_3

499 IV_6

500 V_3

204.

The musical score consists of a single melodic line on a five-line staff. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes, rests, and beams) and accidentals (sharps, flats, and naturals). Below the staff, there are several measures of figured bass notation, which are circled numbers indicating fingerings or specific notes for a basso continuo. The figures are: 324, 323, 322, 321, 320, 319, 318, 317, 316, 315, 314, 313, 312, 311, 310, 309, 308, 307, 306, 305, 304, 303, 302, 301, 300, 299, 298, 297, 296, 295, 294, 293, 292, 291, 290, 289, 288, 287, 286, 285, 284, 283, 282, 281, 280, 279, 278, 277, 276, 275, 274, 273, 272, 271, 270, 269, 268, 267, 266, 265, 264, 263, 262, 261, 260, 259, 258, 257, 256, 255, 254, 253, 252, 251, 250, 249, 248, 247, 246, 245, 244, 243, 242, 241, 240, 239, 238, 237, 236, 235, 234, 233, 232, 231, 230, 229, 228, 227, 226, 225, 224, 223, 222, 221, 220, 219, 218, 217, 216, 215, 214, 213, 212, 211, 210, 209, 208, 207, 206, 205, 204, 203, 202, 201, 200, 199, 198, 197, 196, 195, 194, 193, 192, 191, 190, 189, 188, 187, 186, 185, 184, 183, 182, 181, 180, 179, 178, 177, 176, 175, 174, 173, 172, 171, 170, 169, 168, 167, 166, 165, 164, 163, 162, 161, 160, 159, 158, 157, 156, 155, 154, 153, 152, 151, 150, 149, 148, 147, 146, 145, 144, 143, 142, 141, 140, 139, 138, 137, 136, 135, 134, 133, 132, 131, 130, 129, 128, 127, 126, 125, 124, 123, 122, 121, 120, 119, 118, 117, 116, 115, 114, 113, 112, 111, 110, 109, 108, 107, 106, 105, 104, 103, 102, 101, 100, 99, 98, 97, 96, 95, 94, 93, 92, 91, 90, 89, 88, 87, 86, 85, 84, 83, 82, 81, 80, 79, 78, 77, 76, 75, 74, 73, 72, 71, 70, 69, 68, 67, 66, 65, 64, 63, 62, 61, 60, 59, 58, 57, 56, 55, 54, 53, 52, 51, 50, 49, 48, 47, 46, 45, 44, 43, 42, 41, 40, 39, 38, 37, 36, 35, 34, 33, 32, 31, 30, 29, 28, 27, 26, 25, 24, 23, 22, 21, 20, 19, 18, 17, 16, 15, 14, 13, 12, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0.

SONATA No. 3

Largo.

First system of the musical score. It begins with a treble clef and a key signature of one flat (B-flat). The notation includes a series of eighth and sixteenth notes, with some measures containing triplets. Below the staff, there are figured bass notations: $F: I$, vii^b_5 , vi , v , iv , iii , ii , i , vii^b_5 , vi , v , iv , iii , ii , i . There are also some additional markings like vii^b_5 and vi above the staff in some measures.

Second system of the musical score. It continues the notation from the first system. The figured bass continues with: vii^b_5 , vi , v , iv , iii , ii , i , vii^b_5 , vi , v , iv , iii , ii , i . There are also some additional markings like vii^b_5 and vi above the staff in some measures.

[illegible]

Musical score for "The Rose Tree" (No. 10). The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The score includes several measures with circled numbers 10, 11, and 12, indicating specific points of interest or measures. The piece concludes with a final cadence marked by a double bar line and a repeat sign.

7. 9. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85.

Musical score for measures 11-14. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The score features a melody in the upper voice and a bass line in the lower voice. Measure numbers 11, 12, 13, and 14 are indicated. Chord symbols $F: Y_4$, I_c , II , Y_2 , I_c , II , Y_2 , and Y_2 are present. A circled measure number 16 is also shown.

Musical score for measures 15-18. The notation includes a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The score features a melody in the upper voice and a bass line in the lower voice. Measure numbers 15, 16, 17, and 18 are indicated. Chord symbols I_c , Y_2 , I_c , Y_2 , I_c , Y_2 , I_c , and Y_2 are present. A circled measure number 19 is also shown.

PARTITA No. 3

Loure.

Figured bass symbols for the first staff:

- Measure 1: $E: V$
- Measure 2: I_c
- Measure 3: vii^b_c
- Measure 4: I

Figured bass symbols for the second staff:

- Measure 5: vi
- Measure 6: vii^b_c
- Measure 7: vi^b_c
- Measure 8: V^b_c
- Measure 9: I_c

Musical score for measures 10-14. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff. Measure numbers 10, 11, 12, 13, and 14 are circled. Roman numerals I, II, III, IV, and V are placed below the staff, indicating chord positions. A bracket groups measures 11 and 12, with the label "E: V₂" written below it.

Musical score for measures 15-19. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff. Measure numbers 15, 16, 17, 18, and 19 are circled. Roman numerals I, II, III, IV, and V are placed below the staff, indicating chord positions. A bracket groups measures 16 and 17, with the label "E: V₂" written below it.

Musical score for measures 20-24. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The melody is written on a single staff. Measure numbers 20, 21, 22, 23, and 24 are circled. Roman numerals I, II, III, IV, and V are placed below the staff, indicating chord positions. A bracket groups measures 21 and 22, with the label "E: V₂" written below it.

PARTITA No. 3

Menuet I.

The musical score for Menuet I, Partita No. 3, is presented in two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 17. Each measure is numbered in a circle above the staff. The notation includes a treble clef, a key signature of three sharps (F#, C#, G#), and a 3/4 time signature. The notes are primarily eighth and sixteenth notes, often beamed together. Below the staff, figured bass notation is provided for each measure, using Roman numerals and letters to indicate fingerings and accidentals. For example, measure 1 is marked with 'E: I vii° I4 vi vi° I I6 II vii° I'. Measure 11 includes a triplet of eighth notes. Measure 14 features a triplet of sixteenth notes. Measure 17 ends with a double bar line. The page number '92' is located to the right of the first system.

92

First system of musical notation, measures 18 through 25. The notation is in treble clef with a key signature of one sharp (F#). Measure 18 begins with a treble clef and a key signature change to one sharp. Measures 19 through 25 contain various musical notations, including eighth notes, quarter notes, and half notes, with some measures featuring slurs and ties. Measure 25 ends with a double bar line and a repeat sign.

Second system of musical notation, measures 26 through 34. The notation is in treble clef with a key signature of one sharp (F#). Measure 26 begins with a treble clef and a key signature change to one sharp. Measures 27 through 34 contain various musical notations, including eighth notes, quarter notes, and half notes, with some measures featuring slurs and ties. Measure 34 ends with a double bar line and a repeat sign.