

Cinquième
CONCERTO
 Pour
LA HARPE

avec Accomp^t. de Deux Violons, Alto et Basse,
 Deux Hautbois, Deux Cors, une Flûte et un Basson,
 (ad-Libitum.)

Exécuté par l'Auteur au Concert Spirituel, et dans lequel se trouve
 l'Air O ma tendre Musette, en Variation

Composé

PAR J. B. KRUMPHOLTZ

ŒUVRE 7^e

Nouvelle Edition, dans laquelle on a Substitué les Clés de Sol et de Fa à celle d'Ut qui n'est plus en usage pour la musique de Harpe.

Ce Concerto est non seulement arrangé pour la facilité de l'exécution pour ce qui regarde la partie de la Harpe; mais aussi pour les accompagnements; car il peut à la rigueur s'exécuter en Sonate, avec le premier Violon seulement, en passant les Tutti indiqués.

Prix 9.th

A PARIS

Chez B. VIGUERIE, Auteur et Éditeur de Musique Rue Vivienne N° 32. la deuxième
 Boutique à droite en entrant par la Rue Neuve des Petits Champs.

Viguerie

100⁰

Digitized by the Internet Archive
in 2011 with funding from
Brigham Young University

<http://www.archive.org/details/cinquiemeconcert00krum>

I

CONCERTO

tutti Violino, HARPE.

All' Moderato

Violoncello.

Basso.

Violoncello.

Dol.

Basso.

Dol.

a poco F Forz.

PP Cres.

Cres. F

PP tr. Cres. F

C. 5. Volti per il Scio

This page contains six staves of musical notation for an orchestra. The top two staves are for woodwind instruments (Flute and Bassoon). The middle two staves are for brass instruments (Trombone and Horn). The bottom two staves are for string instruments (Cello and Double Bass). The music consists of six measures, numbered 2 through 7 on the left margin. Measure 2 starts with a dynamic of *f*. Measures 3 and 4 begin with *p*, followed by *F* and *F tr.* respectively. Measure 5 starts with *p*, followed by *F*. Measure 6 starts with *p*, followed by *F*. Measure 7 starts with *p*, followed by *Forz.* and *Dol.*

Musical score for orchestra, page 3:

- Staff 1: Dynamics include *Con tutti*, *p*, *F*, and *solo*.
- Staff 2: Dynamics include *F*.
- Staff 3: Dynamics include *Cres.*, *p*, and *Dol.*
- Staff 4: Dynamics include *Ferz.*, *F*, and *tr*.
- Staff 5: Dynamics include *Cres.*
- Staff 6: Dynamics include *p*, *Dol.*, *p*, and *Forz.*
- Staff 7: Dynamics include *F* and *tr*.
- Staff 8: Dynamics include *tutti Violino.* and *V.S.*

Page number 8 is at the bottom center, and C. 5. is written below it.

14

PP Segue

Cres FF

P

F P

tr Fcrz.

F

P tr

tr

8

15.

16.

5

Smorz.

p F F# dol

tr #

F p tr #

F Forz. #

V.S.

6 Violino.

tutti p Dosi. p p F

tr. tr. p solo

p F p F

tr. Forz.

Forz.

p Forz.

F p p

C. 5.

A page of musical notation for orchestra and piano, featuring multiple staves with various dynamics and performance instructions. The notation includes:

- Measure 7: Treble clef, B-flat key signature. Dynamics: *f*, *solo*.
- Measure 8: Treble clef, B-flat key signature. Dynamics: *cres*.
- Measure 9: Bass clef, B-flat key signature. Dynamics: *p*, *dol*, *Forz.*, *f*.
- Measure 10: Treble clef, B-flat key signature. Dynamics: *cres*.
- Measure 11: Treble clef, B-flat key signature. Dynamics: *p*.
- Measure 12: Treble clef, B-flat key signature. Dynamics: *p*, *dol*, *Forz.*, *f*.
- Measure 13: Treble clef, B-flat key signature. Dynamics: *tr*, *P*, *tutti*, *cres*.
- Measure 14: Treble clef, B-flat key signature. Dynamics: *p*, *cres*, *FF*.

On n'observera toutes ces Reprises que lorsque l'on executera ces Variations sans autre accompagnement que le 1^{er}. Violon, ce n'est aussi qu'en ce cas que l'on observera ce renvoi (*) qui est à la fin de cet Air.

O ma tendre musette.

ANDANTE

CON VARIATIONE

I^{re} VAR.

2^{me} VAR.

C. 5.



I^o. Tempo.

p

V. S

10 4^{me}. VAR.

10 4^{me}. VAR.

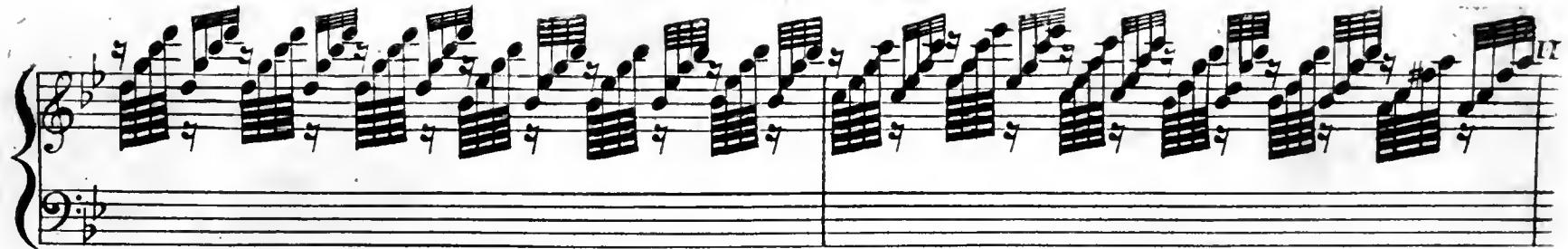
PF 6/8

cres F

FF 6/8

smorz. 6/8 p poco f.

5^{me} V. poco presto.



12

tutti
F F

tr solo P
tr tutti tr tr

tr tr solo F p
Fz F solo F f p

F p Fz p
F solo F f

F p
Forz.

F F

Forz.

F

F

P solo tutti

F

V · S

14

F

p

F

F

F

p

F

F

F

p

F

F

F

F

F

F

FF

C. 5.



16

solo

Harpe
Con tutti

FF.

molto p

tutti

poco

Forz.

Forz.

F

solo

F

Smorz.

cres

Forz.

Smorz.

Segue All. 1º Sempre P.

C. 5.

17

solo

4 p

All.

tutti

F

tr

poco F

solo

tr

tutti

tr

tr

tr

solo

fz

p

F

p

p

p

Con tutti

fz

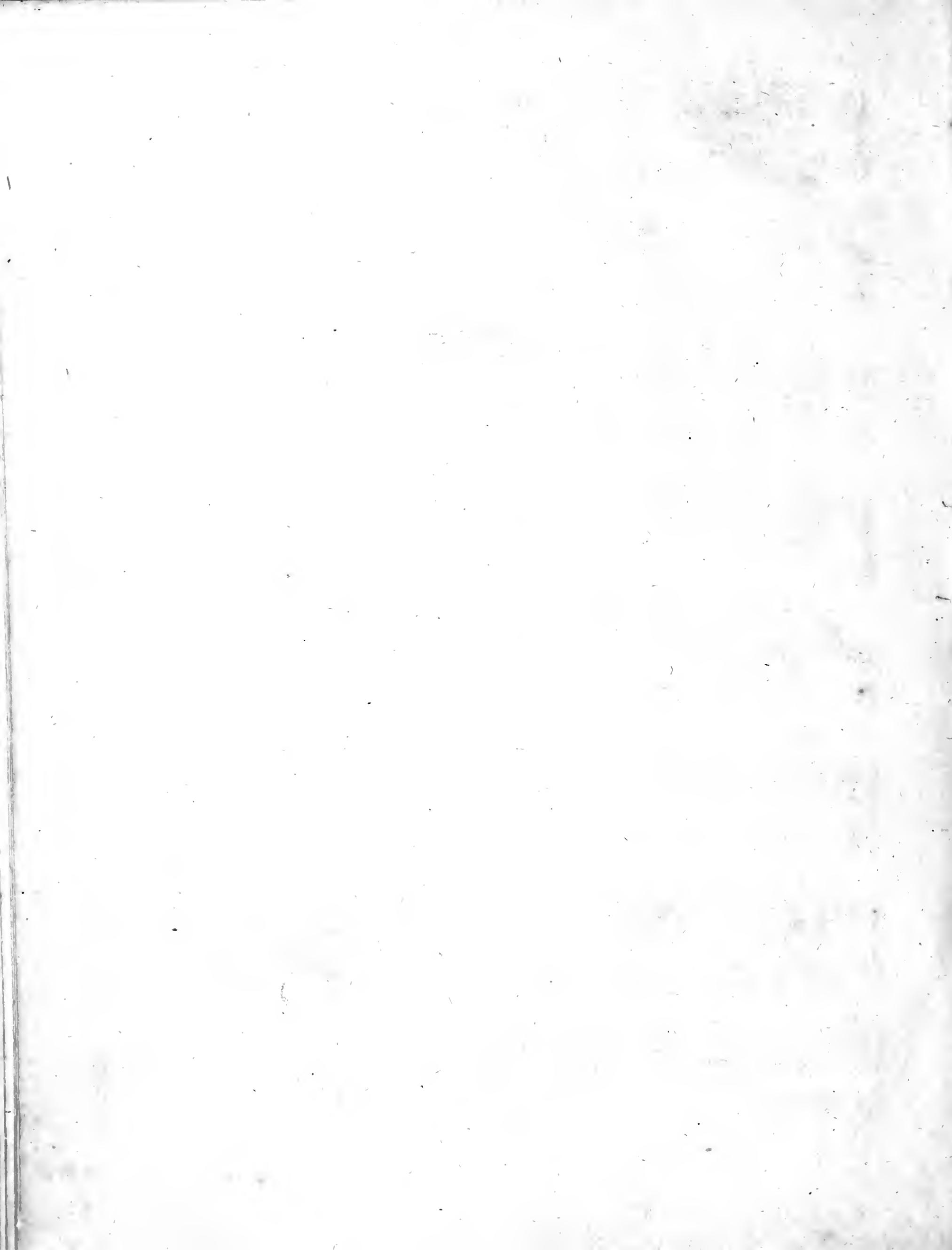
F solo

Con tutti

F

Con tutti

c. 5.



1202

CINQUIEME
CONCERTO
POUR
LA HARPE

*Lequel a été exécuté par l'Auteur le jour de Noël de l'année 1778 au Concert Spirituel
Et dans lequel est renfermé l'air de, O ma tendre Musette, en Variation*

Avec accompagnement

*De deux Violons Alto, et Basses; deux Hautbois, deux Cors, une Flûte, et
un Basson ad Libitum.*

DEDIE

*X Madame la Marquise
DE LA GUICHE*

PAR

J.B. KRUMPHOLTZ
ŒUVRE VII.

Gravé par Mad^{me} Oger.

*Ce Concerto est non seulement arrangé pour la facilité de l'exécution pour ce qui regarde
la partie de la Harpe, mais aussi pour les accompagnements, sur il peut à la rigueur
s'exécuter en Sonate, avec le premier Violon seulement, en passant les Tutti indiqués.*

Prix 6.^l

A PARIS

*L'Auteur, rue des Moineroux Butte S^t Roch, maison de M. Féraud Avocat
au Parlement.*
Chez M. Naderman Luthier de la Reine, rue d'Irrégentenil.
*Mad^{me} Oger, Graveuse de Musique rue S^t Honore vis-à-vis les pilliers
des Halles au Due de Berry.*

Et aux adresses ordinaires de Musique.

AVEC PRIVILEGE DU ROY.

2. *Tutti.* *Violino Secondo.*
CONCERTO *All' F. Moderato. P.* *Forte. P.*
Staccato. *Dolce.* *Dolce.* *Crescendo a poco.* *Solo. P.* *4* *1* *2* *3* *4* *F. P.* *Tutti.* *Solo.* *PP* *FF* *Tutti.* *2* *3* *2* *1* *PP* *Cresc. FF* *Solo. P.* *3* *2* *1* *2* *3* *Oboe solo. P.*

The musical score consists of ten staves of music for a violin concerto. The first staff begins with a dynamic of *Tutti.* followed by *Violino Secondo.* The key signature changes from *All' F.* to *Moderato. P.* The second staff starts with *Forte. P.* and includes the instruction *Staccato.* The third staff features *Dolce.* dynamics with *a poco F.* markings. The fourth staff shows *Dolce.* dynamics with *a poco F.* markings. The fifth staff includes *Crescendo a poco.* dynamics. The sixth staff begins with *Solo. P.* and includes measures labeled 1 through 4 with corresponding dynamics. The seventh staff continues with *Solo.* dynamics and includes measures labeled 1 through 4 with corresponding dynamics. The eighth staff begins with *PP* dynamics and includes measures labeled 1 through 4 with corresponding dynamics. The ninth staff begins with *FF* dynamics and includes measures labeled 1 through 4 with corresponding dynamics. The tenth staff begins with *Cresc. FF* dynamics and includes measures labeled 1 through 4 with corresponding dynamics. The eleventh staff begins with *Solo. P.* dynamics and includes measures labeled 1 through 4 with corresponding dynamics. The twelfth staff begins with *2* dynamics and includes measures labeled 1 through 4 with corresponding dynamics. The thirteenth staff begins with *3* dynamics and includes measures labeled 1 through 4 with corresponding dynamics. The fourteenth staff begins with *2* dynamics and includes measures labeled 1 through 4 with corresponding dynamics. The fifteenth staff begins with *3* dynamics and includes measures labeled 1 through 4 with corresponding dynamics. The sixteenth staff begins with *Oboe solo. P.* dynamics and includes measures labeled 1 through 4 with corresponding dynamics.

Violino Secondo.

3.

Violino.

F P

Tutti.

P

F P

F

G.

P

F P

Solo.

P

F P

Tutti.

PP

Solo.

P

2

3

F P

Tutti.

Cres.Sem.

F P

PP

Cres.Sempre.

Sf.

P.

Cres.Sempre.

Solo 8 Tulli.

1^{re}V. 3 Solo

P.

3 Tulli.

poco F.

Andante con Variatione.

2^eV. Solo.

Pizzicato.

Tutti

arco poco F.

3^eV. 8 4 4^eV.

solo Tulli. Solo. P.

Tutti.

poco F.

5^eV. 8 Tutti.

solo po F.

6^eV. 4 Tutti P. Senza Sordini

Solo PP

poco.

All. Rondeau.

F

F

Cres.

Sf.

All. Rondeau.

solo Volti Subito.

4.

Violino Secondo.

This page of musical notation contains ten staves of music for orchestra, arranged in two columns. The top row consists of three staves, the middle row of three staves, and the bottom row of four staves. The music is written in common time and includes various dynamics such as *F*, *p*, *pp*, *sforzando* (*Sf.*), and *tempo di all.*. Articulations include *Tutti*, *Solo*, *tr* (trill), *smorz.* (smorz.), *cresc.* (crescendo), and *decresc.* (decrescendo). Performance instructions like *Tempo di all.* and *Allegro* are also present. The notation uses standard musical symbols like quarter notes, eighth notes, sixteenth notes, and rests, with some unique rhythmic patterns and slurs.