

[fgd change highlights]
mgd connection

[see suppl. sk.]

[reversal avoids]
8va battuta

inc. N

R.T.
A'-A²

Desc. 5th (r²-c²)

[not 7th]

[subs.] N [Übergv.] [Übergv.]

[subs.] Cons!

10 10 10 5 6 10-7 10-7 10-7 10 6 7 5 5 4 5

9 8 7 8 10 8 6 5 10 10 10 10 5-6 5-6

III III III II V

46

21 29 32 37 42 20

Handb, Concert from Suite VIII

14-20

q. mm. 3-4 (Common Sonquidion)

not: F F F

not a real 2nd

The first system of handwritten musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat). The time signature is common time (C). The music spans six measures. The first four measures feature a sequence of notes with a '6' written below each, indicating a fingering. The fifth measure has a bracket above it with an arrow pointing down from the text 'not a real 2nd'. The sixth measure ends with a double bar line.

The second system of handwritten musical notation also consists of two staves in treble and bass clefs. The key signature remains two flats. The music spans four measures. The first measure has an annotation 'an ornamental "fuss" voice' with an arrow pointing to a specific note in the treble staff. The second measure continues the melodic line. The third and fourth measures feature a long, sustained note in the treble staff, with a corresponding note in the bass staff.

Four sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff, arranged vertically. These staves are currently blank.

Handel, Courante in F mi., Suite VIII, mm. 21-36

John Rotzgeb

Handwritten musical score for measures 21-36. The score is written on two staves (treble and bass clef) with a key signature of two flats (B-flat and E-flat). The music features a complex melodic line with many accidentals and a bass line with chords and some melodic fragments. Handwritten annotations include:

- Measure 21: $of III: I$
- Measure 22: $II^6 II^7$
- Measure 23: $I | of II: V^7$
- Measure 24: $I = IV^9 -$
- Measure 25: $() IV^{b7} V^7$
- Measure 26: III
- Measure 27: (N)
- Measure 28: (PT)
- Measure 29: V^7

Other annotations include "5th" above a melodic phrase, "5-6" and "5" below the bass line, and various dynamic markings like p , pp , and fp . There are also some circled notes and a boxed-in section of the melody in measure 23.

Contradictory!

mm. 32-36:

Handwritten musical analysis for measures 32-36. It shows two versions of a melodic phrase in the treble clef with a key signature of two flats. The first version is labeled "(diss)" and the second "(cons diss)".

The first version (labeled "diss") has notes: d , b^b , d . Below it are the numbers: $8 - b7 - 5$.

The second version (labeled "cons diss") has notes: d , d , d . Below it are the numbers: $8 (10) 7 5$.

There are also some handwritten notes and markings in the bass line below these phrases, including p , fp , and p .

Ernst, Toronto Ans. 1920

Fuga (II) from
(Suite No. 8)

measure

5

10

15

20

Allegro.

a.

b.

c.