

## КОНЦЕРТ

до мажор  
I частьК. СТАМИЦ  
(1745—1801)

Обработка Б. Герана

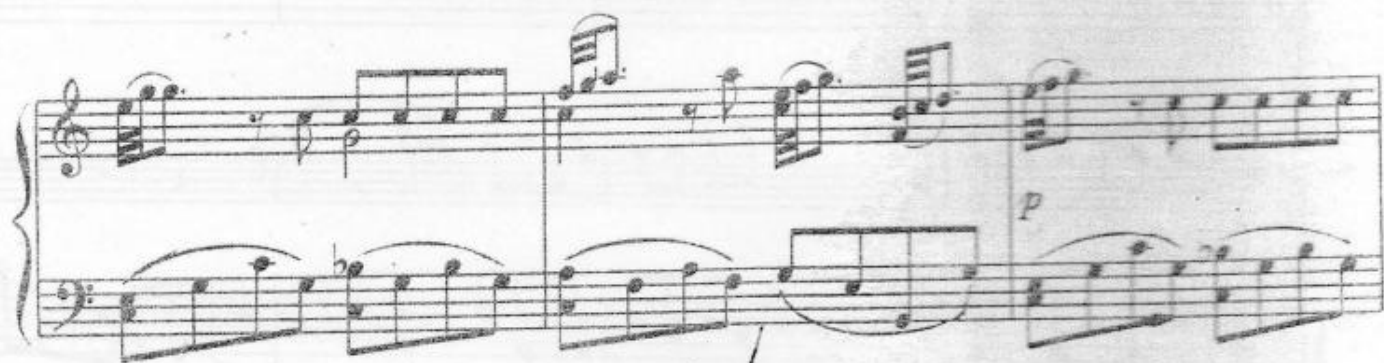
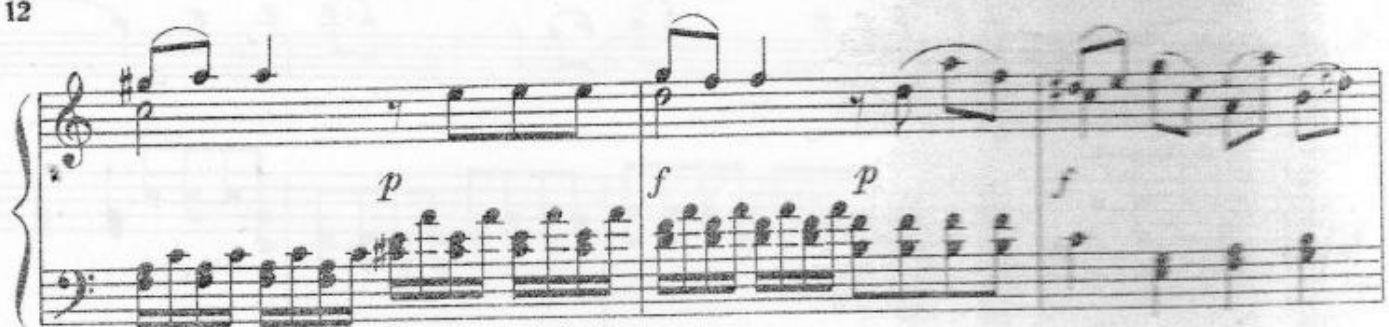
Allegro moderato

*f*

*p*

*f* *p* *f* *p*





tr v

tr

f

p

p



This musical score is for a piano and bass arrangement, spanning measures 1 to 16. The notation is organized into four systems, each with a single bass staff and a grand staff (treble and bass staves). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The first system (measures 1-4) features a melody in the bass staff starting with a *mf* dynamic, and a piano accompaniment in the grand staff starting with a *f* dynamic. The second system (measures 5-8) continues the melody and accompaniment, with a *p* dynamic marking in the bass staff. The third system (measures 9-12) shows a more complex piano accompaniment with many beamed sixteenth notes. The fourth system (measures 13-16) concludes the piece with a final melody in the bass staff and a piano accompaniment. The score is written in a clear, professional style with standard musical notation.



The first system of musical notation consists of a single staff in bass clef. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a half note G2, followed by a quarter rest. Then, there is a series of eighth notes: A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, 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D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A359, B359, C360, D360, E360, F#360, G360, A360, B360, C361, D361, E361, F#361, G361, A361, B361, C362, D362, E362, F#362, G362, A362, B362,

Handwritten musical score for piano, consisting of six systems of staves. The notation includes treble and bass clefs, key signatures with sharps, and various musical symbols like notes, rests, and dynamic markings.

System 1: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece begins with a treble staff melody and a bass staff accompaniment.

System 2: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece continues with a treble staff melody and a bass staff accompaniment. A dynamic marking *p* (piano) is present in the bass staff.

System 3: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece continues with a treble staff melody and a bass staff accompaniment.

System 4: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece continues with a treble staff melody and a bass staff accompaniment.

System 5: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece continues with a treble staff melody and a bass staff accompaniment.

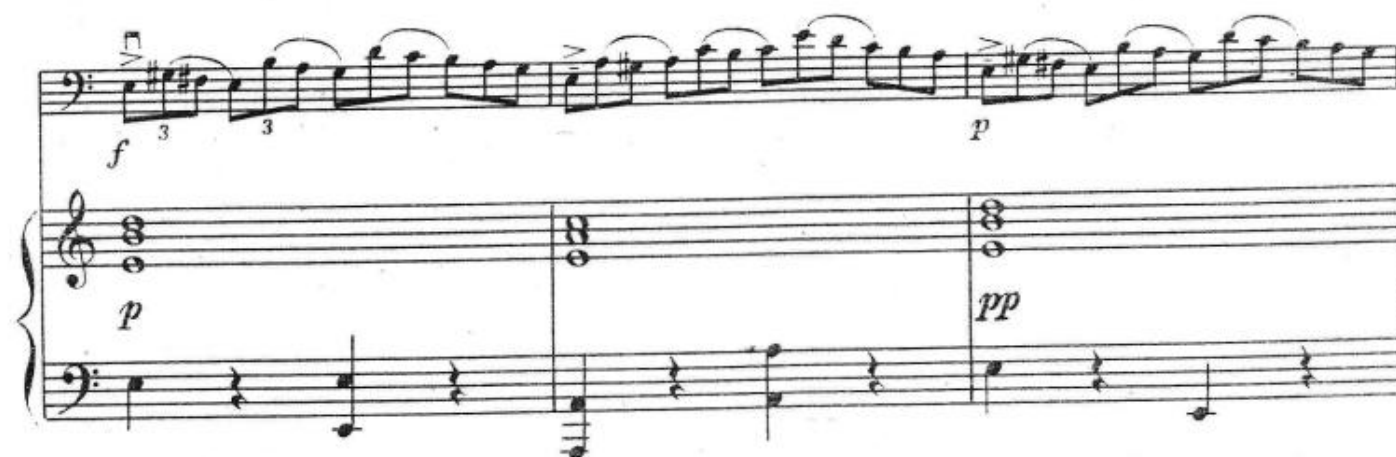
System 6: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). The piece continues with a treble staff melody and a bass staff accompaniment. A dynamic marking *cresc.* (crescendo) is present in the bass staff.

The musical score consists of six systems of staves. The first system shows a treble and bass staff with a complex melodic line in the treble and a rhythmic accompaniment in the bass. The second system includes a trill (tr) in the treble staff. The third system features a piano (p) dynamic marking in both staves. The fourth system continues the melodic and harmonic development. The fifth system shows a library stamp from the 'Музыкальный фонд' (Musical Fund) of the 'Оркестр' (Orchestra). The sixth system concludes the piece with a final melodic flourish in the treble and a sustained bass line.





First system of musical notation. The top staff is a single melodic line in bass clef with eighth and sixteenth notes, some beamed together. The bottom system consists of a grand staff (treble and bass clefs). The right hand plays a continuous eighth-note pattern. The left hand plays a simple harmonic accompaniment with quarter and eighth notes. A dynamic marking *f* is present in the right hand.



Second system of musical notation. The top staff continues the melodic line with triplets and a dynamic marking *f*. The bottom system shows the grand staff. The right hand has a triplet of eighth notes. The left hand plays a simple harmonic accompaniment. Dynamic markings *p* and *pp* are present.



Third system of musical notation. The top staff continues the melodic line. The bottom system shows the grand staff. The right hand has a triplet of eighth notes. The left hand plays a simple harmonic accompaniment. A dynamic marking *p* is present.



Fourth system of musical notation. The top staff continues the melodic line. The bottom system shows the grand staff. The right hand has a triplet of eighth notes. The left hand plays a simple harmonic accompaniment.





The first system of musical notation consists of three staves. The top staff is in bass clef and contains a series of eighth-note runs with slurs. The middle staff is in treble clef and contains a series of eighth-note chords. The bottom staff is in bass clef and contains a series of eighth-note chords.

The second system of musical notation consists of three staves. The top staff is in bass clef and contains a series of eighth-note runs with slurs, marked with a *f* dynamic. The middle staff is in treble clef and contains a series of eighth-note chords, marked with a *mf* dynamic. The bottom staff is in bass clef and contains a series of eighth-note chords.

The third system of musical notation consists of three staves. The top staff is in bass clef and contains a series of eighth-note runs with slurs, marked with a *p* dynamic. The middle staff is in treble clef and contains a series of eighth-note chords, marked with a *pp* dynamic. The bottom staff is in bass clef and contains a series of eighth-note chords.

The fourth system of musical notation consists of three staves. The top staff is in bass clef and contains a series of eighth-note runs with slurs, marked with a *f* dynamic. The middle staff is in treble clef and contains a series of eighth-note chords, marked with a *mf* dynamic. The bottom staff is in bass clef and contains a series of eighth-note chords.



This musical score is for piano and bass, spanning measures 1 to 16. The notation is organized into four systems, each with a bass staff and a grand staff (treble and bass staves). The key signature has one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The first system (measures 1-4) features a bass line starting with a half note F#2, followed by a half note rest, then a half note F#3 with an accent (>) and a staccato (stacc.) marking. The piano part begins with a half note F#3, followed by a half note rest, then a half note F#4 with an accent (>) and a staccato (stacc.) marking. The second system (measures 5-8) shows the bass line continuing with a half note F#4, followed by a half note rest, then a half note F#5 with an accent (>) and a staccato (stacc.) marking. The piano part continues with a half note F#5, followed by a half note rest, then a half note F#6 with an accent (>) and a staccato (stacc.) marking. The third system (measures 9-12) shows the bass line continuing with a half note F#6, followed by a half note rest, then a half note F#7 with an accent (>) and a staccato (stacc.) marking. The piano part continues with a half note F#7, followed by a half note rest, then a half note F#8 with an accent (>) and a staccato (stacc.) marking. The fourth system (measures 13-16) shows the bass line continuing with a half note F#8, followed by a half note rest, then a half note F#9 with an accent (>) and a staccato (stacc.) marking. The piano part continues with a half note F#9, followed by a half note rest, then a half note F#10 with an accent (>) and a staccato (stacc.) marking.

Measures 1-4: Bass line starts with a half note F#2, followed by a half note rest, then a half note F#3 with an accent (>) and a staccato (stacc.) marking. The piano part begins with a half note F#3, followed by a half note rest, then a half note F#4 with an accent (>) and a staccato (stacc.) marking.

Measures 5-8: Bass line continues with a half note F#4, followed by a half note rest, then a half note F#5 with an accent (>) and a staccato (stacc.) marking. The piano part continues with a half note F#5, followed by a half note rest, then a half note F#6 with an accent (>) and a staccato (stacc.) marking.

Measures 9-12: Bass line continues with a half note F#6, followed by a half note rest, then a half note F#7 with an accent (>) and a staccato (stacc.) marking. The piano part continues with a half note F#7, followed by a half note rest, then a half note F#8 with an accent (>) and a staccato (stacc.) marking.

Measures 13-16: Bass line continues with a half note F#8, followed by a half note rest, then a half note F#9 with an accent (>) and a staccato (stacc.) marking. The piano part continues with a half note F#9, followed by a half note rest, then a half note F#10 with an accent (>) and a staccato (stacc.) marking.

The musical score is written for piano and consists of four systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in Russian are present.

System 1: The first system shows a complex melodic line in the upper voice with many slurs and ties, and a more rhythmic accompaniment in the lower voice.

System 2: The second system continues the melodic development. A handwritten *cresc.* (crescendo) is written above the staff.

System 3: The third system features a dynamic marking *f* (forte) at the beginning. A handwritten *tr* (trill) is written above a note. A large handwritten *Конец.* (The End) is written across the system.

System 4: The fourth system concludes the piece with a final cadence in both voices.

[illegible]

This musical score is for a piano and voice piece, spanning four systems. The first system features a vocal line in the upper staff with trills and a piano accompaniment in the lower staves. The second system continues the piano accompaniment with a change in dynamics. The third system shows a more complex piano texture. The fourth system concludes with a forte fortissimo (ff) section. The score includes various musical notations such as trills, slurs, and dynamic markings.

*f* *tr* *tr*

*f*

*p*

*f*

*ff*



Andante grazioso

*p*

*cresc.*

*f*

19

*p*

*p*

20

First system of music, measures 20-23. The top staff (bass clef) contains a melodic line with slurs and ties. The middle staff (treble clef) features a complex rhythmic pattern with many beamed sixteenth notes. The bottom staff (bass clef) has a simpler accompaniment with quarter and eighth notes.

*poco*

Second system of music, measures 24-27. The top staff continues the melodic line. The middle staff has a rhythmic pattern with some rests. The bottom staff has a simple accompaniment. The word "poco" is written above the middle staff in measure 26.

*cresc.* *p*

Third system of music, measures 28-31. The top staff features a melodic line with slurs and ties. The middle staff has a rhythmic pattern with some rests. The bottom staff has a simple accompaniment. The word "cresc." is written below the top staff in measure 28, and "p" is written below the middle staff in measure 30.

21

Fourth system of music, measures 32-35. The top staff contains a melodic line with slurs and ties. The middle staff features a complex rhythmic pattern with many beamed sixteenth notes. The bottom staff has a simple accompaniment with quarter and eighth notes.

First system of musical notation, measures 21-22. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with a treble and bass staff. Measure 21 shows a complex arpeggiated figure in the right hand and a steady eighth-note bass line in the left hand. Measure 22 begins with a boxed measure number '22' and a piano (*p*) dynamic marking. The right hand continues the arpeggiated pattern, while the left hand plays a simple eighth-note accompaniment.

Second system of musical notation, measures 23-26. The piano part continues with a treble and bass staff. Measure 23 starts with a forte (*f*) dynamic in the bass and a piano (*p*) dynamic in the treble. The right hand features a series of arpeggiated chords, while the left hand plays a steady eighth-note accompaniment. Measures 24-26 continue this pattern with some melodic variation in the right hand.

Third system of musical notation, measures 27-30. The piano part continues with a treble and bass staff. Measure 27 starts with a mezzo-piano (*pp*) dynamic. The right hand features a series of arpeggiated chords, while the left hand plays a steady eighth-note accompaniment. Measure 30 includes a trill (*tr*) in the right hand.

Fourth system of musical notation, measures 31-34. The piano part continues with a treble and bass staff. Measure 31 starts with a mezzo-forte (*mf*) dynamic. The right hand features a series of arpeggiated chords, while the left hand plays a steady eighth-note accompaniment. Measures 32-34 continue this pattern with some melodic variation in the right hand.





25

*pp*

*f* *pp*

*poco cresc.*

*poco cresc.*

*mf*

*mf*

26

*p*

*marcato* *p*

First system of the musical score. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The top staff contains a complex, rapid melodic line with many beamed sixteenth notes. The grand staff below has a more rhythmic accompaniment with some rests.

Second system of the musical score. It features a grand staff. Above the first staff, the word "Cadenza" is written. Above the second staff, the instruction "sempre p" is written. The first staff has a melodic line with some rests. The second staff has a more active melodic line. The grand staff below has a rhythmic accompaniment.

Third system of the musical score. It consists of two staves. The top staff has a melodic line with some rests. The bottom staff has a more active melodic line. The instruction "sempre p" is written at the end of the system.

27

Fourth system of the musical score. It consists of two staves. The top staff has a melodic line with some rests. The bottom staff has a more active melodic line. The instruction "sempre p" is written at the end of the system.

Fifth system of the musical score. It consists of two staves. The top staff has a melodic line with some rests. The bottom staff has a more active melodic line. The instruction "sempre p" is written at the end of the system.

# III РОНДО

*Allegretto*

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

43

44

31

*mf*

45

46

47

48

49



Measures 31-32 of a musical score. Measure 31 features a piano introduction with a trill on the right hand and a series of eighth notes on the left. Measure 32 continues the piano introduction with a trill on the right hand and a series of eighth notes on the left. The score is written for piano (p) and includes a trill (tr) in measure 32.

Measures 33-34 of a musical score. Measure 33 features a piano introduction with a trill on the right hand and a series of eighth notes on the left. Measure 34 continues the piano introduction with a trill on the right hand and a series of eighth notes on the left. The score is written for piano (p) and includes a trill (tr) in measure 34.

Measures 35-36 of a musical score. Measure 35 features a piano introduction with a trill on the right hand and a series of eighth notes on the left. Measure 36 continues the piano introduction with a trill on the right hand and a series of eighth notes on the left. The score is written for piano (p) and includes a trill (tr) in measure 36. The word "Minore" is written above the staff in measure 35.

Measures 37-38 of a musical score. Measure 37 features a piano introduction with a trill on the right hand and a series of eighth notes on the left. Measure 38 continues the piano introduction with a trill on the right hand and a series of eighth notes on the left. The score is written for piano (p) and includes a trill (tr) in measure 38.

34

Measures 34-37 of a musical score. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 34 features a melodic line in the top bass staff with eighth and sixteenth notes, and a block of chords in the grand staff. Measures 35 and 36 continue the melodic line in the top bass staff and the chordal accompaniment in the grand staff. Measure 37 concludes the system with a final chord in the grand staff.

Measures 38-41 of a musical score. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 38 features a melodic line in the top bass staff with eighth notes and a block of chords in the grand staff. Measures 39 and 40 continue the melodic line in the top bass staff and the chordal accompaniment in the grand staff. Measure 41 concludes the system with a final chord in the grand staff.

35

Measures 42-45 of a musical score. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 42 features a melodic line in the top bass staff with eighth notes and a block of chords in the grand staff. Measures 43 and 44 continue the melodic line in the top bass staff and the chordal accompaniment in the grand staff. Measure 45 concludes the system with a final chord in the grand staff.

Measures 46-49 of a musical score. The score is written for three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two flats (B-flat and E-flat). Measure 46 features a melodic line in the top bass staff with eighth notes and a block of chords in the grand staff. Measures 47 and 48 continue the melodic line in the top bass staff and the chordal accompaniment in the grand staff. Measure 49 concludes the system with a final chord in the grand staff.

36

Measures 36-37 of a musical score. Measure 36 features a treble staff with a trill (tr) on a quarter note, followed by eighth notes and a half note. The bass staff has a whole note. Measure 37 continues the treble staff with eighth notes and a half note, while the bass staff has a whole note.

37

Measures 38-39 of a musical score. Measure 38 features a treble staff with a half note and a quarter note, followed by a half note and a quarter note. The bass staff has a whole note. Measure 39 features a treble staff with a half note and a quarter note, followed by a half note and a quarter note. The bass staff has a whole note.

38

Measures 40-41 of a musical score. Measure 40 features a treble staff with a half note and a quarter note, followed by a half note and a quarter note. The bass staff has a whole note. Measure 41 features a treble staff with a half note and a quarter note, followed by a half note and a quarter note. The bass staff has a whole note.

First system of a musical score. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below it. The top staff begins with a series of eighth notes, followed by a half note with an accent and a slur. The grand staff features a complex piano accompaniment with many beamed sixteenth notes in the right hand and a simpler bass line in the left hand.

Second system of the musical score. The top staff continues with eighth notes and a half note. The piano accompaniment in the grand staff becomes more active, with the right hand playing a series of chords and the left hand providing a steady bass line. A dynamic marking of *f* (forte) appears in the bass staff of the grand staff.

Third system of the musical score, starting with a measure number box containing the number 39. The top staff features a melodic line with a key signature change to one sharp (F#) and a dynamic marking of *mf* (mezzo-forte). The piano accompaniment in the grand staff includes a *p* (piano) marking in the right hand and features a mix of chords and moving lines in both hands.

Fourth system of the musical score. The top staff continues with eighth notes and a half note. The piano accompaniment in the grand staff includes a *f* (forte) marking in the right hand and features a mix of chords and moving lines in both hands.



40

Measures 40-43 of a musical score. The score is written for a single melodic line (likely bassoon or flute) and a piano accompaniment. The melodic line features a series of eighth-note runs, with dynamics *f* (forte) and *mf* (mezzo-forte). The piano accompaniment consists of chords and single notes, with dynamics *p* (piano) and *pp* (pianissimo). Measure 43 includes a triplet of eighth notes.

41

Measures 44-47 of a musical score. The score is written for a single melodic line (likely bassoon or flute) and a piano accompaniment. The melodic line features a series of eighth-note runs, with dynamics *f* (forte), *p* (piano), and *pp* (pianissimo). The piano accompaniment consists of chords and single notes, with dynamics *p* (piano) and *pp* (pianissimo). Measure 47 includes a triplet of eighth notes.

42

First system of music, measures 42-46. The top staff (bass clef) begins with a forte (*f*) dynamic and features a melodic line with slurs and ties. The bottom staff (treble and bass clefs) contains chords and arpeggiated figures. A crescendo (*cresc.*) is marked in the treble staff starting at measure 44. Measure 46 includes a 7-measure rest in the treble staff.

Second system of music, measures 47-50. The top staff continues the melodic line. The bottom staff features a forte (*f*) dynamic and includes a 7-measure rest in the treble staff at measure 49.

CADENZA (ad libitum)

Cadenza section, measures 51-54. The top staff contains a complex melodic line with slurs and ties. The bottom staff is mostly empty, with a *calando* (diminuendo) marking above the treble staff at measure 53.

*p*  
*a tempo*

*p*

*f*

*f*

*p*



## Виолончель

## КОНЦЕРТ №4

до мажор

## I часть

К. СТАМИЦ  
(1745—1801)

Allegro moderato

46

Violoncello score for Concerto No. 4 by Carl Stamitz, first movement. The score is written in bass clef with a key signature of one sharp (F#). It consists of 11 staves of music. The tempo is marked "Allegro moderato" and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include "f" (forte), "p" (piano), and "mf" (mezzo-forte). There are also markings for "B. П." (Basso Profondo) and "cresc." (crescendo).





## Виолончель

12

*f*

*f*

*p*

*f*

*f*

*f*

*f*

*p*

*p*

B. II.

# Виолончель

9



## Виолончель

2 1 2

4 2 1

2 1 2 3

*a piacere*

*f*

3 1 3

0 2 0 4 1 4 1

3 4 2 1 2 0 1 0

3 0 2 0

3 0

II III

II I

*f*

2 3 0 3 1

4 1 4 1 3 1

4 2 1

0 1 2

3

*f*

1

4 2 1

3 2 1

2 2 1

4 1 1 0

*f*

3 3

III II I

*p*

4 3 1 2 1

4 2 2 1 1 0

III II I

*mf*

0 2 4

0 1 4 1

0 4 1

0 4 1

6 6

2 1 2

0 1 4

3 0

*cresc.*

3 2

*f*

1 0 4 3 2 1

tr

tr

8



## ВИАЛОЧЕЛЬ

Andante grazioso

10 **19** *p*

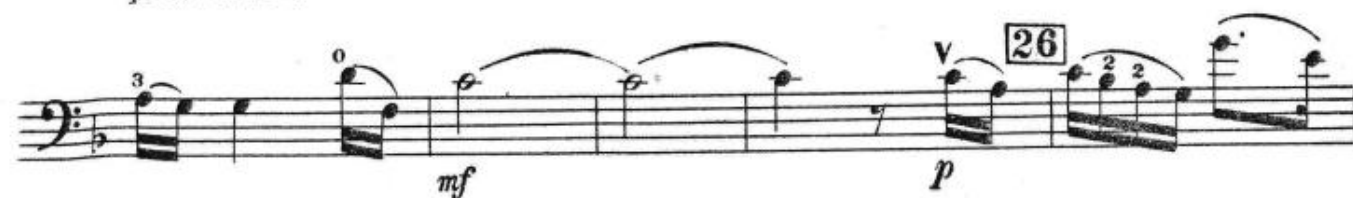
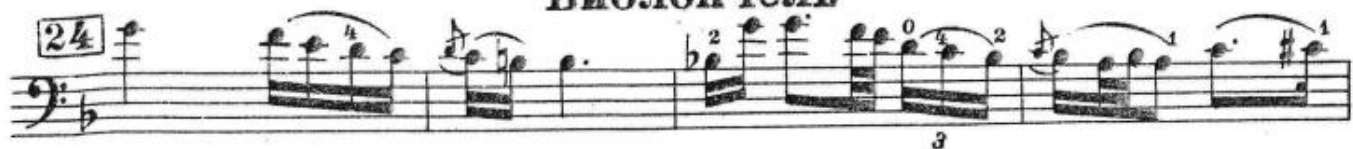
*poco cresc.*

**21** *p*

**22** **23** *mf*

# ВИАЛОЧЕЛЬ

7



## CADENZA



sempre p

28563

f

# III Рондо

## Виолончель

8 28 8 29 *f*

30 *mf*

31 *p*

32

# Виолончель

9

Minore

33

34

35

36

37 8



## Виолончель

38

*f*

39

40

*mf*

*f*

*mf*

41

*f*

*p*

42

*f*

CADENZA (*ad libitum*)

43

*p*

*tr*

*calando*

*a tempo*

*f*