

VI. Quartetti,
Op. III.

per imitazione d'Arcangelo Corelli.

o

Due Violini, Violoncello e Basso.

[5. e 4. — e la 6. e 7. Parte.]

di William Joseph;

N. A.

Trichter's Nummer — 11. 13.

Topham, W.

[Signat.] Six Sonatas... Opera Terza.

Violin I, Tromba I

K. M. A.

Topham's
Opera Terza.

Violini
Tromba I^a

[Sona 1.]

SIX
SONATA'S

Five in Four & a Sixth in 7 Parts

Compos'd

*In Imitation of
Archangelo Corelli*

BY



W^m Topham M.A.

Opera Terza.

LONDON, 1734

*Printed for J. Walsh Servant in Ordinary to her Majesty and
P. Randall at $\frac{1}{2}$ Harp & Hoboy in Katherine Street near Somerset House
in $\frac{1}{2}$ Strand & J. Hare at $\frac{1}{2}$ Viol & Flute in Cornhill near $\frac{1}{2}$ Royall Exchange*

VIOLINO PRIMO

SONATA

I

Grave

Allegro

Adagio

Vivace

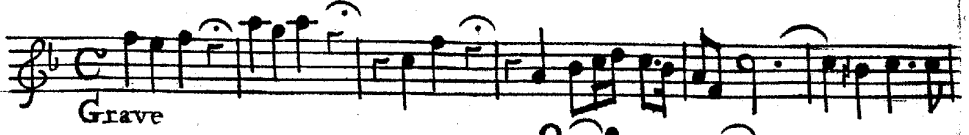
I

This musical score is for the first violin part of a sonata. It consists of four distinct movements. The first movement, 'Grave', is in a slow tempo and features a melodic line with some chromaticism. The second movement, 'Allegro', is in a faster tempo and is characterized by a highly rhythmic and technically demanding passage with many sixteenth and thirty-second notes. The third movement, 'Adagio', is in a slow tempo and is a lyrical, melodic piece. The fourth movement, 'Vivace', is in a fast tempo and is a lively, rhythmic piece. The score is written in a key signature of two sharps (D major) and a common time signature (C). The page number 'I' is located at the top right, and the title 'SONATA I' is at the top left. The instrument name 'VIOLINO PRIMO' is centered at the top.

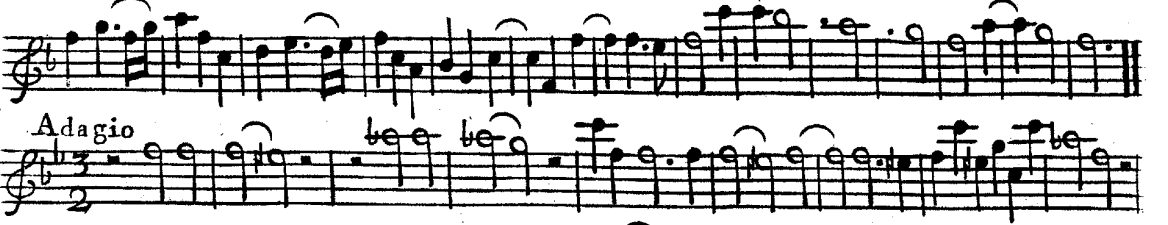
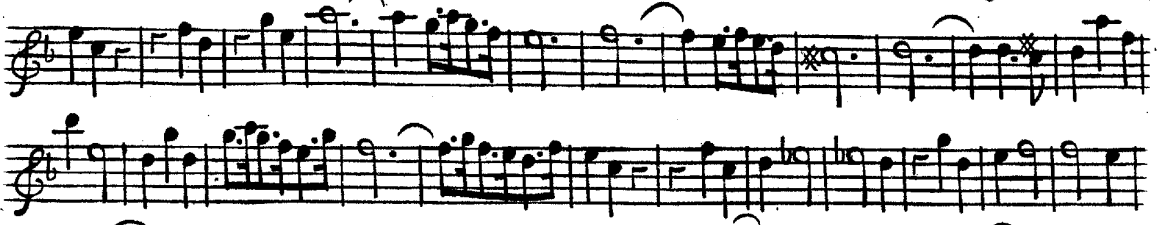
VIOLINO PRIMO

SONATA
II

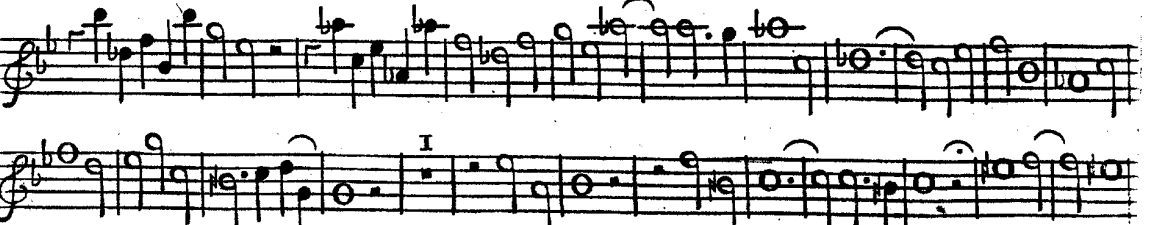
Grave



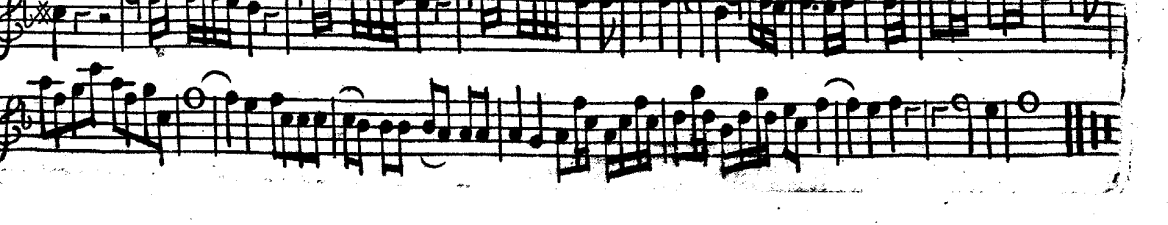
Vivace



Adagio



Allegro



VIOLINO PRIMO

SONATA
III

The musical score is written on ten systems of two staves each. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first system includes the title 'SONATA III' and a first ending bracket. The second system contains a 'Vivace' marking. The third system features a 'Vivace' marking and a first ending bracket. The fourth system contains a first ending bracket. The fifth system contains a first ending bracket. The sixth system contains a first ending bracket. The seventh system contains a first ending bracket. The eighth system contains a first ending bracket. The ninth system contains a first ending bracket. The tenth system contains a first ending bracket. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The key signature is one flat (B-flat) and the time signature is common time (C). The score includes first and second endings, indicated by 'I' and '2'.

VIOLINO PRIMO

SONATA
IV

Grave

Allegro

Adagio

Vivace

SONATA

VIOLINO PRIMO

The musical score is written for Violino Primo and consists of 15 staves. It is divided into four distinct movements:

- Grave:** The first movement, starting on the first staff. It is marked with a 'v' (ritardando) and a 'Grave' tempo. The music is in 3/4 time and features a slow, somber melody with frequent accidentals.
- Allegro:** The second movement, beginning on the fifth staff. It is marked 'Allegro' and features a more rhythmic and energetic melody with many sixteenth and thirty-second notes.
- Adagio:** The third movement, starting on the eighth staff. It is marked 'Adagio' and consists of two sections. The first section is in 3/4 time, and the second section is in 2/4 time. The tempo is slow and the mood is contemplative.
- Vivace:** The fourth movement, beginning on the eleventh staff. It is marked 'Vivace' and is in 4/4 time. This movement is characterized by a fast, lively tempo and a more complex, rhythmic texture.

The score concludes with a first ending bracket labeled 'I' on the final staff.

VIOLINO PRIMO

SONATA VI

Vivace

Slow

Allegro

Adagio

TROMBA PRIMO

SONATA
VI

Vivace

Slow

Allegro

Adagio

A Catalogue of English and Italian Musick for Violins and Flutes Printed for I. Walfsh and Randal

MUSICK for two FLUTES

	s	d
Crofts Sonatas	3	0
Fingers Sonatas	3	0
Courtivills Sonatas	3	0
Paisibles Sonatas	3	0
Gasperinis Aires	2	0
6 Sonatas for 2 Flutes &c	3	0
Aires by 8 Masters	1	6
Kremerbergs Aires	1	6
Overtures in Camilla Arfince	1	6
Overtures in Pyrrhus &c	1	6
Pyrrhus Aires for 2 Flutes	3	0
Clotilda's Aires	3	0
Pepusch Aires for 2 Flutes	3	0

SONATAS for two FLUTES and a BASS

	s	d
Per 1 st Collection	3	0
Per 2 ^d Collection	3	0
Corellis 1 st & 2 ^d Collection	3	0
Corbets Sonatas	4	0
Bononcinis Aires	3	0
Aires by Welldon & others	3	0
Aires in Camilla	3	0
Romanos Sonatas	3	0

SOLOS and AIRES for a FLUTE and a BASS

	s	d
Corellis Solos	4	0
Fingers & Purcells Solos	4	0
Pepusch Solos	4	0
Tophams 1 st and 2 ^d Set each	3	0
Overtures & Aires w th a Bass	3	0
Demoivers Aires w th a Bass	1	6
Pepusch 2 ^d Solos	4	0

AIRES for a single FLUTE

Demoivers Aires	1	0
Scotch Aires	1	0
Coz Aires	1	0
The 1 st & 2 ^d Division Flute	2	6
Preludes & Sibells by all M ^r	2	6
Books of Instructions &c	1	6
A new Flazelet Book gamut &c	1	6
Mock Trumpet Books each	1	0
Select Lessons for a Flute	1	6

SONATAS and Aires for two VIOLINS and a BASS

	s	d
Tibaldis Sonatas	4	0
Bomportis Opera 2 ^d	4	0
Bomportis Opera Quarto	4	0
Albinonis Sonatas	4	0
Zianis Sonatas	4	0
Bononcinis Sonatas	3	0
Nicola Matice Aires	10	0
Corellis Opera Primo	8	0
Corellis Opera Secundo	8	0
Corellis Opera Tarza	8	0
Corellis Opera Quarto	8	0
All M ^r H Purcells Aires	8	0
M ^r H Purcell Sonatas	6	0
M ^r Fingers 12 Sonatas	6	0
M ^r Ravencrofts Sonatas	4	0
Fingers Sonatas 2 Violins	3	0
Courtivills Sonatas	3	0
Harmonia Mundi	4	0
M ^r Corbets Sonatas	4	0
Albinonis Concertos	5	0
Pepusch Aires for 2 Violins	3	0

SOLOS for a VIOLIN and a BASS

	s	d
12 Solos by Corelli	5	0
24 Solos by Pepusch	10	0
10 Solos by Bomporti	4	0
6 Solos by Gasperini	3	0
6 Solos by Severall M ^r	3	0
Fingers & Purcells Solos	3	6
Sonatas with Rules for a Bass	1	6

MUSICK for a single VIOLIN

The 1 st & 2 ^d Division Violin	2	6
Select Preludes by all M ^r	2	6
Select Lessons for a Violin	1	6
A Collection of Jiggs &c	1	6
A Book of Scotch Tunes	1	0
A Book of Minnrets &c	1	6
A Book of Country dances	1	6
Instructions for a Violin	1	6
2 ^d Book of Select Lessons	1	6

MUSICK for the HARPSICORD

	s	d
Sign ^r Baptift Lessons	5	0
M ^r H Purcells Lessons	2	6
D ^r Blows Lessons	1	6
D ^r Blows Psalms	1	6
Lessons in Camilla	3	0
The 1 st & 2 ^d Ladys Banquet	2	6
Dupars Lessons	2	0
L ^d Birones Lessons	1	6
Aires & Lessons by Severall	1	6
M ^r Kellers Rules	1	6
Severall Books of Ladys entertainement being Lessons &c	2	6
The 3 ^d Ladys Entertainment	2	6

VOCAL MUSICK

The Opera Camilla
 The Opera Thomyris
 The Opera Loves Triumph
 The Opera of Pyrrhus
 The Opera of Clotilda
 The Opera of Arfince
 The Opera of Rosamond
 The Temple of Love

The Opera of Dioclesian
 M^r Eccles Collection of Songs
 D^r Blows Collection of Songs
 M^r H Purcell Orpheus
 M^r Welldons Songs
 The Judgment of Paris
 Healths & Drinking Songs
 A Collection of Catches
 A Collection Scotch Songs
 A Collection of Comical Songs

A Table of the SONGS in the Monthly Mask for the Year 1709 Printed for I Walsh & Randall

Novem ^r	{ Ye winds that Sighing Now my Freedoms regaind Madam I'm Just Come	May	{ I hate a Fop that at his Glafs Royall Flora dry up your tears Now Comes on the Glorious year Elevate your Joys
Decem ^r	{ Grand Lewis let pride Ding dong Bell How Happy are we As Amoret with Phillis	June	{ Unhappy Celia Chear up my braye Hearts Leave wavring Heart Jo Victoria Brittania
Jan ^r	{ When perfet Beauty Now mortalls prepare Fair Cloe Happy is that man	July	{ A Trifling Song When Alticensa Whilft in mirth we abound To fight in your Cups
Febr ^r	{ Fill every Glafs Old Rinard has led Ah Sorry poor French	August	{ Lull me Gentle strains I Gaze on Mellanife Beladynas blith and pretty
March	{ Cantata They say your Angry Tis Annas Day	Septem ^r	{ Sound all your Instruments May the Eyes of my Myftress Cloes a Goddeſs in the Groves How happy are we now the winds
April	{ We London Valets Would you have a young Virgin Monſieur Looks pale We prophets of the Modern Race	Octob ^r	{ The Battle was Bloody In Vain's the Forcing power About with the Glaſſes Born to Surpriſe

BOOKS of Instrumental and Vocal Muſick Printed in y^e Year 1709

Twenty four New Country dances 1709	A New Flute Book 7 th Flute Maſter
Minuets for the Royall Portuguiſe	A New Violin Book 4 th Nolenſ Volenſ
Minuets for the Brawl of Audenard	A Book of Familiar and Noted Tunes &c
The Portuguiſe Figure dance	A Book for the Flagelet Gamut way
Muſick in the Ladys Fine Aires	Select Leſſons for a Single Flute
Muſick in four Parts by M ^r Corbett	A 2 ^d Book Select Leſſons for a Violin
Muſick in Perollo and Ifadora	Country dances for three Laſt Years
The Opera of Pyrrhus and Demetrius	The Court dances for three Laſt Years
The Symphonys in Pyrrhus	Corbetts Sonatas for two Violins and a Baſſ
The Opera of Clotilda	Pyrrhus Aires for two Flutes
The Symphony in Clotilda	Clotilda Aires for two Flutes
Engliſh & Italian Aires for 2 Flutes	Pepuſh Aires for two Flutes
A Book of Catches for 3 and 4 Voices	Pepuſh 2 ^d ſett of Soloſ for the Flute
A Collection of Drinking Songs	Albinonis Concertos
A Cantata by M ^r Purcell	Pepuſh Aires for two Violins
A Cantata by M ^r Eccles	The 3 rd Book of the Ladys Entertainment
A Cantata by M ^r Pepuſch	Fingers and Purcells Soloſ for the Violin
A Collection of Scotch Songs	Fingers and Purcells Soloſ for the Flute
A Collection of Comical Songs	M ^r Manlyſ Tunes

03-8

Torham, H.

(Sarat.) Six Sonatas... Opera
ra Terza.

Violin II, Tromba II

K. M. A.

Sopran
Violino Secondo.

SIX SONATA'S

Five in Four & a Sixth in 7 Parts

Compos'd

*In Imitation of
Archangelo Corelli*

BY



W^m Topham M.A.

Opera Terza.

LONDON, 1709

*Printed for J. Walsh Servant in Ordinary to her Majesty and
P. Randall at y^e Harp & Hoboy in Katherine Street near Somerset House
in y^e Strand & J. Hare at y^e Viol & Flute in Cornhill near y^e Royall Exchange*

VIOLINO SECONDO

I

SONATA

I

Grave

Allegro

Adagio

Vivace

This musical score is for the second violin part of a sonata. It is written in G major (one sharp) and 3/4 time. The score is divided into four distinct movements, each with its own tempo marking:
1. **Grave**: The first movement, starting with a first violin part (I) and a first violoncello part (I). It features a slow, somber mood with a melodic line in the violin and a more rhythmic accompaniment in the cello.
2. **Allegro**: The second movement, marked with a '3' above the staff, indicating a triplet. It is a more lively and rhythmic piece.
3. **Adagio**: The third movement, marked with a '3' above the staff, indicating a triplet. It is a slow, lyrical movement with a focus on sustained notes and melodic development.
4. **Vivace**: The fourth movement, marked with a '1' above the staff, indicating a first ending. It is a fast, energetic movement with a more complex rhythmic pattern.
The score includes various musical notations such as slurs, accents, and dynamic markings, and concludes with a double bar line and a final flourish.

VIOLINO SECONDO

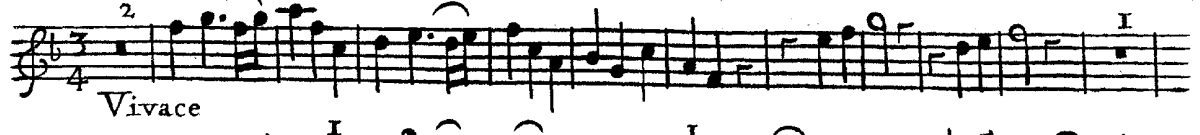
SONATA

II

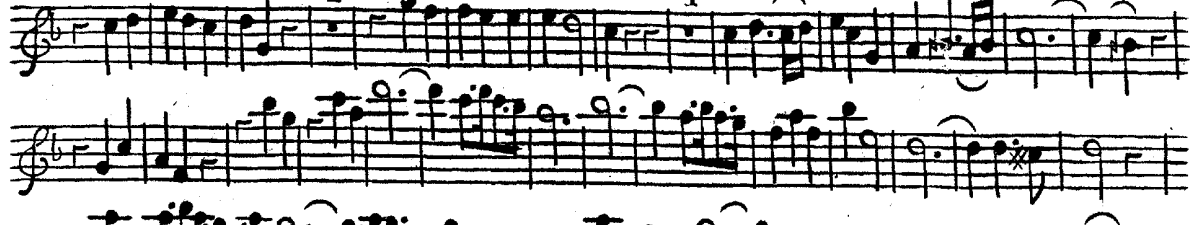
I
Grave



2
Vivace



I I



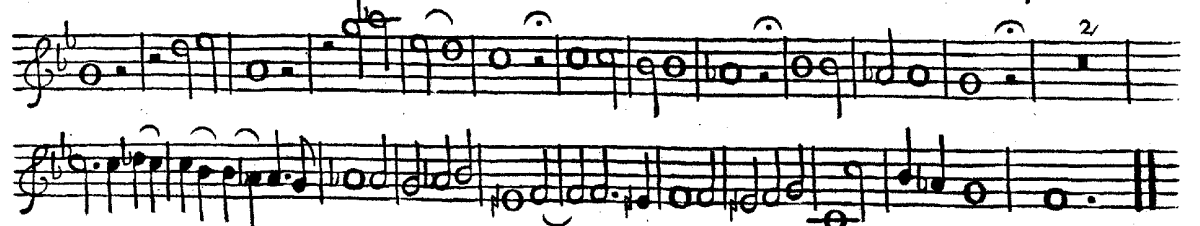
I



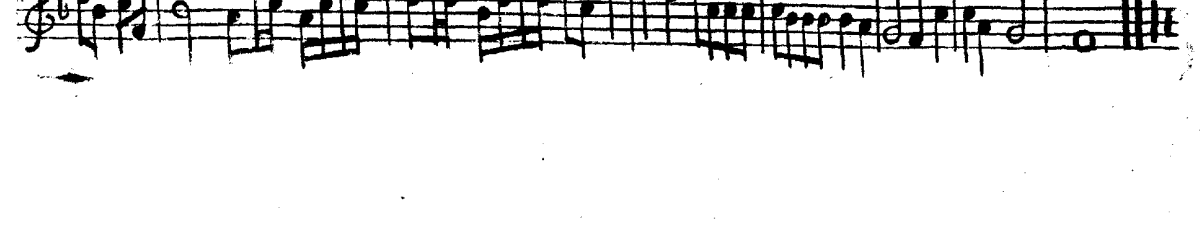
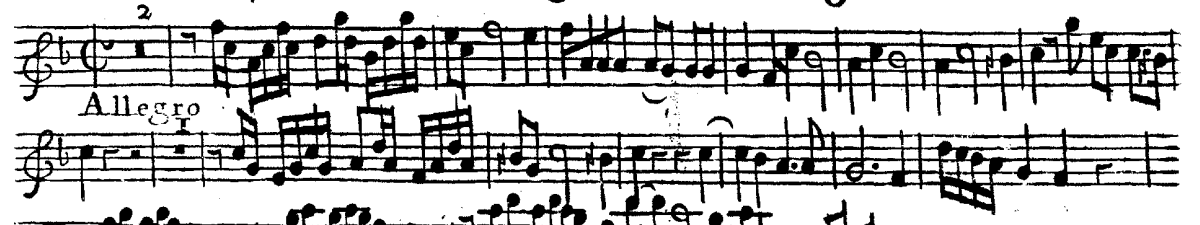
bee be ole e o e
Adagio



2



2
Allegro



VIOLINO SECONDO

SONATA
III

Grave

First system of musical notation, marked *Grave*. It consists of two staves of music in C major, 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. A first ending bracket is placed over the final measure of the first staff.

Vivace

Second system of musical notation, marked *Vivace*. It consists of two staves of music in C major, 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. A second ending bracket is placed over the final measure of the first staff.

Third system of musical notation, marked *Vivace*. It consists of two staves of music in C major, 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. A first ending bracket is placed over the final measure of the first staff.

Fourth system of musical notation, marked *Vivace*. It consists of two staves of music in C major, 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. A first ending bracket is placed over the final measure of the first staff.

Adagio

Fifth system of musical notation, marked *Adagio*. It consists of two staves of music in C major, 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. A first ending bracket is placed over the final measure of the first staff.

Sixth system of musical notation, marked *Adagio*. It consists of two staves of music in C major, 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. A first ending bracket is placed over the final measure of the first staff.

Allegro

Seventh system of musical notation, marked *Allegro*. It consists of two staves of music in C major, 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. A first ending bracket is placed over the final measure of the first staff.

Eighth system of musical notation, marked *Allegro*. It consists of two staves of music in C major, 3/4 time. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff continues the melody. A first ending bracket is placed over the final measure of the first staff.

VIOLINO SECONDO

SONATA
IV

Grave

The first system of music consists of two staves. The top staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking 'Grave' is positioned above the staff. The music features a series of eighth and sixteenth notes, with some notes beamed together. The bottom staff continues the melodic line with similar rhythmic values.

Allegro

The second system of music consists of four staves. The tempo marking 'Allegro' is positioned above the first staff. The music is more rhythmic, featuring eighth and sixteenth notes with frequent beaming. There are several first endings marked with 'I'. The bottom two staves show a more active bass line with eighth notes and some sixteenth-note patterns.

Adagio

The third system of music consists of three staves. The tempo marking 'Adagio' is positioned above the first staff. The music is slower and more melodic, featuring half notes and quarter notes. There are first endings marked with 'I'. The bottom staff has a more active bass line with eighth notes.

Allegro

The fourth system of music consists of four staves. The tempo marking 'Allegro' is positioned above the first staff. The music returns to a faster tempo, featuring eighth and sixteenth notes. There are first endings marked with 'I'. The bottom two staves show a more active bass line with eighth notes and some sixteenth-note patterns.

VIOLINO SECONDO

SONATA

V

Grave

Allegro

Adagio

Adagio

Vivace

VIOLINO SECONDO

SONATA
VI

Vivace

Slow

4 Allegro

Adagio

TROMBA SECONDO

SONATA
VI

I Vivace

3

2 Slow

I

Allegro

Adagio

03-R

Kopman, H.

[Sonat.] Six Sonatas... Opera
ra Terza.

Violoncell, Viola.

K. M. A.

Kopman

Violoncello.

[Pena 1]

SIX SONATA'S

Five in Four & a Sixth in 7 Parts

Compos'd

*In Imitation of
Archangelo Corelli*

BY



W^m Topham M.A.

Opera Terza.

LONDON, [1709]

*Printed for J. Wallh Servant in Ordinary to her Majesty and
P. Randall at y^e Harp & Hoboy in Katherine Street near Somerset House
in y^e Strand & J. Hare at y^e Viol & Flute in Cornhill near y^e Royall Exchange*

VIOLONCELLO

I

SONATA

I

Grave

Allegro

Adagio

Vivace

I

This musical score is for the first movement of a Sonata for Violoncello. It is written in a single system with ten staves. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The score is divided into four distinct sections: 1. **Grave**: The first section, starting with a 'Grave' tempo marking, features a slow, somber melody with a 'I' marking below the first staff. 2. **Allegro**: The second section, marked 'Allegro', is more rhythmic and energetic. 3. **Adagio**: The third section, marked 'Adagio', is a slower, more lyrical passage with a '3/2' time signature change. 4. **Vivace**: The final section, marked 'Vivace', is a fast, lively movement. The score concludes with a double bar line and a final chord. The page number 'I' is located at the top right.

VIOLONCELLO

SONATA

II

Grave

Vivace

Adagio

Allegro

VIOLONCELLO

SONATA
III

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features several tempo changes: starting with 'Grave' (marked with a Roman numeral 'I'), moving to 'Vivace' (marked with a Roman numeral '4'), then 'Adagio', and finally 'Allegro'. The piece concludes with a double bar line and a fermata.

VIOLONCELLO

SONATA

IV

Grave

Allegro

Adagio

Vivace

VOLONCELLO

SONATA

V

Grave

The musical score for Violoncello, Sonata V, page 5, is written in bass clef with a key signature of one sharp (F#). It begins with a 'Grave' tempo. The first section is followed by an 'Allegro' section in 3/4 time, marked with a '3' above the staff. This is followed by an 'Adagio' section in 3/2 time, marked with a '5' above the staff. The final section is 'Vivace' in 4/4 time, marked with a '4' above the staff. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings.

VIOLONCELLO

SONATA

VI

Vivace

The musical score is written for a single instrument, the Violoncello, and consists of 15 staves. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into three distinct sections:

- Vivace:** The first section, starting at the beginning, is marked *Vivace*. It features a rhythmic melody with eighth and sixteenth notes, often beamed together. The first staff includes a treble clef and a key signature of one sharp.
- Slow:** The second section begins at the fourth staff, marked *Slow*. The tempo changes to a more measured pace, with a focus on sustained notes and longer intervals. The time signature remains 3/4.
- Allegro:** The third section starts at the eighth staff, marked *Allegro*. The tempo increases significantly, featuring more complex rhythmic patterns, including triplets and sixteenth-note runs. A first ending bracket with a fermata is present above the eighth staff, leading to a key change to two sharps (D major) indicated by a double bar line and a new key signature.

The score concludes with a final staff marked *Adagio*, which returns to a slower tempo and features a melodic line with some grace notes. The piece ends with a double bar line and a repeat sign.

TENOR

SONATA
VI

Vivace

The musical score is written for Tenor and consists of 15 staves. It is divided into three distinct sections:

- Vivace Section:** The first section, starting at the top, is marked "Vivace". It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by rapid sixteenth-note passages and includes first and second endings marked "I" and "2".
- Slow Section:** The second section is marked "Slow". It features a change in key signature to one flat (Bb) and a common time signature. The tempo is significantly reduced, with a focus on sustained notes and slower-moving lines. It includes first and second endings marked "I" and "2".
- Adagio Section:** The third section is marked "Adagio". It returns to a key signature of one sharp (F#) and a common time signature. The tempo is slow, with a focus on sustained notes and a more lyrical quality. It includes first and second endings marked "I" and "2".

The score concludes with a final cadence in common time.

152

Topham, M.

[Sonat.] Six Sonatas...

Opera Terza.

Org. (cont.)

K. M. A.

Topham

Opera Terza

Organo.

[Handwritten]

SIX SONATA'S

Five in Four & a Sixth in 7 Parts

Compos'd
*In Imitation of
Archangelo Corelli*

BY

W^m Topham M.A. 

Opera Terza.

LONDON, [1709]

*Printed for J. Wallh Servant in Ordinary to her Majesty and
P. Randall at y^e Harp & Hoboy in Katherine Street near Somerset House
in y^e Strand & J. Hare at y^e Viol & Flute in Cornhill near y^e Royall Exchange*

SONATA

Grave ORGANO

This musical score is for a Sonata in C major for Organ. It is divided into four distinct sections: Grave, Allegro, Adagio, and Vivace. The score is written for two staves, likely representing the right and left hands. The notation includes various musical symbols such as notes, rests, and ornaments, along with extensive figured bass notation (numbers 1-7) and fingering instructions (numbers 1-5) written above and below the notes. The key signature is one sharp (F#), and the time signature is 4/2. The piece begins with a 'Grave' tempo and transitions through 'Allegro', 'Adagio', and 'Vivace' sections. The score concludes with a final cadence. The page is numbered 'I' in the top right corner.

SONATA

II

Grave

ORGANO

The first system of music is in a slow, Grave tempo. It consists of two staves. The upper staff features a series of chords and single notes, with some accidentals. The lower staff contains a complex sequence of chords, many of which are marked with numbers 1 through 7, indicating fingerings. The key signature has one flat, and the time signature is common time (C).

Vivace

The second system of music is in a faster, Vivace tempo. It consists of two staves. The upper staff has a more active melodic line with frequent eighth and sixteenth notes. The lower staff continues with complex chordal textures and fingerings. The key signature remains one flat, and the time signature is common time (C).

Adagio

The third system of music is in a slow, Adagio tempo. It consists of two staves. The upper staff features a series of sustained chords, some with accidentals. The lower staff contains a sequence of chords with various fingerings. The key signature has one flat, and the time signature is common time (C).

Allegro

The fourth system of music is in a fast, Allegro tempo. It consists of two staves. The upper staff has a more active melodic line with frequent eighth and sixteenth notes. The lower staff continues with complex chordal textures and fingerings. The key signature has one flat, and the time signature is common time (C).

SONATA III

ORGANO

This is a handwritten musical score for organ, titled "SONATA III" and "ORGANO". The score is written on ten systems of five staves each. The first movement is marked "Grave" and begins with a treble clef and a key signature of one flat. The second movement is marked "Vivace" and begins with a bass clef and a key signature of one flat. The third movement is marked "Adagio" and begins with a treble clef and a key signature of one flat. The score is heavily annotated with fingering numbers (1-5) and includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a double bar line and repeat dots.

SONATA IV

ORGANO

Grave

Allegro

Adagio

Vivace

This image shows a handwritten musical score for organ, titled "SONATA IV". The score is written on 12 staves, organized into four systems of three staves each. The music is in a single melodic line, likely for the organ's manual. The score is divided into four distinct sections by tempo markings: "Grave" (first system), "Allegro" (second system), "Adagio" (third system), and "Vivace" (fourth system). The notation includes various rhythmic values, accidentals (sharps, flats, naturals), and fingerings (numbers 1-5). There are also some performance instructions like "I" and "II" above certain notes. The handwriting is clear and professional, typical of a composer's manuscript.

SONATA

ORGANO

5

This is a handwritten musical score for organ, titled "SONATA" and "ORGANO". The score is written on 12 staves, with a page number "5" in the top right corner. The music is written in a single system, with each staff containing a line of music. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats, naturals). There are numerous performance markings, including fingerings (e.g., 1, 2, 3, 4, 5, 7, 8, 9), slurs, and dynamic markings. The tempo markings "Allegro", "Adagio", and "Vivace" are clearly visible on the fourth, sixth, and eighth staves, respectively. The score is densely written and appears to be a working draft or a composer's manuscript.

SONATA VI

ORGANO

The musical score is written for organ and consists of 15 staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Grave". The score includes various musical notations such as notes, rests, and ornaments. There are several measures with a "43" above them, possibly indicating a specific fingering or a measure number. The tempo changes to "Slow" in the middle section, then to "Allegro" in the final section, and finally to "Adagio". The score ends with a double bar line and a final chord.