

Schranck No: II.  
13. Fach 67. Lage

No: 15.) Solo.

Violino e Basso.

del Sig: Graun.



Fin

Musica	
2474	
R	19

6x
464

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15



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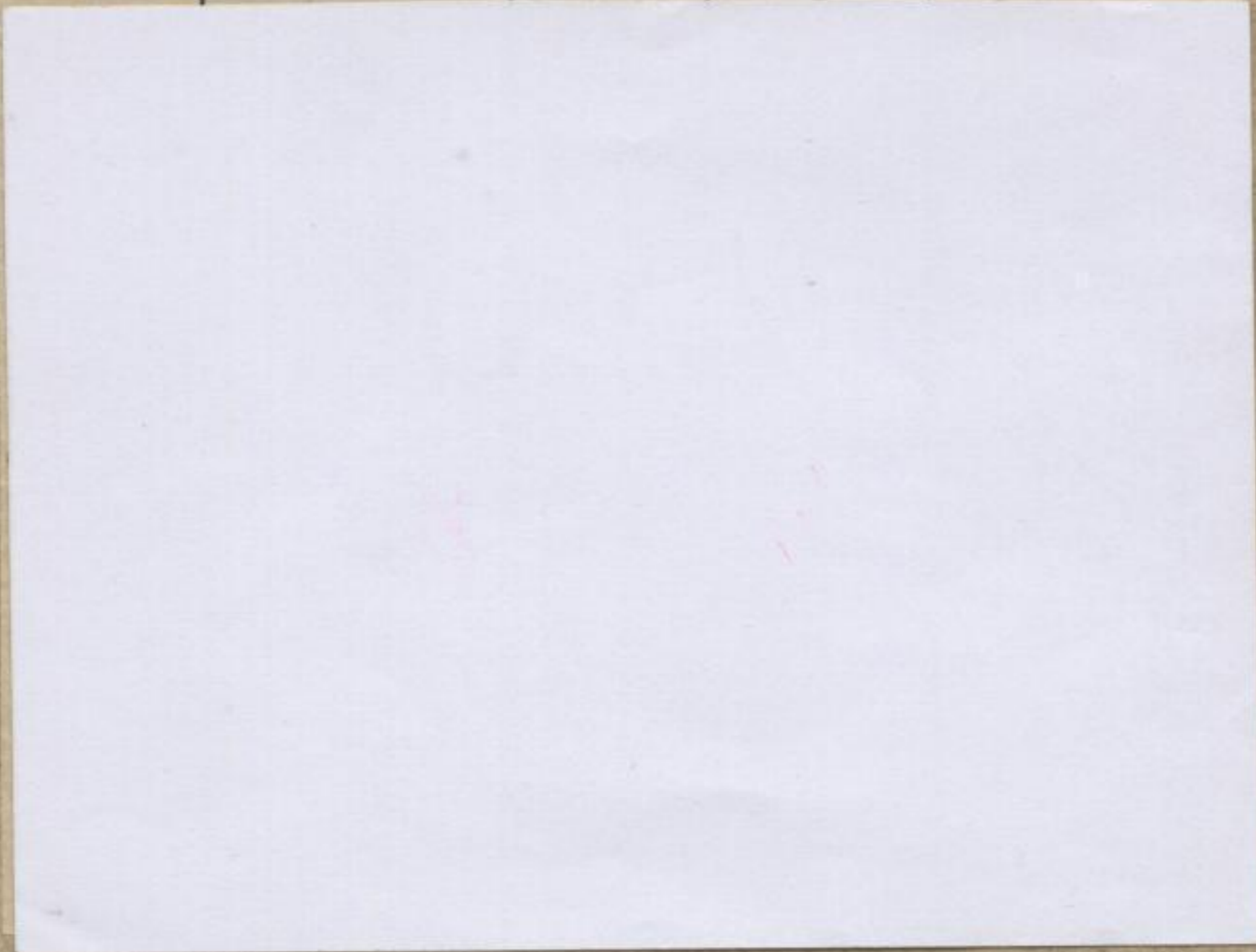
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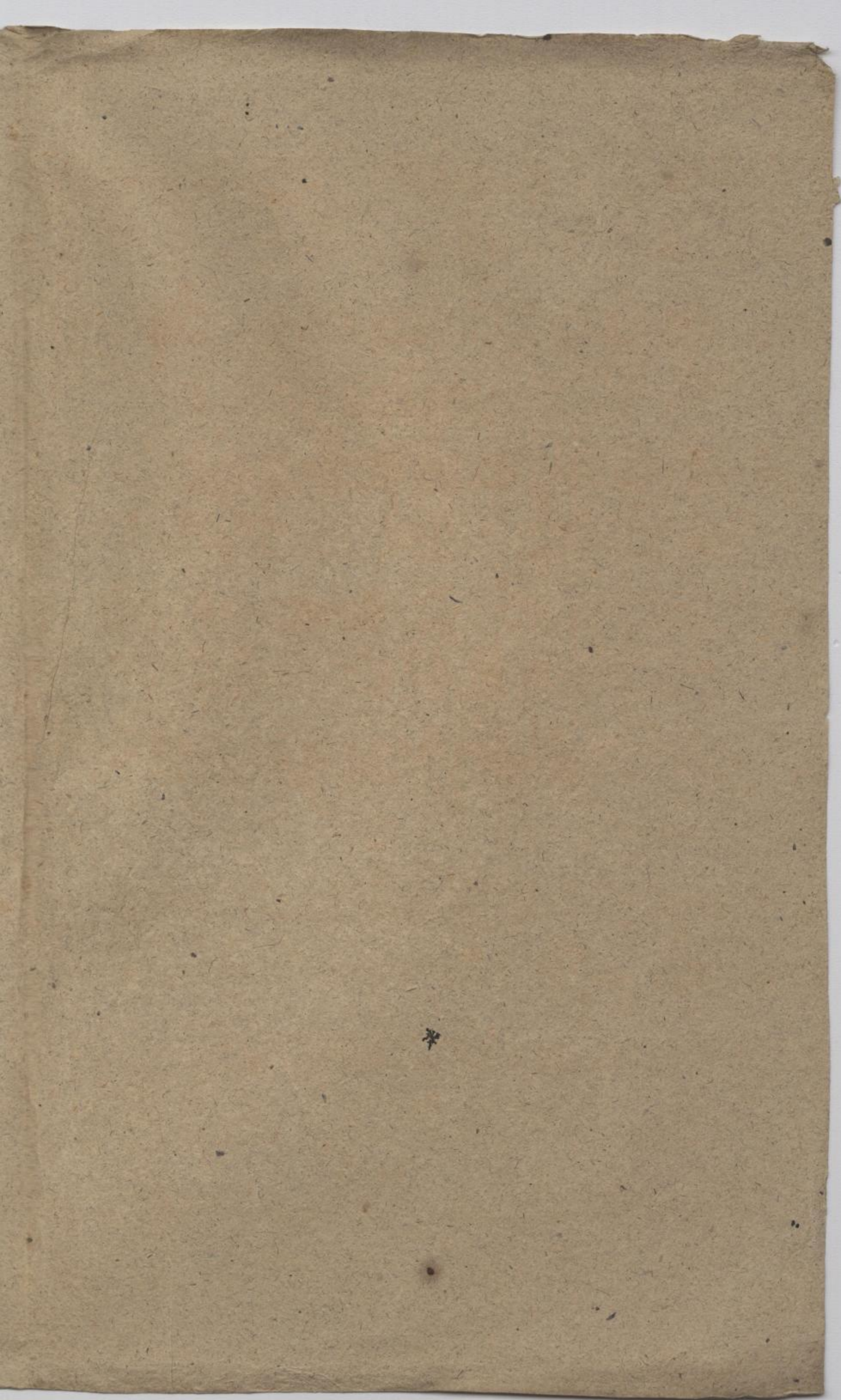
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Carl Sigis. Graun

# Violino Solo

*Dolce.*

*piano*

*for.*

*piano*

*forte*

*piano*

*piano*

*pianissimo*

*tr*

*for.*

*G.S.*

Mus. 2474-R-19

(464) [7-2]





*Vivace*

Handwritten musical score, first system. Treble and bass staves with notes, rests, and dynamic markings like "pian.".

Handwritten musical score, second system. Treble and bass staves with notes, rests, and dynamic markings like "piano".

Handwritten musical score, third system. Treble and bass staves with notes, rests, and dynamic markings like "for.".

Handwritten musical score, fourth system. Treble and bass staves with notes, rests, and dynamic markings like "piano" and "pianissimo".

Handwritten musical score, fifth system. Treble and bass staves with notes, rests, and dynamic markings like "piano".

Handwritten musical score, sixth system. Treble and bass staves with notes, rests, and dynamic markings like "piano".

Handwritten musical score, seventh system. Treble and bass staves with notes, rests, and dynamic markings like "for.".

Handwritten musical score, eighth system. Treble and bass staves with notes and rests.

2



Handwritten musical score on aged paper, featuring multiple systems of staves with notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various note values, rests, and dynamic markings such as *piano*, *forte*, and *pianissimo*. The piece concludes with the instruction *Tolti Subito* (Tutti Subito).

32



*Allegro molto.*

The image displays a page of handwritten musical notation, likely a piano score, consisting of eight systems of staves. Each system contains two staves, with the upper staff representing the right hand and the lower staff representing the left hand. The music is written in a common time signature (C) and a key signature of two flats (B-flat and E-flat). The tempo is indicated as *Allegro molto* at the top left. The score includes various dynamic markings: *pian.* (piano), *forte*, *pianissimo*, and *piano*. There are also numerous articulation marks, including slurs, accents, and hairpins. The notation is dense, with many sixteenth and thirty-second notes. The page concludes with a double bar line and the word *Fine* written in a decorative script at the bottom right. A small handwritten mark, possibly a cross or asterisk, is visible below the final system.



