

SIX
SIMPIONIÉS,

A Quatre Parties obligées,
avec Cors de Chasse ad libitum.

COMPOSÉES

PAR

M.^R FILTZ.

Mises au jour par M.^R HUBERTY,
Ordinaire de l'Académie Royale de Musique.

ŒUVRE II.^{ME}

Gravée par Chambon.

Prix 9^{tt}

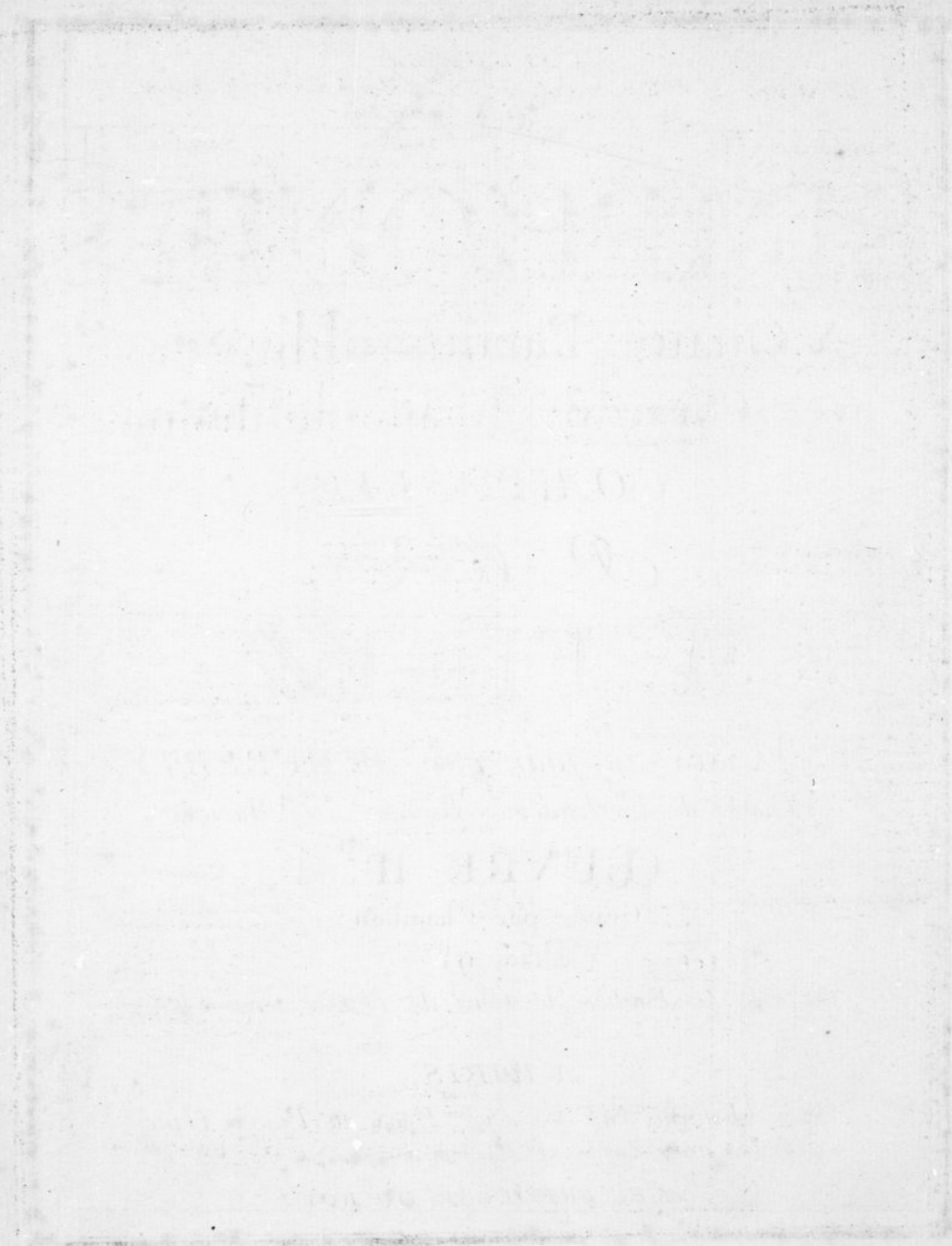
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Chez l'Editeur, rue des deux Ecus, au Pigeon blanc.
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AVEC PRIVILEGE DU ROY.

H 88.a



*des Œuvres de M^r Huberty Ordinaire de l'Academie Royale de Musique.
Rue des Deux Escus au Pigeon blanc.*

Felix Recoquilliee,
Maître Imprimeur,
Rue du Fein St Jacques.

9. SYMPHONIA
I.*Allegro.*

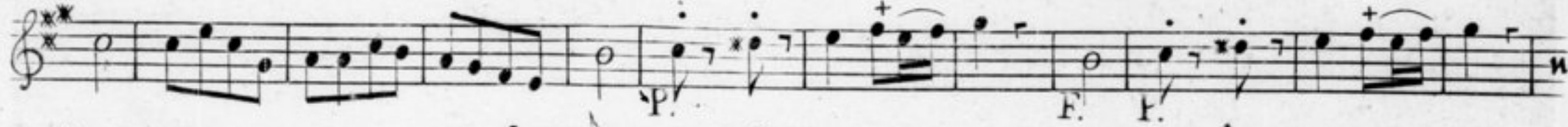
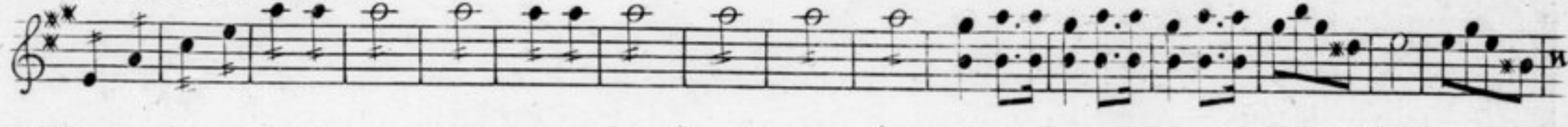
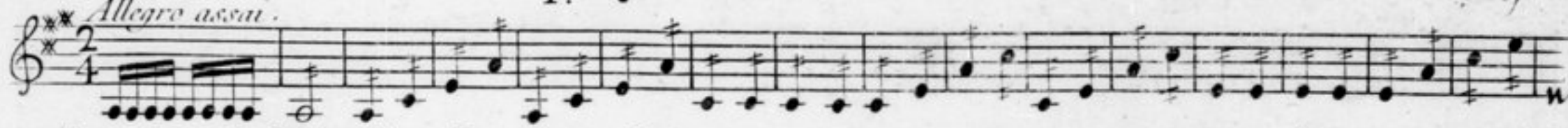
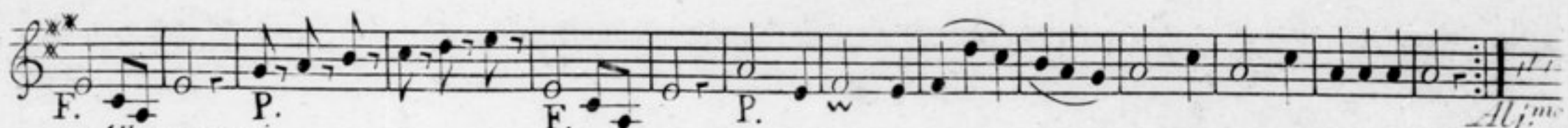
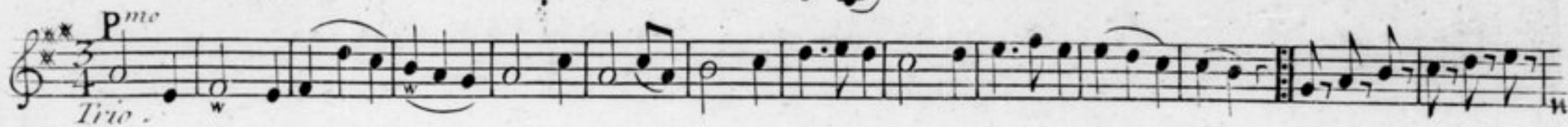
Allegro.

Andantino.

P. F. P. mo F. mo P. Perf. Cres. Cres. F. P. Rinf. P. Cres. F. P. Rinf. F. P. P.

Violino Primo.

3



SYMPHONIA
II.

Violino Primo.

Allearo

DMO

P.

F

P

Rinf.	D
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97	97
98	98
99	99
100	100

Rinf. p

Rinf. F

F

D

5

F

D

E



13

Rinf.

Rinf.

Rinf.

F

D

1

p

F

Andante.

Pect.

F.

II



Pine

Violino Primo.

This page contains the musical score for the Violino Primo part. It consists of 16 staves of music, all in treble clef and 4/4 time. The key signature has one flat (B-flat). The score is marked with various dynamics and articulations, including *Allegro assai*, *P* (piano), *F* (forte), *Peef.* (pizzicato), *Cres.* (crescendo), *F^{mo}* (first movement), and *P^{mo}* (second movement). The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, as well as rests and slurs. The page is numbered 5 in the top right corner.

SYMPHONIA
III.F P
Allegro assai.

This musical score is for the Violino Primo part of the third symphony. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Allegro assai'. The score is written on 15 staves. It features a variety of musical notations, including eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The dynamics 'F' (forte) and 'P' (piano) are used frequently throughout the piece. The notation includes many slurs, ties, and accidentals, indicating a complex and technically demanding work. The piece concludes with a double bar line and repeat signs.

Violino Primo.

Handwritten musical score for a piano piece. The notation is on 15 staves, organized into three systems of five staves each. The key signature is B-flat major (two flats). The time signature is 3/4. The piece begins with a tempo marking 'Andante' and a dynamic marking 'P' (piano). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings like 'F' (forte), 'P' (piano), 'Rinf.' (rinforzando), 'Cres.' (crescendo), and 'Decres.' (decrescendo). The piece concludes with a double bar line and repeat dots.

SYMPHONIA

12. IV.

Allegro non tanto.

The score for Violino Primo is written on 14 staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked *Allegro non tanto.* The score includes various dynamics such as *p* (piano), *f* (forte), *pmo* (pianissimo), and *Cres.* (crescendo). Articulations like *t* (tutti) and *w* (accents) are used throughout. The music features complex rhythmic patterns, including triplets and slurs, and a variety of note values from eighth to sixteenth notes. The score concludes with a final measure on the 14th staff.

Violine Prime.

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of 14 staves of music, written in a single system. The key signature is one flat (B-flat) and the time signature is 4/4. The notation includes various dynamics (P, F, p, f, pmo, pmo), articulations (accents, slurs), and performance instructions (Andante, Cres., Dim.). The piece concludes with a double bar line and repeat dots.

SINFONIA
13. V

All.

Andante

Violino Primo

This page of musical notation is for the Violino Primo part of a piece. It contains two main sections: *Minuetto* and *Trio*.

The *Minuetto* section begins with a treble clef and a key signature of one flat (B-flat). It features a complex, flowing melody with many slurs and ties. The tempo is marked *Allegro*. The notation includes various dynamic markings such as *F* (forte), *P* (piano), *F^{mo}* (forzando), and *FP* (forzando piano). There are also markings for *Crescendo* and *Forliscu* (likely a misspelling of *Forliscu* or *Forliscu*). The section ends with a double bar line and a repeat sign.

The *Trio* section begins with a treble clef and a key signature of one flat. It features a more rhythmic melody with many slurs and ties. The tempo is marked *Allegro*. The notation includes various dynamic markings such as *F* (forte), *P* (piano), *F^{mo}* (forzando), and *FP* (forzando piano). There are also markings for *Crescendo* and *Forliscu* (likely a misspelling of *Forliscu* or *Forliscu*). The section ends with a double bar line and a repeat sign.

14

VI

All:

[illegible]

Violino Primo

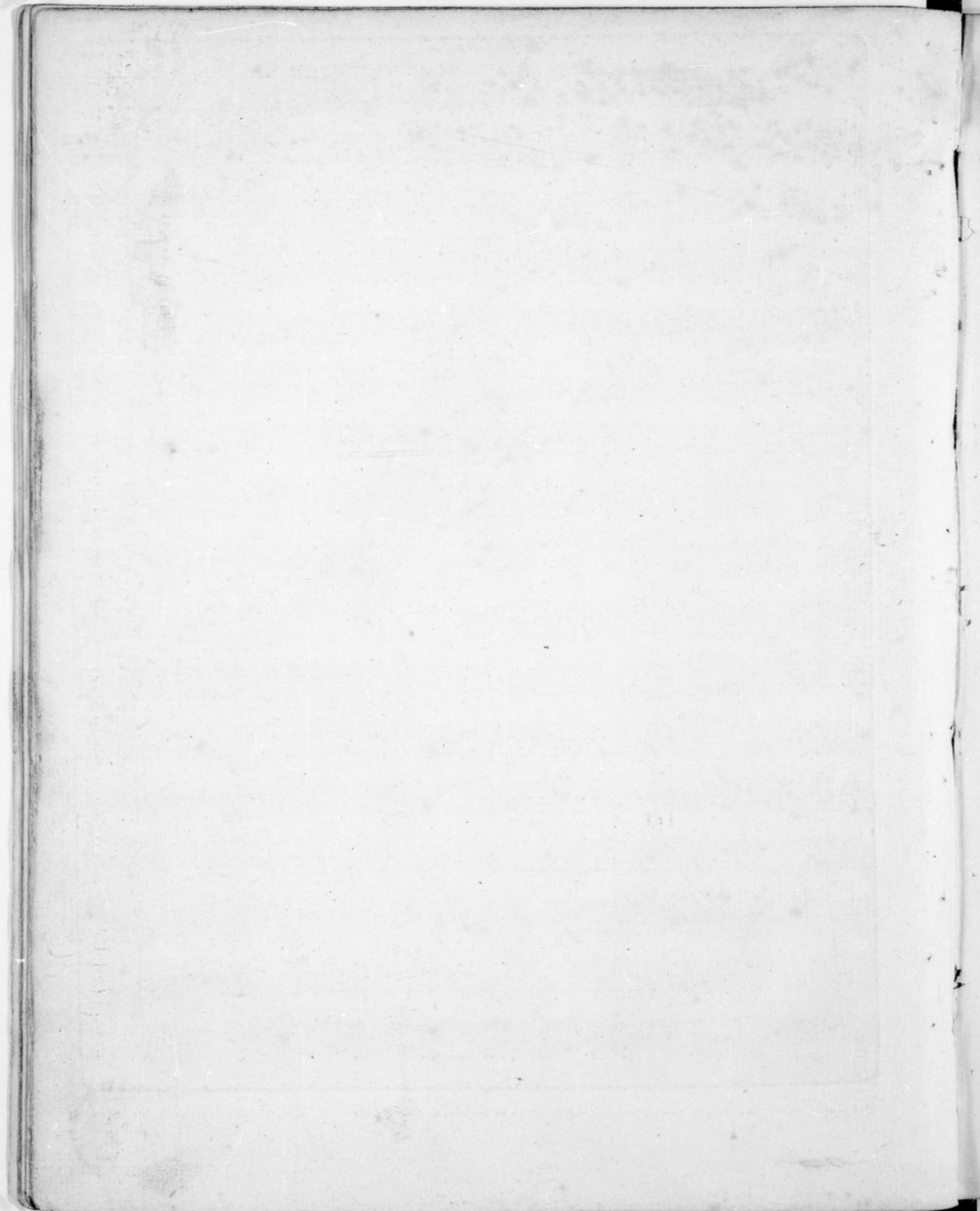
Minuetto

13

Minuetto *p* *F* *p*

Trio *p* *poco F*

Presto *2/4* *rinf.* *F* *Cres. fortissimo* *P* *rinf.* *F*



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SYMPHONIA
I.

Allegro.

Violino Secondo.

9. *Allegro* *Violino Secondo*
SYMPHONIA I.
I.

Allegro
SYMPHONIA I.
I.

Andante.

Decres. Cres. F P F P Rinf. P

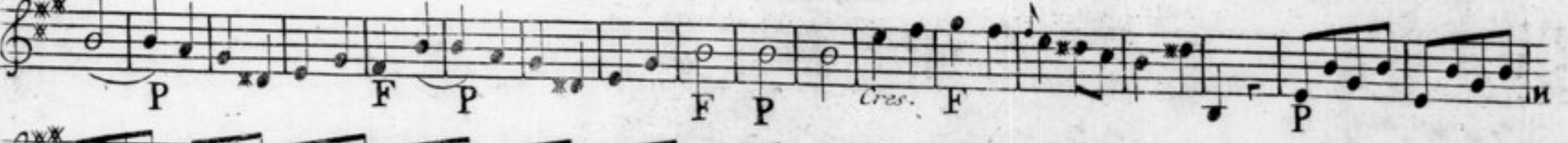
Cres. F P Decres. F P Rinf. F P

Decres. Cres. F P

Violino Secondo.

3

Minuetto I^o



SYMPHONIA
II.

[illegible]

Allegro assai.

Violino Secondo.

This is a handwritten musical score for the Violino Secondo part of a piece, marked 'Allegro assai.' The score is written on 15 staves in G major (one sharp) and 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from piano (p) to fortissimo (f), with specific markings for piano (p), piano-forte (pof.), fortissimo (fmo), and crescendo (Cres.). There are also markings for 'F' (forte) and 'P' (piano). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. A double bar line with a repeat sign is visible at the end of the 15th staff. The handwriting is in ink, and the paper shows signs of age and wear.

SYMPHONIA
III.*Allegro assai.*

This page contains the musical score for the Violino Secondo part of the third symphony. The score is written on 14 staves in G major (one sharp) and 2/4 time. The tempo is marked 'Allegro assai'. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The score is divided into measures by vertical bar lines. Dynamic markings include 'F' (forte), 'P' (piano), and 'F. me' (finito mezzo). There are also some 't' markings, possibly indicating trills or tremolos. The score ends with a double bar line and a repeat sign.

Violino Secondo.

7

Andante

Presto

Cres.

Cres.

Rinf. P

SYMPHONIA
IV.

[illegible]

Violino Secondo.

[illegible]

SINFONIA

V

[illegible]

Violino Secondo

II

Minuetto

Trio

D. C.

P⁴ All:

8

SINFONIA
VI

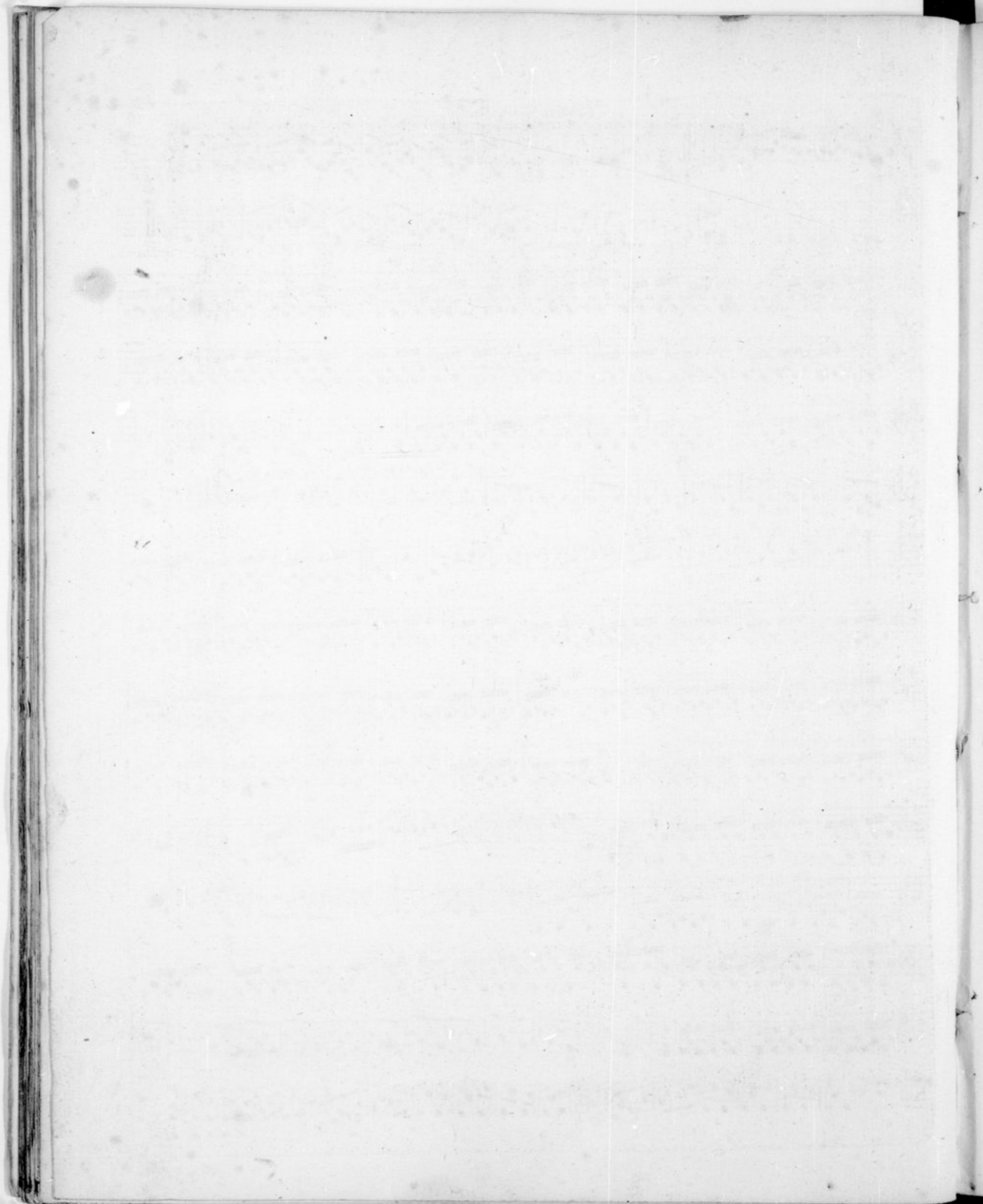
Violino Secondo

[illegible]

Violino Secondo

13

[illegible]



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H 88. c



SYMPHONIA

I.

Allegro.

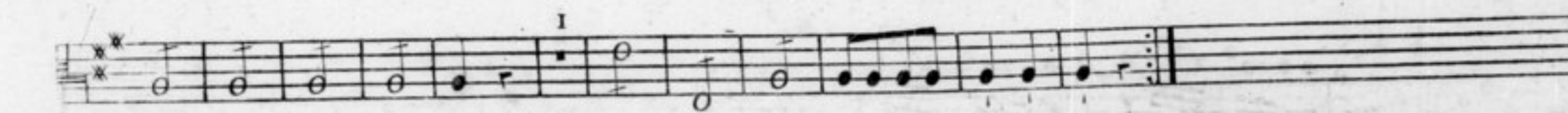
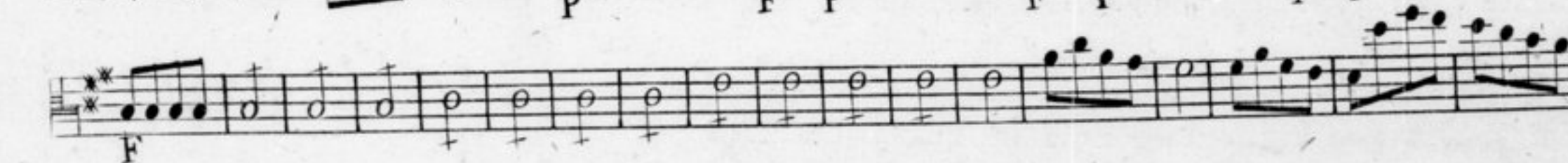
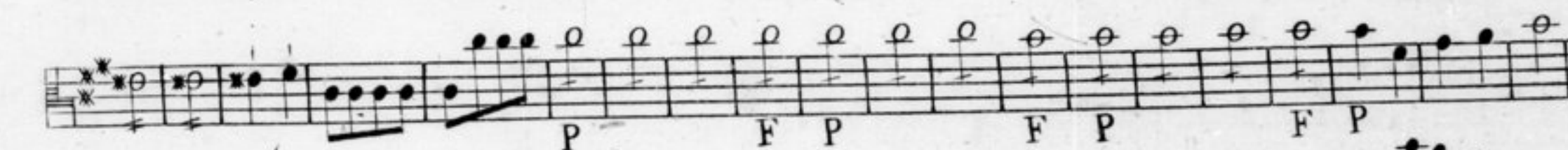
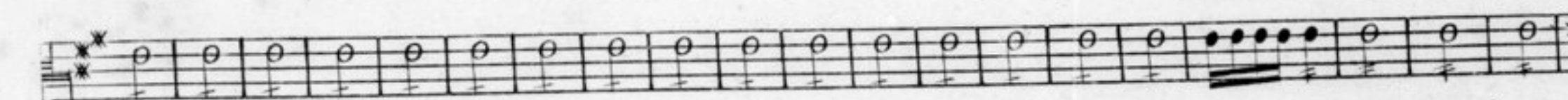
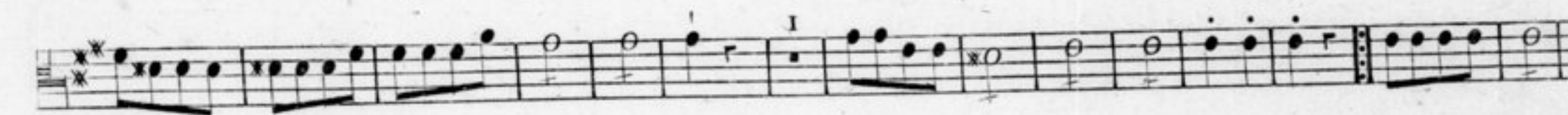
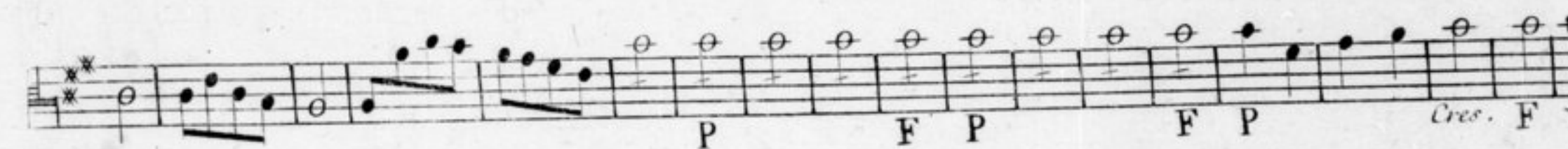
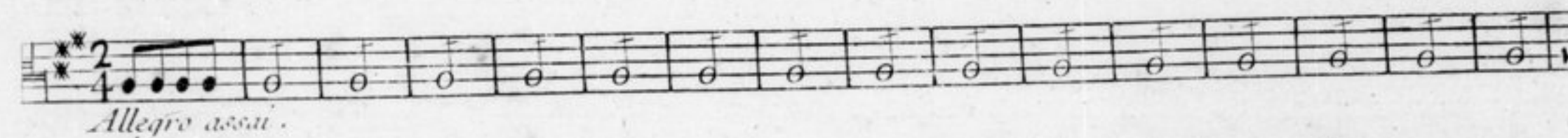
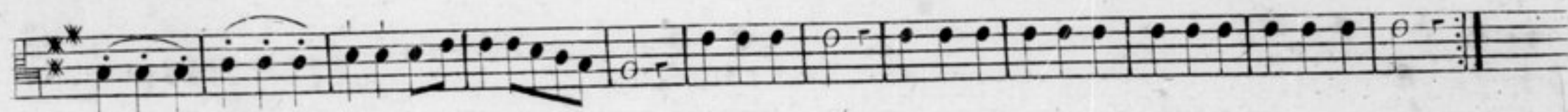
Allegro.

P F P pmo F P F P pmo F P

Andante.

Andante.

Cres. F P F P Rinf. P Cres. F P Rinf. F P Cres. F P



SYMPHONIA II.

Allegro.

This section of the musical score is marked 'Allegro' and consists of ten staves. The notation is in bass clef with a common time signature (C). The first staff begins with a treble clef and contains a melodic line with many beamed eighth notes. The subsequent staves show a variety of rhythmic patterns, including dotted rhythms and sixteenth-note passages. Dynamic markings such as *P*, *P^{mo}*, and *F* are placed below the staves to indicate volume changes. The section concludes with a double bar line and repeat dots.

Andante.

This section of the musical score is marked 'Andante' and consists of six staves. The notation is in bass clef with a 2/4 time signature. The first staff begins with a treble clef and features a melodic line with some grace notes. The subsequent staves contain more complex rhythmic figures, including triplets and sixteenth-note runs. Dynamic markings such as *P*, *P^{mo}*, *F*, and *Pocf.* are used throughout. The section ends with a double bar line and repeat dots.

Alto .

5

Allegro assai.

P
Allegro assai.
F *P*
F *P* *F*
F *P* *F* *P*
Pocf. *Cres.* *F^{mo}* *P*
F *P* *Pocf.* *F^{mo}* *Pocf.* *F^{mo}*
P
F *P* *F* *P* *F* *P* *F* *P* *F* *P* *F*
P *F* *P*
15 *P* *F* *P*
F *P*
Pocf. *Cres.*
F^{mo} *P*
Pocf. *F^{mo}* *Pocf.* *F^{mo}*
P *F* *P*
F

11.
SYMPHONIA
III.

Alto.

Allegro assai.

This musical score is for the Alto part of the third movement of a symphony. It consists of 14 staves of music. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro assai'. The score is characterized by frequent dynamic changes between *F* (forte) and *P* (piano). The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The first staff begins with a *F* marking, followed by a *P* marking. The second staff has *P* and *F* markings. The third staff has an *F* marking. The fourth staff has *F*, *P*, and *F* markings. The fifth staff has a *P* marking. The sixth staff has an *F* marking. The seventh staff has a *P* marking. The eighth staff has an *F* marking. The ninth staff has *F* and *P* markings. The tenth staff has *F* and *P* markings. The eleventh staff has *F* and *P* markings. The twelfth staff has *F* and *P* markings. The thirteenth staff has *F* and *P* markings. The fourteenth staff has an *F* marking. The score concludes with a double bar line.

7

Rinf.

The image displays a musical score for a piece, divided into two main sections: *Andante* and *Presto*.

Andante Section: This section is written in 3/4 time and features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. Dynamics include *P* (piano), *Rinf.* (rinforzando), *F* (forte), and *F P* (forte piano). The section concludes with a repeat sign.

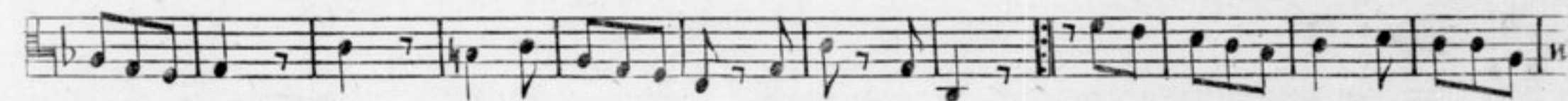
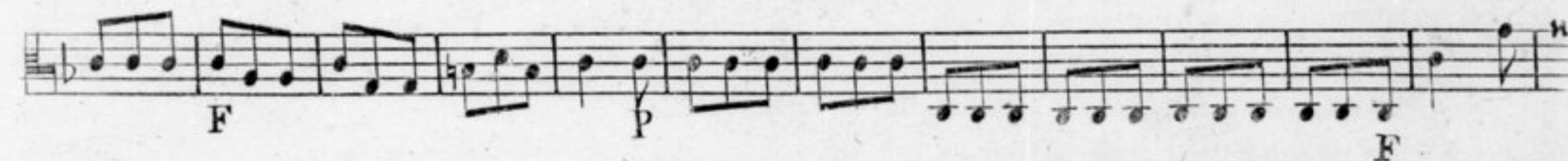
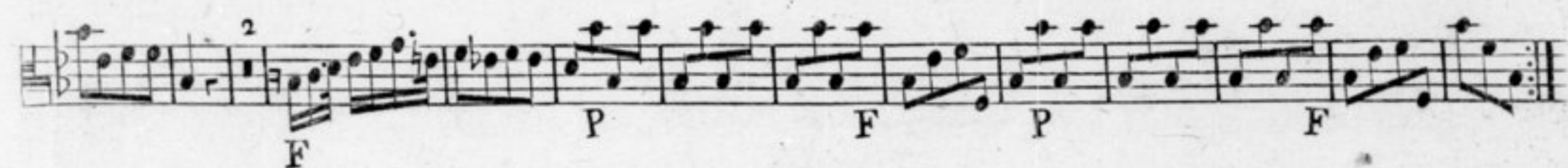
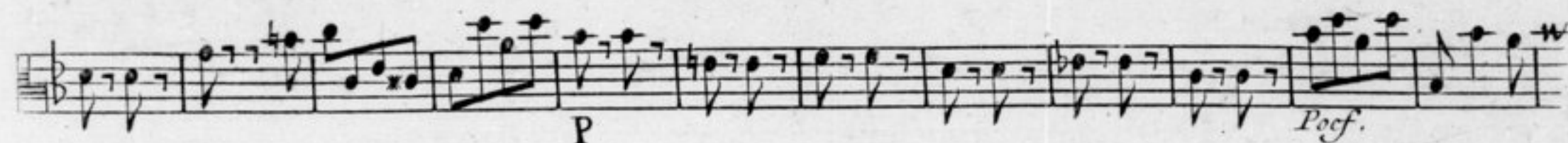
Presto Section: This section is written in 3/8 time and features a more rapid melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line consists of a steady eighth-note pattern. Dynamics include *P* (piano), *F* (forte), *F^{mo}* (finito), *Cres.* (crescendo), and *F* (forte). The section concludes with a repeat sign.

SYMPHONIA
IV.*Allegro.*

This musical score is for the Alto part of the fourth symphony, first movement (Allegro). It consists of 12 staves of music. The key signature has one flat (B-flat), and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked as follows:
Staff 1: P, F, P, P^{mo}, F
Staff 2: P, F, P, F
Staff 3: P, Cres. F, P, F, P
Staff 4: F, P, Cres. F, P
Staff 5: F, P, F
Staff 6: P, F, F^{mo}
Staff 7: P, F, P, P^{mo}, F
Staff 8: P, F, P, F
Staff 9: P, Cres. F, P, F
Staff 10: P, F
Staff 11: P
Staff 12: P
The score concludes with a double bar line and repeat dots. The tempo marking *Allegro.* is at the top, and the tempo marking *Andante.* appears at the bottom left of the final staff.

Alto .

9



SINFONIA
V*Allegro**Alto Viola*

First section of the Sinfonia, marked *Allegro*. The music is written for Alto Viola. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first staff contains a series of notes, with dynamics *F* and *P* indicated. The second staff continues the melody, also with *F* and *P* dynamics. The third staff features a *pmo* (prima) marking. The fourth staff has *P*, *F*, and *P* dynamics. The fifth staff has a *F* dynamic. The sixth staff has *I*, *I*, and *7* markings. The seventh staff has *F* and *P* dynamics. The eighth staff has *F* and *P* dynamics. The ninth staff has *F* and *P* dynamics. The tenth staff has *F* and *P* dynamics. The eleventh staff has *F* and *P* dynamics. The twelfth staff has *F* and *P* dynamics. The section concludes with a double bar line.

And^{te}

Second section of the Sinfonia, marked *And^{te}*. The music is written for Alto Viola. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The first staff contains a series of notes, with dynamics *P* and *F* indicated. The second staff continues the melody, also with *P* and *F* dynamics. The third staff features a *Cresc.* (crescendo) marking. The fourth staff has *P* and *F* dynamics. The fifth staff has *P* and *F* dynamics. The sixth staff has *P* and *F* dynamics. The seventh staff has *P* and *F* dynamics. The eighth staff has *P* and *F* dynamics. The ninth staff has *P* and *F* dynamics. The tenth staff has *P* and *F* dynamics. The section concludes with a double bar line.

Minuetto

Minuetto section of the Sinfonia. The music is written for Alto Viola. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first staff contains a series of notes, with dynamics *P* and *F* indicated. The second staff continues the melody, also with *P* and *F* dynamics. The section concludes with a double bar line.

Venue

11

Handwritten musical score for a piece titled "Trio". The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked "Trio". The first staff contains a melodic line with a repeat sign and a double bar line. The second staff continues the melody, marked with a forte "F" dynamic. The third staff is marked with a piano "P" dynamic and a tempo change to "Allegro". The fourth staff continues the melody, marked with a forte "F" dynamic. The fifth staff contains a melodic line with a repeat sign and a double bar line. The sixth staff continues the melody, marked with a forte "F" dynamic. The seventh staff contains a melodic line with a repeat sign and a double bar line. The eighth staff continues the melody, marked with a forte "F" dynamic. The ninth staff contains a melodic line with a repeat sign and a double bar line. The tenth staff continues the melody, marked with a forte "F" dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

SINFONA
VI*Allegro.**Alto Viola*

12 3 4 P F

F F F P F

F P F

F P F F F P

F P F P F P F P

F P F P P

2 4 *And.^c P*

F P F P F P F P

F P F P P

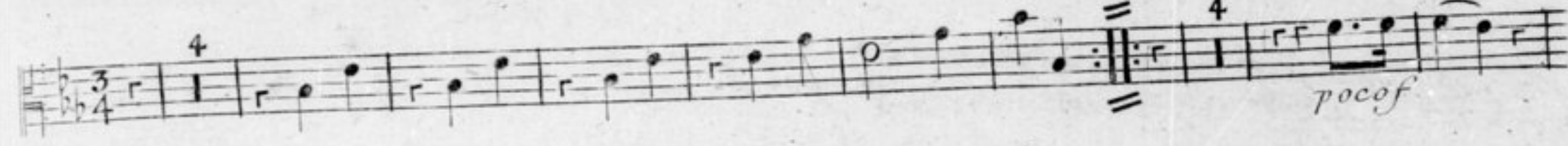
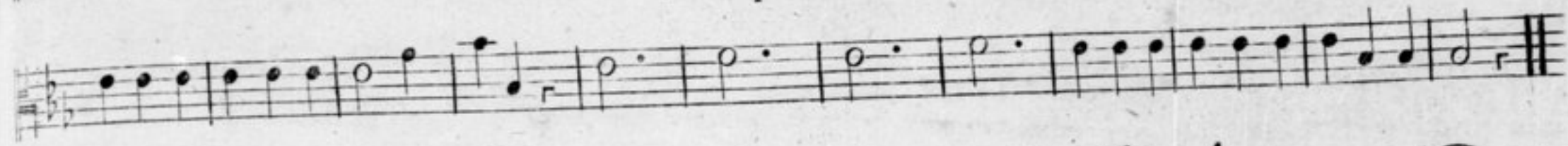
F P F P P

Alto Viola

13



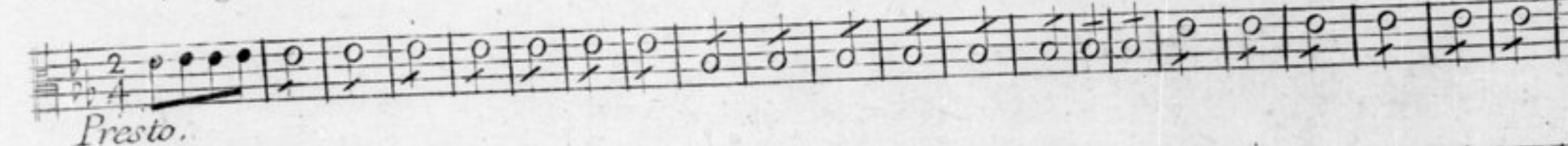
Minuetto.



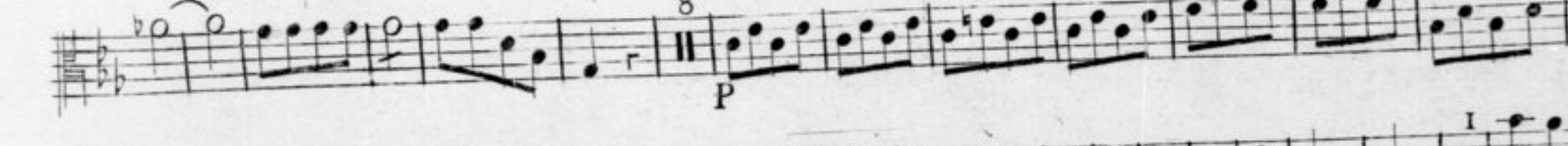
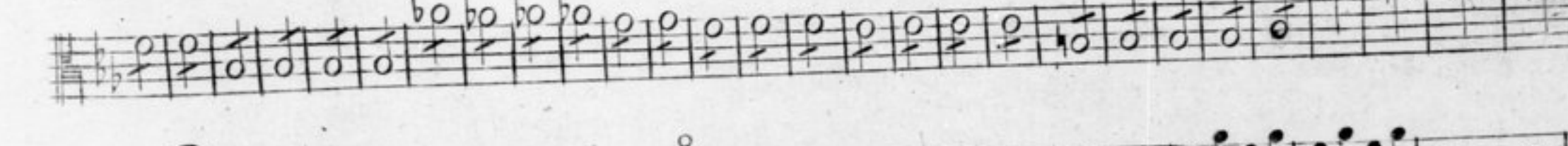
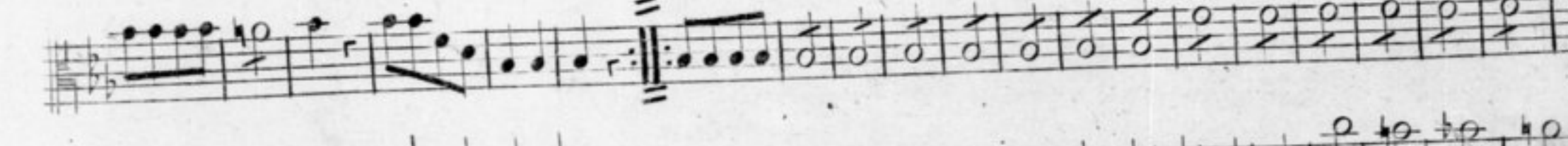
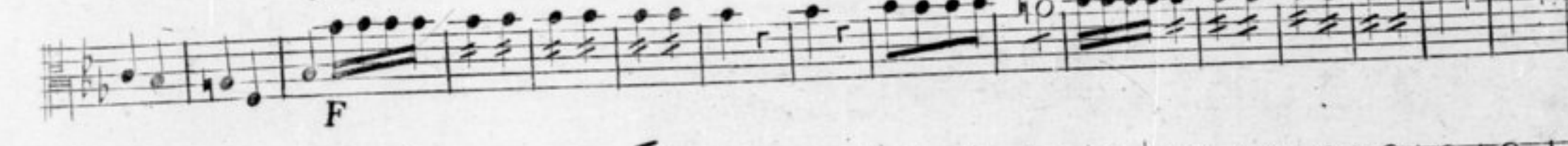
poco f



al fine



Presto.



CATALOGUE

De toutes sortes de Musique Vocale et Instrumentale que ALDE LA CHEVARDIERE Successeur de M. le Clerc
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Opéra Comiques	Duo pour Violon et pardenius.	Simonies Périodiques Detachées	Simonies en Chœur	Cantatilles De l'Esprit et autres.	Méthodes p ^r la Voix.
Le Sorcier	Leslie 1 ^{re}	Toschi oboe con R ^e 1	Cannabich 1 ^{re}	La Saison des plumeux	Duval
Partie exparée	Colère aise choies	Filtz oboe R ^e 2	Toschi	Le bonheur imprévu	Pemio
Le Bouchon partie exp.	Endoré	Holtzbour oboe R ^e 3	Rek 2 ^e	Libérence	Pupont
Le Marchal partie exp.	Publan, solo aise	Filtz oboe R ^e 4	Filtz 1 ^{re}	Le Bonnet de l'Amour	Pumae
Le Cordier partie exp.	Publan Duelli	Cannabich R ^e 5	Filtz 2 ^e	Les Reçettes	
Gracho p ^r partie exp.	Publan Duelli	Filtz oboe R ^e 6	Tannmaller	La retraite de Perce	
Gracho le Specter	Publan Duelli	Holtzbour R ^e 7	Parcne ouverture	Elleuxes Bucaur. b. 1.	
Le Goli dupé partie exp.	Gravce duelli	Filtz oboe R ^e 8	Fachon	Les bergères de temps	
Les deux Indes	Gravce duelli	Abel oboe R ^e 9	Goscei 4 ^e	Les vœux inutile	
Gravce et Lucie	Ferrari 4 ^e	Filtz R ^e 10	Stamitz 7 ^e	La Rose	
La Sorcière Maitresse	Lucie	Perceciolo R ^e 11	Stamitz 8 ^e	Pelphire	
La Rose	Cardoni	Stamitz R ^e 12	Stamitz 9 ^e	Gravce. Maitresse en 3 ^e	
Novelle à la Cour	Burchoffer	Perceciolo R ^e 13	Stamitz 10 ^e	Esauget Maitresse en 3 ^e	
Gravce et Lucie partie exp.		Abel R ^e 14	Stamitz 11 ^e	Le petit aise	
Le Maître de Musique		Gravce R ^e 15	Stamitz 12 ^e	Ferrari quatuor 2 ^e	
Le Diable à 4 parties exp.		Chambrai R ^e 16	Stamitz 13 ^e	Ferrari 3 ^e Cere	
Le Poète d'opéra		Chambrai R ^e 17	Stamitz 14 ^e	Gravce en 3 ^e par Par	
Le Goli de Chêne partie exp.		Chambrai R ^e 18	Stamitz 15 ^e	Gravce quatuor 2 ^e	
La Fille Mal parée		Gravce R ^e 19	Stamitz 16 ^e	Stamitz oboe	
Le Chêne		Gravce R ^e 20	Stamitz 17 ^e	Toschi 3 ^e oboe con	
Perthold à la Fille		Gravce R ^e 21	Stamitz 18 ^e	Stamitz quatuor 3 ^e	
Le Maître d'Amour		Gravce R ^e 22	Stamitz 19 ^e	Cannabich 2 ^e quatuor	
Le Jeune ou Digne		Gravce R ^e 23	Stamitz 20 ^e	Toschi 5 ^e a 3 4 et 6	
Le Jeune de l'opéra		Gravce R ^e 24	Stamitz 21 ^e	Rek 11 ^e oboe et Corni	
Gravce et Gertrude D. 5.		Gravce R ^e 25	Stamitz 22 ^e	Cannabich 4 ^e	
Gravce pastop. M. lebertan		Gravce R ^e 26	Stamitz 23 ^e		
		Gravce R ^e 27	Stamitz 24 ^e		
		Gravce R ^e 28	Stamitz 25 ^e		
		Gravce R ^e 29	Stamitz 26 ^e		
		Gravce R ^e 30	Stamitz 27 ^e		
		Gravce R ^e 31	Stamitz 28 ^e		
		Gravce R ^e 32	Stamitz 29 ^e		
		Gravce R ^e 33	Stamitz 30 ^e		
		Gravce R ^e 34	Stamitz 31 ^e		
		Gravce R ^e 35	Stamitz 32 ^e		
		Gravce R ^e 36	Stamitz 33 ^e		
		Gravce R ^e 37	Stamitz 34 ^e		
		Gravce R ^e 38	Stamitz 35 ^e		
		Gravce R ^e 39	Stamitz 36 ^e		
		Gravce R ^e 40	Stamitz 37 ^e		
		Gravce R ^e 41	Stamitz 38 ^e		
		Gravce R ^e 42	Stamitz 39 ^e		
		Gravce R ^e 43	Stamitz 40 ^e		
		Gravce R ^e 44	Stamitz 41 ^e		
		Gravce R ^e 45	Stamitz 42 ^e		
		Gravce R ^e 46	Stamitz 43 ^e		
		Gravce R ^e 47	Stamitz 44 ^e		
		Gravce R ^e 48	Stamitz 45 ^e		
		Gravce R ^e 49	Stamitz 46 ^e		
		Gravce R ^e 50	Stamitz 47 ^e		
		Gravce R ^e 51	Stamitz 48 ^e		
		Gravce R ^e 52	Stamitz 49 ^e		
		Gravce R ^e 53	Stamitz 50 ^e		
		Gravce R ^e 54	Stamitz 51 ^e		
		Gravce R ^e 55	Stamitz 52 ^e		
		Gravce R ^e 56	Stamitz 53 ^e		
		Gravce R ^e 57	Stamitz 54 ^e		
		Gravce R ^e 58	Stamitz 55 ^e		
		Gravce R ^e 59	Stamitz 56 ^e		
		Gravce R ^e 60	Stamitz 57 ^e		
		Gravce R ^e 61	Stamitz 58 ^e		
		Gravce R ^e 62	Stamitz 59 ^e		
		Gravce R ^e 63	Stamitz 60 ^e		
		Gravce R ^e 64	Stamitz 61 ^e		
		Gravce R ^e 65	Stamitz 62 ^e		
		Gravce R ^e 66	Stamitz 63 ^e		
		Gravce R ^e 67	Stamitz 64 ^e		
		Gravce R ^e 68	Stamitz 65 ^e		
		Gravce R ^e 69	Stamitz 66 ^e		
		Gravce R ^e 70	Stamitz 67 ^e		
		Gravce R ^e 71	Stamitz 68 ^e		
		Gravce R ^e 72	Stamitz 69 ^e		
		Gravce R ^e 73	Stamitz 70 ^e		
		Gravce R ^e 74	Stamitz 71 ^e		
		Gravce R ^e 75	Stamitz 72 ^e		
		Gravce R ^e 76	Stamitz 73 ^e		
		Gravce R ^e 77	Stamitz 74 ^e		
		Gravce R ^e 78	Stamitz 75 ^e		
		Gravce R ^e 79	Stamitz 76 ^e		
		Gravce R ^e 80	Stamitz 77 ^e		
		Gravce R ^e 81	Stamitz 78 ^e		
		Gravce R ^e 82	Stamitz 79 ^e		
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		Gravce R ^e 84	Stamitz 81 ^e		
		Gravce R ^e 85	Stamitz 82 ^e		
		Gravce R ^e 86	Stamitz 83 ^e		
		Gravce R ^e 87	Stamitz 84 ^e		
		Gravce R ^e 88	Stamitz 85 ^e		
		Gravce R ^e 89	Stamitz 86 ^e		
		Gravce R ^e 90	Stamitz 87 ^e		
		Gravce R ^e 91	Stamitz 88 ^e		
		Gravce R ^e 92	Stamitz 89 ^e		
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		Gravce R ^e 94	Stamitz 91 ^e		
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		Gravce R ^e 97	Stamitz 94 ^e		
		Gravce R ^e 98	Stamitz 95 ^e		
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		Gravce R ^e 100	Stamitz 97 ^e		
		Gravce R ^e 101	Stamitz 98 ^e		
		Gravce R ^e 102	Stamitz 99 ^e		
		Gravce R ^e 103	Stamitz 100 ^e		
		Gravce R ^e 104	Stamitz 101 ^e		
		Gravce R ^e 105	Stamitz 102 ^e		
		Gravce R ^e 106	Stamitz 103 ^e		
		Gravce R ^e 107	Stamitz 104 ^e		
		Gravce R ^e 108	Stamitz 105 ^e		
		Gravce R ^e 109	Stamitz 106 ^e		
		Gravce R ^e 110	Stamitz 107 ^e		
		Gravce R ^e 111	Stamitz 108 ^e		
		Gravce R ^e 112	Stamitz 109 ^e		
		Gravce R ^e 113	Stamitz 110 ^e		
		Gravce R ^e 114	Stamitz 111 ^e		
		Gravce R ^e 115	Stamitz 112 ^e		
		Gravce R ^e 116	Stamitz 113 ^e		
		Gravce R ^e 117	Stamitz 114 ^e		
		Gravce R ^e 118	Stamitz 115 ^e		
		Gravce R ^e 119	Stamitz 116 ^e		
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		Gravce R ^e 133	Stamitz 130 ^e		
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		Gravce R ^e 140	Stamitz 137 ^e		
		Gravce R ^e 141	Stamitz 138 ^e		
		Gravce R ^e 142	Stamitz 139 ^e		
		Gravce R ^e 143	Stamitz 140 ^e		
		Gravce R ^e 144	Stamitz 141 ^e		
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		Gravce R ^e 146	Stamitz 143 ^e		
		Gravce R ^e 147	Stamitz 144 ^e		
		Gravce R ^e 148	Stamitz 145 ^e		
		Gravce R ^e 149	Stamitz 146 ^e		
		Gravce R ^e 150	Stamitz 147 ^e		
		Gravce R ^e 151	Stamitz 148 ^e		
		Gravce R ^e 152	Stamitz 149 ^e		
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		Gravce R ^e 154	Stamitz 151 ^e		
		Gravce R ^e 155	Stamitz 152 ^e		
		Gravce R ^e 156	Stamitz 153 ^e		
		Gravce R ^e 157	Stamitz 154 ^e		
		Gravce R ^e 158	Stamitz 155 ^e		
		Gravce R ^e 159	Stamitz 156 ^e		
		Gravce R ^e 160	Stamitz 157 ^e		
		Gravce R ^e 161	Stamitz 158 ^e		
		Gravce R ^e 162	Stamitz 159 ^e		
		Gravce R ^e 163	Stamitz 160 ^e		
		Gravce R ^e 164	Stamitz 161 ^e		
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		Gravce R ^e 166	Stamitz 163 ^e		
		Gravce R ^e 167	Stamitz 164 ^e		
		Gravce R ^e 168	Stamitz 165 ^e		
		Gravce R ^e 169	Stamitz 166 ^e		
		Gravce R ^e 170	Stamitz 167 ^e		
		Gravce R ^e 171	Stamitz 168 ^e		
		Gravce R ^e 172	Stamitz 169 ^e		
		Gravce R ^e 173	Stamitz 170 ^e		
		Gravce R ^e 174	Stamitz 171 ^e		
		Gravce R ^e 175	Stamitz 172 ^e		
		Gravce R ^e 176	Stamitz 173 ^e		
		Gravce R ^e 177	Stamitz 174 ^e		
		Gravce R ^e 178	Stamitz 175 ^e		
		Gravce R ^e 179	Stamitz 176 ^e		
		Gravce R ^e 180	Stamitz 177 ^e		
		Gravce R ^e 181	Stamitz 178 ^e		
		Gravce R ^e 182	Stamitz 179 ^e		
		Gravce R ^e 183	Stamitz 180 ^e		
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		Gravce R ^e 200	Stamitz 197 ^e		
		Gravce R ^e 201	Stamitz 198 ^e		
		Gravce R ^e 202	Stamitz 199 ^e		
		Gravce R ^e 203	Stamitz 200 ^e		
		Gravce R ^e 204	Stamitz 201 ^e		

03 a380.

SIX SIMPIONIÉS,

A Quatre Parties obligées,
avec Cors de Chasse ad libitum.

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Mises au jour par M.^R HUBERTY,
Ordinaire de l'Académie Royale de Musique.

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SYMPHONIA

I.

Allegre.

Basse.

[illegible]

3

Minuetto I?

A single staff of music in bass clef, featuring a series of eighth notes and rests. Above the staff, there are several groups of numbers: '7', '6 4', '7', '6 4 3', '7', '7', '5', '6 4 7'. The music concludes with a double bar line.

[illegible]

2
4 *Allegre assai.*

Handwritten musical notation for the first system of 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some rests. Above the staff, there are several '7' symbols, likely indicating fingerings. The system ends with a double bar line.

[illegible][illegible]

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in bass clef with a key signature of one sharp (F#). The melody consists of quarter and eighth notes, with some notes beamed together. Fingering numbers (1-5) are written above the notes. The staff ends with a double bar line and a repeat sign.

The first staff of the handwritten musical score for 'The Rose Tree' is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The melody begins with a quarter note on F (labeled 'F' below the staff), followed by a half note on G (labeled 'G' above the staff). A slur covers the next two measures, which contain half notes on A (labeled 'A' above the staff) and B (labeled 'B' above the staff). The melody continues with a series of quarter notes: C (labeled 'C' above the staff), D (labeled 'D' above the staff), E (labeled 'E' above the staff), F (labeled 'F' above the staff), G (labeled 'G' above the staff), A (labeled 'A' above the staff), B (labeled 'B' above the staff), C (labeled 'C' above the staff), D (labeled 'D' above the staff), E (labeled 'E' above the staff), F (labeled 'F' above the staff), G (labeled 'G' above the staff), A (labeled 'A' above the staff), B (labeled 'B' above the staff), C (labeled 'C' above the staff), and D (labeled 'D' above the staff). The staff concludes with a double bar line.

Basso.

SYMPHONIA
II.

Alcorno

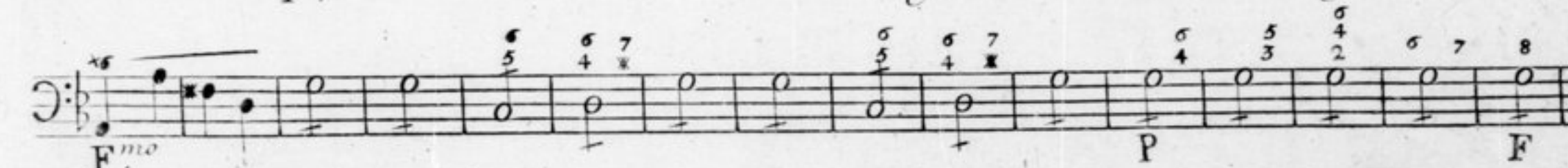
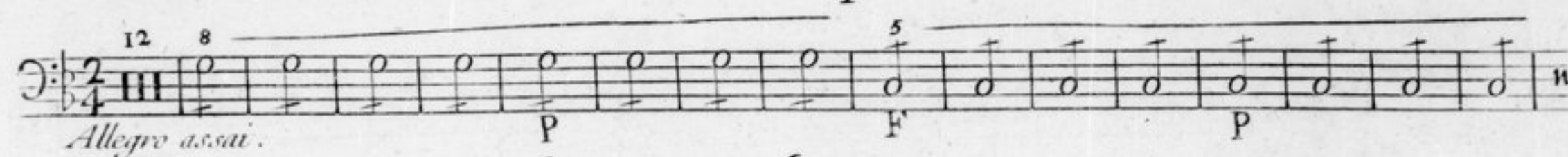
Handwritten musical score for "SYMPHONIA II." in bass clef. The score consists of eight staves. The first staff is marked "Allegro." and features a complex rhythmic pattern with many sixteenth and thirty-second notes. The subsequent staves show a variety of rhythmic figures, including dotted rhythms, eighth notes, and sixteenth notes. Fingerings are indicated by numbers 1-5 above the notes. Dynamics such as "P" (piano), "F" (forte), and "F^{mo}" (fortissimo) are marked throughout. The notation is in a historical style, with some notes beamed together in groups. The score ends with a double bar line and repeat dots on the final staff.

Andante.

Handwritten musical score for a piece titled "Andante". The score is written in bass clef and 2/4 time. It consists of four staves of music. The first staff begins with the tempo marking "Andante". The music features various note values, including eighth and sixteenth notes, and rests. Fingering numbers (1-5) are indicated above many notes. Dynamic markings include "P" (piano), "Pocf." (poco forte), "F" (forte), "P" (piano), and "p^{mo}" (pianissimo). The score concludes with a double bar line and repeat dots.

Basse.

5



11.
SYMPHONIA
III.

Basso.

Allegro

The musical score is written for a Bassoon (Basso) and consists of 13 staves. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegro'. The notation includes various note values, rests, and dynamic markings such as 'F' (forte) and 'P' (piano). Fingerings are indicated by numbers 1-7 above notes. The piece concludes with a double bar line on the final staff.

Basso.

7

[illegible]

SYMPHONIA
IV.*Allegro non tanto.*

The musical score for the Bassoon (Basso) part of Symphony IV consists of eleven staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *P* (piano), *F* (forte), *pmo* (pianissimo), and *Cres.* (crescendo). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is indicated as *Allegro non tanto.* The score includes numerous fingerings and articulations, such as slurs and accents, to guide the performer. The notation is arranged in a standard musical format with a treble clef and a key signature of one flat.

9

Andante

Psf. *P*

P

F

P

F

P

F

P

F

Pref.

[illegible]

P

Recf.

5

I

The image displays a musical score for a piece titled "The Merry Widow". It consists of two staves of music, likely for piano. The top staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a waltz-like style, with a 3/4 time signature indicated by the notation. The bottom staff begins with a bass clef and a key signature of one flat. The music continues with various musical notations, including notes, rests, and dynamic markings such as "P" (piano) and "F" (forte). The score is presented in a clear, legible format, suitable for a music book or manuscript.

F

P

F

P

F

The musical score is for a piece titled "Presto" in 3/8 time. It consists of two staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single melodic line with various note values, including eighth and sixteenth notes. There are several rests and fingerings indicated above the notes. The second staff begins with a bass clef and a key signature of one flat (B-flat). The music is written in a single melodic line with various note values, including eighth and sixteenth notes. There are several rests and fingerings indicated above the notes. The piece concludes with a double bar line and a repeat sign.

Presto.

F

F

The image shows a musical score for a piece titled "The Merry Widow" by Franz Lehár, Act II, "The Dance of the Cuckoo." The score is written in bass clef, 3/8 time, and is marked "Presto." The key signature changes from one key to another, indicated by a sharp sign and a flat sign. The melody is written on a single staff, featuring various ornaments and a key signature change to B-flat major. The first system includes a "Presto." marking and a key signature change to B-flat major. The second system continues the melody with a key signature change to B-flat major.

6

•

Handwritten musical score for 'The Rose Tree'. The score is written on two staves in bass clef, with a key signature of one flat (B-flat). The melody is written on the upper staff, and the bass line is on the lower staff. The piece begins with a treble clef on the first staff, which is then changed to a bass clef. The melody is marked with various ornaments and fingerings. The piece concludes with a double bar line and a repeat sign. The title 'The Rose Tree' is written in a decorative script at the bottom of the page.

P

F

Handwritten musical score for two staves, likely for a guitar or similar instrument. The notation includes various notes, rests, and fingerings. The first staff has a key signature of one flat (B-flat) and a 7/8 time signature. The second staff has a key signature of one flat (B-flat) and a 6/8 time signature. The notation is dense and includes many accidentals and fingerings.

P

F

The image shows a musical score for the song "The Rose Tree." It consists of two staves, both in bass clef. The key signature is one flat (B-flat), and the time signature is 6/8. The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody begins with a treble clef and a key signature of one flat, then changes to a bass clef. The accompaniment is in bass clef throughout. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings like "P" and "F" which likely stand for "Piano" and "Forte" respectively. The title "The Rose Tree" is written in a decorative font at the top right of the page.

F

SINFONIA
V*Allegro**Basso*

First section of the Bassoon part, marked *Allegro*. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a series of eighth and sixteenth notes, with dynamic markings of *F* (forte) and *P* (piano). Fingering numbers (6, 5, 4, 3, 2, 1) and breath marks (asterisks) are present throughout. The section concludes with a double bar line.

Second section of the Bassoon part, marked *Andte* (Andante). The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is characterized by a slower tempo and features a series of eighth and sixteenth notes, with dynamic markings of *P* (piano) and *F* (forte). Fingering numbers (6, 5, 4, 3, 2, 1) and breath marks (asterisks) are present throughout. The section concludes with a double bar line.

Basso 11

Minuetto

Trio 4

Allegro

18

al fine

This page contains a handwritten musical score for the Bassoon (Basso) part. The score is divided into three main sections: Minuetto, Trio, and Allegro. The Minuetto section is in 3/4 time and consists of two staves. The Trio section is in 4/4 time and consists of two staves. The Allegro section is in 2/4 time and consists of four staves. The score includes various musical notations such as notes, rests, and dynamic markings (P, F, P^{mo}). Fingerings are indicated by numbers 1-7 and * for natural. The page is numbered 11 in the top right corner.

12 14.
SINFONIA
VI

Basso

All^o

And^{te}

Minuetto

Basso

13

First system of the Minuetto, Bass part. It consists of three staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features eighth and sixteenth notes, with dynamic markings 'F' (forte) and 'P' (piano). The second staff continues the melody with similar notation and dynamics. The third staff concludes the section with a double bar line and repeat dots.

Trio

Second system of the Minuetto, Bass part. It consists of two staves. The first staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The music features eighth and sixteenth notes, with dynamic markings 'F' and 'P'. The second staff continues the melody and ends with a double bar line and the instruction 'al fine'.

All:

Third system of the Minuetto, Bass part. It consists of ten staves. The first staff begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The music features eighth and sixteenth notes, with dynamic markings 'F' and 'P'. The second staff continues the melody. The third staff features a double bar line and repeat dots. The fourth staff continues the melody. The fifth staff features a double bar line and repeat dots. The sixth staff continues the melody. The seventh staff features a double bar line and repeat dots. The eighth staff continues the melody. The ninth staff features a double bar line and repeat dots. The tenth staff concludes the section with a double bar line and repeat dots.





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A Quatre Parties obligées,
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M^R. FILTZ.

Mises au jour par M^R. HUBERTY,
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AVEC PRIVILEGE DU ROY.

H 88.e



9.

SINFONIA I

Flauto

Allegro

2

9.

SINFONIA I

Flauto

Allegro

P

Andante Tacet

Minuetto

This page of musical notation is for the first symphony, featuring a flute part and a minuet section. The top section is titled 'SINFONIA I' and 'Flauto', with a tempo marking of 'Allegro'. The music is written for a flute, with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'P' (piano) and 'ff' (fortissimo). The bottom section is titled 'Minuetto' and is marked with a 3/4 time signature. The page is numbered '9.' in the top left corner.

Flauto

Trio

Allegro

Handwritten musical score for Flauto and Trio. The score consists of 12 staves, each with a treble and bass clef. The key signature is one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten numbers above the staves, possibly indicating measures or fingerings.

c/3 H. 12. tacet

13.
SINFONIA
V

Flauto
Allegro

And: tacet
Minuetto

Flauto

almo

Presto

Solo

14.
SINFONIA
VI

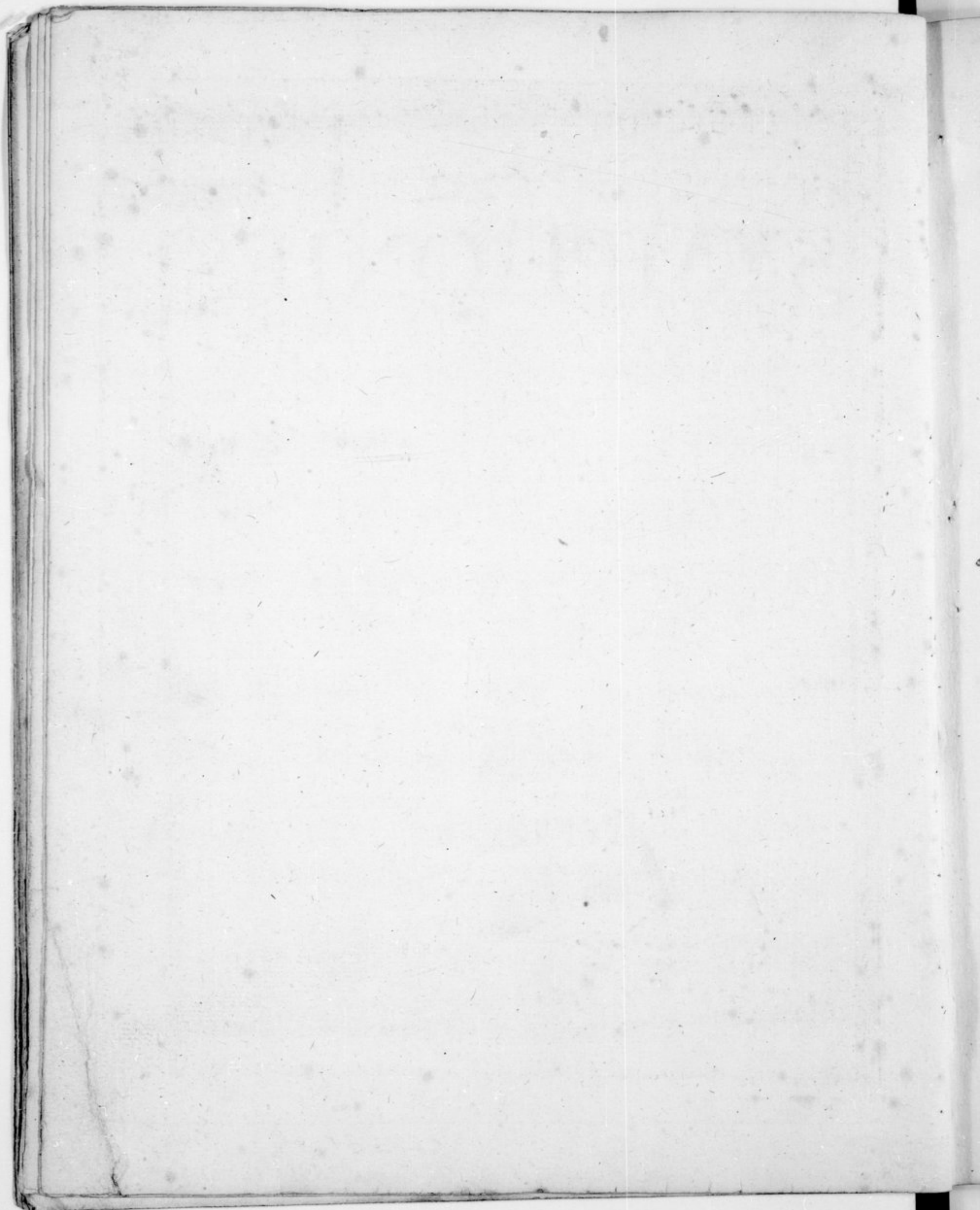
Flauto
Allegro

And. Tacet

Minuetto

And. Tacet

[illegible]



SIX SIMPHONIES,

A Quatre Parties obligées,
avec Cors de Chasse ad libitum.

COMPOSÉES

PAR

M.^R FILTZ.

Mises au jour par M.^R HUBERTY,
Ordinaire de l'Academie Royale de Musique.

ŒUVRE II.^{ME}

Gravée par Chambon.

Prix 9th.

On vend les Parties de Cors de Chasse séparément.

A PARIS

Chez { M. de la Chevardiere M.^d de Musique du Roi rue du Roule à la Croix d'Or
l'Editeur rue des deux Ecus au Pigeon blanc ou l'on trouve un grand Magasin
de Musique moderne.

AVEC PRIVILEGE DU ROY.

H 88. 8



2 9. *Corno Primo*

SINFONIA

I in A *Allegro*

Andante Tacet

Minuetto

Trio

Allegro

al primo

SINFONIA II. in B

Allegro

Ande P

All: as Esu

Corno Primo

3

SINFONIA
III in B

Musical score for Corno Primo, Sinfonia III in B. The score consists of 11 staves. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked *All.^o 3 assai*. The score includes various dynamics such as *F* (forte), *P* (piano), and *And.^{te} tacet*. The piece concludes with a *Presto* section.

12 SINFONIA V. in D

Musical score for Corno Primo, Sinfonia V. in D. The score consists of 6 staves. It begins with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked *Allegro*. The score includes various dynamics such as *F* (forte), *P* (piano), and *And.^{te} Tacet*. The piece concludes with a *Minuetto* section.

Handwritten musical score for Corno Primo, measures 18-25. The score is written on five staves. The first staff is marked 'Corno Primo' and '18'. The second staff is marked 'All°' and 'P'. The third staff is marked 'F'. The fourth staff is marked 'F'. The fifth staff is marked 'F'. The score includes various musical notations such as notes, rests, and dynamic markings.

P 14.
SINFONIA

VI *Emá*

14.
SINFONIA
VI *Emi* *All.^o* *P*

Measures 14-19 of the Violoncello I part. The music is in 3/4 time and features a melodic line with various ornaments and dynamics. The key signature has one flat (B-flat). The tempo is marked *All.^o* and the dynamic is *P* (piano). The score includes measures 14 through 19, with measure numbers 8, 19, and 19 indicated above the staff. The music is written for a single instrument, Violoncello I.

Minuetto

Minuetto

Trio

Presto

Presto

Handwritten musical notation on a single staff. The tempo is marked *Presto*. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as *f* (forte) and *ff* (fortissimo). The piece concludes with a double bar line and a repeat sign.

Handwritten musical notation for the first staff of 'The Rose Tree'. The staff is in treble clef with a key signature of one flat (B-flat). The melody begins with a quarter rest, followed by a half note G4, a quarter note A4, and a quarter note B-flat4. This is followed by a double bar line with a repeat sign. The second measure contains a half note G4, a half note A4, and a half note B-flat4. The third measure contains a half note G4, a half note A4, and a half note B-flat4. The fourth measure contains a half note G4, a half note A4, and a half note B-flat4. The fifth measure contains a half note G4, a half note A4, and a half note B-flat4. The sixth measure contains a half note G4, a half note A4, and a half note B-flat4. The seventh measure contains a half note G4, a half note A4, and a half note B-flat4. The eighth measure contains a half note G4, a half note A4, and a half note B-flat4. The ninth measure contains a half note G4, a half note A4, and a half note B-flat4. The tenth measure contains a half note G4, a half note A4, and a half note B-flat4. The eleventh measure contains a half note G4, a half note A4, and a half note B-flat4. The twelfth measure contains a half note G4, a half note A4, and a half note B-flat4. The thirteenth measure contains a half note G4, a half note A4, and a half note B-flat4. The fourteenth measure contains a half note G4, a half note A4, and a half note B-flat4. The fifteenth measure contains a half note G4, a half note A4, and a half note B-flat4. The sixteenth measure contains a half note G4, a half note A4, and a half note B-flat4. The seventeenth measure contains a half note G4, a half note A4, and a half note B-flat4. The eighteenth measure contains a half note G4, a half note A4, and a half note B-flat4. The nineteenth measure contains a half note G4, a half note A4, and a half note B-flat4. The twentieth measure contains a half note G4, a half note A4, and a half note B-flat4. The notation includes various ornaments and fingerings, such as '1' above the first measure and '12' above the second measure.

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AVEC PRIVILEGE DU ROY.

2. 9. *Allegro* Corno Secondo

10

Allegro

SINFONIA

I in A

Minuetto

Ande Tacet

Trio

Ill.

al primo

al primo

10. SINFONIA II. *in B*

[illegible]

Corno Secondo

7 Pf 12 F 4 PF 1 PF 1 F 1 16 F³

SINFON. III in B

Presto

SINFON. V in D

Mit. Trio

4

[illegible]