

Sei Solo.

a
Violino
tenuta
Basso
accompagnato -

Libro Primo.

Da

Joh. S. Bach.
180. 1720.

Recommendations:

A = 432Hz or less

Almost non-vibrato

No additional ornaments

Shortening the grip in the case of modern-bow

Fuga.

v p

p

p

v p

p

p

Allegro

p

p

p v

v

v

v

v

v

v

v

v

v

v

v

v

v



Ceciliana.





Partia 1^{ma} à Violino Solo senza Basso.







Sarabande.



Double



Tempo di Borea.

Si volta

Double.



Sonata 2^{da} a Violino Solo senza Bafo.

A handwritten musical score for violin solo, page 8. The score consists of six staves of music. Red ink has been used to add various markings: dynamic signs like 'V' and 'П' (soft), articulation marks like 'VV' and 'ПУ' (staccato), fingerings (e.g., '1', '2', '3', '4'), and performance instructions like 'vibrato'. A signature at the bottom right reads 'V. Zadai'.

Стига.

A handwritten musical score for piano, consisting of ten staves of music. The music is written in black ink on five-line staff paper. Red ink is used to add various markings: dynamic signs like 'V' (Volume) and 'П' (Pianissimo), performance instructions such as '1', '2', '3', '0', '1', '2', '3', 'ПV' (Pianississimo Volume), and 'VП' (Volume Pianissimo). The score includes a title 'Стига.' at the top left. The music is divided into measures by vertical bar lines, and some measures contain multiple notes or chords. The red markings are placed above, below, or to the side of the musical notes and rests.

A handwritten musical score for a solo instrument, likely a flute or recorder, consisting of ten staves of music. The music is written in common time and includes various dynamic markings such as **V** (Volume), **p** (Pianissimo), and **f** (Forte). Red ink has been used to add specific fingerings and performance instructions. These annotations include:

- Handedness:** The first staff begins with a circled "1" and a circled "2", indicating the left hand starts on the second finger.
- Fingerings:** Numerous fingerings are marked with red numbers above the notes. Examples include "2" over a note in the first measure, "1" over a note in the second measure, "V" over a note in the third measure, "p" over a note in the fourth measure, "2" and "4" over a note in the fifth measure, "4" over a note in the sixth measure, "3" and "2" over a note in the seventh measure, "0" over a note in the eighth measure, "4" over a note in the ninth measure, and "1" over a note in the tenth measure.
- Dynamics:** Dynamics are marked with red letters. In the first measure, there is a circled "2". In the second measure, there is a circled "1". In the third measure, there is a circled "V". In the fourth measure, there is a circled "p". In the fifth measure, there is a circled "2" and a circled "4". In the sixth measure, there is a circled "4" and a circled "p". In the seventh measure, there is a circled "3" and a circled "2". In the eighth measure, there is a circled "0". In the ninth measure, there is a circled "4" and a circled "3". In the tenth measure, there is a circled "2".

V. S. multi propter

A page of musical notation on five staves. The notation consists of black stems and heads on a five-line staff system. Handwritten red markings are present throughout the page:

- Red letter "P" appears at the beginning of the first staff.
- Red numbers and letters are placed above and below the stems in various patterns. Examples include "12 4 3 1" above the first staff, "V P" below the second staff, and "4 2 1" below the third staff.
- Red letter "V" is used frequently, appearing in pairs (e.g., "V V") or groups ("VVV") above the stems, and also below the stems.
- Red letter "PV" is placed near the end of the fourth staff.
- Red numbers 1, 2, 3, 4, and 0 are scattered across the page, often positioned above or below specific stems.
- Red letter "1" is located at the bottom right of the page, and red letter "2" is located just below it.

A handwritten musical score for two voices (Soprano and Alto) and piano. The score consists of ten staves of music. Red ink has been used to add various markings and annotations:

- Harmony:** Red Roman numerals (V, IV, II, V/V, I, etc.) are placed above the staves to indicate harmonic progressions.
- Chord Quality:** Red letters 'P' (Perfect), 'U' (Upper), and 'D' (Lower) are placed below the staves to indicate chord qualities.
- Tempo:** The word "Andante" is written in red above the first staff.
- Performance Instructions:** The instruction "Vi. with" is written in red at the bottom of the page.

The music includes dynamic markings like 'f' (fortissimo), 'ff' (fortississimo), and 'p' (pianissimo). Measure numbers are present in some staves. The overall style is a mix of traditional musical notation and personal pedagogical markings.





Partia 2^a a Violino solo senza Basso.

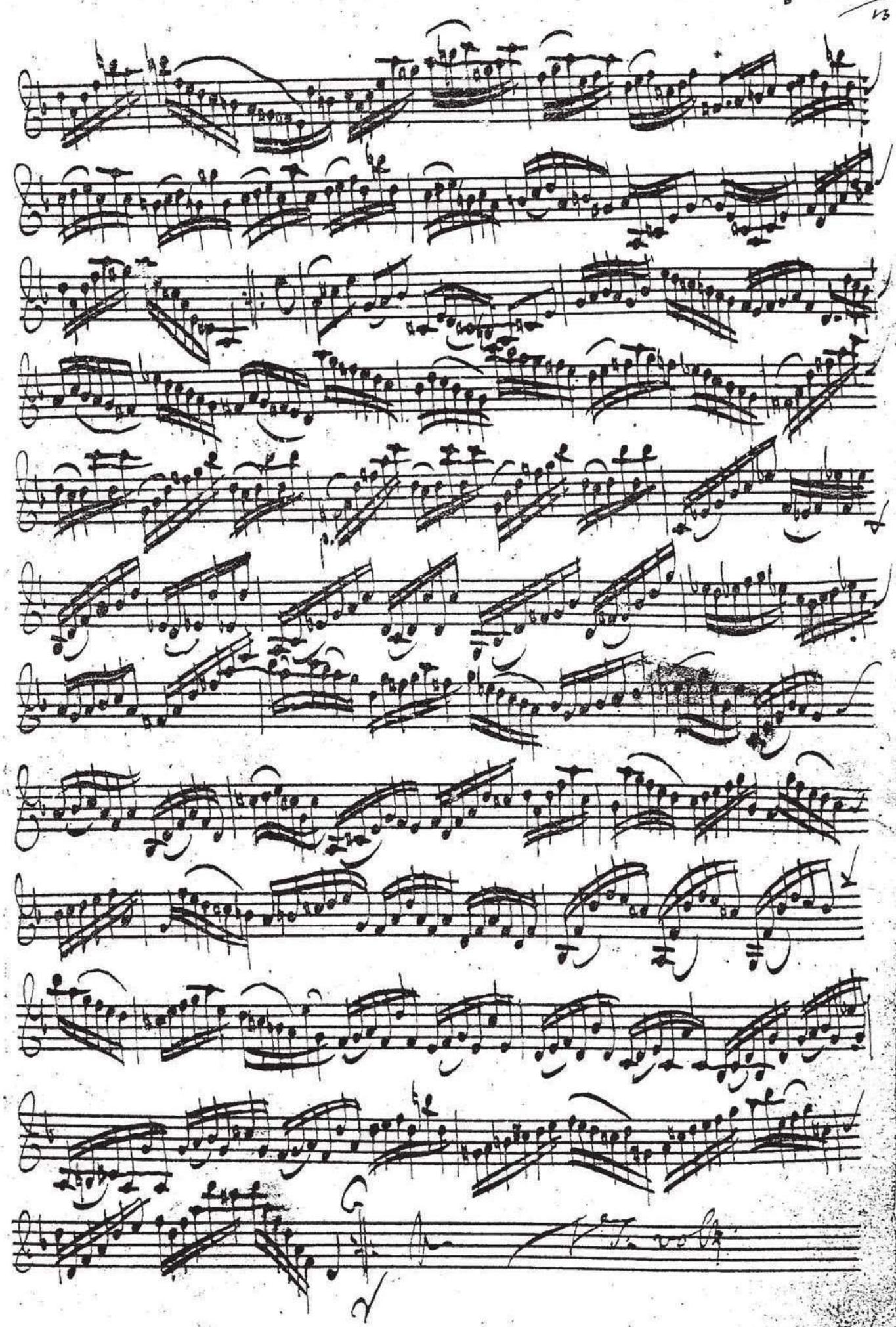


Corrente



Sarabanda.





accorda.











Sonata a 2 a Violino solo senza Basso.

Allegro.

This block contains the majority of the handwritten musical score. It consists of ten staves of music, starting with an Allegro marking. The first staff is for the violin, followed by nine staves for the basso continuo. The notation is in common time, featuring vertical stems and horizontal bar lines for pitch and rhythm. The score is written on five-line staves.

Fugue.

15

W. W. Smith





V. J. von Weltzien





Allegro assai.





Partia 5^{ta} à Violins solo senza Baasso.





U. J. 2013 pg. 10



Gavotte en Rondeau.



Menuet 1^{re}

Handwritten musical score for three staves in common time. The score consists of six systems of music. The first system starts with a treble clef, followed by two systems with bass clefs. The fourth system begins with a bass clef, and the fifth system returns to a treble clef. The key signature changes between systems, indicated by various sharps and flats. The music features sixteenth-note patterns, eighth-note chords, and sixteenth-note chords. The score is written on five-line staff paper.

Menuet 2^{de}

Bourée

Continuation of the handwritten musical score for three staves in common time. This section contains four systems of music, starting with a bass clef and transitioning to a treble clef. The music continues the sixteenth-note and eighth-note patterns established in the previous section, maintaining the common time signature throughout.

