

(Concerto 1^{re} 2^{de} 3^{de})

CONCERTO

a

Violon Principal

*Premier et Second Dessus Alto et Basse
Deux Hautbois deux Cors ad libitum*

COMPOSÉ

PAR M. LA MOTTE

*Premier Violon de l'Empereur
Mis au Jour par M. LEDUC le Jeune
Gravé par M. L'obry*

Prix. 4^{fr}. 4.

A PARIS.

Chez M. le Duc le jeune Editeur Rue ^{transversière} de Grenelle à côté de l'Hôtel de Bayonne

Et aux Adresses Ordinaires.

A Bordeaux Lille Lion Rouen et Toulouse Chez M. les M. de Musique.

A. P. D. R.

Le Duc le jeune



CATALOGUE

De MUSIQUE Instrumentale Appartenant à Monsieur le DUC le Jeune
Paris Rue S^t Thomas du Louvre vis-à-vis l'Hotel de Lancastre

	th	s.
<i>Simphonie Concertante pour deux</i>		
<i>Violon par le Duc l'ainé</i>	4	16
<i>Six Simphonies pour deux Clarinettes</i>		
<i>deux Cors et deux Basson par Lenglé . . .</i>	9	
<i>I^{er} Concerto pour le Violon de la Motte</i>	4	4
<i>VI. Trio pour deux Violon et Basse de le Brun . .</i>	7	4
<i>2^e Concerto pour le Violon de la Motte</i>	4	4
<i>Six Airs mis en Variations pour le Violon</i>		
<i>de la Motte</i>	3	12
<i>3^e Concerto pour le Violon de la Motte</i>	4	4
<i>I^{er} Concerto de Violon par le Duc l'ainé</i>	4	4
<i>Trois Sonates pour la Harpe avec Accomp-</i>		
<i>agnement de 2 Violon Alto et Basse par P^{re} M^{re} Meyer .</i>	6	
<i>2^e Concerto de Violon par le Duc l'ainé</i>	4	4
<i>VI. Trio pour 2 Violon et Basse par Zappa Op^{re} II .</i>	6	
<i>I^{er} Recueil d'airs de la Colonie avec Accomp^t</i>		
<i>de Harpe par M^{re} le Duc Op. I .</i>		
<i>12 Airs Connus mis en Variation par Antoine</i>		
<i>Stamitz</i>	4	4
<i>Concerto p^{re} le Violon par Carlo Stamitz</i>	4	4

	th	s.
<i>Trois Simphonies de G. Cambini Op. V</i>	7	4
<i>Simph. Periodique de G. Cambini N^o I .</i>	2	8
<i>Simph. Periodique de G. Cambini N^o 2</i>	2	8
<i>Simph. Periodique de G. Cambini N^o 3</i>	2	8
<i>Simph. Periodique de le Duc l'ainé N^o 4</i>	2	8

CONCERTO

all.^o moderato

P *F* *P* *F* *P* *F* *mezzo F* *F* *P* *FF* *solo* *FF* *8^{va}* *F* *8^{va}* *loto* *loto*



Violino Principale



A musical score for Violino Principale, consisting of 14 staves of music. The score is written in treble clef with a key signature of two sharps (F# and C#). The music is characterized by rapid sixteenth-note passages, often beamed together in groups of four or eight. Dynamic markings include *F* (forte), *P* (piano), *FF* (fortissimo), *tr* (trill), *loco* (ad libitum), and *tutti*. Performance instructions such as *solo* and *8va* (octave) are also present. The notation includes various ornaments like trills and grace notes, and some staves feature repeat signs. The overall texture is highly rhythmic and technically demanding.

Violino Principale

8va

solo

loco

loco

loco

8va

loco

tutti

Adagio

tutti

P

solo

tutti

solo

Violino Principale

3

Violino Principale musical score, measures 1-10. The notation is in treble clef with a key signature of one sharp (F#). The music features a complex melodic line with many trills (tr) and slurs. Performance markings include *tutti* at measure 8 and *solo* at measure 9. The piece concludes with a double bar line and a repeat sign.

Rondeau

Rondeau musical score, measures 11-20. The notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages and frequent trills (tr). Performance markings include *solo* at measure 11, *tutti* at measure 12, *8va* (octave) at measure 13, *solo* at measure 14, and *loco* at measure 15. The piece ends with a double bar line.

Violino. Principale.

6 *Violino Principale*

solo
arpeg
arpeg
arpeg
tr
tr
tr
tr
tr
tr
tr
tr

tutti
loco
loco
tutti



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A. P. D. R.

CONCERTO

Violino Primo Obligato

all. Moderato

The musical score is written for Violino Primo Obligato in G major (one sharp) and 2/4 time. The tempo is marked *all. Moderato*. The score consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is marked *P* (piano). The score includes various musical notations such as trills, slurs, and fingerings. The piece concludes with a *tutti* marking and a final *solo* section.

Dynamic markings include *P* (piano), *F* (forte), *PP* (pianissimo), and *F* (f). The score also includes markings for *solo* and *tutti*.

Violino Primo Obligato

3

1

tutti

P F P

solo

F

3

F

1

1

cres F

tutti

P

adagio

tr

solo

tutti

F

FP

tutti

F

tr

P P

solo

tutti

F

Violino Primo obbligato

Rondeau

The score is written for Violino Primo and consists of 14 staves. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The piece is marked 'solo' at the beginning and 'tutti' later on. Dynamics include *pp* (pianissimo), *m f* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions such as *tr.* (trills), *smorz.* (diminuendo), and *fin* (finis) are present. The piece concludes with a key signature change to one sharp (F#) and the instruction 'Majeur' (Major). The word 'fin' appears at the end of the final staff.

CONCERTO

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Violon Principal

Premier et Second Dessus Alto et Basse

Deux Hautbois deux Cors ad libitum

A circular postmark from New York, dated MAY 20 1964. The text "NEW YORK" is at the top, "MAY 20" is in the center, and "1964" is at the bottom. There are also some faint, illegible markings within the circle.

COMPOSE

PAR M^R LA MOTTE

Premier Violon de l'Empreur

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Gravé par M. Lobry

Prix. 4.^{ll}4.

A PARIS.

Chez M. le Duc le jeune Editeur Rue S.^t Thomas du Louvre vis a vis l'Hôtel de Lancastre

Et aux Adresses Ordinaires.

À Bordeaux Lille Lion Rouen et Toulouse Chez M^{les} M^{rs} de Musique.

K. 4121 (1)

A.P.D.R.

Violino Secondo obbligato

3

Violino Secondo obbligato, measures 1-12. The score is in G major (one sharp) and 2/4 time. It features a variety of rhythmic patterns including eighth and sixteenth notes, and rests. Fingerings (1, 2, 1, 8, 1, 4, 1) and dynamics (P, FF, PP, F, F, P, F, P) are indicated throughout. The section concludes with a double bar line.

Adagio

Violino Secondo obbligato, measures 13-24. The tempo changes to Adagio, and the time signature changes to 3/4. The music is characterized by slower, more sustained notes and longer intervals. Dynamics (P, F, P, P, P, P, P) and performance markings (tutti, solo) are used. The section ends with a double bar line.

Violino Secondo Obligato

Rondeau

solo *tutti*

P *F*

m F *P*

m F *smorz*

tutti *P* *F*

solo *m F* *P*

m F *P*

F

1 *4* *P*

tutti

solo *8*

mineur

1

F *P*

majeur *tutti*

CONCERTO

a



Violon Principal

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Deux Hautbois deux Cors ad libitum

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PAR M.^R LA MOTTE

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Gravé par M. L'obry

Prix. 4.⁴.

A PARIS.

Chez M. le Duc le Jeune Editeur Rue Traversière à côté de l'Hôtel de Bayonne

Et aux Adresses de Ventes.

A Bordeaux chez M. le Lion Roux et Toulouse chez M. de Musique.

K14121 (1)

A. P. B. R.



Alto

CONCERTO

all^o Moderato

F *P* *FF*

P *F* *P*

F

F *FF*

P *F* *solo* 70

tutti *FF*

F

solo 68 *tutti* *mf*

F *P* *F*

solo 57 *tutti* *F*

F *FF* *F*

Alto

Adagio

1
m F
F
m F
solo tutti
20
solo F
24
solo tutti
F
m F

Rondeau

tutti
P
30
solo tutti
53
solo tutti
52
solo mineur tutti majeur
fin

CONCERTO

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A Bordeaux Lille Lion Rouen et Toulouse Chez M. les M. de Musique.

K. 412 (11)

A. P. D. R.



CONCERTO

All.^o Moderato

Basso

CONCERTO *All.^o Moderato*

The image displays a page of a musical score for a concerto, marked 'All. Moderato'. The score is written for multiple staves, likely representing different instruments or voices. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are indicated by letters: 'P' for piano, 'F' for forte, 'FF' for fortissimo, 'pp' for pianissimo, 'rinf' for rinforzando, and 'tutti'. There are also numerical markings like '1', '2', '3', '4', '6', and '7' which might indicate measures or sections. The score is written in a single system, with the staves connected by a brace on the left. The overall style is that of a classical musical manuscript.

Basso

3

Measures 1-14 of the Bass part. The music is in 3/4 time with a key signature of two sharps (F# and C#). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests. Dynamic markings include *P* (piano), *F* (forte), and *tutti*. Fingerings are indicated by numbers 1, 2, 4, and 5. A *solo* marking appears above measure 4. The section concludes with a double bar line at measure 14.

adagio

Measures 15-20 of the Bass part, marked *adagio*. The time signature changes to 3/4. The music features a mix of eighth and sixteenth notes. Dynamic markings include *P* (piano) and *F* (forte). Performance instructions include *solo* (measures 15, 17, and 20), *tutti* (measures 16, 18, and 19), and *solo 8 tutti* (measure 17). Fingerings are indicated by numbers 1, 4, and 14. The section ends with a double bar line at measure 20.

Basso

Rondeau

solo

tutti

solo

m F *P*

m F *smorz*

tutti

solo

m F *PP* *m F*

PP *m F*

F *P*

tutti

solo

mineur

2

4 *F* *P*

2 *majeur* *tutti*



Flauto Primo

CONCERTO I

All.^o moderato

15 6 4 70 3 68

tutti *solo* *tutti*

Adagio Tacet

Rondeau

8 30 8 53 8 52

solo *tutti* *solo* *tutti* *solo* *tutti*

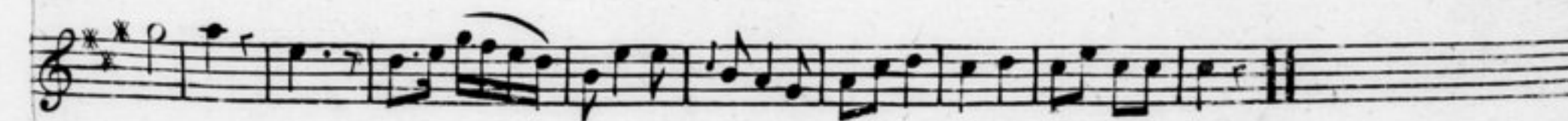
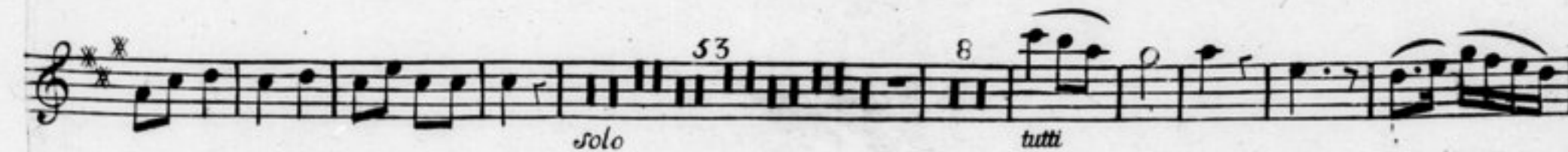
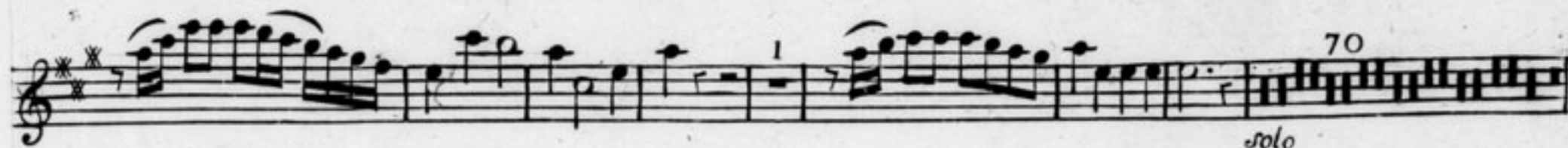
fin

K. 4121 (1)



Flauto Secondo

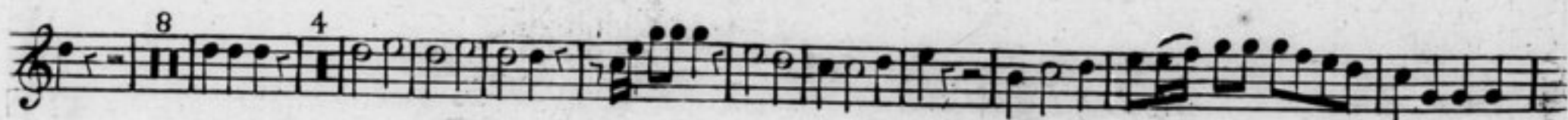
CONCERTO



K. 4121 (1)

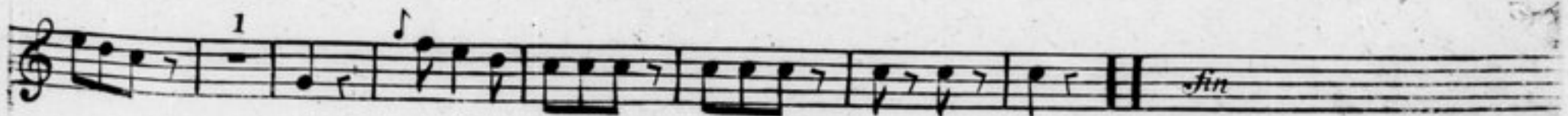
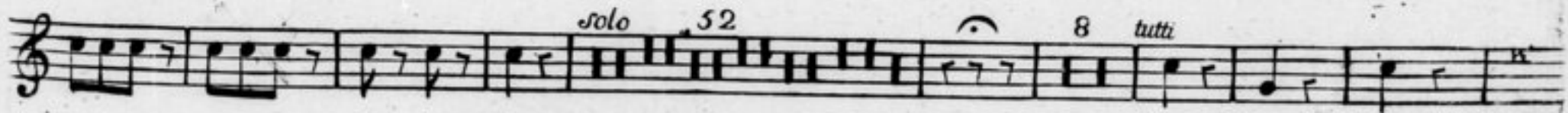
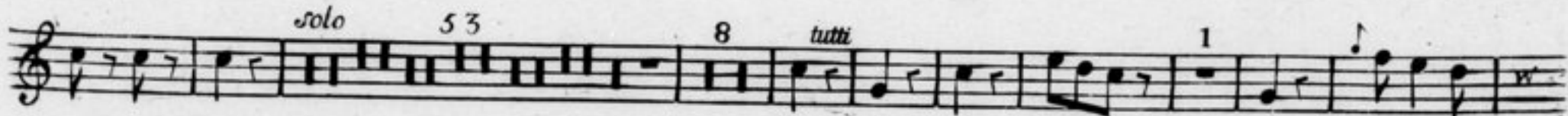
Corno Primo

CONCERTO



Adagio Tacet

Rondeau



K. 4121 (1)



2

Corno Secondo

CONCERTO

15
all.^o Moderato

3 8 4

70 *solo* *tutti*

1 5 76 *solo* *tutti*

2 58 *solo* *tutti*

Adagio Tacet

Rondeau

8 *tutti* *solo* 2

solo 30 8 *tutti* 2

solo 53 8 *tutti* 2

52 *solo* 8 *tutti*

2 *fin*

K. 121 (1)