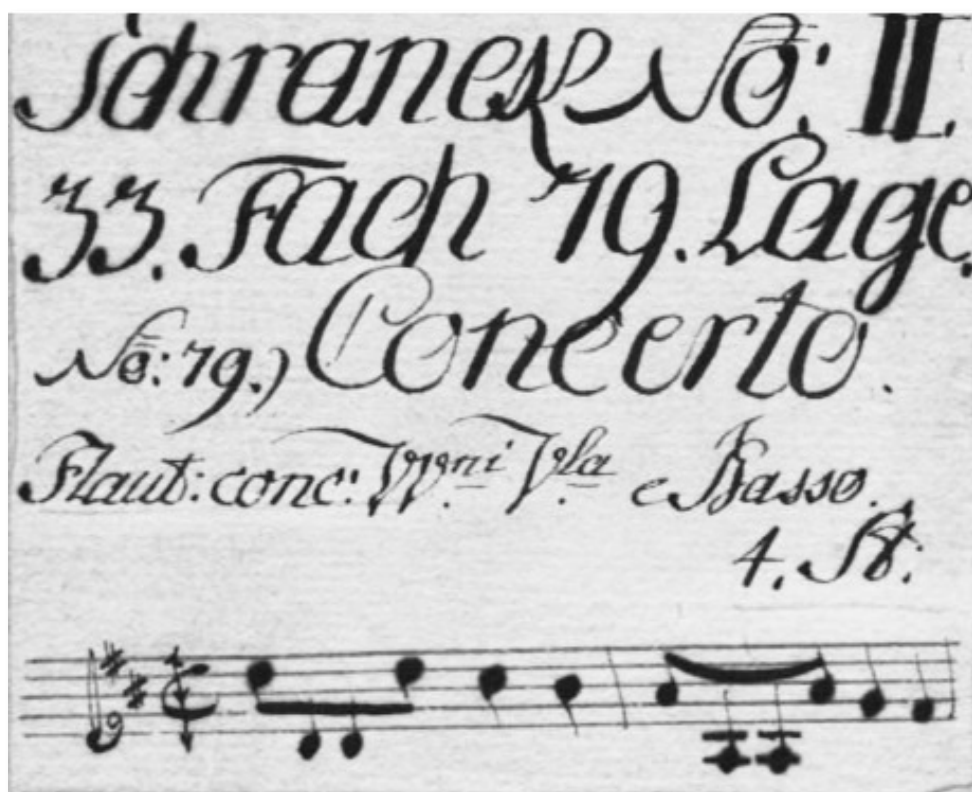


BAROQUEMUSIC.IT - JAH271109

JOH. A. HASSE

CONCERTO PER FLAUTO TRAVERSIERO,
2 VIOLINI E BASSO [OP. 3/2]



EDIZIONI MARIO BOLOGNANI - ROMA 2009

[1.] [Allegro]

Flauto
Traversiero

Violino
Primo

Violino
Secondo

Basso

4

7

11

14

17

20

23

4
26

System 26: Treble clef with a whole rest. Piano part in G major (two sharps) with eighth-note patterns in both hands. Bass clef with eighth-note patterns. Dynamics: *piano* in the piano part.

29

System 29: Treble clef with a trill (tr) on the first measure. Piano part continues with eighth-note patterns. Bass clef is silent.

32

System 32: Treble clef with eighth-note patterns. Piano part has a forte (f) dynamic. Bass clef has a forte (f) dynamic.

35

System 35: Treble clef with sixteenth-note patterns. Piano part has a piano (p) dynamic. Bass clef is silent.

39



System 39: Treble clef, key of D major (two sharps). The melody features eighth and sixteenth notes with slurs. The piano accompaniment consists of quarter notes in the right hand and rests in the left hand.

42



System 42: Continuation of the melody and piano accompaniment from system 39.

45



System 45: Continuation of the melody and piano accompaniment from system 42.

48



System 48: Continuation of the melody and piano accompaniment from system 45.

6

51

System 51-53: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including trills. Bass staff has a simple accompaniment with eighth notes and rests.

54

System 54-56: Treble and Bass staves. Treble staff continues the melodic line with trills. Bass staff continues the accompaniment.

57

System 57-59: Treble and Bass staves. Treble staff ends with a trill (tr). Bass staff continues the accompaniment.

60

System 60-63: Treble and Bass staves. Treble staff starts with a 'tutti' marking. Bass staff continues the accompaniment.

64

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77



System 77-80: The first staff (treble clef) features a melodic line with eighth-note patterns and rests. The second staff (treble clef) provides harmonic support with quarter and eighth notes. The third staff (treble clef) continues the harmonic support with quarter and eighth notes. The fourth staff (bass clef) contains whole rests.

81



System 81-83: The first staff (treble clef) continues the melodic line with eighth-note patterns and rests. The second staff (treble clef) provides harmonic support with quarter and eighth notes. The third staff (treble clef) continues the harmonic support with quarter and eighth notes. The fourth staff (bass clef) contains whole rests.

84



System 84-86: The first staff (treble clef) features a melodic line with eighth-note patterns and rests. The second staff (treble clef) provides harmonic support with quarter and eighth notes. The third staff (treble clef) continues the harmonic support with quarter and eighth notes. The fourth staff (bass clef) contains whole rests.

87



System 87-90: The first staff (treble clef) features a melodic line with eighth-note patterns and rests. The second staff (treble clef) provides harmonic support with quarter and eighth notes. The third staff (treble clef) continues the harmonic support with quarter and eighth notes. The fourth staff (bass clef) contains whole rests. The system concludes with a *solo* marking over the first staff and a *piano* marking over the third staff.

90



System 90: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes, including slurs and ties. Bass staff has a simple harmonic accompaniment with quarter and eighth notes. The key signature is two sharps (F# and C#).

93



System 93: Treble and Bass staves. Treble staff continues the melodic line with eighth and sixteenth notes. Bass staff continues the harmonic accompaniment. The key signature is two sharps (F# and C#).

96



System 96: Treble and Bass staves. Treble staff includes a trill (tr) on a note. Bass staff continues the harmonic accompaniment. The key signature is two sharps (F# and C#).

99



System 99: Treble and Bass staves. Treble staff features a melodic line with eighth and sixteenth notes, including slurs and ties. Bass staff continues the harmonic accompaniment. The key signature is two sharps (F# and C#).

103



System 103: Treble and Bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment of eighth notes.

106



System 106: Treble and Bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment.

109



System 109: Treble and Bass staves. Treble staff continues the melodic line. Bass staff continues the accompaniment.

112



System 112: Treble and Bass staves. Treble staff includes a trill (tr) and tutti markings. Bass staff continues the accompaniment.

115

Musical score for measures 115-117. The score is in D major (two sharps) and 3/4 time. It features a piano accompaniment with four staves: two treble staves and two bass staves. The melody is primarily in the upper treble staves, with the bass staves providing harmonic support. The music consists of eighth and quarter notes, with some rests.

118

Musical score for measures 118-120. The score continues in D major and 3/4 time. Measures 118 and 119 show a more active melody with eighth notes and some slurs. Measure 120 introduces sixteenth-note runs in the upper staves, while the bass staves continue with a steady eighth-note pattern. Trills (*tr*) are indicated at the end of measures 119 and 120 in the upper staves.

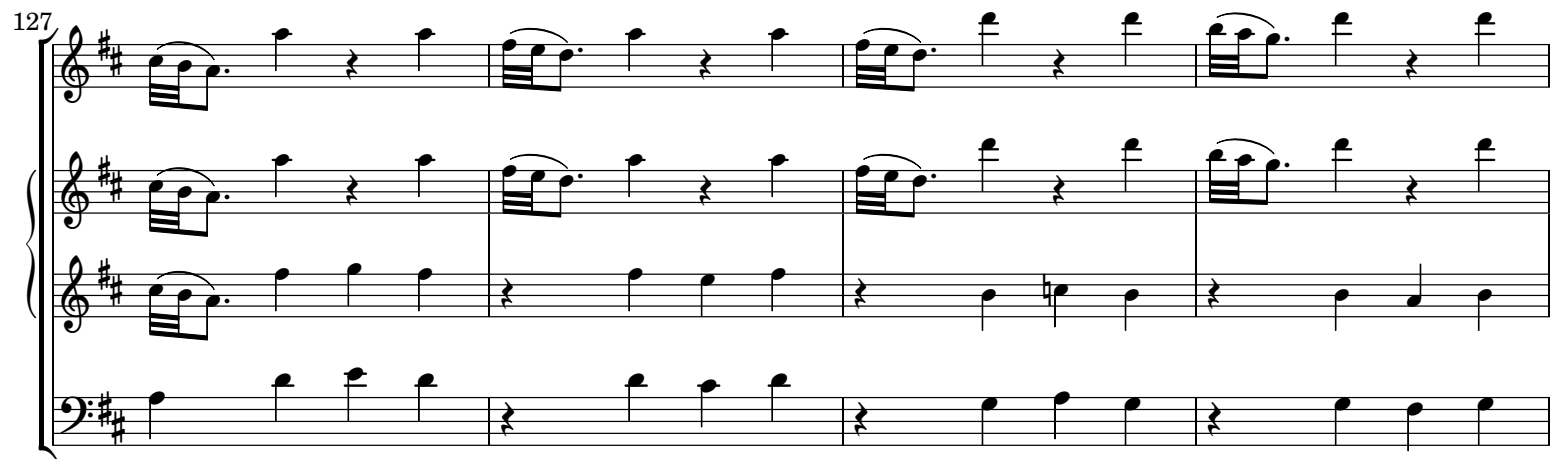
121

Musical score for measures 121-123. The score continues in D major and 3/4 time. Measures 121 and 122 feature complex sixteenth-note patterns in the upper staves, with the bass staves providing a steady eighth-note accompaniment. Measure 123 shows a continuation of these patterns, with trills (*tr*) marked at the end of the upper staves.

124

Musical score for measures 124-126. The score continues in D major and 3/4 time. Measures 124 and 125 show the continuation of the sixteenth-note patterns in the upper staves. Measure 126 concludes the section with a final sixteenth-note run in the upper staves and a steady eighth-note pattern in the bass staves.

127



131



134



137



[2.] Adagio

This musical score is for the second movement, Adagio, of Concerto Op. 3/2 by J. A. Hasse. It consists of 13 measures across four systems. The key signature is D major (two sharps) and the time signature is common time (C). The notation includes a single melodic line and a grand staff (treble and bass clefs). The first system (measures 1-3) features a melodic line with a half note, a quarter note, and a half note, followed by a whole note. The grand staff provides harmonic support with a half note, a quarter note, and a half note, followed by a whole note. The second system (measures 4-6) shows a melodic line with a half note, a quarter note, and a half note, followed by a whole note. The grand staff provides harmonic support with a half note, a quarter note, and a half note, followed by a whole note. The third system (measures 7-9) shows a melodic line with a half note, a quarter note, and a half note, followed by a whole note. The grand staff provides harmonic support with a half note, a quarter note, and a half note, followed by a whole note. The fourth system (measures 10-13) shows a melodic line with a half note, a quarter note, and a half note, followed by a whole note. The grand staff provides harmonic support with a half note, a quarter note, and a half note, followed by a whole note. The score includes various musical notations such as notes, rests, and accidentals.

14



13

tr

tr

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25



System 25: Treble and Bass staves. Treble staff: Melodic line with eighth and sixteenth notes, followed by a half note and a whole note. Bass staff: Accompanying line with eighth and sixteenth notes, followed by a half note and a whole note. The system concludes with a whole note chord in the treble and a whole note in the bass.

28



System 28: Treble and Bass staves. Treble staff: Melodic line with eighth and sixteenth notes, followed by a half note and a whole note. Bass staff: Accompanying line with eighth and sixteenth notes, followed by a half note and a whole note. The system concludes with a whole note chord in the treble and a whole note in the bass.

31



System 31: Treble and Bass staves. Treble staff: Melodic line with eighth and sixteenth notes, followed by a half note and a whole note. Bass staff: Accompanying line with eighth and sixteenth notes, followed by a half note and a whole note. The system concludes with a whole note chord in the treble and a whole note in the bass.

33



System 33: Treble and Bass staves. Treble staff: Melodic line with eighth and sixteenth notes, followed by a half note and a whole note. Bass staff: Accompanying line with eighth and sixteenth notes, followed by a half note and a whole note. The system concludes with a whole note chord in the treble and a whole note in the bass.

35



System 35: Treble clef, key of D major. The first staff contains a melodic line with eighth and sixteenth notes, including a trill. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with a repeat sign.

37



System 37: Treble clef, key of D major. The first staff features a more complex melodic line with slurs and trills. The piano accompaniment continues with eighth-note patterns. The system ends with a repeat sign.

39



System 39: Treble clef, key of D major. The first staff shows a melodic line with slurs and trills. The piano accompaniment features a mix of eighth and sixteenth notes. The system concludes with a repeat sign.

41



System 41: Treble clef, key of D major. The first staff contains a melodic line with a long slur and a trill. The piano accompaniment continues with eighth-note patterns. The system ends with a repeat sign.

43

tutti

45

tutti

47

tutti

49

tutti

Measures 1-11 of the musical score. The score is written for a single melodic line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 3/8. The melody features several trills (tr.) and a repeat sign (z) in measure 7. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a more complex pattern in the left hand.

Measures 12-22 of the musical score. The score continues with the same instrumentation. The melody includes a trill (tr.) in measure 18. The piano accompaniment maintains its rhythmic pattern, with some variations in the left hand.

Measures 23-34 of the musical score. The score continues with the same instrumentation. The melody includes a trill (tr.) in measure 28. The piano accompaniment features a section marked *piano* in measures 28-30, where the right hand plays a steady eighth-note pattern and the left hand plays a more complex pattern. The section ends with a *solo* marking in measure 31.

Measures 35-44 of the musical score. The score continues with the same instrumentation. The melody includes a trill (tr.) in measure 38. The piano accompaniment features a section marked *piano* in measures 38-40, where the right hand plays a steady eighth-note pattern and the left hand plays a more complex pattern. The section ends with a *solo* marking in measure 41.

46

tr

tr

tr

57

tr

68

tutti

tutti

tr

tr

tr

tr

forte

80

93

solo *tr* *tr*

piano *piano*

105

tr *tr* *tr* *tr* *tr*

115

tr

127

tr

139

151

163

175

NOTE EDITORIALI

La fonte è il ms delle parti separate Mus. 2477-O-6 della SLUB Dresden: Digitale Bibliothek.

Il ms è abbastanza accurato anche se, come spesso accade, legature e alterazioni sono talvolta omesse e non sono omogenee tra le diverse parti. Ogni limitata aggiunta dell'editore è evidenziata tra () o [] o con legature tratteggiate.

In copertina si trova la riproduzione dell'etichetta antica della copertina del manoscritto giacente presso SLUB Dresden.

La versione 1.0 è stata pubblicata il giorno 27 novembre 2009.

EDITORIAL NOTES

Source is ms of separate parts Mus. 2477-O-6, SLUB Dresden: Digitale Bibliothek.

Ms is quite accurate but slurs, accidentals and dynamics are often implicit and not coherent among the parts. All additions of the editor are within brackets or marked with dashed lines.

Cover includes copy of the ms label.

Version 1.0 was published in a revised editorial format on July 9, 2013. Previous publication is dated November 27, 2009.