



355. 356.  
357.

# 3 Concerte in Kalligraph.

Ausführung, Moller.

Am 57, 58, 59.

am

*Handwritten flourish*

*Handwritten flourish*

~~Sonntag~~  
~~Sonntag~~  
~~Sonntag~~

*Large handwritten flourishes*

Sonntag

Sonntag  
Sonntag  
1-22 1/2

15 " 20  
3-45  
1 15

45  
22 1/2  
3-45

2-48  
1 1/2  
3 " 3 1/2

*Handwritten notes:*  
Friedrichsdenkmal in Karlsruhe am 27. 1810  
Friedrichsdenkmal in Karlsruhe am 27. 1810  
Friedrichsdenkmal in Karlsruhe am 27. 1810

*Handwritten notes and flourishes*

*Faint red ink markings, possibly bleed-through from the reverse side of the page.*

*Summe 52 Stk*

<i>an 2 große Bde</i>	<i>—</i>	<i>5 - 30</i>
<i>1 1/2 große Bde</i>	<i>—</i>	<i>1 - 42</i>
<i>1 1/2 große Bde</i>	<i>—</i>	<i>18</i>
<i>1 1/2 große Bde</i>	<i>—</i>	<i>18</i>
<hr/>		<i>1. 3 " 39</i>

Concerto. No. 59 Allegretto.

Flaute, e Violino I  
Violino 2  
Viola

Violoncello.

Double bass line with notes and rests.

Violin I line with notes and rests.

Violin II line with notes and rests.

Viola line with notes and rests.

Violoncello line with notes and rests.

Double bass line with notes and rests.

Violin I line with notes and rests.

Violin II line with notes and rests.

Viola line with notes and rests.

2. *Tutti*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*Tutti* *dim.* *Adagio* *et* *rit.* *fabrum*

*Spem unam spem solo adueryto*  
*uno adueryto in pa autuio Tutti*  
*Spem sine fallu*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

*ff*

*p*

Flöte Solo.

Adagio.

Aria.

In 2 Violinen  
accompagnieren  
mit 2 Viola

Contra uita. Viola

Handwritten musical score for the first section, marked *Adagio*. It features a flute solo and is accompanied by two violins and two violas. The notation includes various rhythmic values, accidentals, and dynamic markings. The piece is in a key with one sharp (F#) and a 4/4 time signature.

Allegro

Presto

Handwritten musical score for the second section, marked *Allegro* and *Presto*. This section is more rhythmically active, featuring complex patterns and rapid passages. The notation includes many slurs and dynamic markings. The key signature remains consistent with the first section.

Handwritten musical score for the third section, which appears to be a continuation or a related piece. It contains several measures of music with various rhythmic and melodic elements. A measure number '860' is visible in the first measure of this section.

Handwritten musical score on aged paper, featuring multiple staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Andante* (written at the top left)
- rit.* (ritardando, written below the first staff)
- Andante* (written below the second staff)
- Andante* (written below the third staff)
- Andante* (written below the fourth staff)
- Andante* (written below the fifth staff)
- Andante* (written below the sixth staff)
- Andante* (written below the seventh staff)
- Andante* (written below the eighth staff)
- Andante* (written below the ninth staff)
- Andante* (written below the tenth staff)
- Andante* (written below the eleventh staff)
- Andante* (written below the twelfth staff)
- Andante* (written below the thirteenth staff)
- Andante* (written below the fourteenth staff)
- Andante* (written below the fifteenth staff)
- Andante* (written below the sixteenth staff)
- Andante* (written below the seventeenth staff)
- Andante* (written below the eighteenth staff)
- Andante* (written below the nineteenth staff)
- Andante* (written below the twentieth staff)
- Andante* (written below the twenty-first staff)
- Andante* (written below the twenty-second staff)
- Andante* (written below the twenty-third staff)
- Andante* (written below the twenty-fourth staff)
- Andante* (written below the twenty-fifth staff)
- Andante* (written below the twenty-sixth staff)
- Andante* (written below the twenty-seventh staff)
- Andante* (written below the twenty-eighth staff)
- Andante* (written below the twenty-ninth staff)
- Andante* (written below the thirtieth staff)
- Andante* (written below the thirty-first staff)
- Andante* (written below the thirty-second staff)
- Andante* (written below the thirty-third staff)
- Andante* (written below the thirty-fourth staff)
- Andante* (written below the thirty-fifth staff)
- Andante* (written below the thirty-sixth staff)
- Andante* (written below the thirty-seventh staff)
- Andante* (written below the thirty-eighth staff)
- Andante* (written below the thirty-ninth staff)
- Andante* (written below the fortieth staff)
- Andante* (written below the forty-first staff)
- Andante* (written below the forty-second staff)
- Andante* (written below the forty-third staff)
- Andante* (written below the forty-fourth staff)
- Andante* (written below the forty-fifth staff)
- Andante* (written below the forty-sixth staff)
- Andante* (written below the forty-seventh staff)
- Andante* (written below the forty-eighth staff)
- Andante* (written below the forty-ninth staff)
- Andante* (written below the fiftieth staff)

No 1:

5. solo

Handwritten musical score for No. 1. It consists of three staves. The top staff has a treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The middle and bottom staves appear to be accompaniment, with rhythmic patterns and some chordal structures. There are some markings like 't.' above certain notes.

No 2:

Handwritten musical score for No. 2. It consists of three staves. The top staff has a treble clef and contains a simple melodic line with mostly quarter and eighth notes. The middle and bottom staves are accompaniment, featuring a steady rhythmic pattern of quarter notes.

No 3:

Handwritten musical score for No. 3. It consists of three staves. The top staff has a treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The middle and bottom staves are accompaniment, with rhythmic patterns and some chordal structures.

solo. retro.

Handwritten musical score for No. 3, continuing from the previous section. It consists of three staves. The top staff has a treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The middle and bottom staves are accompaniment, with rhythmic patterns and some chordal structures.

No 4:

Handwritten musical score for No. 4. It consists of three staves. The top staff has a treble clef and contains a complex melodic line with many sixteenth and thirty-second notes. The middle and bottom staves are accompaniment, with rhythmic patterns and some chordal structures. There are some markings like 't.' above certain notes.

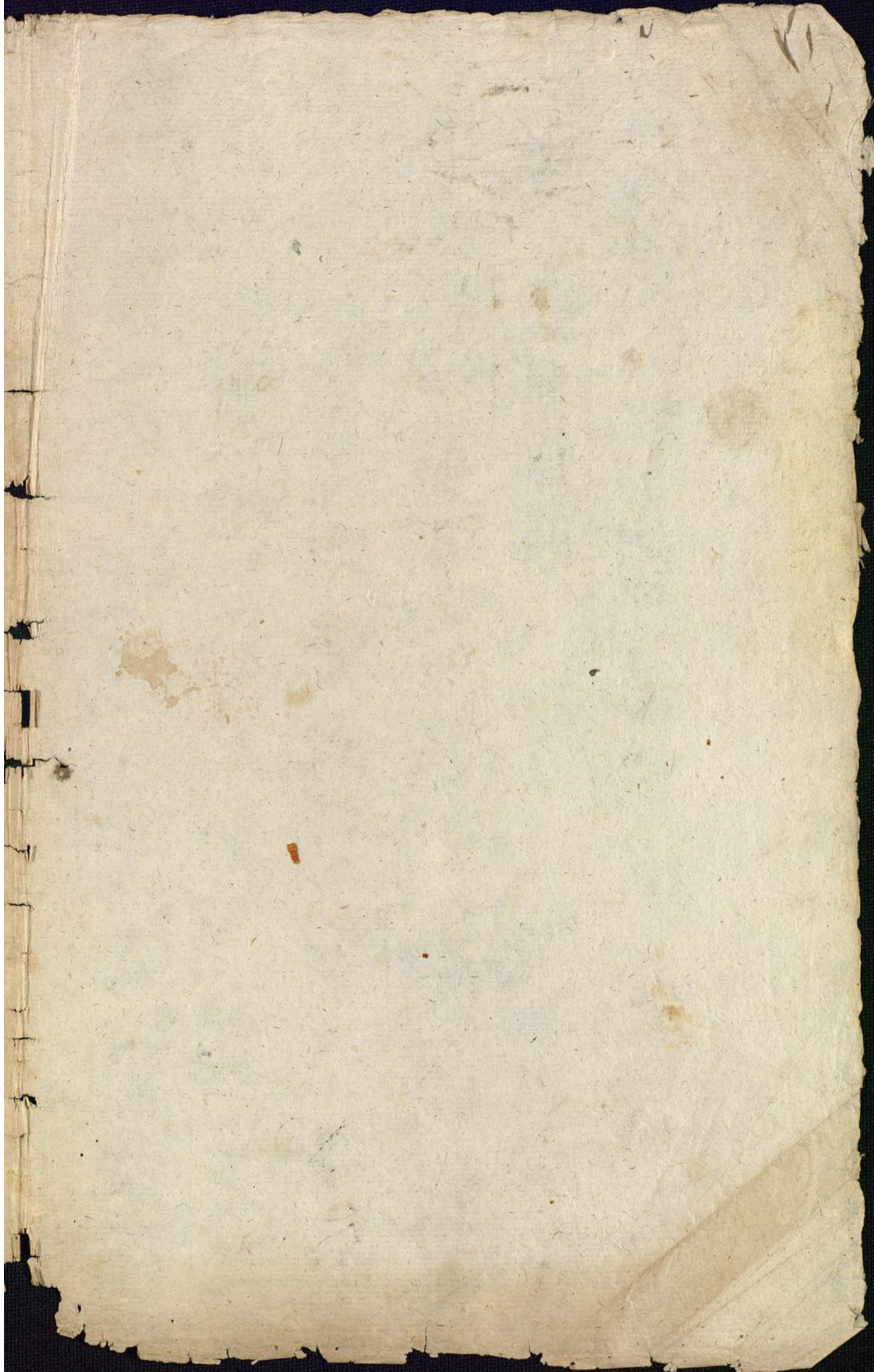
Handwritten musical notation on five staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values and dynamic markings such as *ti:* and *ti:*. The second staff continues the melodic line. The third and fourth staves appear to be accompaniment or a different part of the ensemble.

*Tutti da Capo.*

Handwritten musical notation on two staves. The first staff has a treble clef and a key signature of one sharp. It includes the instruction *Adagio.* and some other markings like *grogno. dum* and *forte, ad*. The notation is dense with notes and rests.

*Das Czky Allegro gefallt mir besser, als das  
 Haydn; ich will davon nicht ändern, weil  
 es leider alle seine eigene Arbeit.*





111 10=000 part 11

9. 25. febr. 3 # 5. 20ff

Sonntag  
Sonntag

9. 6. May 1756

30

Cum: The = sal.

9. 21. Martij 25

76

1756  
1757  
1758

16  
1756  
1757  
1758

Sonntag  
Sonntag  
Sonntag  
Sonntag  
Sonntag

Sonntag  
Sonntag  
Sonntag  
Sonntag  
Sonntag

3 # 5. 20ff  
2 # 28. 20ff  
4 # 28

1758  
1757  
1756

1758  
1757  
1756  
1755  
1754  
1753  
1752  
1751