Die formale Entwicklung der vorklassischen Sinfonie. Beispiele

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Beispiele.

Leonardo Leo

The image displays six systems of musical notation, each consisting of a grand staff with a treble and bass clef. The notation is in a historical style, likely 18th-century, with various note values, rests, and bar lines. The first system shows a simple melody in the treble and a steady eighth-note accompaniment in the bass. The second system introduces more complex rhythmic patterns in the treble. The third system features a more active treble line with sixteenth-note runs. The fourth system continues with similar patterns, showing a developing texture. The fifth system shows a more complex treble line with many beamed sixteenth notes. The sixth system concludes with a final cadence in the treble and a steady bass line.

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Tartini.

Polaci.

The musical score on page 127 is written for piano in G major (one sharp) and 4/4 time. It consists of seven systems of a grand staff, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and 'p' (piano). The piece features a mix of eighth, sixteenth, and quarter notes, with some passages involving triplets and slurs. The overall style is classical or romantic piano music.

Jommelli.

The musical score is written for piano and consists of seven systems. Each system contains a treble staff and a bass staff. The key signature is D major, indicated by two sharps (F# and C#). The first system includes dynamic markings *f* and *p*. The second system includes *f* and *p*. The third system includes *p*. The fourth system includes *p*. The fifth system includes *f*. The sixth system includes *f*. The seventh system includes *f*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

The musical score is written for piano and consists of seven systems of staves. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like *mf* and *p*. The piece concludes with a section labeled "Anfang (Reprise)".

Wagenseil.

Op.4 No 2. (Pastorale).

Stamitz.

2. Thema. (Motive auch aus Vorhergehendem)

2 mal

Filz.

2 mal

2 mal

2 mal

Sinfonie G moll Op. 3 N^o 3, Anfang des 1. Satzes.

Allegro con spirito.

Hörner in B

Beck.

pp ff ff p ff

ff

Schluß des 1. Satzes der G moll-Sinfonie Op. 3 N^o 3.

Hornstimmen fehlen ab 62. Takt vor Schluß in der Basler Abschrift, sie müßten ergänzt werden.

f ff ff ff

First system of musical notation, measures 1-5. The system consists of four staves. The first three staves (treble, alto, and tenor) contain melodic lines with dynamic markings *p* (piano) and *ff* (fortissimo) alternating every measure. The fourth staff (bass) contains a single note in measure 1, rests in measures 2 and 4, and a melodic line in measures 3 and 5.

Second system of musical notation, measures 6-10. The system consists of four staves. Measures 6-8 feature a dense texture of chords in the first three staves, marked *ff*. In measure 9, the first staff has a melodic line marked *ff*, while the second and third staves have chords. Measure 10 features a melodic line in the first staff marked *marcato*, with chords in the second and third staves. The fourth staff (bass) contains a melodic line marked *ff* in measures 6-8 and *ff espressivo* in measures 9-10.

Third system of musical notation, measures 11-15. The system consists of four staves. Measures 11-12 feature a melodic line in the first staff marked *marcato*, with chords in the second and third staves. Measure 13 features a melodic line in the first staff marked *fff*, with chords in the second and third staves. Measures 14-15 feature a melodic line in the first staff marked *marcato*, with chords in the second and third staves. The fourth staff (bass) contains a melodic line marked *marcato* in measures 11-12 and *marcato* in measures 13-15.

Fourth system of musical notation, measures 16-20. The system consists of four staves. Measures 16-18 feature a melodic line in the first staff marked *ff*, with chords in the second and third staves. Measure 19 features a melodic line in the first staff marked *ff*, with chords in the second and third staves. Measure 20 features a melodic line in the first staff marked *ff*, with chords in the second and third staves. The fourth staff (bass) contains a melodic line marked *ff* in measures 16-18 and *ff* in measures 19-20.

Cannabich.

1. Teil.

The musical score for "Cannabich" (1. Teil) is written for piano and bass. It begins with a forte (*f*) dynamic in the piano part, followed by a piano (*p*) section. The score includes several measures of sixteenth and thirty-second notes, as well as rests. Dynamics such as *f*, *p*, and *sf* (sforzando) are used throughout. The piece ends with a double bar line and repeat dots. The key signature has one sharp (F#) and the time signature is 2/4.

2. Satz aus Op.12 N° 5.

Rigel.

1. Thema aus einer B dur-Sinfonie.

Vanhall.

p

2. Thema aus der C dur-Sinfonie Op. 16 N^o 3.

Boccherini.

espressivo