

B. Bernardi, G. Torelli  
et. al.

[6] Concerti à 5  
für  
*Little Flaut,*  
2 Violinen, (Viola)  
und Basso continuo



## Lebensdaten

### von Bartolomeo Bernardi

Bernardi, etwa 1660 in Bologna geboren, war Geiger und Kompositionsschüler von Giuseppe Torelli. Über sein Leben ist offenbar rel. wenig bekannt. Mit mehreren Unterbrechungen war er von 1703 bis zu seinem Tod 1732 als Musiker und Komponist der Hofkapelle in Kopenhagen angestellt. Er war u. a. Lehrer von Heinrich Bokemeyer (1679–1751).

### von Giuseppe Torelli

Torelli, 1658 in Verona geboren, war Violinist, Komponist und Pädagoge. Seine erste nachweisbare Anstellung als Violinist hatte er zwischen 1683 und 1684 an der Kathedrale von Verona. Mitte 1684 wurde er an der *Accademia filarmonica* in Bologna aufgenommen. Zwischen 1686 und 1696 war er am dortigen Dom *S. Petronio* als Spieler der Tenorviola angestellt. Beim späteren Kapellmeister des Doms, Giacomo Antonio Perti (1661–1756), erhielt er Kompositionsunterricht, wodurch eine lebenslange Verbindung zwischen beiden Musikern entstand. Der auf einer Italienreise befindliche Markgraf Georg Friedrich von Ansbach d. J. (1678–1703) engagierte Torelli im Frühjahr 1696 als Konzertmeister, um in Ansbach eine Kapelle aufbauen zu lassen. Von dort aus unternahm Torelli im Jahr 1697 u. a. auch eine Reise nach Berlin zu Markgräfin Sophie Charlotte von Brandenburg (1668–1705), der er 1698 die 12 *Concerti musicali* op. 6 widmete, quasi die ersten „Brandenburgischen Konzerte“. Diese Veröffentlichung enthält die ersten bekannten gedruckten Konzerte mit solistischer Violine. Im Frühjahr 1701 wechselte Torelli als Violinist und Komponist zurück nach Bologna zum Dom, wurde jedoch nicht als festes Mitglied der Kapelle geführt. Er starb 1709 in Bologna.

## Editionsvorlage

Bei der Editionsvorlage handelt es sich um handschriftlich überlieferte Einzelstimmen aus der sog. Sammlung Wenster der Universitätsbibliothek Lund von Christian Wenster d. Ä. (1704–1779), schwedischer Oboist und Organist, mit dem Titel *Concerti à 5 – Little Flaut, Due Violini, Alto e Basso del Sign. Bernardi e Torelli*. Die Vorlagen für fünf der sechs Konzerte stammen aus einer Sammlung mit 6 Werken (*VI Sonates ou Concerts à 4, 5 & 6 Parties composées par Mrs. Bernardi, Torelli & autres fameux Auteurs [...] Livre Premier*) bzw. aus einer zweiten mit 8 Werken (*VIII Sonates ou Concerts à 3, 4 & 5 Parties composées par Mrs. Bernardi, Torelli & autres fameux Auteurs [...] Livre Second*), gedruckt etwa 1710 von Estienne Roger (~1665–1722) in Amsterdam. Die Vorlage für das fünfte Konzert ist bisher unbekannt und auch in RISM (Répertoire Internationale des Sources Musicales, <http://opac.rism.info>, abgefragt am 25.03.2019) nicht nachweisbar. Die folgende Tabelle zeigt die Zuordnungen zu den gedruckten Vorlagen und weitere Details:

<b>Handschrift</b>	<b>Druck, Livre 1</b>	<b>Druck, Livre 2</b>	<b>Komponist</b>	<b>ursprüngliche Werkbezeichnung und Besetzung</b>
Nr. 1. A-Dur	Nr. 3		unbekannt	<i>Sonata</i> für 2 Vl, Vla*, B. c.**
Nr. 2. A-Dur	Nr. 5		unbekannt	<i>Sonata</i> für 4 Vl***, Vla*, B. c.**
Nr. 3. D-Dur		Nr. 9	unbekannt	<i>Sonata</i> für 2 Vl, Vla*, B. c.**
Nr. 4. D-Dur		Nr. 13	unbekannt	<i>Sonata</i> für 2 Vl, B. c.**
Nr. 5. A-Dur	-	-	unbekannt	unbekannt
Nr. 6. D-Dur	Nr. 6		Torelli	<i>Sonata</i> für Tr, 2 Vl, Vla*, B. c.**

\* Vla: Bezeichnung im Titel *Haute contre*, in der Kopfzeile der Einzelstimme *Alto Viola*

\*\* B. c.: Bezeichnung im Titel *Basse Continue* oder *Basse*, in der Kopfzeile der Einzelstimme *Organo e Violoncello*

\*\*\* Die dritte und vierte Violinstimme ist jeweils nicht eigenständig, sondern verdoppelt in den Tutti-Stellen die erste bzw. die zweite Violinstimme.

Wie anhand der in der Tabelle aufgeführten, ursprünglichen Besetzung zu erkennen, war ein Soloinstrument nur bei einem Werk vorgesehen: eine Trompete in der sechsten *Sonata*. Bei den anderen Konzerten, augenscheinlich auch beim fünften, wurde die Stimme der ersten Violine verdoppelt, variiert und/oder verziert (insb. durch Appogiaturen und Triller). Fünf der Konzerte sind also eher durch den Mischklang aus Flöte und erster Violine geprägt und haben keinen oder kaum den Charakter von Flöten-Solokonzerten. Vermutlich war das Instrument *Little Flaut* vorhanden, und mangels Originalliteratur wurden dafür – wie seinerzeit üblich – bekannte und beliebte Werke umgeschrieben. Das vierte Konzert ist nur vierstimmig, so dass die Angabe „à 5“ auf dem Titelblatt irreführend ist.

Die Flötenstimme liegt in der für transponierende Instrumente, insb. Oboen d’amore, üblichen Chiavetten-Notation vor, d. h. die Konzerte in A-Dur haben generelle C-Dur-, die Konzerte in D-Dur haben generelle F-Dur-Vorzeichnung und sind jeweils im französischen Violinschlüssel (G1) notiert. Aufgrund der erforderlichen Sext-Transposition (nach oben) im Vergleich zu den Streicherstimmen könnte mit *Little Flaut* eine sog. Sixth Flute gemeint sein. Eine Flute d’amore mit einer Terz-Transposition (nach unten) käme wegen des Tonumfangs nicht in Frage.

Die folgende Auflistung skizziert jeweils die Abweichungen der Flötenstimme aus der Handschrift von der Stimme der ersten Violine aus dem Roger-Druck:

Concerto Nr. 1 A-Dur:

Satz 1 *Allegro*:

T. 11/3 bis T. 14/1: Flötenstimme pausiert, da der Tonumfang an einigen Stellen unterschritten wäre

Concerto Nr. 2 A-Dur:

Satz 1 *Allegro*:

T. 12 und T. 14 in der Flötenstimme variiert, T. 14 wegen Unterschreitung des Tonumfangs

T. 18/3 bis T. 19/4: Flöte spielt nur die Anfangstöne der Sechzehntel-Läufe der Violinstimme

T. 22/2+ bis T. 24/3+: Flöte pausiert

Satz 3 *Allegro*:

T. 1 bis T. 3: Flöte spielt nur die ersten vier Achtel zusammen mit der Violine

T. 6/5 und 6/6: Flötenstimme ist variiert

T. 12/6: Flötenstimme ist variiert, da der Tonumfang unterschritten wäre

T. 14 und T. 15: Flöte pausiert

T. 16: Flöte spielt nur die ersten vier Achtel mit der Violine

T. 22/3 bis T. 24/2: Flöte pausiert

T. 33/3 bis T. 36/4: Flöte pausiert

T. 42 bis T. 44: Flöte spielt nur die ersten vier Achtel zusammen mit der Violine

T. 47/5 und 47/6: Flötenstimme ist variiert

Concerto Nr. 3 D-Dur:

Satz 2 *Allegro*:

T. 12/3++: in der Flöte irrtümlich cis statt h

T. 38/4: in der Flöte richtigerweise fis statt e

Satz 3 *Giga*:

T. 10/1 bis T. 10/4: in der Flöte irrtümlich cis statt a

T. 14/3 bis T. 14/6: in der Flöte Rhythmus punktiert, statt Achtel wie in der Violinstimme, was angesichts der gesamten Faktur des Satzes plausibler erscheint

Concerto Nr. 4 D-Dur:

Satz 4 *Grave*:

T. 3 bis T. 6/2: Flötenstimme ist teilw. variiert, teilw. oktaviert im Vergleich zur Violinstimme

Satz 5 *Allegro*:

T. 4 bis T. 6/1++: Flöte pausiert

T. 12/4: Flötenstimme endet mit Viertelnote, um Unterschreitung des Tonumfangs zu vermeiden

T. 13 bis T. 15: Flöte pausiert, während Violinstimme zweistimmig

T. 16 bis T. 17: Flötenstimme ist z. T. reduziert auf die Achtel-Haupttöne der Sechzehntelbewegung in der Violine

T. 22 bis T. 24/1++: Flöte pausiert, während Violinstimme zweistimmig

T. 25 bis T. 26/1++: Flöte spielt die Sechzehntel-Linie der zweistimmig notierten Violinstimme; 1. Sechzehntel in T. 25 abweichend cis statt e

Concerto Nr. 5 A-Dur:

kein Vergleich möglich, da Vorlage unbekannt

## Concerto Nr. 6 D-Dur:

Die Trompetenstimme wurde unverändert für die Flötenstimme übernommen.

### Anmerkungen zur vorliegenden Ausgabe

Die Einzelstimmen der handschriftlichen Vorlage wurden zunächst spartiert, dann wieder vereinzelt, offensichtliche Fehler stillschweigend korrigiert, Artikulations- und Verzierungsangaben behutsam aus analogen Stellen übernommen und Generalbass-Bezifferungen ergänzt. Im 3. Konzert hat seinerzeit offenbar ein in der Kompositionstechnik versierter Mensch korrigierend eingegriffen: Im Druck (Livre 2, Nr. 9) ist das an die Fuge angehängte, elftaktige Adagio in den Takten 2–5 musikalisch nahezu unbrauchbar, so dass nur die Oberstimmen unverändert in der Handschrift vorliegen und die Viola- und Bassstimme z. T. erheblich modifiziert wurden.

Transponierende Flöteninstrumente sind derzeit kaum verfügbar, daher wurden separate Fassungen für Traversflöte (in den originalen Tonarten) und für Sopranblockflöte (transponiert um einen Ganzton nach unten) erstellt, siehe unter <http://www.imslp.org>.

### Quellen

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Digitalisierte Fassung der Editionsvorlage:

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- [2a] VI Sonates ou Concerts | à 4, 5 & 6 Parties | composées par | M. | rs | Bernardi, Torelli | & autres fameux Auteurs [...] Livre Premier. - Amsterdam: Estienne Roger, um 1710. Pl.-Nr. 96. - Universitätsbibliothek Lund (Schweden), S-L Saml. Engelhart N:r 7

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Nicht verwendet:

Mrs. Bernardi, Torelli & autres fameux Auteurs: *VI Sonates ou Concerts à 4, 5 & 6 Parties, [...], Livre Premier / VIII Sonates ou Concerts à 3, 4 & 5 Parties, [...], Livre Second*, handschriftliche Spartierung (1946) aus der Königl. Bibliothek Kopenhagen (Dänemark), DK-Kk MA ms 3327, mu 7004.1373-75, 1945-46.214

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Harald Schäfer, im Mai 2019

Kontakt: schafha [at] web.de

## **Weitere Editionen**

<http://www.papierklaenge.de>

<http://www.musanko.de>

<http://www.fortunato-santini.de>

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# Konzert Nr. 1 A-Dur

für *Little Flaut*, Streicher und B. c.

Anonymus, S-L Saml.Wenster D:1

**Allegro**

Little Flaut

Violine 1

Violine 2

Viola

B. c.

L. F.

VI 1

VI 2

Vla

B. c.

L. F.

VI 1

VI 2

Vla

B. c.

8

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 6 6

Detailed description: This system contains measures 8 and 9. The key signature is three sharps (F#, C#, G#). The L. F. part has a melodic line with eighth notes and a sharp sign. VI 1 and VI 2 have similar melodic lines. The Vla part has a bass line with eighth notes and a sharp sign. The B. c. part has a bass line with eighth notes and a sharp sign. The measure numbers 6, 6, 6, 6, 6 are written below the B. c. staff.

10

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 # 6 6

Detailed description: This system contains measures 10 and 11. The key signature is three sharps. The L. F. part has a melodic line with eighth notes and a sharp sign. VI 1 and VI 2 have similar melodic lines. The Vla part has a bass line with eighth notes and a sharp sign. The B. c. part has a bass line with eighth notes and a sharp sign. The measure numbers 6, 6, 6, #, 6, 6 are written below the B. c. staff.

12

L. F.

VI 1

VI 2

Vla

B. c.

# 6 6 6

Detailed description: This system contains measures 12 and 13. The key signature is three sharps. The L. F. part has a melodic line with eighth notes and a sharp sign. VI 1 and VI 2 have similar melodic lines. The Vla part has a bass line with eighth notes and a sharp sign. The B. c. part has a bass line with eighth notes and a sharp sign. The measure numbers #, 6, 6, 6 are written below the B. c. staff.

14

L. F.

VI 1

VI 2

Vla

B. c.

6 6 5 6 5 6

16

L. F.

VI 1

VI 2

Vla

B. c.

5 6 5 6 6 6 6

18

L. F.

VI 1

VI 2

Vla

B. c.

6 6 5 4 3

20

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 6 6 6

23

L. F.

VI 1

VI 2

Vla

B. c.

# 6 6 6 6

25

L. F.

VI 1

VI 2

Vla

B. c.

6 6

27

L. F.

VI 1

VI 2

Vla

B. c.

29

L. F.

VI 1

VI 2

Vla

B. c.

31

L. F.

VI 1

VI 2

Vla

B. c.

33

L. F.

VI 1

VI 2

Vla

B. c.

6 6

35

L. F.

VI 1

VI 2

Vla

B. c.

5 6 6 6 6 6

37

L. F.

VI 1

VI 2

Vla

B. c.

6 6

$\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$



## Adagio

39

L. F.

VI 1

VI 2

Vla

B. c.

7 7 #3 #3

43

L. F.

VI 1

VI 2

Vla

B. c.

[#3] 7 7 7 4 3

## Allegro [Fuga]

L. F.

VI 1

VI 2

Vla

B. c.

7

L. F.

VI 1

VI 2

Vla

B. c.

4— 3      7— 6— 6—

13

L. F.

VI 1

VI 2

Vla

B. c.

6      6  $\frac{6}{4}$  6      5      6      6      #      7

19

L. F.

VI 1

VI 2

Vla

B. c.

4      #3      7— 6— 6  $\frac{6}{4}$       5 2 6

25

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 6 7 7 6 6

30

L. F.

VI 1

VI 2

Vla

B. c.

7 6 #3 6 #3 8 #3 7 6 6 5 5 6

36

L. F.

VI 1

VI 2

Vla

B. c.

# 6 6 6 6

41

L. F.

VI 1

VI 2

Vla

B. c.

4 3 — 7— 6— 6— 6 #4/2 6 6/5 #—

47

L. F.

VI 1

VI 2

Vla

B. c.

4 #3 6 6 7 5 6—

53

L. F.

VI 1

VI 2

Vla

B. c.

5 6— 5 6 6 6/5 6 [6] 9 8 6

59

L. F.

VI 1

VI 2

Vla

B. c.

#5 #3 7 6 6 7 6 6 #5 6 #5 6 #3 #5 #3

65

L. F.

VI 1

VI 2

Vla

B. c.

6 # 6 6 6 6 6 4 3

71

L. F.

VI 1

VI 2

Vla

B. c.

77

L. F.

VI 1

VI 2

Vla

B. c.

4 — 3      7 — 6 — 6 — 6

83

L. F.

VI 1

VI 2

Vla

B. c.

$\frac{6}{4}$   $\frac{2}{2}$     6    6    6    6    7    6    6    7    6    6    7    6    6    7    6    6    7    6    5    6    4     $\frac{5}{3}$

89

L. F.

VI 1

VI 2

Vla

B. c.

$\frac{5}{3}$      $\frac{6}{4}$     6    7    6    6    7    6    6    7    6    6    7    4    3

# Konzert Nr. 2 A-Dur

für *Little Flaut*, Streicher und B. c.

Anonymus, S-L Saml.Wenster D:1

**Allegro**

Musical score for the first system, measures 1-2. The instruments are Little Flaut, Violine 1, Violine 2, Viola, and B. c. (Cello). The key signature is A major (three sharps) and the time signature is common time (C). The Little Flaut and Violine 1 parts play a melodic line starting with a grace note. Violine 2 and Viola are silent. The Cello part provides a bass line. Fingering numbers 6, 6, 7, 4, 3 are indicated below the Cello staff.

Musical score for the second system, measures 3-5. The instruments are L. F. (Little Flaut), VI 1 (Violine 1), VI 2 (Violine 2), Vla (Viola), and B. c. (Cello). The key signature is A major and the time signature is common time. The Little Flaut and Violine 1 parts play a melodic line with trills. Violine 2 and Viola play a rhythmic accompaniment. The Cello part provides a bass line. Fingering numbers 6, 6, 6, 6, 6, 6, 6, 5, 4, 3 are indicated below the Cello staff.

Musical score for the third system, measures 6-8. The instruments are L. F. (Little Flaut), VI 1 (Violine 1), VI 2 (Violine 2), Vla (Viola), and B. c. (Cello). The key signature is A major and the time signature is common time. The Little Flaut and Violine 1 parts play a melodic line with trills. Violine 2 and Viola play a rhythmic accompaniment. The Cello part provides a bass line. Fingering numbers 6, 6, #, 7, #, 6, 4, #3, 6, 7, 6, #3 are indicated below the Cello staff.

9

L. F.

VI 1

VI 2

Vla

B. c.

6 7 6 6 6 6 6 5 #3

11

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 5 # 6 6 6 5 #

13

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 6 6 6 6 5



15

L. F.

VI 1

VI 2

Vla

B. c.

6 5 7 6 5 7 #

17

L. F.

VI 1

VI 2

Vla

B. c.

6 5 7 1/3 6 6 6

19

L. F.

VI 1

VI 2

Vla

B. c.

6 1/3 6 6 6 6 6

21

L. F.

VI 1

VI 2

Vla

B. c.

6 6 #6 6

23

L. F.

VI 1

VI 2

Vla

B. c.

$\frac{4}{2}$  6 6

25

L. F.

VI 1

VI 2

Vla

B. c.

27

L. F.

VI 1

VI 2

Vla

B. c.

4  
2

6

6

6

6

6

6

6

6

30

L. F.

VI 1

VI 2

Vla

B. c.

4  
2

6

6

6

6

6

6

6

6

33

L. F.

VI 1

VI 2

Vla

B. c.

6

6

6

6

6

6

6

6

36

L. F.

VI 1

VI 2

Vla

B. c.

6          6          6          6          6/4          5/3

Adagio

L. F.

VI 1

VI 2

Vla

B. c.

6   6          4/2   6   7   6/4   5/3          6          6          6

7

L. F.

VI 1

VI 2

Vla

B. c.

6          #          #          #          #

13

L. F.

VI 1

VI 2

Vla

B. c.

6 6 5 # 6 6 5 5 # 6 6 6 5 #

21

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 5 4 6

27

L. F.

VI 1

VI 2

Vla

B. c.

7 7 7 7 7 7 6 6 5

## Allegro

L.

VI 1

VI 2

Vla

B. c.

6 6 6 6

L. F.

VI 1

VI 2

Vla

B. c.

5

tr

tr

6 7 6 5 3 6

L. F.

VI 1

VI 2

Vla

B. c.

8

6

11

L. F.

VI 1

VI 2

Vla

B. c.

6 # 6 #

14

L. F.

VI 1

VI 2

Vla

B. c.

6 # 6 #

6 5 6 6 6 6

18

L. F.

VI 1

VI 2

Vla

B. c.

6 6 #

21

L. F.

VI 1

VI 2

Vla

B. c.

6 # 7 6 5 #3

6 #

24

L. F.

VI 1

VI 2

Vla

B. c.

6 #

#

6 # #

27

L. F.

VI 1

VI 2

Vla

B. c.

6 7

6 #

# 6



30

L. F.

VI 1

VI 2

Vla

B. c.

6 5 4#3      6      7 6      6 5 #      #

34

L. F.

VI 1

VI 2

Vla

B. c.

6      6      6

37

L. F.

VI 1

VI 2

Vla

B. c.

6      6      6

40

L. F.

VI 1

VI 2

Vla

B. c.

6 7 6 4 5 3 6 6

43

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 6 6 6 3

46

L. F.

VI 1

VI 2

Vla

B. c.

6 7 6 4 5 3 7 6 4 5 3

# Konzert Nr. 3 D-Dur

für *Little Flaut*, Streicher und B. c.

Anonymus, S-L Saml.Wenster D:1

**Allegro**

Little Flaut

Violine 1

Violine 2

Viola

B. c.

7 6 6 6 6 6 6 6 6 6 5

L. F.

VI 1

VI 2

Vla

B. c.

7 6 6 7 #3 6 6 6 # 6 7 4 #3

(13)

L. F.

VI 1

VI 2

Vla

B. c.

6 6 # 6 # 6 6 # # #4 6 7 #3

19

L. F.

VI 1

VI 2

Vla

B. c.

6 6/5 6/4 6/3 7/3 6 6/4 6 6/5 4 3 6 6

24

L. F.

VI 1

VI 2

Vla

B. c.

5/3 6/4 5/3 6/4 2 6 7/3 6 6 6 6 6 7

29

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 6 # 6 6

34

L. F.

VI 1

VI 2

Vla

B. c.

$\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$  #

39

L. F.

VI 1

VI 2

Vla

B. c.

6 6  $\frac{6}{4}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{6}{4}$   $\frac{6}{4}$

### Allegro [Fuga]

L. F.

VI 1

VI 2

Vla

B. c.

6 — 6 — 6 —

4

L. F.

VI 1

VI 2

Vla

B. c.

6 5 6 6 4 6 7 6 6 5 6

7

L. F.

VI 1

VI 2

Vla

B. c.

6 # 6 6 # 7 5 # 6 5 6

10

L. F.

VI 1

VI 2

Vla

B. c.

6 5 6 6 4 6 6

12

L. F.

VI 1

VI 2

Vla

B. c.

6  
5

14

L. F.

VI 1

VI 2

Vla

B. c.

# 6 7 7

16

L. F.

VI 1

VI 2

Vla

B. c.

7 #3 6 7 7 #3 #7 6 7 6 6 5 6

19

L. F.

VI 1

VI 2

Vla

B. c.

6/5 — 5/[#3] 6/4 6 6 6/5 #5/#3 6 6/4 #5/#3

22

L. F.

VI 1

VI 2

Vla

B. c.

6 7/#3 # 6 7/#3

24

L. F.

VI 1

VI 2

Vla

B. c.

6 7/#3 6 7



26

L. F.

VI 1

VI 2

Vla

B. c.

5 6  $\begin{matrix} 7 \\ \#3 \end{matrix}$  6 7 7  $\begin{matrix} 7 \\ \#3 \end{matrix}$  4  $\begin{matrix} \#3 \end{matrix}$   $\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$  6 6

29

L. F.

VI 1

VI 2

Vla

B. c.

7  $\begin{matrix} 7 \\ \#3 \end{matrix}$  7  $\begin{matrix} 7 \\ \#3 \end{matrix}$  6 —  $\begin{matrix} 6 \\ 5 \end{matrix}$  6 — 6

32

L. F.

VI 1

VI 2

Vla

B. c.

$\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$  6  $\begin{matrix} 4 \\ 2 \end{matrix}$  6  $\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$   $\begin{matrix} 6 \\ 5 \end{matrix}$   $\begin{matrix} 6 \\ 4 \\ 2 \end{matrix}$   $\begin{matrix} \#5 \\ 6 \end{matrix}$  6

35

L. F.

VI 1

VI 2

Vla

B. c.

7 6 6 6 6 7 6 6 # # #4 6 6  
5 2

38

L. F.

VI 1

VI 2

Vla

B. c.

7 6 6 # # #4 6 6 7 6 6 6  
5 2

41

L. F.

VI 1

VI 2

Vla

B. c.

7 6 6 4 3 9 8 7 7 6  
5

44

L. F.

VI 1

VI 2

Vla

B. c.

5 6— 5 6— 5 6 6/5 4 3 6 4 3

47

L. F.

VI 1

VI 2

Vla

B. c.

6— 6— 6— 6

50

L. F.

VI 1

VI 2

Vla

B. c.

6/4 6/5 6 7 7 6 7 #3 6—

53

L. F.

VI 1

VI 2

Vla

B. c.

6  
5

6

6  
5

7  
3

6  
4

7  
3

6  
4

5  
3

8  
4

2

#7  
4

2

**Adagio**

56

L. F.

VI 1

VI 2

Vla

B. c.

8  
3

7

6

6  
5

6

7

6

6  
5

6

61

L. F.

VI 1

VI 2

Vla

B. c.

6

6

6  
5

7

6

6  
5

6

6  
4

5  
3

## Giga (Allegro)

L. F.

VI 1

VI 2

Vla

B. c.

7  
4  
2

3

6

6 6 6 6 6 5

L. F.

VI 1

VI 2

Vla

B. c.

6

6

6 5 4 #3

(8)

L. F.

VI 1

VI 2

Vla

B. c.

#7  
4  
2

3

6

6 7 6

12

L. F.

VI 1

VI 2

Vla

B. c.

7 7 6 # 6

16

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6/4 5/3 6 7

20

L. F.

VI 1

VI 2

Vla

B. c.

6 6/4 5/3

# Konzert Nr. 4 D-Dur

für *Little Flaut*, 2 Violinen und B. c.

Anonymus, S-L Saml.Wenster D:1

Andante

Little Flaut

Violine 1

Violine 2

B. c.

6/5 5 6 6/5 9-6 7#4/3 2 6 6 7 #

L. F.

VI 1

VI 2

B. c.

6 7 5 6 6/5 6 7 9-6 6 7 # 4/2 6 9-6

L. F.

VI 1

VI 2

B. c.

7 4 3 4 3 4 3

## Adagio

L. F.

VI 1

VI 2

B. c.

6 6 6 9 8 7

L. F.

VI 1

VI 2

B. c.

4 3 6 6 7 6 #

## Allegro [Fuga]

L. F.

VI 1

VI 2

B. c.

L. F.

VI 1

VI 2

B. c.

7 6 6 5 6 7 6



12

L. F.

VI 1

VI 2

B. c.

6 6 4 6 7 6 7 6 6 5 #

2

17

L. F.

VI 1

VI 2

B. c.

4 3 9 8 9 8 6 6-4-6 9-6-4 3

22

L. F.

VI 1

VI 2

B. c.

6 5 6 7 6 6 7 9-6-4-6 7 6 6 7 #

5 5 #3 5

26

L. F.

VI 1

VI 2

B. c.

29

L. F.

VI 1

VI 2

B. c.

32

L. F.

VI 1

VI 2

B. c.

7 6 6 5 #

35

L. F.

VI 1

VI 2

B. c.

6 6 6 5

**Adagio**

38

L. F.

VI 1

VI 2

B. c.

6 7 6 7 3 6 5 3

## Grave

L. F.

VI 1

VI 2

B. c.

#6 #4 2 6 7 6 # 6 5 #6 5 #6 #4 2 6

L. F.

VI 1

VI 2

B. c.

7 6- 6 6 5 9 8 6 5 7 6 5 3 6 4 7 6 #

## Allegro

L. F.

VI 1

VI 2

B. c.

6 # 6

L. F.

VI 1

VI 2

B. c.

# 6 6 #

5

L. F.

VI 1

VI 2

B. c.

6

7

L. F.

VI 1

VI 2

B. c.

6/5 6/5 #

9

L. F.

VI 1

VI 2

B. c.

6 #

11

L. F.

VI 1

VI 2

B. c.

6 # 6/5 #

13

L. F.

VI 1

VI 2

B. c.

15

L. F.

VI 1

VI 2

B. c.

17

L. F.

VI 1

VI 2

B. c.

19

L. F.

VI 1

VI 2

B. c.

6 — 6

6 9 6 5  
7 4 3

21

L. F.

VI 1

VI 2

B. c.

23

L. F.

VI 1

VI 2

B. c.

25

L. F.

VI 1

VI 2

B. c.

6

#6

6

27

L. F.

VI 1

VI 2

B. c.

*tr.*

*tr.*

*tr.*

6 4

5 3

7 4 3

# Konzert Nr. 5 A-Dur

für *Little Flaut*, Streicher und B. c.

Anonymus, S-L Saml.Wenster D:1

**Allegro**

Little Flaut

Violine 1

Violine 2

Viola

B. c.

6 6 6 6

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 6 6 6 6 6 6 6 6-5 4-#3 6 6

L. F.

VI 1

VI 2

Vla

B. c.

6 4 5 #3

12

L. F.

VI 1

VI 2

Vla

B. c.

6

6 6

16

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 7 6 5 4 3

20

L. F.

VI 1

VI 2

Vla

B. c.

6 6



22

L. F.

VI 1

VI 2

Vla

B. c.

6

6

24

L. F.

VI 1

VI 2

Vla

B. c.

#

$\frac{6}{4}$   $\frac{5}{3}$

#

6

6

28

L. F.

VI 1

VI 2

Vla

B. c.

6

6 6 6 6

6 6 6 6 6 6

## Adagio

32

L. F.

VI 1

VI 2

Vla

B. c.

6 6 6-5-  
4-3-

6

## Adagio e stacato

L. F.

VI 1

VI 2

Vla

B. c.

6 9 6 6 7 6

5

9

L. F.

VI 1

VI 2

Vla

B. c.

7 # 6 #

5

**Allegro**

6 6 6 6 6 6 6  $\frac{6}{4}$   $\frac{3}{3}$  6 6 #

9

6 6 6 6  $\frac{6}{4}$   $\frac{3}{3}$  4 3

# Konzert Nr. 6 D-Dur

für *Little Flaut*, Streicher und B. c.

Giuseppe Torelli (1658–1709), S-L Saml.Wenster D:1

**Allegro**

Little Flaut

Violine 1

Violine 2

Viola

B. c.

6 7 7

L. F.

VI 1

VI 2

Vla

B. c.

6 #3 6 # 6 6 #

L. F.

VI 1

VI 2

Vla

B. c.

6 # # 6 7 #3

10

L. F.

VI 1

VI 2

Vla

B. c.

6 7 # 6

13

L. F.

VI 1

VI 2

Vla

B. c.

# 7 6 # # 6 6 6 6

16

L. F.

VI 1

VI 2

Vla

B. c.

6 6

19

L. F.

VI 1

VI 2

Vla

B. c.

6

23

L. F.

VI 1

VI 2

Vla

B. c.

6 7 6 # 6 6

26

L. F.

VI 1

VI 2

Vla

B. c.

6 6

29

L. F.

VI 1

VI 2

Vla

B. c.

**Allegro**

33

L. F.

VI 1

VI 2

Vla

B. c.

Solo

Solo

6  
#3

7  
#3

6  
#3

35

L. F.

VI 1

VI 2

Vla

B. c.

7  
#3

6  
#3

37

L. F.

VI 1

VI 2

Vla

B. c.

39

L. F.

VI 1

VI 2

Vla

B. c.

## Adagio

41

L. F.

VI 1

VI 2

Vla

B. c.



44

L. F.

VI 1

VI 2

Vla

B. c.

4 #3 6 6 5 #5 6 7 #3 #5 #5 #3

**Allegro**

48

L. F.

VI 1

VI 2

Vla

B. c.

6 7 7

51

L. F.

VI 1

VI 2

Vla

B. c.

6 7 #3 6 # 6 6 #

54

L. F.

VI 1

VI 2

Vla

B. c.

6 # # 6 7 7 #3

57

L. F.

VI 1

VI 2

Vla

B. c.

6 #3 # 6

60

L. F.

VI 1

VI 2

Vla

B. c.

# 7 6 # # 6 6 6 6

63

L. F.

VI 1

VI 2

Vla

B. c.

6 5

66

L. F.

VI 1

VI 2

Vla

B. c.

*p*

*p*

*p*

### Adagio

70

L. F.

VI 1

VI 2

Vla

B. c.

*p*

*p*

6 6 6 6 7 6 #

## Allegro

L. F.

VI 1

VI 2

Vla

B. c.

L. F.

VI 1

VI 2

Vla

B. c.

L. F.

VI 1

VI 2

Vla

B. c.

8

System 8: L. F., VI 1, VI 2, Vla, B. c.

Violin 1 (VI 1) and Violin 2 (VI 2) play a rhythmic pattern of eighth notes. The Viola (Vla) and Bassoon (B. c.) parts have rests in the first two measures, followed by eighth-note patterns in the third measure. The Bassoon part includes fingerings: 6, 6, 6.

11

System 11: L. F., VI 1, VI 2, Vla, B. c.

Violin 1 (VI 1) and Violin 2 (VI 2) play eighth-note patterns with slurs. The Viola (Vla) and Bassoon (B. c.) parts have eighth-note patterns. The Bassoon part includes fingerings: #, 6, 4, #3.

14

System 14: L. F., VI 1, VI 2, Vla, B. c.

Violin 1 (VI 1), Violin 2 (VI 2), and Viola (Vla) have rests. The Bassoon (B. c.) part plays a rhythmic pattern of eighth notes.

16

L. F.

VI 1

VI 2

Vla

B. c.

18

L. F.

VI 1

VI 2

Vla

B. c.

20

L. F.

VI 1

VI 2

Vla

B. c.

22

L. F.

VI 1

VI 2

Vla

B. c.

6 6

24

L. F.

VI 1

VI 2

Vla

B. c.

#4/2 6 4 #3

27

L. F.

VI 1

VI 2

Vla

B. c.

29

L. F.

VI 1

VI 2

Vla

B. c.

6 # 6

31

L. F.

VI 1

VI 2

Vla

B. c.

6 6

33

L. F.

VI 1

VI 2

Vla

B. c.



35

L. F.

VI 1

VI 2

Vla

B. c.

6

37

L. F.

VI 1

VI 2

Vla

B. c.

6

*p*

*p*

*p*

*p*

6

39

L. F.

VI 1

VI 2

Vla

B. c.

6

*p*

*f*

*f*

*f*

6

*f*



**Konzert Nr. 1 A-Dur**  
für *Little Flaut*, Streicher und B. c.  
**Little Flaut**

Anonymus, S-L Saml. Wenster D:1

**Allegro**

4

6

8

11

17

19

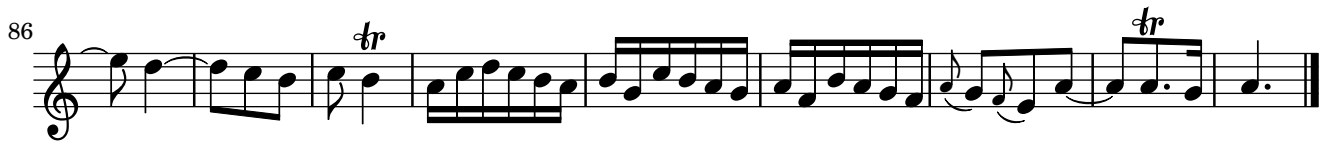
22

25

27

29

**Adagio****Allegro [Fuga]**



**Konzert Nr. 2 A-Dur**  
für *Little Flaut*, Streicher und B. c.  
**Little Flaut**

Anonymus, S-L Saml. Wenster D:1

**Allegro**

4

8

11

14

17

19

25

27

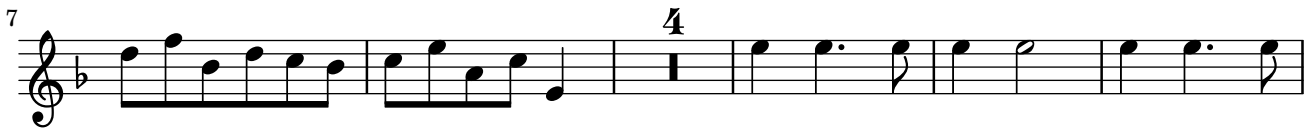
30

33

36 

**Adagio**



7 

16 

22 

28 

**Allegro**



5 

10 

13 

19 

Musical score for Little Flaut, measures 23-46. The score is written in treble clef and consists of six staves of music. The key signature is one sharp (F#). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr.) are indicated above certain notes. A triplet (3) is marked above a group of notes in measure 33. The piece concludes with a double bar line at the end of measure 46.

23

27

31

38

42

46



**Konzert Nr. 3 D-Dur**  
für *Little Flaut*, Streicher und B. c.  
**Little Flaut**

Anonymus, S-L Saml.Wenster D:1

**Allegro**

Musical score for the first section, **Allegro**, measures 1 through 40. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are indicated above several notes. Dynamics include *p* (piano) at measure 32 and *f* (forte) at measure 38. The piece concludes with a double bar line and repeat dots at the end of measure 40.

**Allegro [Fuga]**

Musical score for the second section, **Allegro [Fuga]**, measures 1 through 10. The score is written in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The music is characterized by a driving, rhythmic pattern of eighth and sixteenth notes, typical of a fugue. The piece concludes with a double bar line at the end of measure 10.



47 

50 

53 

**Adagio**

56 

61 

**Giga (Allegro)**



5 

(8) 

13 

17 

21 

# Konzert Nr. 4 D-Dur

für *Little Flaut*, 2 Violinen und B. c.

## Little Flaut

Anonymus, S-L Saml.Wenster D:1

### Andante

### Adagio

### Allegro [Fuga]

29

31

34

**Adagio**

38

**Grave**

**Allegro**

3

6

8

10

12

Musical score for Little Flaut, measures 16-30. The score is written in treble clef with a key signature of one flat (B-flat). The music consists of five staves of notation. Measure 16 starts with a treble clef, a key signature of one flat, and a common time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 17 continues with eighth notes D5, E5, F5, and G5. Measure 18 features a series of eighth notes: G5, F5, E5, D5, C5, B4, A4, and G4. Measure 19 contains a dotted quarter note G4 with a trill (tr) above it, followed by an eighth rest and a quarter note G4. Measure 20 shows a quarter note G4 with a second ending bracket (2) above it, followed by a quarter rest and a quarter note G4. Measure 21 begins with a quarter note G4, followed by eighth notes A4, B4, and C5. Measure 22 continues with eighth notes D5, E5, F5, and G5. Measure 23 features eighth notes G5, F5, E5, D5, C5, B4, and A4. Measure 24 contains eighth notes G4, F4, E4, D4, C4, B3, and A3. Measure 25 shows eighth notes G3, F3, E3, D3, C3, B2, and A2. Measure 26 begins with eighth notes G2, F2, E2, D2, C2, B1, and A1. Measure 27 continues with eighth notes G1, F1, E1, D1, C1, B0, and A0. Measure 28 features eighth notes G0, F0, E0, D0, C0, B-1, and A-1. Measure 29 contains eighth notes G-1, F-1, E-1, D-1, C-1, B-2, and A-2. Measure 30 ends with a quarter note G-2, followed by a quarter rest and a double bar line.

# Konzert Nr. 5 A-Dur

für *Little Flaut*, Streicher und B. c.

## Little Flaut

Anonymus, S-L Saml.Wenster D:1

### Allegro

5

10

14

19

24

28

32

**Adagio**

### Adagio e stacato

9

9

**Allegro**

9



# Konzert Nr. 6 D-Dur

für *Little Flaut*, Streicher und B. c.

## Little Flaut

Giuseppe Torelli (1658–1709), S-L Saml.Wenster D:1

**Allegro**

2

8

4

17

2

23

28

**Allegro**

**Adagio**

**Allegro**

33

10

4

54

4

63

2

69

*p*

**Adagio**

2

**Allegro**

3

99

Musical score for Little Flaut, measures 5 to 38. The score is written in treble clef with a key signature of one flat (B-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 5 includes a '7' above the staff. Measure 14 is a continuous sixteenth-note run. Measure 16 includes a 'y' above the staff. Measure 19 includes a 'b' below the staff. Measure 23 includes a 'y' above the staff. Measure 28 includes a 'b' below the staff. Measure 32 includes a '3' above the staff and a 'tr.' above the staff. Measure 38 includes a 'p' below the staff and an 'f' below the staff. The score ends with a double bar line.

**Konzert Nr. 1 A-Dur**  
für *Little Flaut*, Streicher und B. c.  
Violine 1

Anonymus, S-L Saml. Wenster D:1

**Allegro**

4

6

8

10

12

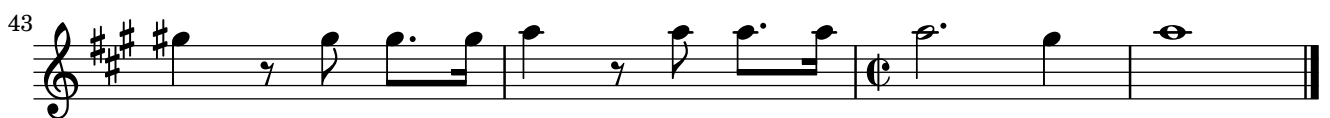
14

16

18

20

23

**Adagio****Allegro [Fuga]**

27

36

43

51

61

68

76

86

The image displays a musical score for Violin 1, consisting of eight staves of music. The key signature is A major (two sharps) and the time signature is 4/4. The score begins at measure 27 and ends at measure 92. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Trills are indicated by the 'tr' symbol above specific notes. The music features a mix of melodic lines and more rhythmic, sixteenth-note passages. The final measure (92) concludes with a double bar line.

**Konzert Nr. 2 A-Dur**  
für *Little Flaut*, Streicher und B. c.  
Violine 1

Anonymus, S-L Saml. Wenster D:1

**Allegro**

4

7

10

12

14

16

18

20

23

25

**Adagio****Allegro**

Musical score for Violin 1, measures 8 to 46. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr.) are indicated above several notes. The score concludes with a double bar line at measure 46.

Measures 8, 11, 15, 18, 21, 24, 27, 31, 35, 39, 43, 46.



# Konzert Nr. 3 D-Dur

für *Little Flaut*, Streicher und B. c.  
Violine 1

Anonymus, S-L Saml.Wenster D:1

**Allegro**

7

(13)

20

26

32

38

**Allegro [Fuga]**

4

7

10

Musical score for Violin 1, measures 12 to 42. The score is written in treble clef with a key signature of two sharps (D major). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated by the abbreviation "tr." above specific notes. The score is divided into systems of five measures each, with measure numbers 12, 14, 16, 19, 22, 25, 27, 30, 33, 36, 39, and 42 marking the beginning of each system.

**Adagio****Giga (Allegro)**

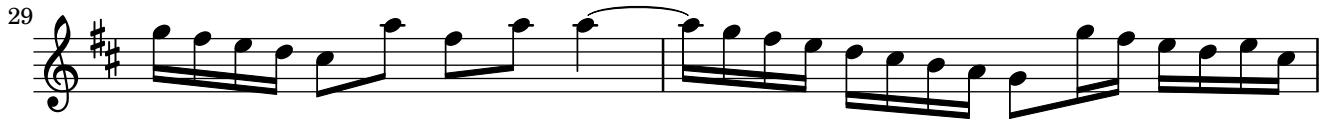
**Konzert Nr. 4 D-Dur**  
für *Little Flaut*, 2 Violinen und B. c.  
Violine 1

Anonymus, S-L Saml.Wenster D:1

**Andante**

**Adagio**

**Allegro [Fuga]**



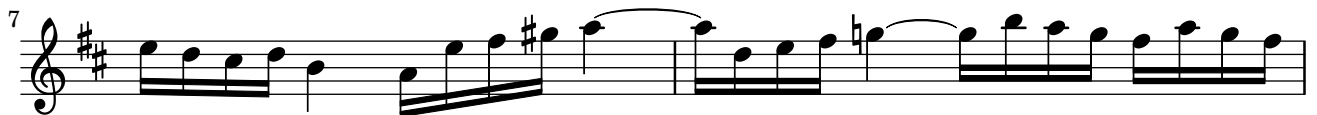
**Adagio**



**Grave**



**Allegro**



Musical score for Violine 1, measures 13 to 27. The score is written in treble clef with a key signature of two sharps (F# and C#). The music consists of eight staves of notation. Measures 13-14 feature a rhythmic pattern of eighth notes in pairs. Measures 15-16 show a melodic line with eighth notes and a sharp sign above the staff. Measures 17-18 continue the melodic line with eighth notes. Measures 19-20 feature a melodic line with eighth notes and a trill (tr) above the staff. Measures 21-22 return to the rhythmic pattern of eighth notes in pairs. Measures 23-24 show a melodic line with eighth notes and a sharp sign above the staff. Measures 25-26 continue the melodic line with eighth notes. Measures 27-28 feature a melodic line with eighth notes and a trill (tr) above the staff, ending with a double bar line.

**Konzert Nr. 5 A-Dur**  
für *Little Flaut*, Streicher und B. c.  
Violine 1

Anonymus, S-L Saml.Wenster D:1

**Allegro**

Musical score for Violin 1, Allegro section, measures 1-31. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Allegro'. The music features a series of eighth and sixteenth notes, with several trills (tr.) indicated above notes. Measure numbers 5, 10, 14, 19, 22, 24, and 28 are marked at the beginning of their respective staves. The section concludes with a double bar line at measure 31.

**Adagio**

Musical score for Violin 1, Adagio section, measures 32-39. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Adagio'. The music features a series of eighth and sixteenth notes, with a trill (tr.) indicated above a note in measure 32. Measure numbers 32 and 39 are marked at the beginning of their respective staves. The section concludes with a double bar line at measure 39.

**Adagio e stacato**

Musical score for Violin 1, Adagio e stacato section, measures 40-48. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked 'Adagio e stacato'. The music features a series of eighth and sixteenth notes, with a dotted note in measure 40. Measure numbers 9 and 48 are marked at the beginning of their respective staves. The section concludes with a double bar line at measure 48.

**Allegro**

Musical score for Violin 1, measures 14 and 15. The score is in treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. Measure 14 starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. A trill (tr) is indicated above the B4 note. The measure continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Measure 15 starts with a quarter note G4, a quarter note A4, and a quarter note B4. A trill (tr) is indicated above the B4 note. The measure continues with a quarter note C5, a quarter note B4, a quarter note A4, and a quarter note G4. Both measures end with a double bar line and repeat dots.



# Konzert Nr. 6 D-Dur

für *Little Flaut*, Streicher und B. c.

## Violine 1

Giuseppe Torelli (1658–1709), S-L Saml.Wenster D:1

**Allegro**

12

15

19

23

27

30

**Allegro**

**Solo**

33

36

39

42 **Adagio**

45

**Allegro**

48

50

52

54

58

60

63

67 *p*

**Adagio**

71

Detailed description: This is a page of a musical score for Violin 1, numbered 16. It contains ten staves of music, numbered 39 through 71. The key signature is D major (two sharps). The score begins at measure 39 with a treble clef and a 4/8 time signature. The music consists of eighth and sixteenth notes. At measure 42, the tempo changes to 'Adagio'. At measure 45, there is a double bar line and a 12/8 time signature. At measure 48, the tempo changes to 'Allegro'. The music continues with eighth and sixteenth notes. At measure 67, there is a dynamic marking of 'p' (piano). At measure 71, the tempo changes to 'Adagio' again. The score ends with a double bar line and repeat dots.

## Allegro

The image displays a page of a musical score for Violin 1, page 17, marked 'Allegro'. The score is written in D major (two sharps) and 2/4 time. It consists of 13 staves of music, with measure numbers 6, 9, 12, 17, 20, 23, 26, 30, 33, 35, 37, and 39 indicated at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are two first endings marked with a '2' above the staff. Performance markings include a trill (*tr*) above a note in measure 37, a piano (*p*) dynamic marking below a note in measure 37, a trill (*tr*) above a note in measure 39, and a forte (*f*) dynamic marking below a note in measure 39. The score concludes with a double bar line.



**Konzert Nr. 1 A-Dur**  
für *Little Flaut*, Streicher und B. c.  
Violine 2

Anonymus, S-L Saml.Wenster D:1

**Allegro**

4

7

9

12

15

18

20

23

25

28

31

**Adagio****Allegro [Fuga]**

76

85

**Konzert Nr. 2 A-Dur**  
für *Little Flaut*, Streicher und B. c.  
Violine 2

Anonymus, S-L Saml. Wenster D:1

**Allegro**

2

5

8

11

14

16

19

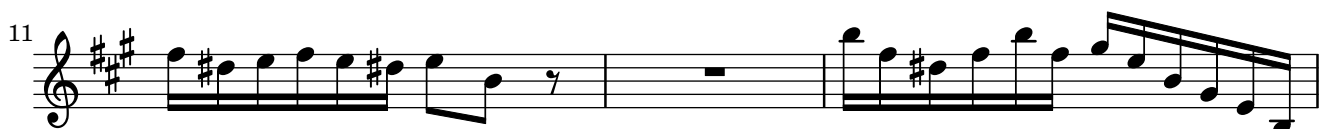
22

24

26

28



**Adagio****Allegro**

Musical score for Violine 2, measures 14 to 46. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr.) are indicated above several notes. The piece concludes with a double bar line at measure 46.

Measures 14-17: Rapid sixteenth-note runs followed by a trill on G#4 and a quarter note G#4.

Measures 18-20: Quarter notes G#4, A5, B5, C#6, followed by eighth-note runs.

Measures 21-23: Quarter notes G#4, A5, B5, C#6, followed by eighth-note runs.

Measures 24-26: Quarter notes G#4, A5, B5, C#6, followed by eighth-note runs.

Measures 27-30: Eighth-note runs, a whole rest, and a trill on G#4.

Measures 31-34: Quarter notes G#4, A5, B5, C#6, followed by eighth-note runs.

Measures 35-38: Eighth-note runs, quarter notes G#4, A5, B5, C#6, followed by eighth-note runs.

Measures 39-41: Eighth-note runs, quarter notes G#4, A5, B5, C#6, followed by eighth-note runs.

Measures 42-45: Quarter notes G#4, A5, B5, C#6, followed by eighth-note runs.

Measures 46: Eighth-note runs, quarter notes G#4, A5, B5, C#6, followed by eighth-note runs.

**Konzert Nr. 3 D-Dur**  
für *Little Flaut*, Streicher und B. c.  
Violine 2

Anonymus, S-L Saml.Wenster D:1

**Allegro**

(13)

22

30 *p*

37 *f*

**Allegro [Fuga]**

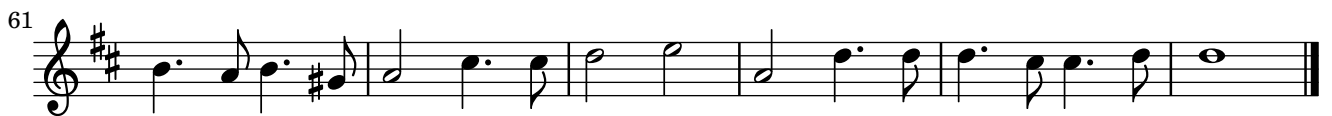
6

10 3

17

22

25

**Adagio****Giga (Allegro)**

**Konzert Nr. 4 D-Dur**  
für *Little Flaut*, 2 Violinen und B. c.  
Violine 2

Anonymus, S-L Saml. Wenster D:1

**Andante**

Musical notation for the first section of the concerto, marked **Andante**. It consists of two staves of music in D major and 3/4 time. The first staff contains measures 1-6, and the second staff contains measures 7-12. The piece ends with a double bar line and repeat dots.

**Adagio**

Musical notation for the second section of the concerto, marked **Adagio**. It consists of two staves of music in D major and 3/4 time. The first staff contains measures 13-18, and the second staff contains measures 19-24. The piece ends with a double bar line.

**Allegro [Fuga]**

Musical notation for the third section of the concerto, marked **Allegro [Fuga]**. It consists of four staves of music in D major and 4/4 time. The first staff contains measures 25-31, the second staff contains measures 32-38, the third staff contains measures 39-45, and the fourth staff contains measures 46-52. The piece ends with a double bar line.

**Adagio**

Musical notation for the final section of the concerto, marked **Adagio**. It consists of one staff of music in D major and 3/4 time, containing measures 53-58. The piece ends with a double bar line.

## Grave



## Allegro



**Konzert Nr. 5 A-Dur**  
für *Little Flaut*, Streicher und B. c.  
Violine 2

Anonymus, S-L Saml.Wenster D:1

**Allegro**

Musical score for Violin 2, Allegro section, measures 1-30. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Allegro'. The music consists of a single melodic line with various rhythmic patterns, including eighth and sixteenth notes, and rests. A trill (tr.) is indicated above the note in measure 5. Measure numbers 5, 10, 14, 19, 23, 27, and 31 are marked at the beginning of their respective staves.

**Adagio**

**Adagio e stacato**

Musical score for Violin 2, Adagio e stacato section, measures 31-40. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The tempo is marked 'Adagio e stacato'. The music consists of a single melodic line with a slower, more detached feel, featuring quarter and half notes. Measure numbers 31 and 9 are marked at the beginning of their respective staves.

**Allegro**

The image shows a musical score for Violine 2, page 12. The score is written for two staves. The top staff is in 3/4 time and the bottom staff is in 4/4 time. Both are in the key of A major (two sharps). The top staff contains a melodic line with a trill at the end. The bottom staff contains a rhythmic accompaniment with trills.



# Konzert Nr. 6 D-Dur

für *Little Flaut*, Streicher und B. c.

## Violine 2

Giuseppe Torelli (1658–1709), S-L Saml.Wenster D:1

**Allegro**

4

7

12

15

19

23

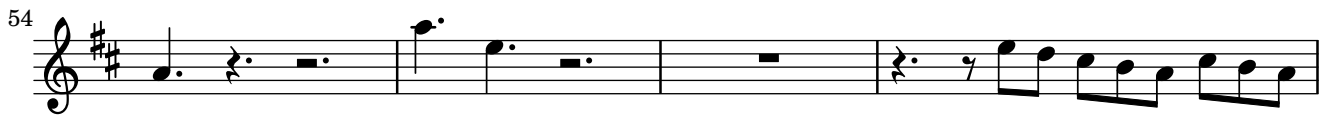
27

30

**Allegro**

33

Solo



## Allegro

The image displays a page of musical notation for Violin 2, page 15, marked 'Allegro'. The music is written in D major (one sharp) and 2/4 time. The score consists of ten staves, each beginning with a measure number: 2, 6, 9, 12, 17, 20, 23, 26, 31, and 34. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and slurs. There are two instances of a fermata over a whole note (measures 12 and 17). Dynamic markings include *p* (piano) at measure 36 and *f* (forte) at measure 39. Trills are indicated by 'tr' above notes in measures 36 and 39. The piece concludes with a double bar line at the end of the final staff.



**Konzert Nr. 1 A-Dur**  
für *Little Flaut*, Streicher und B. c.  
Viola

Anonymus, S-L Saml. Wenster D:1

**Allegro**

Musical score for Viola, Allegro section, measures 1-34. The score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music consists of a series of rhythmic patterns, including eighth and sixteenth notes, and rests. Measure 34 ends with a double bar line and a 3/4 time signature change.

**Adagio**

Musical score for Viola, Adagio section, measures 39-43. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is slower and features a mix of eighth and sixteenth notes, ending with a double bar line.

## Allegro [Fuga]

2

12

23

34

45

54

64

74

84

The image shows a musical score for Viola, titled "Allegro [Fuga]". The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/8 time signature. The piece begins with a double bar line and a fermata over the first measure, followed by a second measure with a "2" above it, indicating a second ending. The score consists of nine staves of music, with measure numbers 12, 23, 34, 45, 54, 64, 74, and 84 marked at the beginning of their respective staves. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line and a fermata over the final measure.

# Konzert Nr. 2 A-Dur

für *Little Flaut*, Streicher und B. c.

## Viola

Anonymus, S-L Saml.Wenster D:1

**Allegro**

Musical score for Viola, Allegro section, measures 1-34. The score is in A major (two sharps) and 2/4 time. It consists of six staves of music. The first staff starts with a measure rest followed by a fermata, then a series of eighth and sixteenth notes. The second staff continues the melodic line. The third staff features a triplet of eighth notes and a measure rest with a fermata. The fourth staff continues the eighth-note pattern. The fifth staff shows a steady eighth-note accompaniment. The sixth staff concludes the section with a final note and a fermata.

**Adagio**

Musical score for Viola, Adagio section, measures 1-18. The score is in A major (two sharps) and 3/4 time. It consists of two staves of music. The first staff begins with a quarter note, followed by a series of quarter and eighth notes, and includes a measure rest with a fermata. The second staff continues the melodic line with quarter and eighth notes.

**Allegro**

Musical score for Viola, Allegro section, measures 1-6. The score is in A major (two sharps) and 6/8 time. It consists of two staves of music. The first staff starts with a quarter note, followed by eighth notes and a sixteenth-note triplet. The second staff continues the melodic line with quarter and eighth notes, including a measure rest with a fermata.





# Konzert Nr. 3 D-Dur

für *Little Flaut*, Streicher und B. c.  
Viola

Anonymus, S-L Saml. Wenster D:1

**Allegro****Allegro [Fuga]**



**Adagio**



**Giga (Allegro)**



Konzert Nr. 4: tacet

# Konzert Nr. 5 A-Dur

für *Little Flaut*, Streicher und B. c.

## Viola

Anonymus, S-L Saml.Wenster D:1

### Allegro



### Adagio

### Adagio e stacato



### Allegro



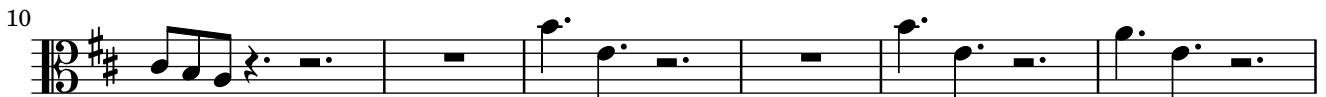
# Konzert Nr. 6 D-Dur

für *Little Flaut*, Streicher und B. c.

Viola

Giuseppe Torelli (1658–1709), S-L Saml. Wenster D:1

**Allegro**

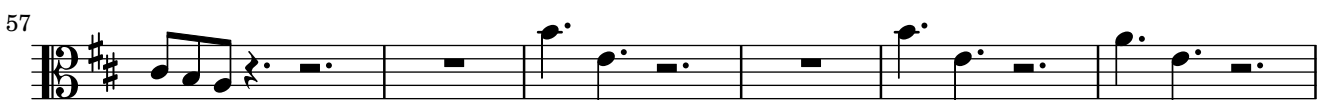


**Allegro**

**Adagio**



**Allegro**



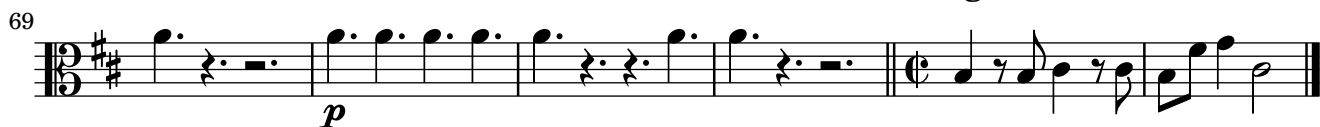
63



Musical notation for measures 63-68. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

**Adagio**

69



Musical notation for measures 69-76. Measure 69 starts with a piano (*p*) dynamic marking. The notation includes dotted notes and rests.

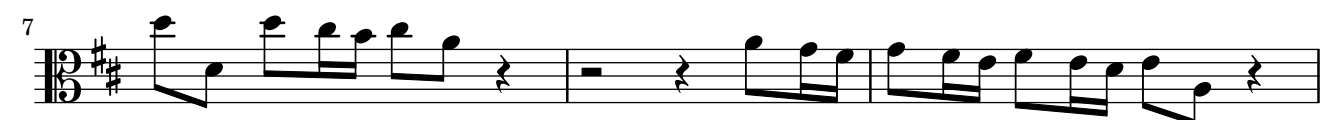
**Allegro**

7



Musical notation for measures 7-14. Measure 7 starts with a second ending bracket (2) over a measure. The notation includes eighth and sixteenth notes.

7



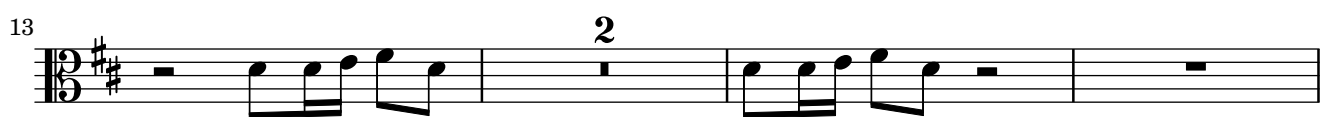
Musical notation for measures 15-22. The notation includes eighth and sixteenth notes.

10



Musical notation for measures 23-30. The notation includes eighth and sixteenth notes.

13



Musical notation for measures 31-38. Measure 31 starts with a second ending bracket (2) over a measure. The notation includes eighth and sixteenth notes.

18



Musical notation for measures 39-46. The notation includes eighth and sixteenth notes.

21



Musical notation for measures 47-54. The notation includes eighth and sixteenth notes.

25



Musical notation for measures 55-62. The notation includes eighth and sixteenth notes.

27



Musical notation for measures 63-70. The notation includes eighth and sixteenth notes.

29



Musical notation for measures 71-78. The notation includes eighth and sixteenth notes.



# Konzert Nr. 1 A-Dur

für *Little Flaut*, Streicher und B. c.

## Basso continuo

Anonymus, S-L Saml.Wenster D:1

### Allegro

Musical score for Basso continuo, Allegro section, measures 1-34. The score is written in bass clef with a key signature of two sharps (F# and C#). The time signature is common time (C). The piece consists of 34 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Fingerings are indicated by numbers 1-5 below the notes. Measure numbers 6, 11, 16, 20, 24, and 29 are marked at the beginning of their respective lines.

### Adagio

Musical score for Basso continuo, Adagio section, measures 39-43. The score is written in bass clef with a key signature of two sharps (F# and C#). The time signature is 3/4. The piece consists of 5 measures. The notation includes various rhythmic values (quarter, eighth, and sixteenth notes) and rests. Fingerings are indicated by numbers 1-5 below the notes. Measure numbers 39 and 43 are marked at the beginning of their respective lines.

**Allegro [Fuga]**

9

4-3 7-6-6-6 6 6 5 6 6 #

19

4 #3 7-6-6-6 5 6 6 6 6 7

29

7 6 6 7 6 7 #3 6 9 8-7 6 6 5 5 6 # 6 6

40

6 4 3-7-6-6-6 #4-6 6 # 4 #3

49

6 6 7 5 6-5 6-5 6 6 6 6 6 6 9 8 6

59

#5-7 6 6 7 6 6 #5 6 #5 6 6 # 6 6 6 6

70

4 3 4-3 7-6-6-6 6 6 6 6

85

7 6 6 7 6 6 7 6 6 5 5 6 6 7 6 6 7 6 6 7 4 3



# Konzert Nr. 2 A-Dur

für *Little Flaut*, Streicher und B. c.

## Basso continuo

Anonymus, S-L Saml. Wenster D:1

**Allegro**

The musical score is written for a Basso continuo instrument, featuring a bass clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of 12 staves of music, with measure numbers 4, 7, 10, 13, 16, 20, 25, 30, 33, and 36 indicated at the beginning of their respective staves. The notation includes eighth and sixteenth notes, rests, and accidentals. Below the notes, figured bass notation is provided, using numbers 1-7 and sharps to indicate fingerings and accidentals. Some staves include a '4/2' time signature, likely indicating a change in the underlying harmonic rhythm or a specific rhythmic pattern. The piece concludes with a double bar line at the end of the final staff.

Adagio

6 6 4 6 7 6 5 3 6

9 6 # 6 6 5 # 6 5

18 5 #4 6 6 6 5 # 6 6 6

26 5 4 6 7 7 7 7 7 7 6 6 5 3

Allegro

6 6 6 6 6 6

6 6 7 6 5 3 6 6 6 5 #

12 6 6 # 5 6 5 6 6 6 6

18 6 6 # 6 # 7 6 5 6 #

23 6 # # 6 # # 6 7 6 #

29 # 6 5 6 4 3 6 7 6 5 # #

34 6 6 6 6 6 6

40

6 7 6 5 4 3 6 6 6 6 6 6

45

6 7 6 5 4 3 6 7 6 5 4 3

# Konzert Nr. 3 D-Dur

für *Little Flaut*, Streicher und B. c.

## Basso continuo

Anonymus, S-L Saml. Wenster D:1

**Allegro**

7 6 6 6 6 6 6 6 6 6 6 6 6 5

7 6 6 #3 6 6 6 # 6 7 4 #3

(13) 6 6 6 # 6 6 # # # 4 6 7 3 6

20 6 6 6 7 6 6 4 6 6 4 3 6 6 5 6 5 6 4 2

26 6 # 6 6 6 6 6 7 6 6 6 6 6

32 6 # 6 6 6 4 5 6 6 6

38 6 # 6 6 6 4 5 6 6 6 6 6 6 6 6

**Allegro [Fuga]**

2 6 6 6 6 5 6 6 4 6 7 6 5 6 6 4 6 6

7 6 # 6 6 # 4 # 7 6 7 6 6 6 6 5 6 6 4 6 6



## Giga (Allegro)

7  
4  
2

8  
3

6

6

6 6

6

6

5

5

6

6

6

6

5

4

#3

(8)

#7  
4  
2

8  
3

6

6

7

6

7

7

13

6

#

6

6

6

6

5

4

#3

18

6

7

6

6

6

6

5

4

3

# Konzert Nr. 4 D-Dur

für *Little Flaut*, 2 Violinen und B. c.

## Basso continuo

Anonymus, S-L Saml. Wenster D:1

### Andante

6 5 6 6— 5 9— 6 7 #4 6 6 7 #—  
5 5 5 #3 2 5

5 6 7 5 6 6— 6 7 9— 6 6 7 #— 4 6 9— 6  
5 #3 5 #3 5 2

9 7 4 3 4 3 4 3

*p*

### Adagio

6 6 6— 9 8 7

5 4 3 6— 6— 7— 6— #

### Allegro [Fuga]

7 7 6 6— 5 6 7 6 6 4 6 7 6  
5 2 2

14 7 6 6— 5 # 4 3 9 8 9 8 6 6— 4— 6

21 9— 6— 4 3 6— 5— 6 7 6 6 7 9— 6— 4— 6 7— 6  
5 #3 5 5 #3 5

25 6 7 #— 7 6 6— 5 #

36 Adagio

6 6— 5 6 7 6 7 6 5 5  
3 4 4 3

Grave

#6 #4 2, 6 7 6 #, 6 5, 6 5 #4 2, 7 6, 6 6 5, 9 8, 6 5, 7 6 5 6, 7 6 #

Allegro

6, #, 6, # 6 5 #, 6

7

6 5, 6 5 #, 6 #, 6 #, # 6 #

13

4, 6-6, 6 9 6 5, 7 4 3

21

3, 6, 6, 6, 6 5, 7 4 3





**Allegro**

Musical score for Basso continuo, Allegro, measures 1-9. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody consists of eighth and quarter notes. The figured bass notation below the staff indicates the harmonic structure.

Measures 1-9:

6 6 6 6 6 6 6 6  $\frac{6}{4}$   $\frac{6}{4}$  #

9

6 6 6 6  $\frac{6}{4}$   $\frac{6}{4}$  4 3

# Konzert Nr. 6 D-Dur

für *Little Flaut*, Streicher und B. c.

## Basso continuo

Giuseppe Torelli (1658–1709), S-L Saml. Wenster D:1

### Allegro

12/8

6 7 7 6 7 #3 6

6 # 6 6 # 6 # # 6 7 7 #3

11 6 #3 # 6 # 7 6 # # 6 5 6 5

16 #6 6 #5

22 6 6 7 6 # 6 6 6

27 6

### Allegro

33 6 7 6 7 6 7 6 7 6 7

#3 #3 #3 #3 #3 #3 #3

Adagio

39 3

#7 4 #3 6 6 5 #5 6 7 #5 #5 #5 4 #3

Allegro

48 12/8

6 7 7 6 7 #3 6

53 # 6 6 # 6 # # 6 7 7 #3

58

6 7 #3 #6 #7 6 # # 6 6/5 6 6/5

63

#6 6/5

## Adagio

69

*p* 6 6 6 6 7 6 #

## Allegro

6

7

6 6 6 6 6 # 6 4 #3

13

6 # # 6

20

6 # 6 6 6 #4 6 4 #3

27

6 # 6 6 6

35

6 6 *p* 6 6 *f*