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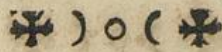
Canora orphei dulce severi nemora | seu 12 symphoniae

Kraus, Lambert

Augustae Vindelicorum, 1762

Symphonia II

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SYMPHONIA II.

Allegro molto.

p.

fr.

p.

fr.

p.

w

V. S.

The first ten staves of music are written in G major (one sharp) and feature a complex, rhythmic melody. The notation includes many sixteenth and thirty-second notes, often beamed together. Dynamic markings include *p.* (piano), *fr.* (forzando), and *pp.* (pianissimo). There are also asterisks and slurs throughout the passage.

Solo Andante.

The 'Solo Andante' section consists of two staves. The first staff is in 3/4 time and begins with a *p.* (piano) marking. It features a more relaxed, melodic line with some triplet markings. The second staff continues the melody and includes a *pp.* (pianissimo) marking and a trill (*tr.*) over a series of notes. The notation is less dense than the previous section.

tr. P. fr. P. tr.

Presto.

P. fr. P. fr. Vertatur ad secundam partem.

The first system of music consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a fermata. The second staff continues the melody with a forte ('fr.') dynamic marking. The third and fourth staves feature a rhythmic accompaniment of sixteenth-note chords, with a piano ('p.') dynamic marking in the third staff.

SYMPHONIA III.

Allegro.

The second system of music consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a melodic line with eighth and sixteenth notes, including a fermata. The second staff continues the melody with a piano ('P.') dynamic marking. The third and fourth staves feature a rhythmic accompaniment of sixteenth-note chords, with a forte ('fr.') dynamic marking in the third staff. The fifth and sixth staves continue the accompaniment with various dynamic markings, including 'P.', 'fr.', and 'p.'.