

SEI
SINFONIE
A PIU STROMENTI
COMPOSTE

del Sig^r

Antonio Tiltz

MIS AU JOURS PAR HUBERTY
de l'Accadémie Royale de Musique

ŒUVRE V.

Prix 9^{ll}

A PARIS

Chez { *L'Editeur rue des deux Ecus au pigeon blanc*
Et aux adresses ordinaires de Musique
A LYON
M^{rs} Les freres le Goux place des Cordeliers
A ROUEN
M^r Magoy rue des Carmes
Avec Privilège du Roy

H. 191.2

SINFONIA I

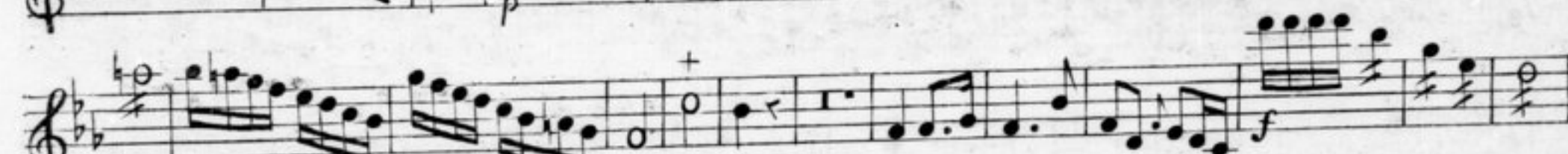
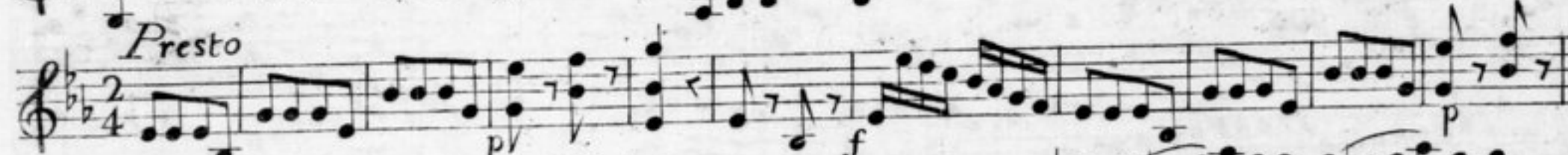
All^o

Violino Primo

The musical score is written for the Violino Primo part of the first symphony, marked *All^o*. It consists of 14 staves of music in 3/4 time, featuring various dynamics (f, p, cres) and articulation marks. The score is divided into two sections: the first section (staves 1-13) and the second section (staves 14-15), which is marked *And^{te}*. The first section begins with a treble clef and a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The second section, marked *And^{te}*, is in 2/4 time and features a more melodic and lyrical character, with a key signature change to two flats (B-flat and E-flat). The score concludes with a final cadence.

Violino Primo

3



SINFONIA
II

Violino Primo
Allegro assai

An'dante

Ceron Sculp:

Violino Primo

SINFONIA
III

All^o

Andante

P F P

Violino Primo

7

Presto

Ceron Sculp.

SINFONIA I V

Allo molto

The musical score for Violino Primo, Sinfonia I V, is written on 14 staves. The tempo is marked *Allo molto*. The score begins with a treble clef and a key signature of one flat. The first staff contains the title *SINFONIA I V* and the tempo marking *Allo molto*. The notation includes various musical symbols such as notes, rests, and dynamic markings (*p*, *f*, *fmo*, *cres*, *rinf*). The score is divided into two sections by a double bar line. The first section is marked *Allo molto* and the second section is marked *Andante*. The *Andante* section is written in 3/4 time. The score concludes with a double bar line and repeat signs.

Violino Primo

9

Presto

SIMFONIA V.

Allegro. Violino Primo

The musical score is written for Violino Primo and consists of two main sections: **Allegro** and **Andante**.

Allegro Section: This section begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a complex, rhythmic melody with frequent sixteenth and thirty-second notes. Dynamics include *f* (forte), *p* (piano), *rinf.* (rinfornzando), *cres.* (crescendo), and *fmo* (fortissimo). The section concludes with a *p* (piano) dynamic.

Andante Section: This section begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It features a slower, more melodic line with a focus on sustained notes and a steady eighth-note accompaniment. Dynamics include *p* (piano), *rinf.* (rinfornzando), *p.* (piano), *rinf. p.* (rinfornzando piano), and *p. mo.* (piano molto). The section concludes with a *p* (piano) dynamic.

Violino Primo.

The musical score is written for Violino Primo and consists of several systems of music. The first system includes a *Menuetto* section in 3/4 time, marked *p* and *pmo*, with dynamics *rinf. p.* and *rinf.*. The second system continues the *Menuetto* and includes a *Trio* section. The third system is a *Presto* section in 3/8 time, featuring rapid sixteenth-note passages and dynamic markings *f.* and *p.*. The score concludes with a *Da Capo* instruction. The manuscript is written in ink on aged paper with a treble clef and a key signature of one sharp (F#).

Violino Primo

$$Au^0$$

Sinfonia V.

Sinfonia VI

The image shows a handwritten musical score for a piece titled "Sinfonia VI". The score is written on ten staves, each beginning with a treble clef and a common time signature (C). The music is characterized by rapid, flowing passages, often marked with slurs and accents. Dynamics such as *f* (forte), *p* (piano), and *fio* (fiorito) are indicated throughout. There are also markings for articulation, including staccato and accents. The notation includes many sixteenth and thirty-second notes, suggesting a fast tempo. The overall style is that of an 18th-century manuscript.

Andante
sempre piano

Menuet

Frío

P

Violino Primo

13

Presto

Menuet da capo

The musical score is written for the first violin (Violino Primo) and is page 13 of a manuscript. The piece is a Minuet da capo in 2/4 time, marked Presto. The notation is in treble clef and includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The score features intricate patterns, including sixteenth-note runs and repeated rhythmic figures. The piece concludes with a double bar line and repeat dots.

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

[illegible]

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SINFONIA I

All^o

Violino Secondo

SINFONIA I

Allegro

Andante

Violino Secondo

3

The musical score is written for Violino Secondo and consists of ten staves. The key signature is G major (one sharp). The score is divided into several sections:

- Minuetto**: The first section, starting on the first staff. It begins with a forte (*f*) dynamic. The second staff has a 3/4 time signature and includes a piano (*p*) dynamic marking.
- Trio**: The second section, starting on the third staff. It begins with a piano (*p*) dynamic marking. The fourth staff has a 3/4 time signature and includes a piano (*p*) dynamic marking.
- Minuetto da capo**: The third section, starting on the fifth staff. It begins with a piano (*p*) dynamic marking. The sixth staff has a 2/4 time signature and includes a piano (*p*) dynamic marking.
- Presto**: The fourth section, starting on the seventh staff. It begins with a piano (*p*) dynamic marking. The eighth staff has a 2/4 time signature and includes a piano (*p*) dynamic marking.

The score includes various musical notations such as notes, rests, and dynamic markings (*f*, *p*, *cres*). The notation is handwritten and includes many slurs and ties.

SINFONIA
II

Violino Secondo

All. Assai

Andante

Ceron Sculp:

Violino Secondo

Violino Secondo

Rin

Pr ~ ~ ~ *F* *pr* ~ ~ ~ *F*

Minuetto

Minuetto

Trio

1
Trio P
Rin
Rin
Rin
P' F
1
al 1mo

Presto

A musical score for the song 'The Rose Tree'. It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a melody with eighth and sixteenth notes, and rests. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. It contains a bass line with eighth and sixteenth notes, and rests. The music is written in a simple, folk-like style. The title 'The Rose Tree' is written in a decorative font at the top right of the page.

First staff of musical notation, showing a treble clef, key signature of one flat, and a sequence of notes with dynamics P and F.

Violino Secondo

SINFONIA
III

All^o

Andante

Violino Secondo

7

f *F* *p* *F* *p* *f* *p* *f* *p* *f* *p* *F* *Presto* *p* *f* *p* *cres* *f* *p* *cres* *f*

Ceron Sculp:

All^o molto

SINFONIA IV

All^o molto

SINFONIA IV

This is a handwritten musical score for the first movement of Beethoven's Symphony No. 4, titled 'SINFONIA IV' and marked 'All^o molto'. The score is written on 15 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 is characterized by rapid sixteenth-note passages and dynamic markings such as *p* (piano), *f* (forte), *fmo* (fortissimo), and *cres* (crescendo). The notation includes various musical symbols like beams, slurs, and repeat signs. The score concludes with a double bar line and a repeat sign. Below the final staff, the tempo changes to 'Andante' and the time signature changes to 3/4, with the music continuing on a final staff.

Violino Secondo

9

Handwritten musical score for Violino Secondo, page 9. The score consists of 14 staves of music in G major (one sharp). The first system (staves 1-4) is marked *pmo* and features complex, rapid passages with many beamed sixteenth and thirty-second notes. The second system (staves 5-14) is marked *Presto* and continues with fast, rhythmic patterns, including many sixteenth-note runs. The piece concludes with a double bar line on the final staff.

SIMFONIA
V*Allegro assai. Violino Secondo.*

Violino Secondo, *Allegro assai*. The score consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by rapid sixteenth-note passages. Dynamic markings include *p* (piano), *f* (forte), *pp* (pianissimo), and *rinfor:* (rinforzando). A crescendo marking *cres. for: f. mo* appears on the fifth staff. The section concludes with a repeat sign and a double bar line.

Andante. The score consists of four staves of music. The tempo changes to *Andante*. The music features slower, more sustained notes with frequent ties. Dynamic markings include *p* (piano), *rinf.* (rinforzando), and *t.* (tutti). The section ends with a repeat sign and a double bar line.

II

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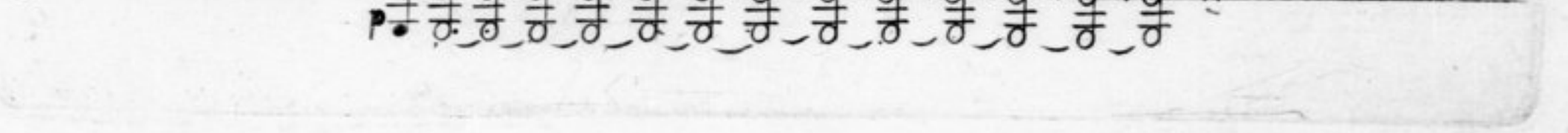
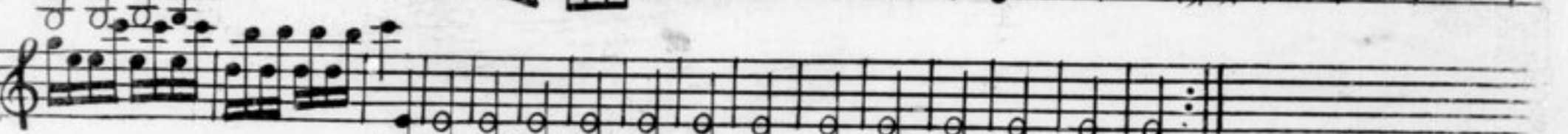
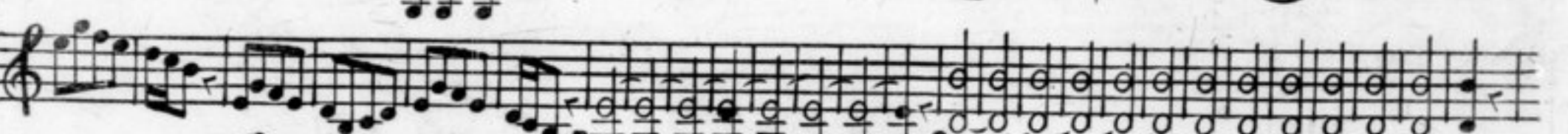
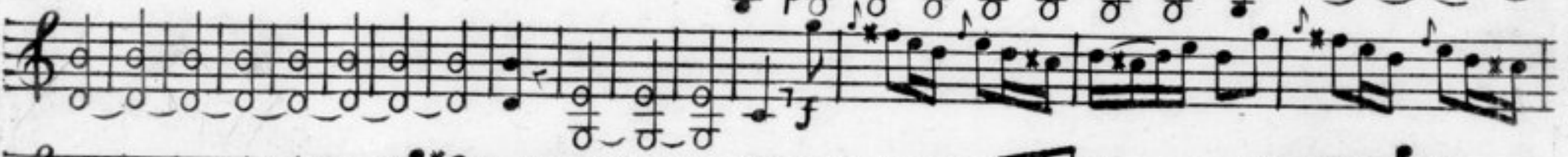
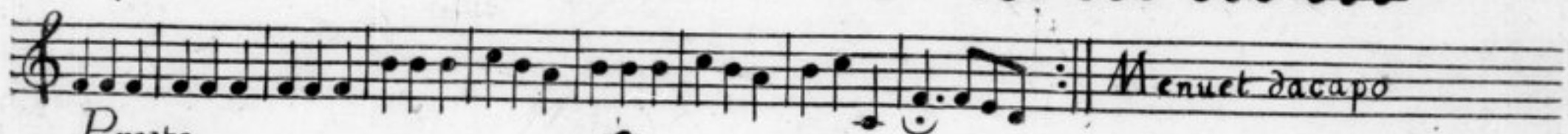
Violino Secondo

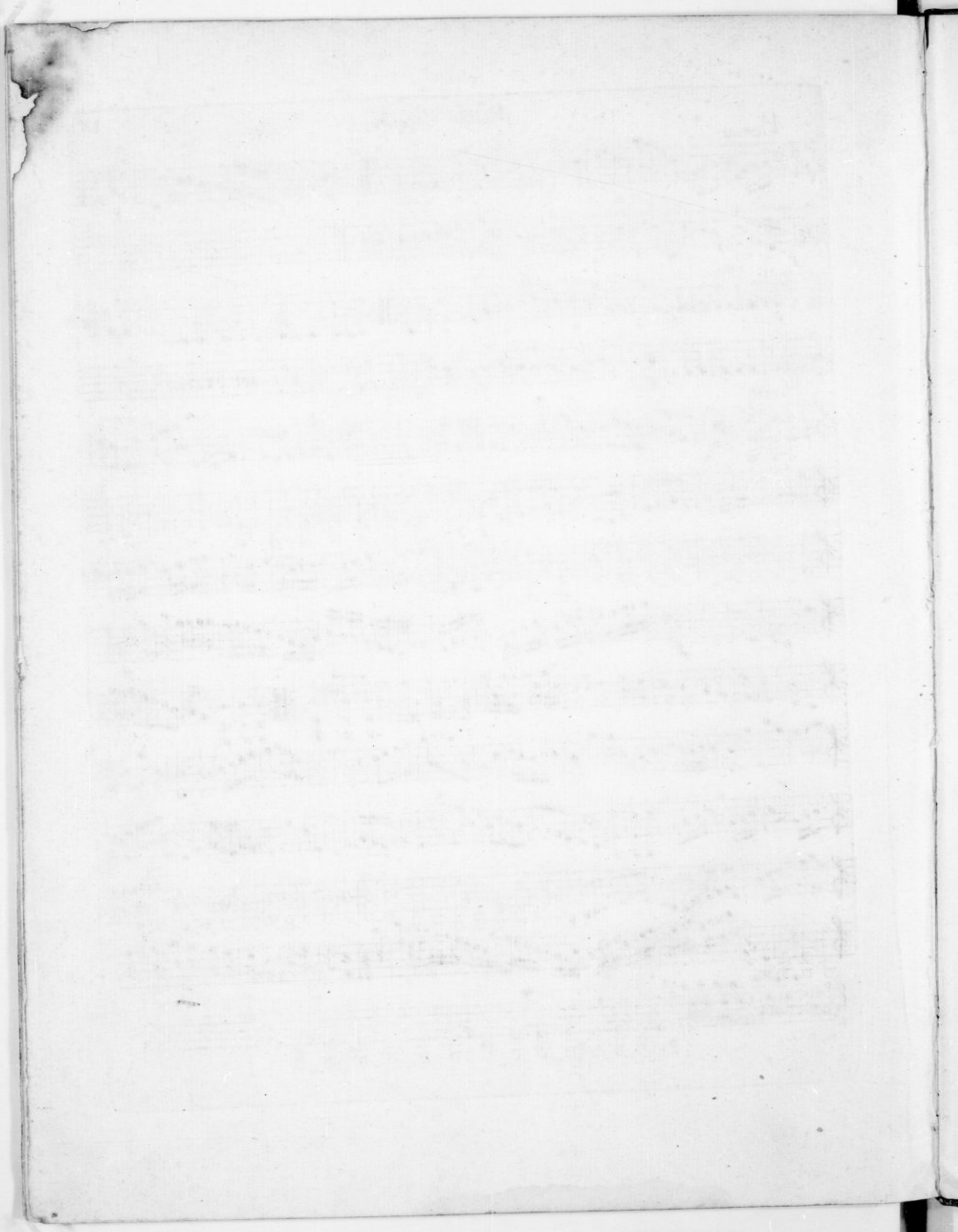
Sinfonia VI

Allo

Handwritten musical score for Violino Secondo, Sinfonia VI. The score is written on ten staves. The first staff begins with the tempo marking "Allo" and the dynamic marking "p". The second staff has a dynamic marking "f". The third staff has a dynamic marking "p". The fourth staff has a dynamic marking "f". The fifth staff has a dynamic marking "p". The sixth staff has a dynamic marking "f". The seventh staff has a dynamic marking "p". The eighth staff has a dynamic marking "f". The ninth staff has a dynamic marking "p". The tenth staff has a dynamic marking "f". The score includes various musical notations, including notes, rests, and accidentals. The tempo marking "Andante" is present on the ninth staff, followed by the instruction "sempre piano".

Menuet





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Chez

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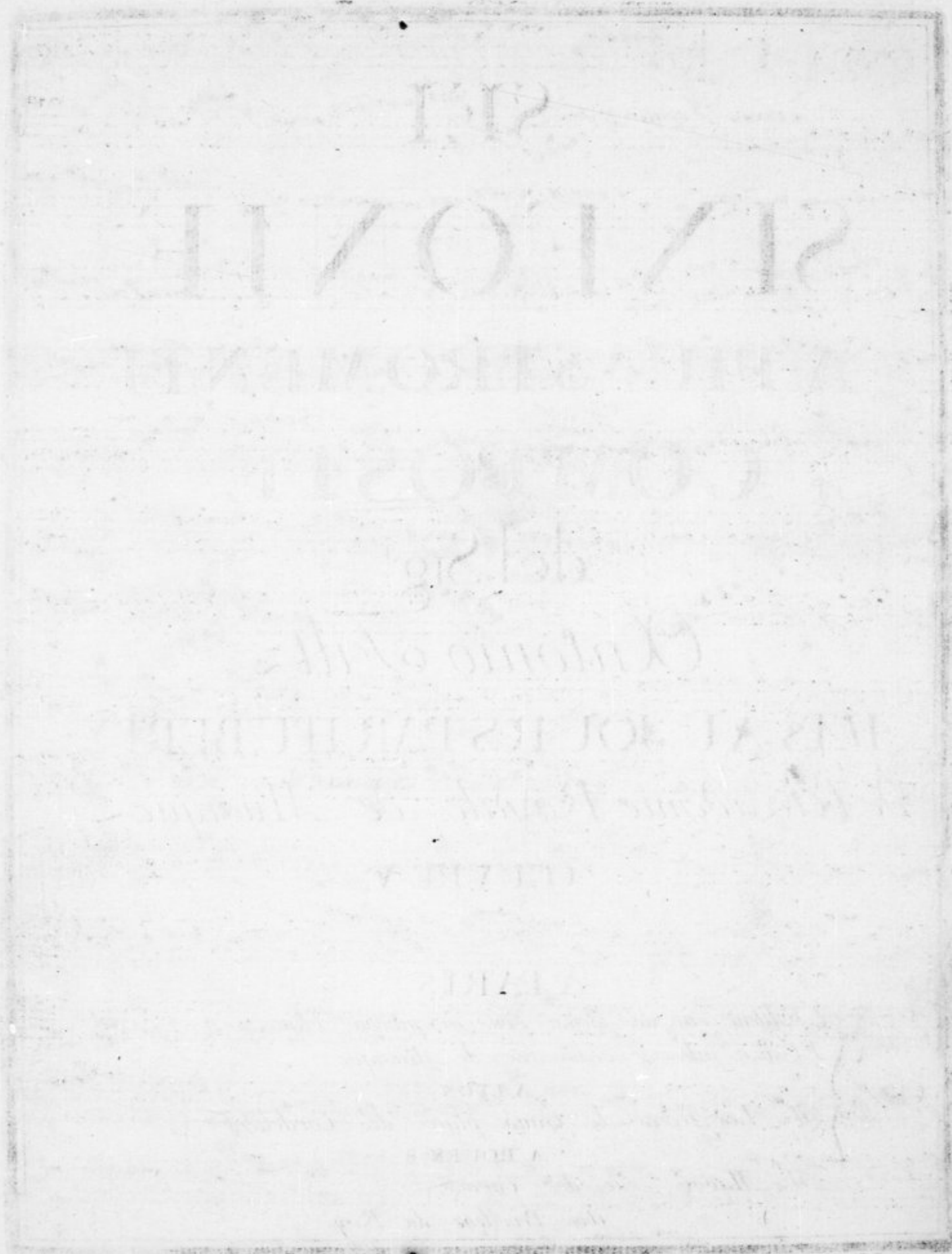
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A ROUEN

M. Magoy rue des Carmes

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H. 191. c



SINFONIA I

All^o *Alto* I

The musical score consists of 14 staves. The first staff is marked *All^o* and *Alto*. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamics: *f* (forte), *p* (piano), *cres* (crescendo), and *fmo* (fortissimo). There are also articulation marks like accents. The tempo changes to *Andante* on the 7th staff, then to *Minuetto* on the 9th staff, *Trio* on the 10th staff, and *Presto* on the 11th staff. The score includes repeat signs and a *Min to dacapo* instruction on the 10th staff. The final staff ends with a double bar line.

SINFONIA

II

Allegro Assai

Alto

The musical score for the Alto part of Sinfonia II, Allegro Assai, is written on 12 staves. The key signature is C major and the time signature is 2/4. The score begins with a piano (P) dynamic and a half note chord. The first staff contains a series of sixteenth-note runs. The second staff features a fortissimo (FF) dynamic and a half note chord. The third staff has a fortissimo (FF) dynamic and a half note chord. The fourth staff has a fortissimo (FF) dynamic and a half note chord. The fifth staff has a fortissimo (FF) dynamic and a half note chord. The sixth staff has a fortissimo (FF) dynamic and a half note chord. The seventh staff has a fortissimo (FF) dynamic and a half note chord. The eighth staff has a fortissimo (FF) dynamic and a half note chord. The ninth staff has a fortissimo (FF) dynamic and a half note chord. The tenth staff has a fortissimo (FF) dynamic and a half note chord. The eleventh staff has a fortissimo (FF) dynamic and a half note chord. The twelfth staff has a fortissimo (FF) dynamic and a half note chord. The score concludes with a double bar line.

Ceron Sculp:

Alto 3
P F P F
Andante

P F P F P

F P F P F

P F P F

Minuetto P

F P F

2 P

Trio P

Poco F P Poco F P *al 1^{mo}*

Presto F P F P F P Poc F Cres F

P F P F p f p f

1 p f p f

P F P F

SINFONIA
III*Allegro*

This musical score is for the Alto part of the third movement of a symphony, marked 'Allegro'. The music is written on ten staves in a key of two flats (B-flat major or D-flat minor) and common time (C). The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, as well as rests and dynamic markings. The dynamics range from piano (p) to forte (f). The score features several passages of rapid sixteenth-note runs, particularly in the middle staves. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Alto

Andante

P *F* *P* *F*

P *F* *P* *F*

P *F*

P

F *P* *F*

P *F*

Presto

f *p* *cres* *f* *p* *cres*

f *p* *f*

Ceron Sculp:

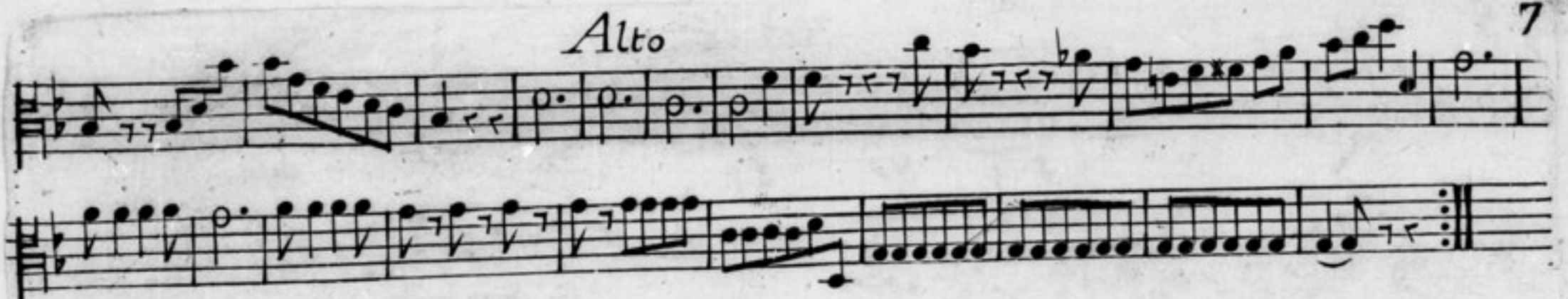
SINFONIA IV

*All^o molto**Alto*

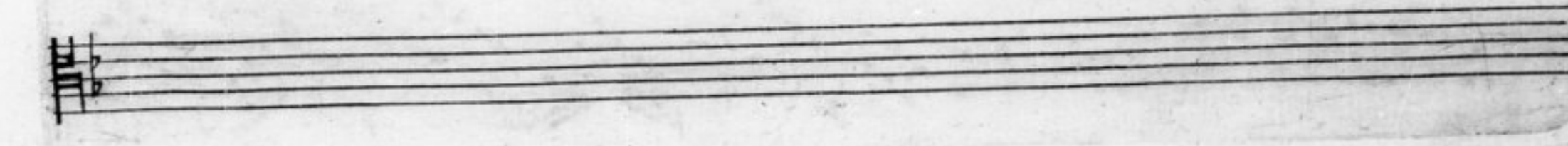
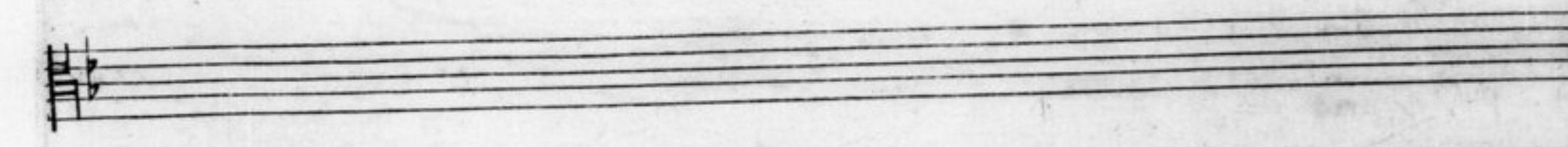
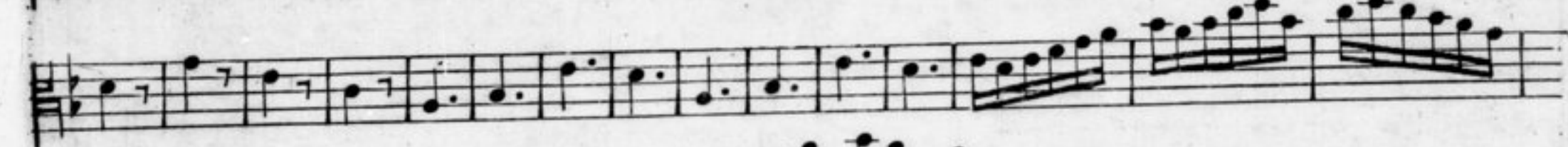
Handwritten musical score for Sinfonia IV, Alto part, *All^o molto* tempo. The score is written on 14 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo marking *All^o molto* is written above the first staff, and *Alto* is written above the second staff. The score is marked with dynamics: *p* (piano) and *f* (forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score concludes with a double bar line and repeat signs. The final staff is marked *Andante* and features a 3/4 time signature.

Alto

7



Presto



SINFONIA V

Allegro assai. Alto.

This section of the musical score consists of eight staves of music. The notation is primarily in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are used throughout, including *f* (forte), *p* (piano), *fp* (fortissimo piano), and *cres* (crescendo). The first staff begins with a *f* marking. The second staff has a *f* marking. The third staff has a *p* marking. The fourth staff has a *f* marking. The fifth staff has a *p* marking. The sixth staff has a *f* marking. The seventh staff has a *p* marking. The eighth staff has a *f* marking.

Andante.

This section of the musical score consists of four staves of music. The notation is primarily in treble clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are used throughout, including *p* (piano), *f* (forte), *pmo* (piano molto), and *cres* (crescendo). The first staff begins with a *p* marking. The second staff has a *f* marking. The third staff has a *p* marking. The fourth staff has a *f* marking.

Alto.

9

Minuetto.

p f p f p f pmo

Trio.

p

Presto

M.^{to} Da Capo.

p.

f.

p. f. p. f.

p. f.

p. f.

p. f.

p.

f. p. f. p. f.

Sinfonia VI *Allegro*

Handwritten musical score for Viola, Sinfonia VI, *Allegro* tempo. The score consists of ten staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo marking *Allegro* is written above the staff. The notation includes various note values, rests, and dynamic markings such as *f* (forte), *p* (piano), and *fp* (fortissimo/pianissimo). The music features a mix of eighth, sixteenth, and thirty-second notes, often beamed together in groups. The first staff ends with a double bar line. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a treble clef and a common time signature. The sixth staff begins with a treble clef and a common time signature. The seventh staff begins with a treble clef and a common time signature. The eighth staff begins with a treble clef and a common time signature. The ninth staff begins with a treble clef and a common time signature. The tenth staff begins with a treble clef and a common time signature.

Andante

Handwritten musical score for Viola, Sinfonia VI, *Andante* tempo. The score consists of five staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B-flat). The tempo marking *Andante* is written above the staff. The notation includes various note values, rests, and dynamic markings such as *p* (piano). The music features a mix of eighth, sixteenth, and thirty-second notes, often beamed together in groups. The first staff ends with a double bar line. The second staff begins with a treble clef and a common time signature. The third staff begins with a treble clef and a common time signature. The fourth staff begins with a treble clef and a common time signature. The fifth staff begins with a treble clef and a common time signature.

Alto

II

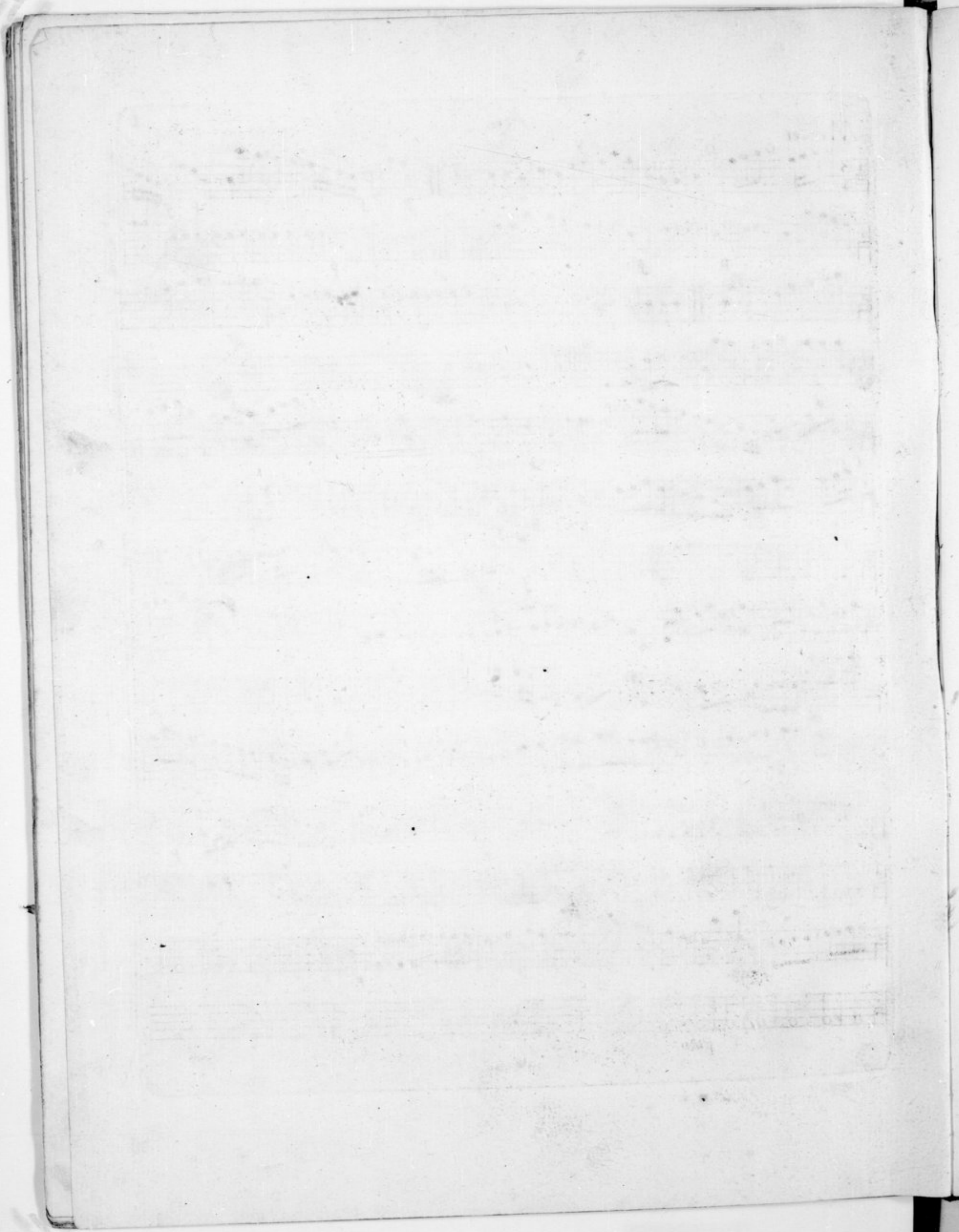
Ménuet

Handwritten musical score for the first section, labeled "Ménuet". 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 a mix of eighth and sixteenth notes, with dynamic markings of *p* (piano) and *f* (forte). The second staff continues the melody, also in 3/4 time, with a *Trio* section indicated by a double bar line and a new key signature of two flats (B-flat and E-flat). The third staff concludes the section with a repeat sign and a *Ménuet da capo* instruction.

Presto

Handwritten musical score for the second section, labeled "Presto". It consists of eight 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 rapid sixteenth-note passages and dynamic markings of *p* and *f*. The second staff continues the fast-paced melody. The third staff features a repeat sign and a *Trio* section. The fourth staff continues the rapid sixteenth-note passages. The fifth staff features a repeat sign and a *Trio* section. The sixth staff continues the fast-paced melody. The seventh staff features a repeat sign and a *Trio* section. The eighth staff concludes the section with a repeat sign and a *pmo* (prima) instruction.





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SINFONIA I

Basso
Allegro

p *f* *p* *f* *p* *f* *p* *cres*

f *p* *f* *p* *cres* *f*

p *f* *p* *f*

p *rinf* *p* *rinf* *f* *p* *rinf* *p* *rinf* *f*

fmo *p* *f*

p *f* *p* *f* *p* *f* *p*

f *p* *f*

p *f* *p* *f* *cres* *fmo* *p* *f* *p* *f*

p *f*

Andate
p *f* *p* *f* *cres* *cres* *f* *f*

p *f*

3
p *f*

verte Trio

Basso

Trio *p* *cres* *f* ³

Meno *Menuetto da capo*

Presto *p* *f* *p*

f *p* *f*

p *f* *p* *f*

p *f*

p

f *p* *f*

p *f* *p*

f *p* *f*

p *f*

p *f*

SINFONIA

II

Allegro assai

12 staves of musical notation for Bassoon (Basso). The notation includes various dynamics (p, f, ff, Cres, Poco f) and articulation marks (accents, slurs). The piece concludes with a double bar line and repeat dots.

*Andante**Ceron Sculp:*

Basso

5

First section of the Basso part, featuring a series of eighth-note patterns. The notation includes dynamic markings: *Cres*, *RinP*, *Cres*, *Cres*, *RinP*, *Cres*, and *F*. The key signature is one flat (B-flat), and the time signature is 3/4.

Minuetto

Second section of the Basso part, labeled *Minuetto*. It features a series of eighth-note patterns. The notation includes dynamic markings: *F*, *F*, *F*, *F*, *P*, and *F*. The key signature is one flat (B-flat), and the time signature is 3/4.

Trio

Third section of the Basso part, labeled *Trio*. It features a series of eighth-note patterns. The notation includes dynamic markings: *P*, *F*, *p*, and *F*. The key signature is one flat (B-flat), and the time signature is 3/4.

Presto

Fourth section of the Basso part, labeled *Presto*. It features a series of eighth-note patterns. The notation includes dynamic markings: *p*, *f*, *p*, *f*, *p*, and *cres*. The key signature is one flat (B-flat), and the time signature is 3/4.

Fifth section of the Basso part, continuing the *Presto* section. It features a series of eighth-note patterns. The notation includes dynamic markings: *f*, *p*, *f*, *p*, *f*, *p*, and *f*. The key signature is one flat (B-flat), and the time signature is 3/4.

Sixth section of the Basso part, continuing the *Presto* section. It features a series of eighth-note patterns. The notation includes dynamic markings: *f*, *p*, *f*, *p*, and *f*. The key signature is one flat (B-flat), and the time signature is 3/4.

Seventh section of the Basso part, continuing the *Presto* section. It features a series of eighth-note patterns. The notation includes dynamic markings: *f*, *p*, *f*, *p*, and *f*. The key signature is one flat (B-flat), and the time signature is 3/4.

Eighth section of the Basso part, continuing the *Presto* section. It features a series of eighth-note patterns. The notation includes dynamic markings: *P*, *F*, *P*, and *F*. The key signature is one flat (B-flat), and the time signature is 3/4.

SINFONIA
III*Allegro*

This musical score is for the Bassoon (Basso) part of the third movement of a symphony. It begins with an *Allegro* tempo marking. The first section consists of 14 staves of music, primarily in eighth and sixteenth notes, with dynamic markings of *p* (piano) and *f* (forte). A repeat sign with a double bar line appears at the end of the 10th staff. The second section, marked *Andante*, begins at the 15th staff and is in 2/4 time. It features a slower, more melodic line with dynamic markings of *p* and *f*. The score concludes with a final double bar line and repeat sign on the 18th staff.

Basso

7

Handwritten musical score for Bassoon (Basso). The score is written on ten staves in bass clef with a key signature of two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature change to one flat (B-flat). The score includes several measures of music, some marked with 'P' (piano) and 'F' (forte). A section of the score is marked 'Presto' and includes a 6/8 time signature. The score concludes with a double bar line and a final measure. The signature 'Ceron Sculp.' is visible at the bottom right.

P *F* *P* *F* *P* *F* *P* *F* *P* *F*

Presto

f *p* *cres* *f* *p* *cres* *f*

Ceron Sculp.

8
SINFONIA
IV

All^o molto

Basso

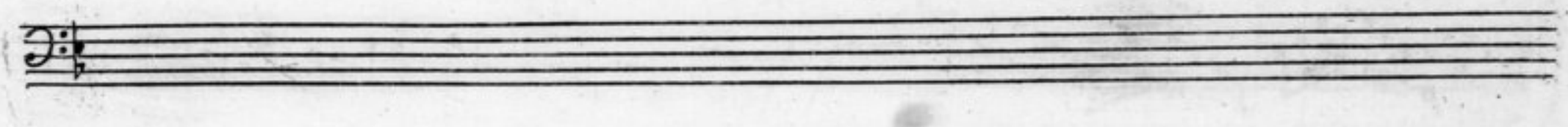
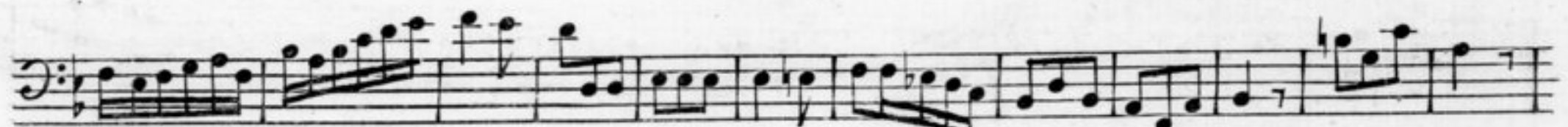
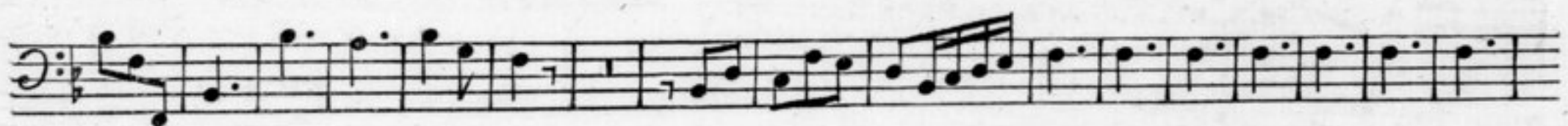
SINFONIA
IV

The image displays a musical score for a symphony, specifically the fourth movement. It consists of 14 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music is written in a continuous, flowing style with various dynamic markings. The dynamics include *p* (piano), *f* (forte), *fmo* (fortissimo), *cres* (crescendo), and *Andante*. The score includes repeat signs and a final double bar line. The bottom of the page features the tempo marking *Andante* and a 3/4 time signature.

p
f *p* *f* *p*
f *p* *f*
p
f *p* *f* *p* *f* *p*
cres *f* *fmo*
p *f* *p* *f* *p*
f *p* *f* *p* *cres*
f
p *f* *p* *f* *p*
f *p* *cres* *f*
p *f*
Andante
p

Basso

9



SIMFONIA
V*Allegro assai.* Basso.

First movement of Symphony No. 5, Bass part, *Allegro assai*. The score consists of ten staves of music. The key signature is one flat (B-flat major or E-flat minor). The time signature is common time (C). The music features a variety of dynamic markings and articulations. The first staff begins with *f.p.* (forzando piano) and *f.p.* (forzando piano). The second staff includes *rinf. cres:* (rinfacciato crescendo) and *f.mo* (forzando molto). The third staff has *p.p* (pianissimo) and *rinf. cres: f.mo*. The fourth staff shows *f.p:* and *f.p:*. The fifth staff includes *pp:* (pianissimo), *f.mo* (forzando molto), *p.* (piano), *f.* (forte), and *pp.* (pianissimo). The sixth staff has *f.* (forte). The seventh staff includes *f.* (forte), *cres:* (crescendo), and *f.mo* (forzando molto). The eighth staff has *f.* (forte). The ninth staff has *f.* (forte). The tenth staff has *f.* (forte).

Second movement of Symphony No. 5, Bass part, *Andante*. The score consists of three staves of music. The key signature is one flat (B-flat major or E-flat minor). The time signature is 2/4. The music features a variety of dynamic markings and articulations. The first staff begins with *p* (piano). The second staff includes *p* (piano), *f* (forte), *p* (piano), *f* (forte), *p* (piano), *f* (forte), *p* (piano), and *f* (forte). The third staff has *p* (piano), *f* (forte), *p* (piano), *p.mo* (pianissimo), and *f* (forte).

Basso.

II



Menuetto.



Trio.



M.^{to} Du Capo.



Presto.



Sinfonia VI

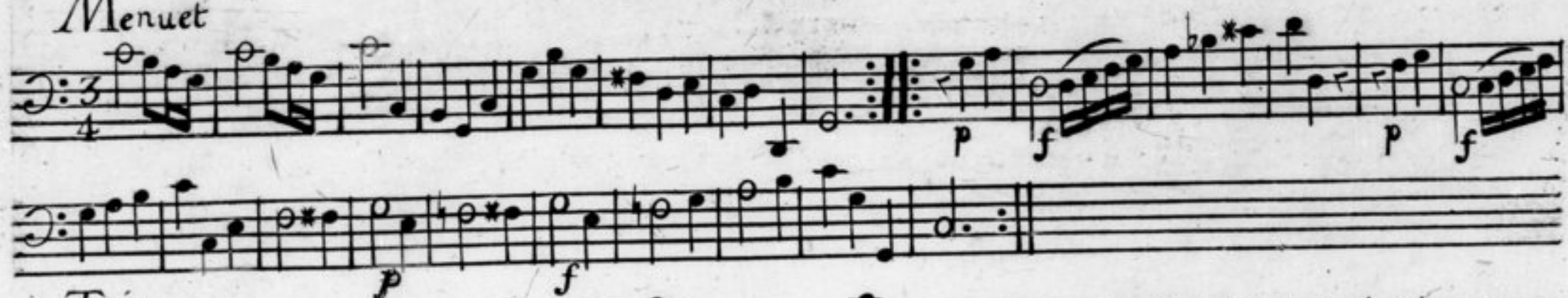
Allo

First movement of Symphony No. 6, Bass part. The score consists of 11 staves of music. The tempo is marked 'Allo' (Allegro). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by 'f' (forte) and 'p' (piano) markings. The key signature has one flat (B-flat). The movement concludes with a double bar line.

Andante sempre piano

Second movement of Symphony No. 6, Bass part. The score consists of 3 staves of music. The tempo is marked 'Andante sempre piano'. The music is characterized by a slow, steady rhythm, primarily using eighth and sixteenth notes. Dynamics are indicated by 'p' (piano) markings. The key signature has one flat (B-flat). The movement concludes with a double bar line.

Menuet



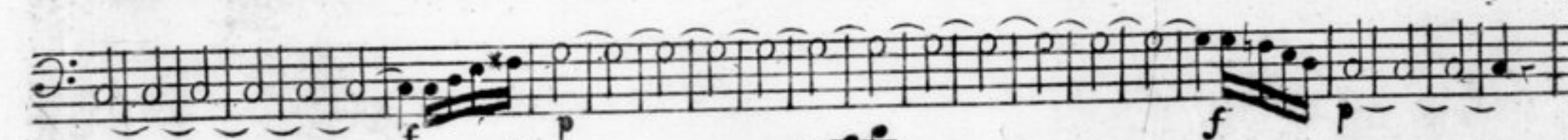
Trio



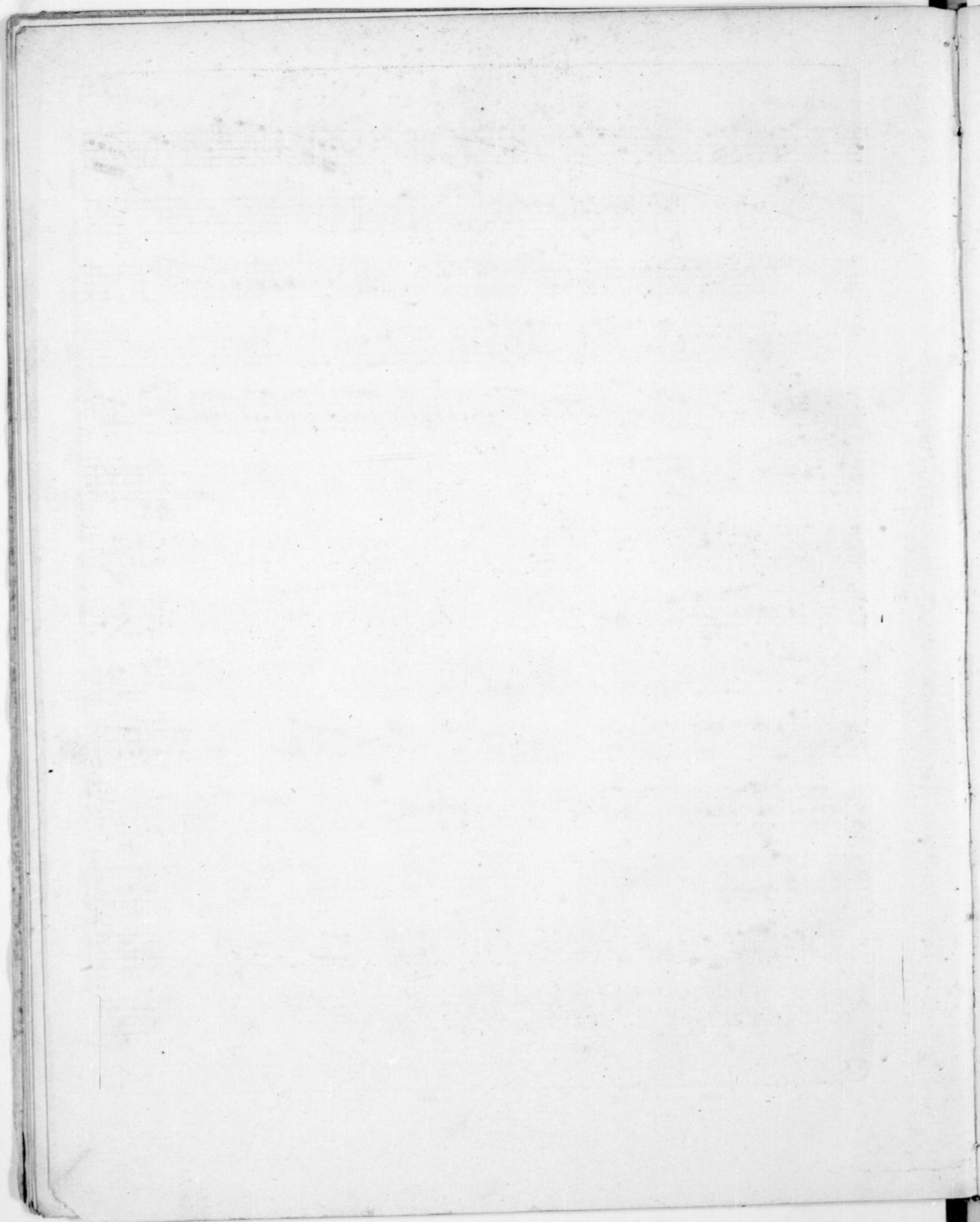
Menuet da capo



Presto



pmo



SEI
SINFONIE
A PIU STROMENTI
COMPOSTE

del Sig.^r

Antonio Tiltz

MIS AU JOURS PAR HUBERTY
de l'Accadémie Royale de Musique

ŒUVRE V.

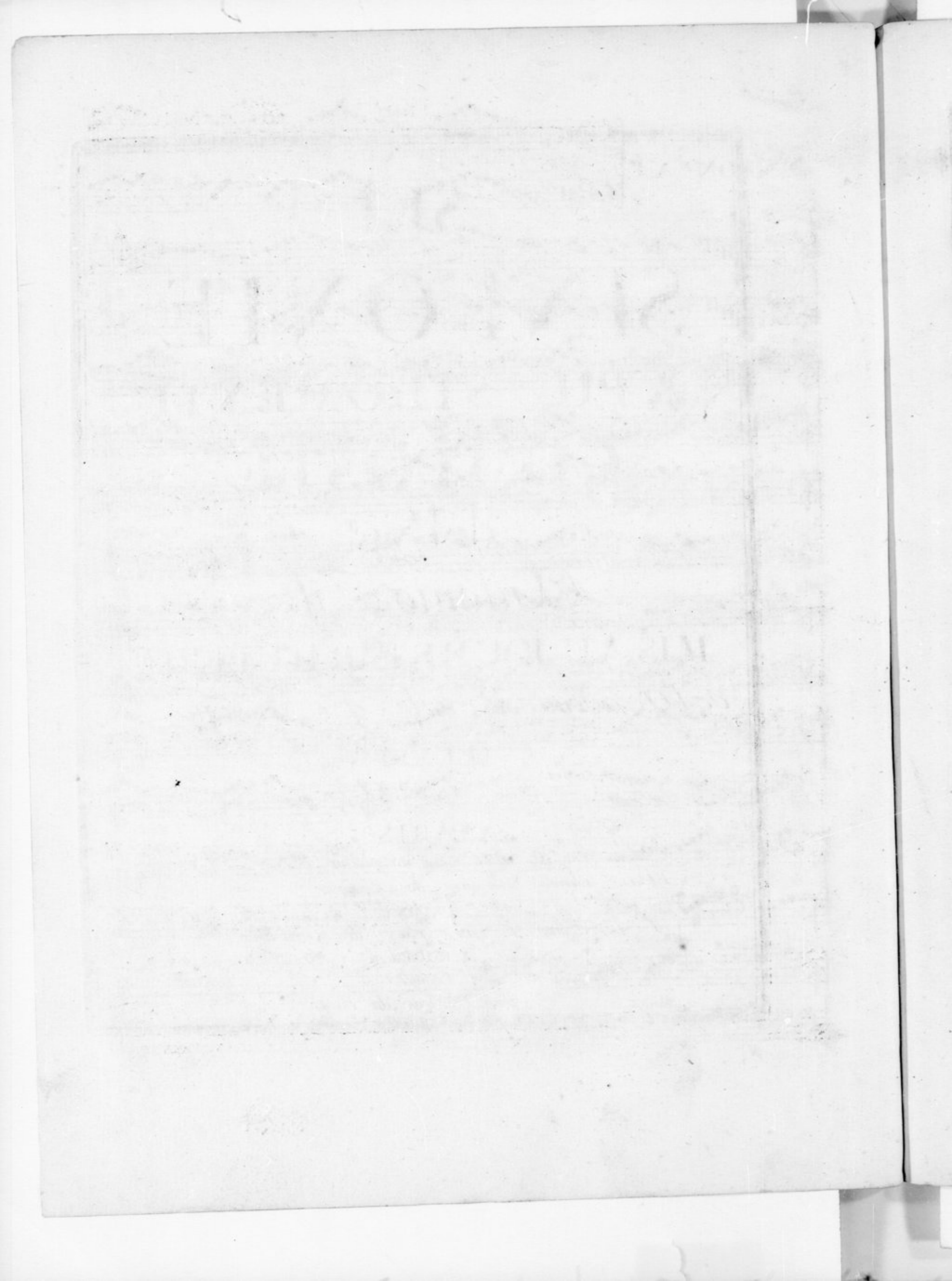
Prix 9.^{ll}

A PARIS

Chez { *L'Editeur rue des deux Ecus au pigeon blanc*
Et aux adresses ordinaires de Musique
A LYON
M.^{rs} Les freres le Goux place des Cordeliers
A ROUEN
M.^r Magoy rue des Carmes
Avec Privilège du Roy



H. 191. e-f



SINFONIA I

Flauti
Allegro

9 17 3 3 4 0

17 3 3 28 20

3 10 9

Andante *Minuetto*
tacet

2 2 3 3

Trio

Ma-dacapo Presto

9 2 5 9 2 5 10 2

10 2

SINFONIA IV

Obois

All^o molto

The musical score is written on 18 staves. The first two staves are for Oboes, marked 'Obois' and 'All^o molto'. The remaining 16 staves are for a string ensemble, with pairs of staves for Violins, Violas, Cellos, and Double Basses. The score is divided into two main sections. The first section, 'All^o molto', spans from the beginning to the end of the 12th staff. The second section, 'Andante', begins on the 13th staff and continues to the end of the 18th staff. The 'Andante' section is marked with a 3/4 time signature. The score includes various musical notations such as notes, rests, bar lines, and dynamic markings.

Obols

3

This page contains a handwritten musical score for a piece titled "Obols". The score is written on ten staves, with the first two staves at the top and the remaining eight staves below. The music is in 3/8 time, as indicated by the time signature on the third staff. The key signature is one flat (B-flat). The tempo is marked "Presto" on the third staff. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first two staves appear to be a separate section or introduction, while the subsequent staves form the main body of the piece. The handwriting is clear and legible, typical of a professional composer's manuscript.

Sinfonia VI *Allo* *Oboe Primo*

Andante

Ménuet

Trio

Ménuet *Presto*

da capo

Sinfonia VI *Allo* Oboe Secondo

The first system of the Sinfonia VI, Oboe Secondo part, consists of five staves of music. The notation is in treble clef with a common time signature (C). The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several dynamic markings, including a '+' sign, and a '7' marking above a staff. The system concludes with a double bar line.

Andante

The second system of the Sinfonia VI, Oboe Secondo part, begins with the tempo marking 'Andante'. It consists of one staff of music in treble clef with a common time signature (C). The music is characterized by a slower pace and features a series of eighth notes.

Menuet

The third system of the Sinfonia VI, Oboe Secondo part, begins with the tempo marking 'Menuet'. It consists of one staff of music in treble clef with a common time signature (C). The music is characterized by a slower pace and features a series of eighth notes.

Trio

The fourth system of the Sinfonia VI, Oboe Secondo part, begins with the tempo marking 'Trio'. It consists of one staff of music in treble clef with a common time signature (C). The music is characterized by a slower pace and features a series of eighth notes.

Menuet *Presto* *da capo*

The fifth system of the Sinfonia VI, Oboe Secondo part, begins with the tempo marking 'Menuet', followed by 'Presto' and 'da capo'. It consists of one staff of music in treble clef with a common time signature (C). The music is characterized by a faster pace and features a series of eighth notes.

The sixth system of the Sinfonia VI, Oboe Secondo part, consists of one staff of music in treble clef with a common time signature (C). The music is characterized by a faster pace and features a series of eighth notes.

The seventh system of the Sinfonia VI, Oboe Secondo part, consists of one staff of music in treble clef with a common time signature (C). The music is characterized by a faster pace and features a series of eighth notes.

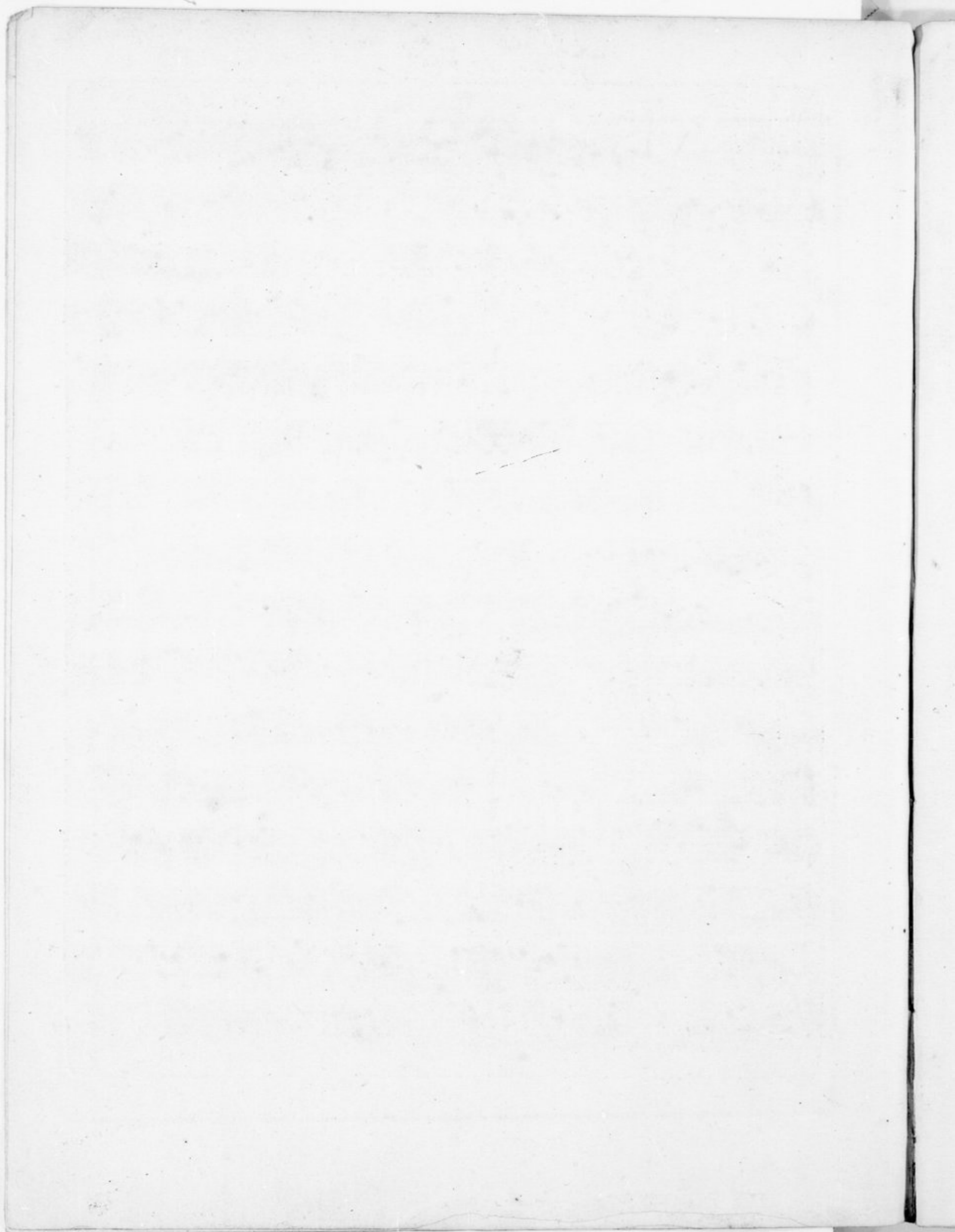
The eighth system of the Sinfonia VI, Oboe Secondo part, consists of one staff of music in treble clef with a common time signature (C). The music is characterized by a faster pace and features a series of eighth notes.

The ninth system of the Sinfonia VI, Oboe Secondo part, consists of one staff of music in treble clef with a common time signature (C). The music is characterized by a faster pace and features a series of eighth notes.

The tenth system of the Sinfonia VI, Oboe Secondo part, consists of one staff of music in treble clef with a common time signature (C). The music is characterized by a faster pace and features a series of eighth notes.

The eleventh system of the Sinfonia VI, Oboe Secondo part, consists of one staff of music in treble clef with a common time signature (C). The music is characterized by a faster pace and features a series of eighth notes.





Como Suono

SEI
SINFONIE
A PIU STROMENTI
COMPOSTE

del Sig^r

Antonio Filtz

MIS AU JOURS PAR HUBERTY
de l'Accadémie Royale de Musique

ŒUVRE V.

Prix 9.th

A PARIS

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H. 191. h

SINFONIA I
in E $\flat$

Corno Primo

All^o

Minuetto

Trio

Presto

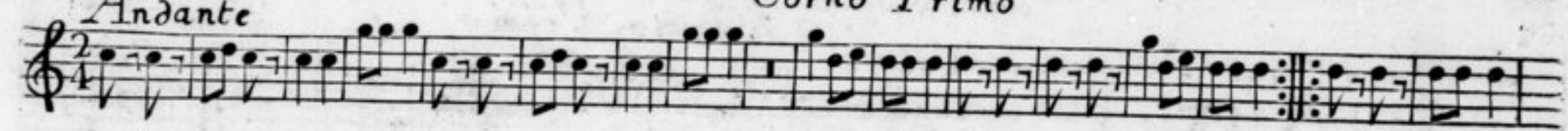
Minuetto da capo

SINFONIA All^o in E $\flat$

Andante

Corno Primo

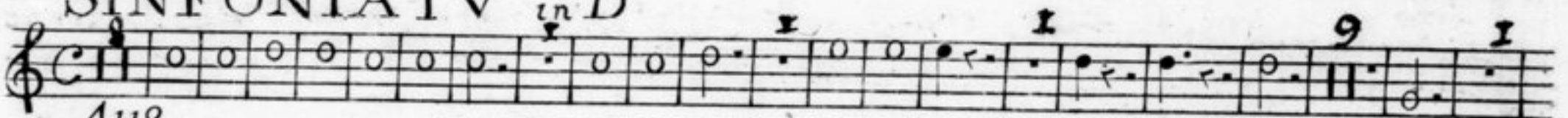
3



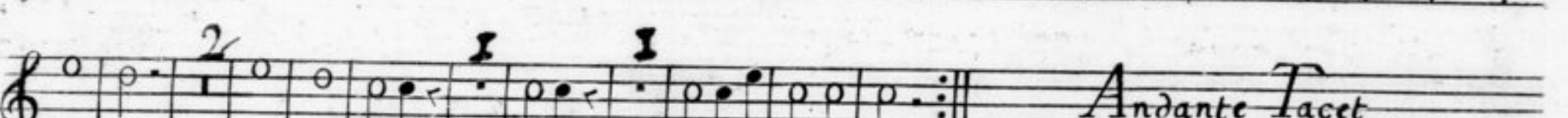
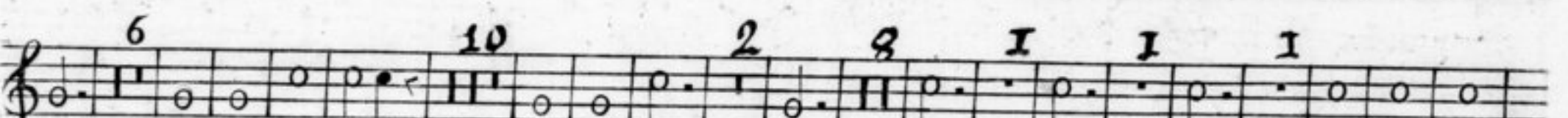
Presto



SINFONIA IV *in B*

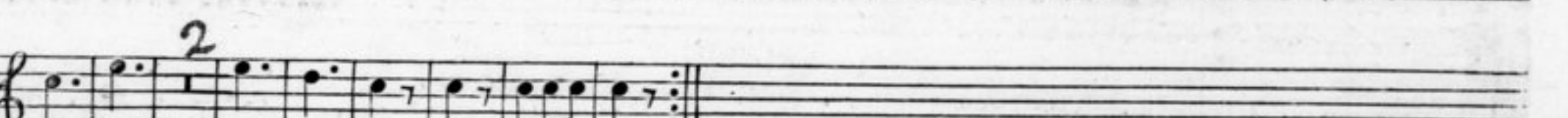
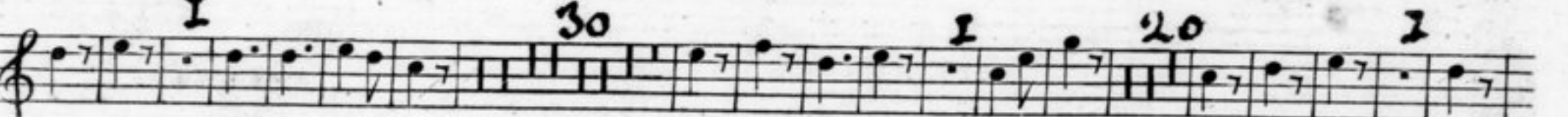
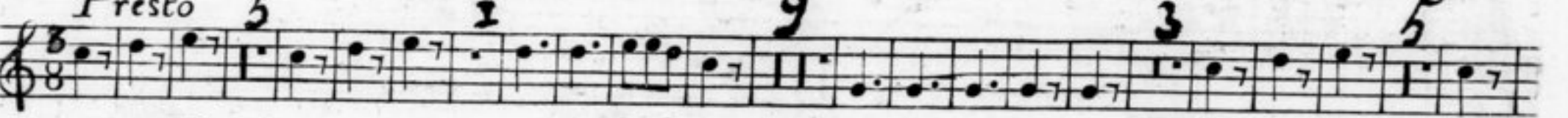


All°



Andante Tacet

Presto



Corno Primo

All^o

Sinfonia VI

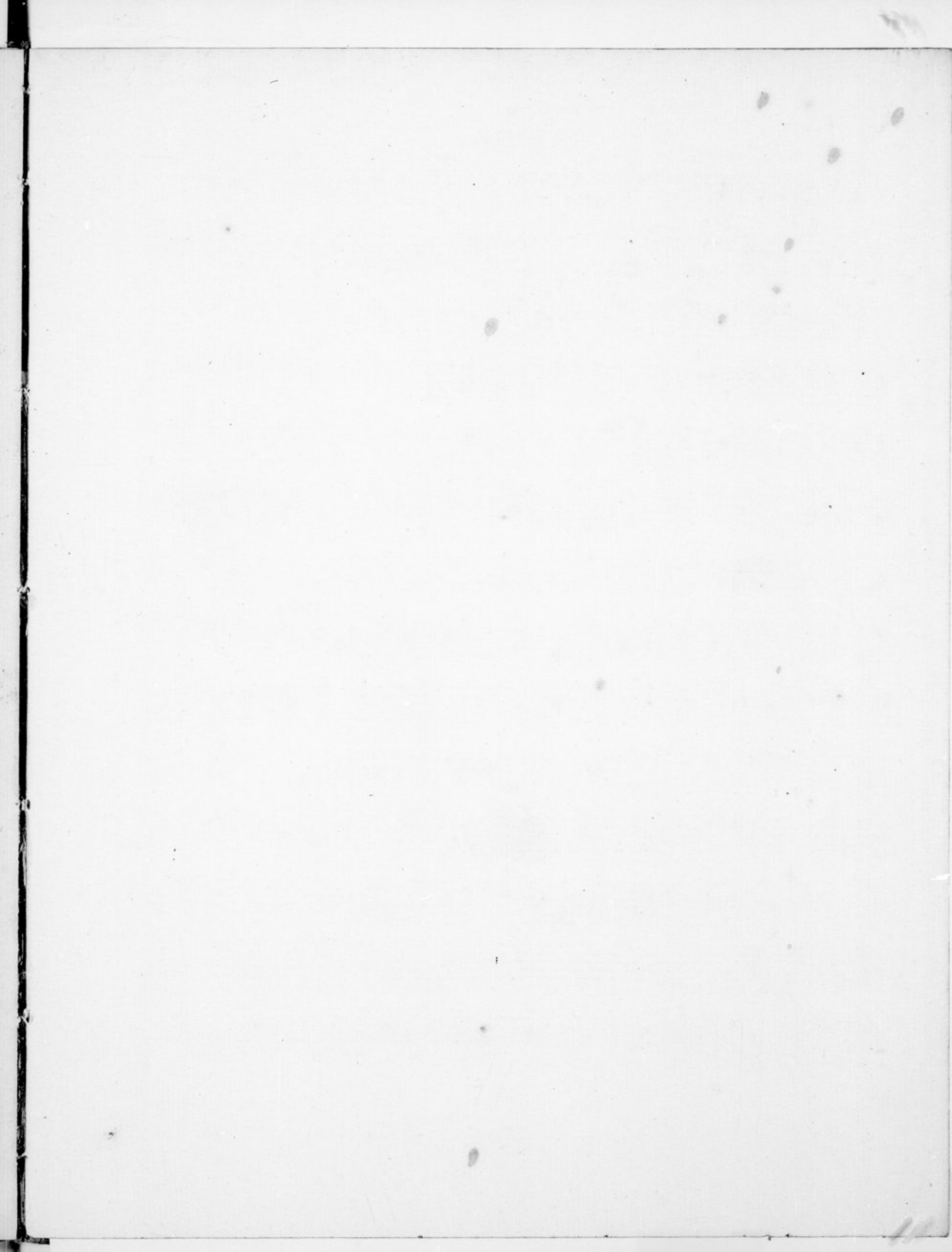
in C

Andante

Menuet

Trio Tacet Menuet da capo

Presto



Corno e Secondo

SEI
SINFONIE
A PIU STROMENTI
COMPOSTE

del Sig^r

Antonio Filtz

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H. 191. h

SINFONIA I

in E $\flat$

Allo

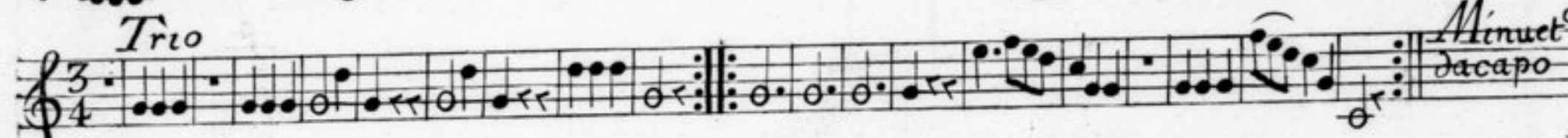
Corno Secondo



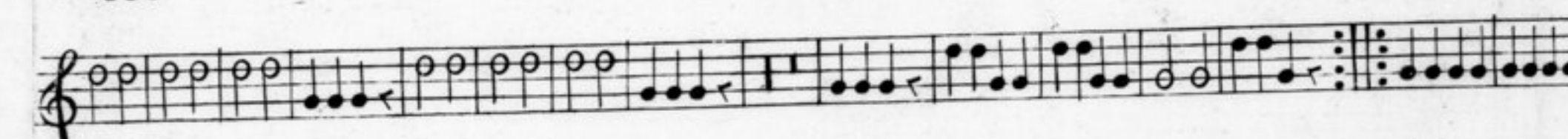
Minuetto



Trio



Presto



Corno Secondo

3

Andante

Presto

This block contains the first 12 measures of the Corno Secondo part. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante' and the time signature is 2/4. After measure 6, the tempo changes to 'Presto' and the time signature changes to 6/8. The notation includes various musical symbols such as notes, rests, and repeat signs.

SINFONIA IV in B

All^o molto

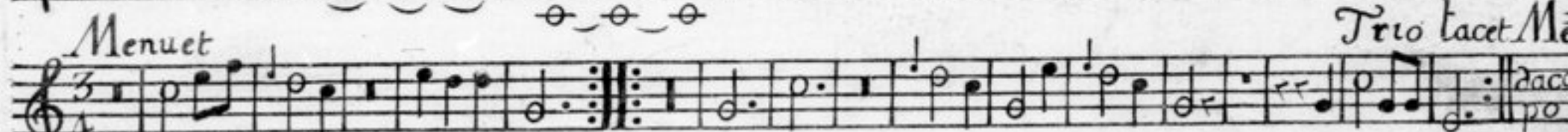
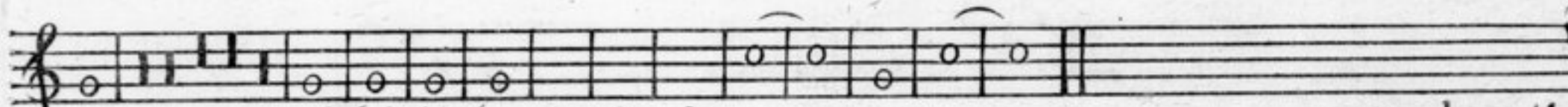
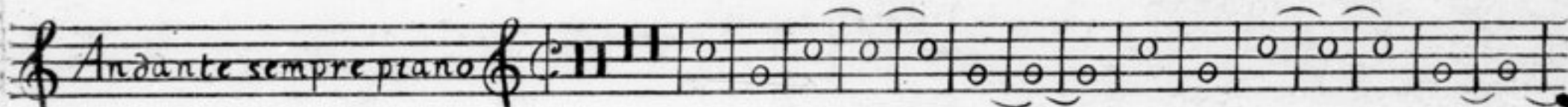
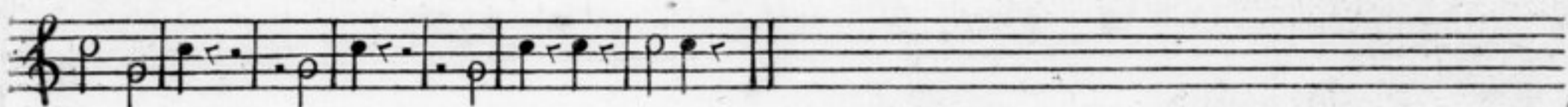
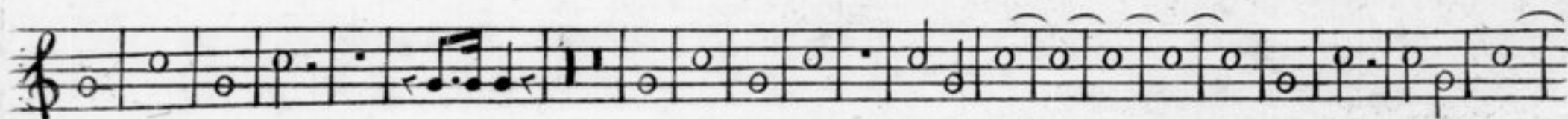
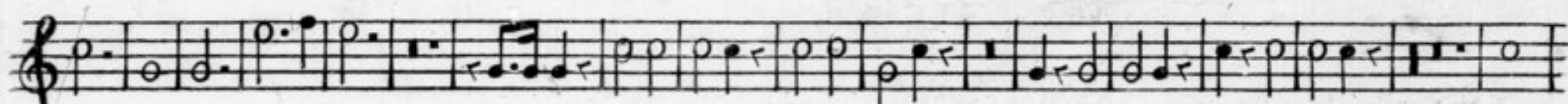
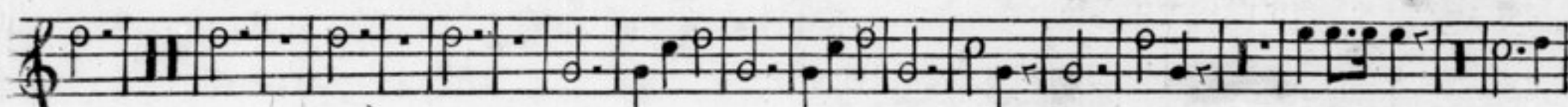
Presto

Andante Tacet

This block contains the first 12 measures of the SINFONIA IV in B part. It begins with a treble clef and a key signature of two sharps (F# and C#). The tempo is marked 'All^o molto' and the time signature is 2/4. After measure 6, the tempo changes to 'Presto' and the time signature changes to 3/8. The notation includes various musical symbols such as notes, rests, and repeat signs. The block ends with the instruction 'Andante Tacet'.

Corno Secondo

Sinfonia VI *Allo*
in C



Trio tacet Me

