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Variations - Don Mus.Ms. 1092

Körnlein, Justus

[S.l.], 1820 (1820c)

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Variationen Andante. Oboe principale

Mus. Nr. 1092
Kleinlein

Introduction

Thema

Var. I.

12. *Var. 2.*

Handwritten musical score for Variation 2, measures 12-17. The notation includes various note values, rests, and dynamic markings such as *p*, *pp*, and *f*.

Var. 3.

Handwritten musical score for Variation 3, measures 18-24. The notation is highly rhythmic with many sixteenth notes and includes dynamic markings like *p* and *f*.

11. *Finis.*

Handwritten musical score for the final measure, measure 11. The notation includes a final cadence and a signature.

Chargetto.

Handwritten musical score for 'Chargetto'. The piece is in G major (one sharp) and 3/4 time. It consists of six staves of music. The notation includes various note values, rests, and dynamic markings such as *pp*, *ppp*, and *piu mosso*. There are also some performance instructions like *1.* and *2.* indicating first and second endings.

Pollacca.

Handwritten musical score for 'Pollacca'. The piece is in G major (one sharp) and 3/4 time. It is labeled 'Var 4.' and consists of six staves of music. The notation is more complex, featuring many sixteenth notes and slurs. Dynamic markings include *pp*, *mo*, *fo*, *ppp*, and *ppp*. The piece concludes with a double bar line and a signature.

Solo.

f. *tutti.* *fo.*

Solo.

Andante. *Violino I* ^{no 3}

Körnlein

Anno 1842

Introduction

dis
Allegretto Solo
Thema

Vcr. i *Solo*

Handwritten musical score for the first system, consisting of six staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The piece is in G major and 3/8 time. The word 'Solo' is written above the first staff.

Vcr. 2 *Solo*

Handwritten musical score for the second system, consisting of five staves. The notation includes various note values, rests, and dynamic markings such as 'p' and 'f'. The piece is in G major and 2/4 time. The word 'Solo' is written above the first staff. The word 'Tutti' is written below the fifth staff.

Handwritten musical score on 15 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. Key annotations include:

- Var. 3.* at the beginning of the second staff.
- g.* (grace note) above a note in the third staff.
- Chargetto.* written across the eighth and ninth staves.
- ritard.* (ritardando) above the ninth staff.
- piu mosso* (piu mosso) above the twelfth staff.
- pp* (pianissimo) above the thirteenth staff.
- f* (forte) below the thirteenth staff.

The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also some handwritten corrections and markings throughout the piece.

Tempo Di Polacca

Var 4.

The musical score consists of 14 staves. The first staff is marked 'Var 4.' and begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings: 'p' (piano) appears on the 4th, 6th, 7th, and 10th staves; 'f' (forte) appears on the 11th staff; 'ritac: g' (ritardando) appears on the 3rd staff; and 'Solo' is written above the 6th, 10th, and 11th staves. A 'Tutti' marking is present above the 5th staff. A large slur with 'fmo' and '2do' is written above the first two staves. The piece concludes with a double bar line on the 14th staff, followed by three empty staves.

Andante *Violino II* ²⁰

*Kornlein*¹

Mus. Nr. 1097

Introduction

Allegretto Solo

Thema

Tutti

Vers. 1.

The musical score is written on ten staves. The first staff is the *Introduction*, marked *Andante* and *2.* It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes various note values, rests, and dynamic markings such as *fp*. The second section is the *Thema*, marked *Allegretto Solo*, also in 2/4 time. It features a treble clef and a key signature of one sharp. The notation is more rhythmic, with many eighth and sixteenth notes. The third section is the *Tutti* section, which continues the rhythmic pattern. The fourth section is the *Vers. 1.* (first variation), which introduces a more complex rhythmic structure with triplets and sixteenth notes. The score concludes with a double bar line and a final flourish on the tenth staff.

Handwritten musical notation for the first system, consisting of three staves. The notation includes various note values, rests, and dynamic markings such as *pp* and *f*.

Handwritten musical notation for the second system, consisting of two staves. It includes dynamic markings such as *pp* and *f*.

Handwritten musical notation for the third system, consisting of two staves. The first staff is marked "Var 2" and includes dynamic markings such as *pp* and *f*. The second staff continues the musical notation.

Handwritten musical notation for the fourth system, consisting of three staves. It includes dynamic markings such as *pp* and *f*. The word "Solo" is written above the first staff.

Handwritten musical notation for the fifth system, consisting of three staves. The first staff is marked "Var 2" and includes dynamic markings such as *pp* and *f*. The word "Solo" is written above the first staff. The word "Tutti" is written above the second staff.

Handwritten musical score on ten staves. The notation includes various note values, rests, and dynamic markings. Key markings include "Tutti" on the second staff, "Traghetto" on the third staff, and "ritard" on the fourth staff. The score concludes with a double bar line and a fermata on the ninth staff, followed by three empty staves.

Tempo di Polacca

Var. 1.

mpo

mo

o

mpo

Tutti

Solo

p

Tutti

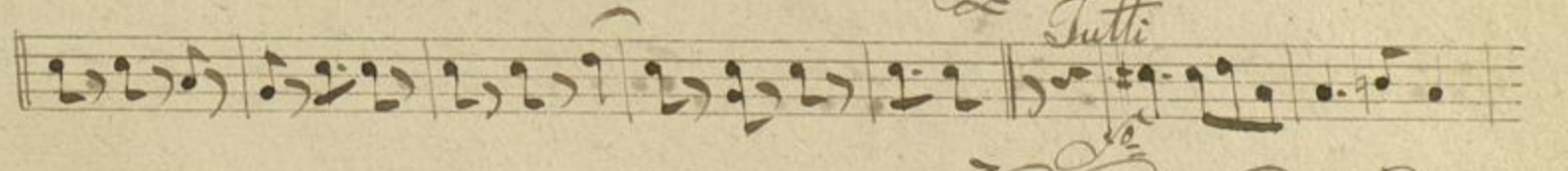
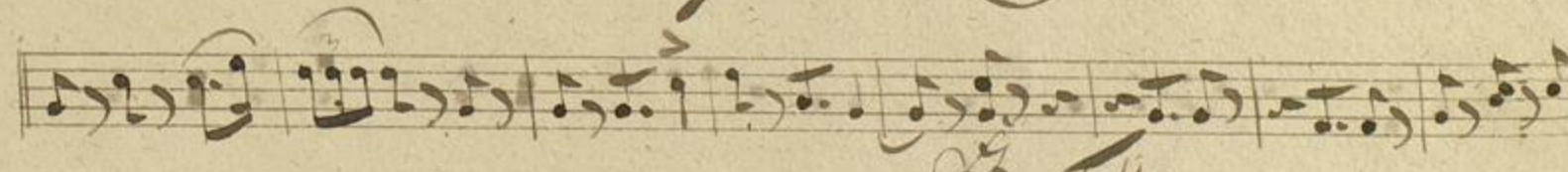
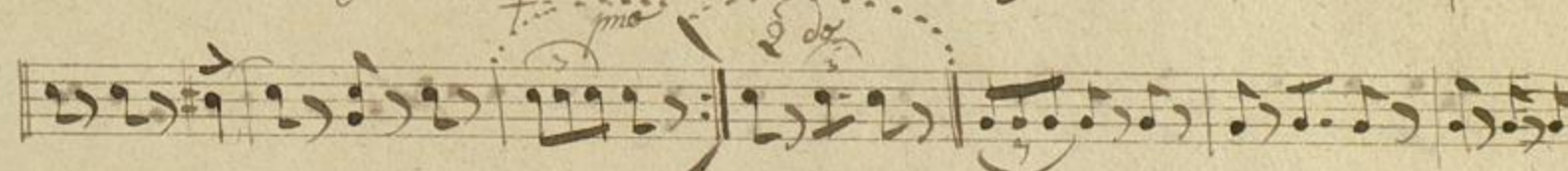
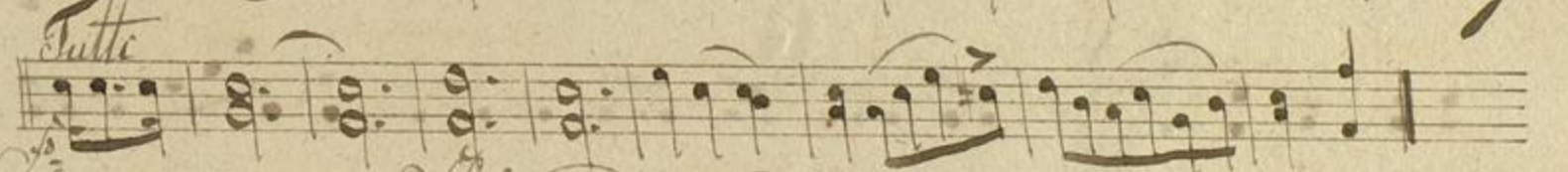
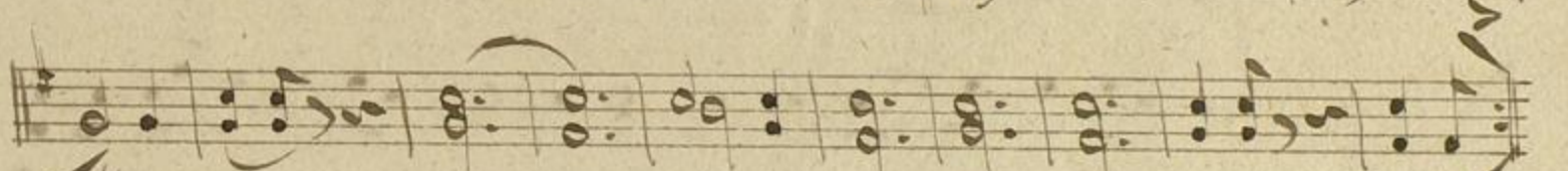
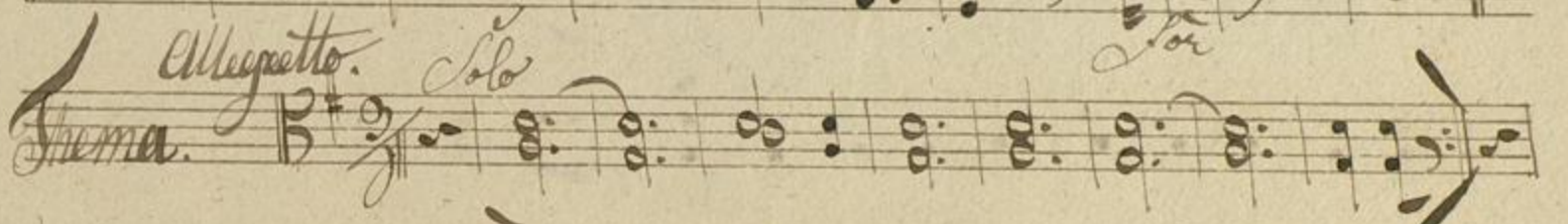
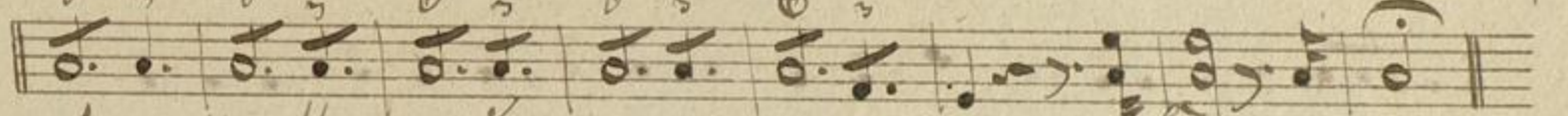
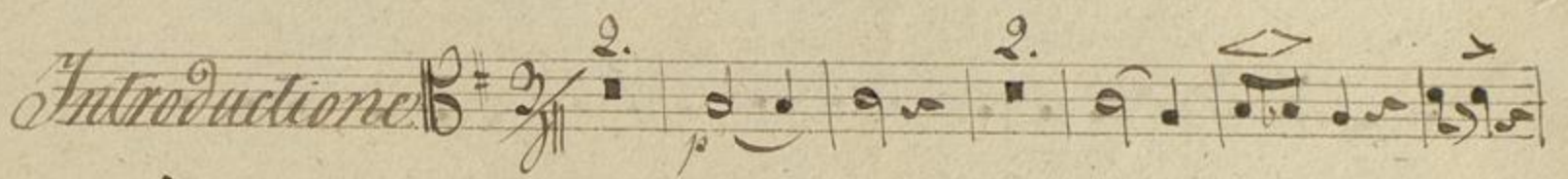
bis

mpo

Fine

Andante Viola

Mus. Nr. 1092 Hörnlein 1



Solo

Var. 2.

pp

Tutti

Solo

Var. 2.

pp

Tutti

Chargetto

p ritard.

Tempo di Polacca.

Var 4.

Tutti

Tutti

Fine?

Hornlein

Am. No. 1093

Violon-cello et Basso

Andante

Introductione

pp^o

Cello.

Basso.

pizz.

arco.

ff^o

Detailed description: This section contains the musical notation for the introduction. It consists of five staves. The top staff is for Violon-cello, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The second and third staves are for the Basso, with the third staff starting with a bass clef. The notation includes various note values, rests, and dynamic markings such as *pp^o*, *pizz.*, *arco.*, and *ff^o*. There are also performance instructions like *Cello.* and *Basso.* written above the respective staves.

Allegretto

Thema.

Solo.

pizz.

arco.

rit.

Tutti

pizz.

arco.

ff^o

Detailed description: This section contains the musical notation for the main theme. It consists of seven staves. The top staff is for Violon-cello, starting with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The second and third staves are for the Basso, with the third staff starting with a bass clef. The notation includes various note values, rests, and dynamic markings such as *pizz.*, *arco.*, *rit.*, *Tutti*, and *ff^o*. There are also performance instructions like *Solo.* and *Tutti* written above the respective staves.

Solo.
Var. 1. *f* *me.* *2. do.*

This system contains four staves of handwritten musical notation. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It is marked 'Solo.' and 'Var. 1.'. The music consists of eighth and sixteenth notes. Dynamics include 'f' (forte) and 'me.' (mezzo). A '2. do.' marking is present above the second staff. The system concludes with a double bar line and a checkmark.

Tutti
Cello. *f*

This system contains two staves of handwritten musical notation. The first staff is marked 'Tutti' and the second staff is marked 'Cello.'. The music features a melodic line with slurs and dynamics including 'f' (forte).

Basso. *Solo.*

This system contains one staff of handwritten musical notation, marked 'Basso.' and 'Solo.'. The music consists of a few notes, possibly a bass line or a specific melodic fragment.

Var. 2. *Solo.* *arco.*

This system contains three staves of handwritten musical notation. The first staff is marked 'Var. 2.' and 'Solo.'. The second staff is marked 'arco.'. The music continues with eighth and sixteenth notes.

Tutti *rittar.*

This system contains one staff of handwritten musical notation, marked 'Tutti' and 'rittar.' (ritardando). The music concludes with a double bar line.

Solo.

Var. 2.

Tutti

f Cello.

Chargetto

Basso

Violoncello.

arco.

più mosso

Basso arco.

so.

po.

Tempo di Polacca *Var. 4*

ritar: g
rit:

for *pp* *Tutti* *>>* *fin*

fo *so*

pp

Tutti *fo* *so*

fo *so*

Fine.

Flauto.

Königlein

Mus. No. 1088
15.

Andante

Introduzione

Allegretto

Thema

Tempo Di *Pollacca Tutti*

Viol. II. 8^{va} ff

16.

18.

Fine.

Andante. Clarinette I. ^{mo} in C

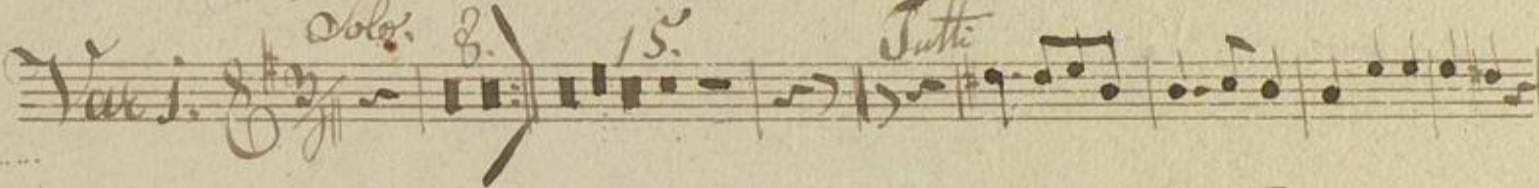
Königl. Hofbibliothek
Mus. Nr. 1092

Introductione 

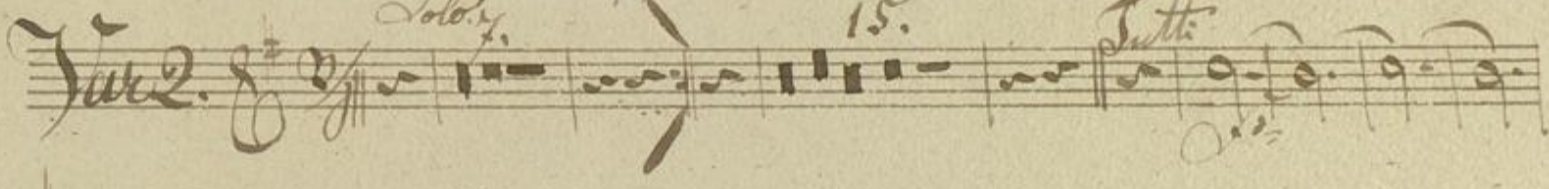
Allegretto 

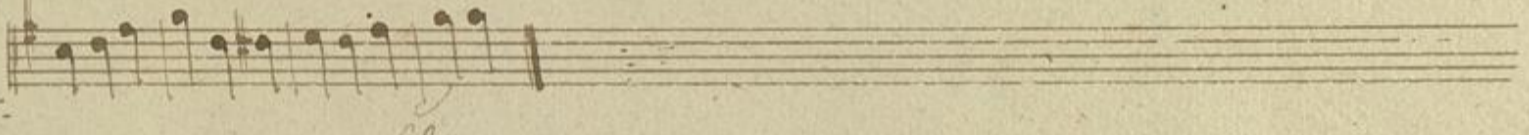
Thema 

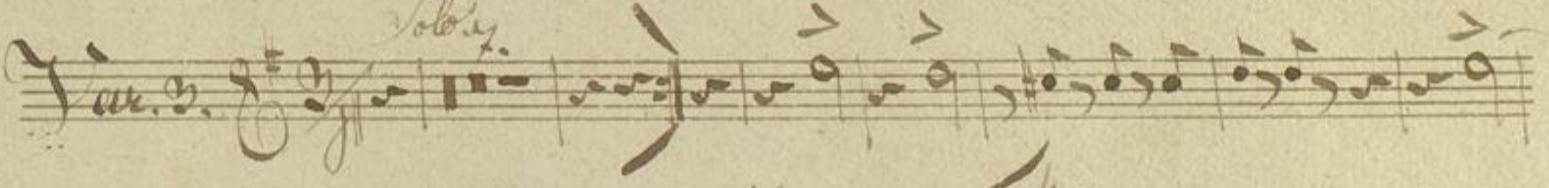
Tutti 

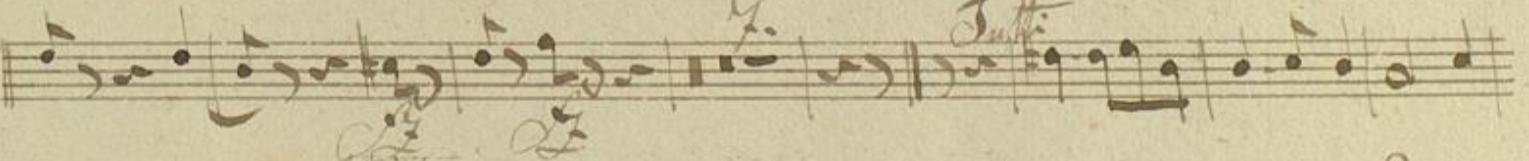
Var. 1. *Solo.* 

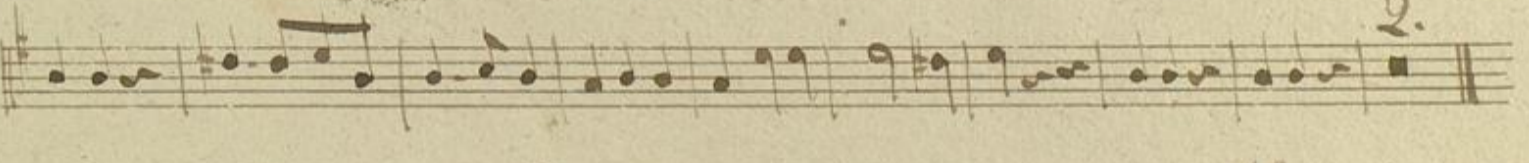
Tutti 

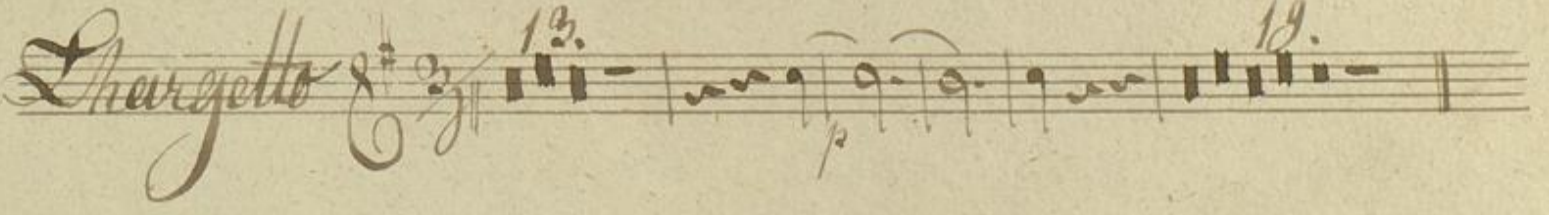
Var. 2. *Solo.* 

Tutti 

Var. 3. *Solo.* 

Tutti 



Chargetto 

Tempo Di Polacca.

Ver. 1. *f* 8. 12. *f*

Finis

Andante Clarinetto II. in C

Hörnlein
Am. Nr. 1093

Introduzione

Allegretto. Solo

Thema

Tutti

Var 1

Solo 8. 15. Tutti

Var 2

Solo 7. 15. Tutti

Var 3

Solo 7. 4. Tutti

Travetto 13. 19.

Tempo Vig. Pellaica? *Tutti*

Vcl. A. 2. *f* *fz*

Fine

Andante Fagotto I^{mo}

Hörselen
N^o 1099

Introductione

Allegretto. Solo 4.

Thema

Tutti

Solo 3. 15. *Tutti*

Solo 4. 15. *Tutti*

Solo 4. *Tutti*

Solo 2.

The musical score is written on ten staves. The first staff is the introduction, marked 'Introductione'. The second staff is the theme, marked 'Allegretto. Solo 4.'. The third and fourth staves are the first variation, marked 'Var 1.', with 'Solo 3.' and 'Tutti' markings. The fifth and sixth staves are the second variation, marked 'Var 2.', with 'Solo 4.' and 'Tutti' markings. The seventh and eighth staves are the third variation, marked 'Var 3.', with 'Solo 4.' and 'Tutti' markings. The ninth and tenth staves are empty.

Chiaro

piu mosso

Tempo di Polacca

Var 4

13

8.

12.

Fine

Andante Fagotto II^o

Körnlein
Juni des 1899

Introductions

Allegretto
Thema

Tutti

Var 1. Solo 8. 15. *Tutti*

Var 2. Solo 4. 15. *Tutti*

Var 3. Solo 4. *Tutti*

Chorretto 15.

Tempo di Polacca *Tutti*

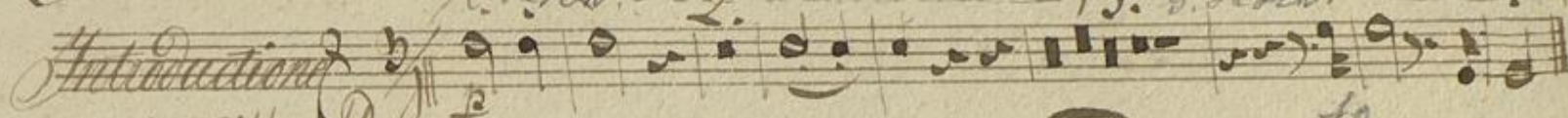
Viol. II. 8. 12. *f*

Tutti

Fine.

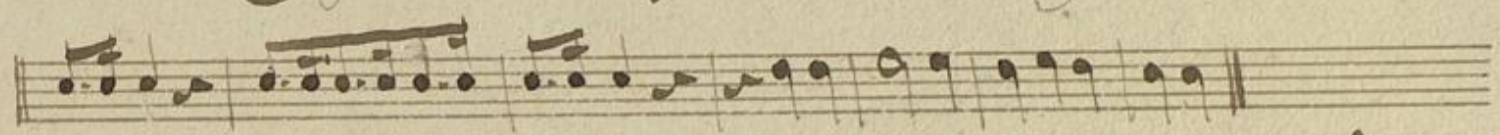
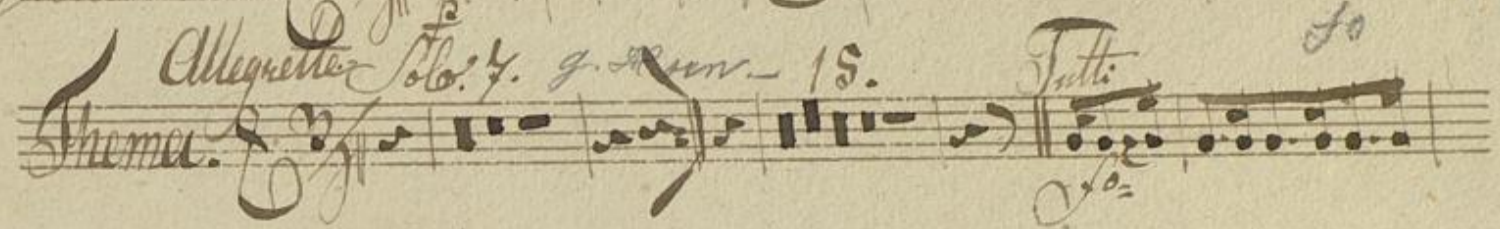
in C. Andante *Corno I* ^{no} ~~15. g. Horn.~~ *Hornlein 1*
Mus. Nr. 1092

Introduktion *2.* *15. g. Horn.*

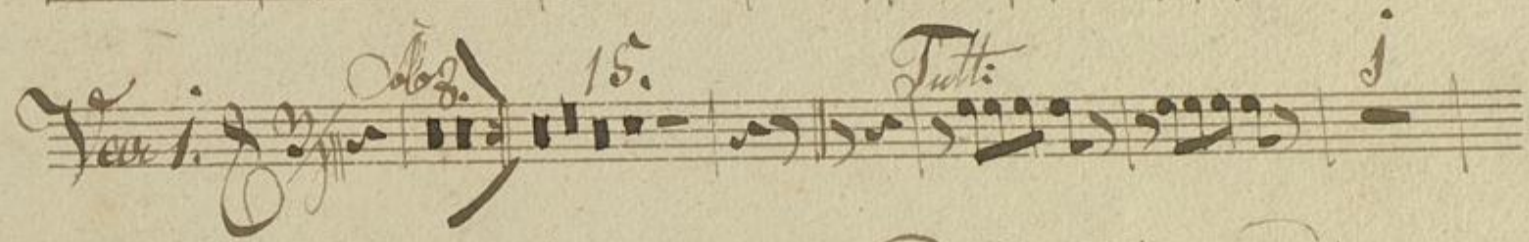


Allegretto Solo. 4. g. Horn. 15. *Tutti* *ff*


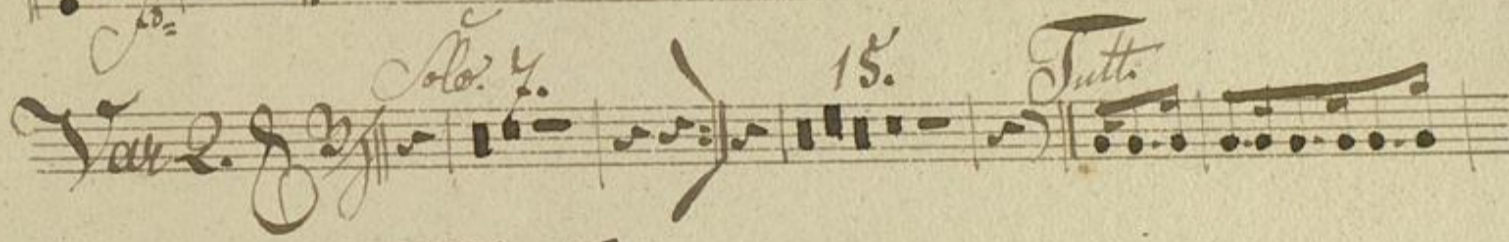
Thema.



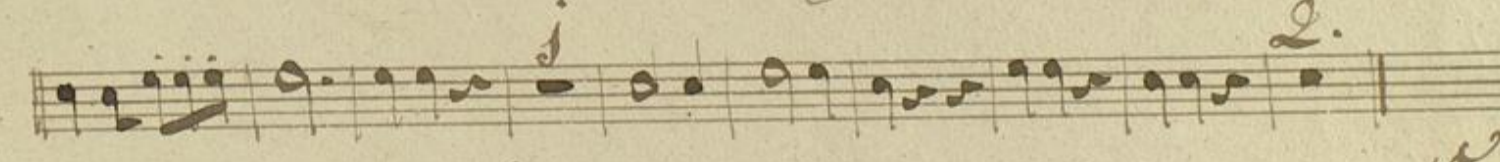
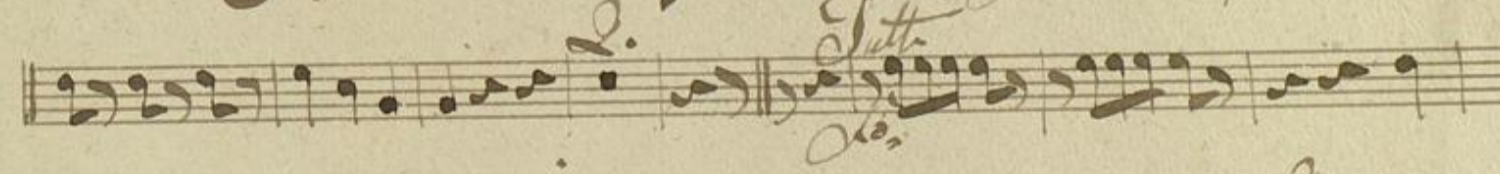
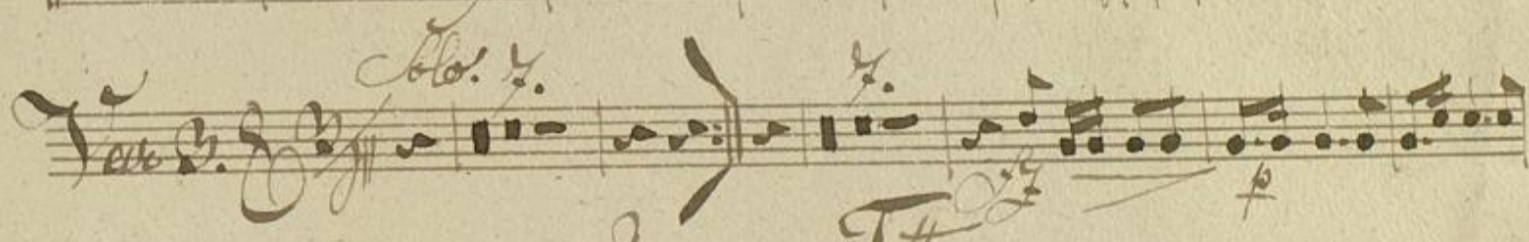
Var. 1. *Solo.* *15.* *Tutti* *f*




Var. 2. *Solo. 4.* *15.* *Tutti*



Var. 3. *Solo. 4.* *4.*



Cheretto *16.* *15.*



Tempo di Polacca.

Vclle 4.

10. 11. 12. 13. 14.

p *f*

Fine.

in C. Andante **Cornet** ^{Kornlein} Mus. Nr. 1092 1

Introduzione *C. Horn.* 2. 15. *g. Horn.*

Allegretto. 4. 15. *Tutti. g. Horn.*

Var. 1. *Solo. 2.* 15. *Tutti* *j*

Solo

Var. 2. *Solo. 4.* 15. *Tutti*

Var. 3. *Solo. 4.* 4. *Tutti*

Finchetto 36.

Tempo di Polacca.

Vcllo 11

16. fo.

14.

20.

Fine.