

SEI
SINFONIE

a Più Strumenti.

Composte

DA

P. VANMALLDERE.

Mis au jour par M.^r Venier,

Seul Editeur des dits Ouvrages.

Gravées par M.^{me} Leclair

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OPERA IV.^a

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Et aux adresses Ordinaires.

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CATALOGUE

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Il avertit que son nom sera au Frontispice de tous ces Ouvrages, pour n'être pas confondu avec les autres Editeurs.

SINFONIE . a più Strumenti Composte da Vari Autori . Opera Prima . 1. del S. Bruni. 2. C. Guidi. 3. C. Guidi. 4. M. Porpora. 5. Allexand. 6. Hasee 9.	SINFONIES a Quatre et plusieurs parties en Cuivres VI. Sinfonie dell. S.^r CIRRI. Opera II. Corni ad libitum. 9. VI. BECK, Opera I. 9. VI. MARTIN, Opera II. 9. VI. OFFMANN, Opera I. 9. Corni ad libitum . VI. RICHTER, Opera III. 9. Corni ad libitum . VI. SARTI, Opera I. 9. Corni ad libitum . VI. FILIPPO RUGE. Romano Opera I. 12. VI. QUATUOR. Pour un Violon, un Hautbois, un Violoncello obligé et une Basse continue par M. TALON. 9. SINFONIE NOVE, di diff. Compositori Italiani. 9. 1. Jomelli. 2. Galuppi. 3. Conforti 4. Mazzoni. 5. Latilla. 6. Crespi. VI. BECK, Opera III. 12. Corni e Oboc ad libitum . VI. Sinfonie a più Strumenti Comp. dell. S. ^r VANMALDERE, Opera IV. Corni e Oboc ad libitum. 12. VI. Sinfonie dell. S.^r ROESER, con Oboc obligati e corni ad libi- tum Opera IV. 12. VI. Sinfonie dell. S.^r SCHFINZ, con corni e Oboc ad libitum Opera III. 12. Il Dialogo musicale, VI. Quatuor dell. S. ^r Tocchi, per Flauto, Fidi- no Alto, e Basso Opera V. 9. VI. Quartetti per Flauto, Violino, Alto e Basso dell. S. ^r Canabich. . . . 9. Opera I. VI. Sinfonie dell. Sig. Canabich Op- era VI. Corni e Oboc ad libitum. . . . 12. VI. Sinfonie Concertanti o sia Quin- tetti dell. Sig. Canabich Opera VII. . . 9. VI. Sinfonie dell. Sig. Corni Opera I. Corni e Oboc ad libitum 12. VI. Sinfonie concertanti o sia Quin- tetti per due Violini due Viole e Bas- so dell. Sig. Mielwecck detto il Bo- emo Opera II. 9. VI. Sinfonie o sia Quartetti per due Violini Alto e Violoncello obligati dell. Sig. Luigi Boccherini Opera I. . . 9.	SINFONIES PERIODIQUES n. 1. Filtz. 2. n. 2. Ruge. 2. n. 3. Fraentzel. 2. n. 4. Cannabich. 2. n. 5. Wagenseil. 2. n. 6. Bach. 2. n. 7. Beck. 2. n. 8. Filtz. 2. n. 9. Wagenseil. 2. n. 10. Bode. 2. n. 11. Cannabich. 2. n. 12. Bach. 2. n. 13. Vanmaldere. 1. n. 14. Heyden. 1. n. 15. Bach. 1. n. 16. Pfeiffer. 1. n. 17. Hekelky. 1. n. 18. Fraentzel. 1. n. 19. Rosser. 2. n. 20. Rosser. 2. n. 21. Rosser. 2. n. 22. Rosser. 2. n. 23. Rosser. 2. n. 24. Rosser. 2. n. 25. Schwindl. 2. n. 26. Ordenez. 2. n. 27. Jomelli. 2. n. 28. Mazzoni. 2. n. 29. Latilla. 2. n. 30. Stamitz. 1. n. 31. Tocchi. 2. n. 32. n. 33. n. 34. n. 35. n. 36. n. 37. Ricci Sinf. Concertante. . . . 1. n. 38. Diers. 2.	DUETTI . Per due Violini o Flauti del Sig. ANTONIO Gronman Opera I. 6. Sei Duetti per due Violoncelli del S. S. Anselmo. 6. AU DESSERT. Duetti per due Voci in soprano con Accompagnamento ad libitum di due Flauti e due Violini dell. S. Filipo ROUGE Romano. 6. L'APRES SOUPEE Duetti per due Voci di soprano con il Basso quali si possono accompa- gnare con Violini o Flauti e nel me- desimo libro si trovano sei Canzo: notte a voce sola con il Basso dell Sig. ROUGE 6. Anche VI. Duetti per due Violini Opera II. . . 6. Anche VI. Duetti per due Violini Opera III. 5. Curi VI. Duetti per Violoncello e Violino Opera II. 5. SONATE. Per Violino e Basso del S. Ferarri Opera II. 7. Lorenzo Somis 6. Martin per Violoncello Opera I. . . . 6. Prouer per Violino Oboc o Flauto Opera I. 6. Prouer per Violino Oboc o Flauto Opera II. 5. VIOLONCELLO. VI. SONATE del. Sig. Curi. 6. CEMBALO. XX. SONATE per Cembalo da Vari Autori Opera I. Galuppi 1. Merca. 3. Tasso. 4. B. Marcello 5. Alberti. 6. Scarlatti. 12. XX. SONATE per Cembalo da vari Autori Opera II. 1. Alberti 2. Jozzi. 3. Galuppi. 4. L. Corand 5. Bach. 6. Hasee. 7. Lorenzini. 8. Agred. 9. Martini. 10. Schaffrath. . . 9. Toutes les Pièces d'Alberti se trou- vent dans le 1. ^r Livre et celles de Galuppi dans le Second, elles se peuvent exécuter sur la Harpe. IV. CONCERTI per Cembalo da vari autori 1. Lorenzini 2. Wagenseil 3. Jozzi 4. Binder. . . . 15. VI. CONCERTI per Cembalo del. Sig. Pellegrino, Opera 9. 12. VI. Sonate per Cimbalo e Violino che si potranno eseguire con Harpa di G. B. S. Martini. 7.
Opera Seconda. 1. Jomelli. 2. Hasee. 3. Graun. 4. Heltzbauer. 5. C. Guidi. 6. Bernasconi. Corni ad libitum .	VI. RICHTER, Opera III. 9. Corni ad libitum . VI. SARTI, Opera I. 9. Corni ad libitum . VI. FILIPPO RUGE. Romano Opera I. 12. VI. QUATUOR. Pour un Violon, un Hautbois, un Violoncello obligé et une Basse continue par M. TALON. 9. SINFONIE NOVE, di diff. Compositori Italiani. 9. 1. Jomelli. 2. Galuppi. 3. Conforti 4. Mazzoni. 5. Latilla. 6. Crespi. VI. BECK, Opera III. 12. Corni e Oboc ad libitum . VI. Sinfonie a più Strumenti Comp. dell. S. ^r VANMALDERE, Opera IV. Corni e Oboc ad libitum. 12. VI. Sinfonie dell. S.^r ROESER, con Oboc obligati e corni ad libi- tum Opera IV. 12. VI. Sinfonie dell. S.^r SCHFINZ, con corni e Oboc ad libitum Opera III. 12. Il Dialogo musicale, VI. Quatuor dell. S. ^r Tocchi, per Flauto, Fidi- no Alto, e Basso Opera V. 9. VI. Quartetti per Flauto, Violino, Alto e Basso dell. S. ^r Canabich. . . . 9. Opera I. VI. Sinfonie dell. Sig. Canabich Op- era VI. Corni e Oboc ad libitum. . . . 12. VI. Sinfonie Concertanti o sia Quin- tetti dell. Sig. Canabich Opera VII. . . 9. VI. Sinfonie dell. Sig. Corni Opera I. Corni e Oboc ad libitum 12. VI. Sinfonie concertanti o sia Quin- tetti per due Violini due Viole e Bas- so dell. Sig. Mielwecck detto il Bo- emo Opera II. 9. VI. Sinfonie o sia Quartetti per due Violini Alto e Violoncello obligati dell. Sig. Luigi Boccherini Opera I. . . 9.	TRIO. Per due Violini e Basso che si po- tranno eseguire con Oboc o Flauti del S. BESOZZI , Opera I. 6. VI. del S. BESOZZI, Opera II. 6. Trio o conversazioni del S. MARTIN , Opera III. 9. VI. Trio pour un Violoncelle ou un Basse obligé Violon et Basse par M. Talon Opere 3. 7. VI. Trio per due Violini e Basso che si potranno eseguire con Oboc o Flauto del S. Chiesa Opera I. 6. VI. Trio del S. Chiesa Opera II. . . . 6. VI. Sinfonie per due Violini e Basso del Sig. Boccherini Opera II. Prie. 9.	SONATE. Per Violino e Basso del S. Ferarri Opera II. 7. Lorenzo Somis 6. Martin per Violoncello Opera I. . . . 6. Prouer per Violino Oboc o Flauto Opera I. 6. Prouer per Violino Oboc o Flauto Opera II. 5. VIOLONCELLO. VI. SONATE del. Sig. Curi. 6. CEMBALO. XX. SONATE per Cembalo da Vari Autori Opera I. Galuppi 1. Merca. 3. Tasso. 4. B. Marcello 5. Alberti. 6. Scarlatti. 12. XX. SONATE per Cembalo da vari Autori Opera II. 1. Alberti 2. Jozzi. 3. Galuppi. 4. L. Corand 5. Bach. 6. Hasee. 7. Lorenzini. 8. Agred. 9. Martini. 10. Schaffrath. . . 9. Toutes les Pièces d'Alberti se trou- vent dans le 1. ^r Livre et celles de Galuppi dans le Second, elles se peuvent exécuter sur la Harpe. IV. CONCERTI per Cembalo da vari autori 1. Lorenzini 2. Wagenseil 3. Jozzi 4. Binder. . . . 15. VI. CONCERTI per Cembalo del. Sig. Pellegrino, Opera 9. 12. VI. Sonate per Cimbalo e Violino che si potranno eseguire con Harpa di G. B. S. Martini. 7.
Opera Terza. 1. C. Guidi. 2. Cadena. 3. Bernasconi. 4. C. Lombardi. 5. Kohaut. 6. Galuppi. 7. 4	VI. RICHTER, Opera III. 9. Corni ad libitum . VI. SARTI, Opera I. 9. Corni ad libitum . VI. FILIPPO RUGE. Romano Opera I. 12. VI. QUATUOR. Pour un Violon, un Hautbois, un Violoncello obligé et une Basse continue par M. TALON. 9. SINFONIE NOVE, di diff. Compositori Italiani. 9. 1. Jomelli. 2. Galuppi. 3. Conforti 4. Mazzoni. 5. Latilla. 6. Crespi. VI. BECK, Opera III. 12. Corni e Oboc ad libitum . VI. Sinfonie a più Strumenti Comp. dell. S. ^r VANMALDERE, Opera IV. Corni e Oboc ad libitum. 12. VI. Sinfonie dell. S.^r ROESER, con Oboc obligati e corni ad libi- tum Opera IV. 12. VI. Sinfonie dell. S.^r SCHFINZ, con corni e Oboc ad libitum Opera III. 12. Il Dialogo musicale, VI. Quatuor dell. S. ^r Tocchi, per Flauto, Fidi- no Alto, e Basso Opera V. 9. VI. Quartetti per Flauto, Violino, Alto e Basso dell. S. ^r Canabich. . . . 9. Opera I. VI. Sinfonie dell. Sig. Canabich Op- era VI. Corni e Oboc ad libitum. . . . 12. VI. Sinfonie Concertanti o sia Quin- tetti dell. Sig. Canabich Opera VII. . . 9. VI. Sinfonie dell. Sig. Corni Opera I. Corni e Oboc ad libitum 12. VI. Sinfonie concertanti o sia Quin- tetti per due Violini due Viole e Bas- so dell. Sig. Mielwecck detto il Bo- emo Opera II. 9. VI. Sinfonie o sia Quartetti per due Violini Alto e Violoncello obligati dell. Sig. Luigi Boccherini Opera I. . . 9.	TRIO. Per due Violini e Basso che si po- tranno eseguire con Oboc o Flauti del S. BESOZZI , Opera I. 6. VI. del S. BESOZZI, Opera II. 6. Trio o conversazioni del S. MARTIN , Opera III. 9. VI. Trio pour un Violoncelle ou un Basse obligé Violon et Basse par M. Talon Opere 3. 7. VI. Trio per due Violini e Basso che si potranno eseguire con Oboc o Flauto del S. Chiesa Opera I. 6. VI. Trio del S. Chiesa Opera II. . . . 6. VI. Sinfonie per due Violini e Basso del Sig. Boccherini Opera II. Prie. 9.	SONATE. Per Violino e Basso del S. Ferarri Opera II. 7. Lorenzo Somis 6. Martin per Violoncello Opera I. . . . 6. Prouer per Violino Oboc o Flauto Opera I. 6. Prouer per Violino Oboc o Flauto Opera II. 5. VIOLONCELLO. VI. SONATE del. Sig. Curi. 6. CEMBALO. XX. SONATE per Cembalo da Vari Autori Opera I. Galuppi 1. Merca. 3. Tasso. 4. B. Marcello 5. Alberti. 6. Scarlatti. 12. XX. SONATE per Cembalo da vari Autori Opera II. 1. Alberti 2. Jozzi. 3. Galuppi. 4. L. Corand 5. Bach. 6. Hasee. 7. Lorenzini. 8. Agred. 9. Martini. 10. Schaffrath. . . 9. Toutes les Pièces d'Alberti se trou- vent dans le 1. ^r Livre et celles de Galuppi dans le Second, elles se peuvent exécuter sur la Harpe. IV. CONCERTI per Cembalo da vari autori 1. Lorenzini 2. Wagenseil 3. Jozzi 4. Binder. . . . 15. VI. CONCERTI per Cembalo del. Sig. Pellegrino, Opera 9. 12. VI. Sonate per Cimbalo e Violino che si potranno eseguire con Harpa di G. B. S. Martini. 7.
Opera Quarta. 1. Andrei. 2. Galaberti. 3. Jomelli. 4. G. B. S. Martini. 5. Perzi. 6. Roszelli. Corni ad libitum.	VI. RICHTER, Opera III. 9. Corni ad libitum . VI. SARTI, Opera I. 9. Corni ad libitum . VI. FILIPPO RUGE. Romano Opera I. 12. VI. QUATUOR. Pour un Violon, un Hautbois, un Violoncello obligé et une Basse continue par M. TALON. 9. SINFONIE NOVE, di diff. Compositori Italiani. 9. 1. Jomelli. 2. Galuppi. 3. Conforti 4. Mazzoni. 5. Latilla. 6. Crespi. VI. BECK, Opera III. 12. Corni e Oboc ad libitum . VI. Sinfonie a più Strumenti Comp. dell. S. ^r VANMALDERE, Opera IV. Corni e Oboc ad libitum. 12. VI. Sinfonie dell. S.^r ROESER, con Oboc obligati e corni ad libi- tum Opera IV. 12. VI. Sinfonie dell. S.^r SCHFINZ, con corni e Oboc ad libitum Opera III. 12. Il Dialogo musicale, VI. Quatuor dell. S. ^r Tocchi, per Flauto, Fidi- no Alto, e Basso Opera V. 9. VI. Quartetti per Flauto, Violino, Alto e Basso dell. S. ^r Canabich. . . . 9. Opera I. VI. Sinfonie dell. Sig. Canabich Op- era VI. Corni e Oboc ad libitum. . . . 12. VI. Sinfonie Concertanti o sia Quin- tetti dell. Sig. Canabich Opera VII. . . 9. VI. Sinfonie dell. Sig. Corni Opera I. Corni e Oboc ad libitum 12. VI. Sinfonie concertanti o sia Quin- tetti per due Violini due Viole e Bas- so dell. Sig. Mielwecck detto il Bo- emo Opera II. 9. VI. Sinfonie o sia Quartetti per due Violini Alto e Violoncello obligati dell. Sig. Luigi Boccherini Opera I. . . 9.	TRIO. Per due Violini e Basso che si po- tranno eseguire con Oboc o Flauti del S. BESOZZI , Opera I. 6. VI. del S. BESOZZI, Opera II. 6. Trio o conversazioni del S. MARTIN , Opera III. 9. VI. Trio pour un Violoncelle ou un Basse obligé Violon et Basse par M. Talon Opere 3. 7. VI. Trio per due Violini e Basso che si potranno eseguire con Oboc o Flauto del S. Chiesa Opera I. 6. VI. Trio del S. Chiesa Opera II. . . . 6. VI. Sinfonie per due Violini e Basso del Sig. Boccherini Opera II. Prie. 9.	SONATE. Per Violino e Basso del S. Ferarri Opera II. 7. Lorenzo Somis 6. Martin per Violoncello Opera I. . . . 6. Prouer per Violino Oboc o Flauto Opera I. 6. Prouer per Violino Oboc o Flauto Opera II. 5. VIOLONCELLO. VI. SONATE del. Sig. Curi. 6. CEMBALO. XX. SONATE per Cembalo da Vari Autori Opera I. Galuppi 1. Merca. 3. Tasso. 4. B. Marcello 5. Alberti. 6. Scarlatti. 12. XX. SONATE per Cembalo da vari Autori Opera II. 1. Alberti 2. Jozzi. 3. Galuppi. 4. L. Corand 5. Bach. 6. Hasee. 7. Lorenzini. 8. Agred. 9. Martini. 10. Schaffrath. . . 9. Toutes les Pièces d'Alberti se trou- vent dans le 1. ^r Livre et celles de Galuppi dans le Second, elles se peuvent exécuter sur la Harpe. IV. CONCERTI per Cembalo da vari autori 1. Lorenzini 2. Wagenseil 3. Jozzi 4. Binder. . . . 15. VI. CONCERTI per Cembalo del. Sig. Pellegrino, Opera 9. 12. VI. Sonate per Cimbalo e Violino che si potranno eseguire con Harpa di G. B. S. Martini. 7.
Opera Quinta. 1. Wagenseil. 2. Jomelli. 3. Canabich. 4. Galuppi. 5. Wagenseil. 6. Leo. 9. Corni ad libitum .	VI. RICHTER, Opera III. 9. Corni ad libitum . VI. SARTI, Opera I. 9. Corni ad libitum . VI. FILIPPO RUGE. Romano Opera I. 12. VI. QUATUOR. Pour un Violon, un Hautbois, un Violoncello obligé et une Basse continue par M. TALON. 9. SINFONIE NOVE, di diff. Compositori Italiani. 9. 1. Jomelli. 2. Galuppi. 3. Conforti 4. Mazzoni. 5. Latilla. 6. Crespi. VI. BECK, Opera III. 12. Corni e Oboc ad libitum . VI. Sinfonie a più Strumenti Comp. dell. S. ^r VANMALDERE, Opera IV. Corni e Oboc ad libitum. 12. VI. Sinfonie dell. S.^r ROESER, con Oboc obligati e corni ad libi- tum Opera IV. 12. VI. Sinfonie dell. S.^r SCHFINZ, con corni e Oboc ad libitum Opera III. 12. Il Dialogo musicale, VI. Quatuor dell. S. ^r Tocchi, per Flauto, Fidi- no Alto, e Basso Opera V. 9. VI. Quartetti per Flauto, Violino, Alto e Basso dell. S. ^r Canabich. . . . 9. Opera I. VI. Sinfonie dell. Sig. Canabich Op- era VI. Corni e Oboc ad libitum. . . . 12. VI. Sinfonie Concertanti o sia Quin- tetti dell. Sig. Canabich Opera VII. . . 9. VI. Sinfonie dell. Sig. Corni Opera I. Corni e Oboc ad libitum 12. VI. Sinfonie concertanti o sia Quin- tetti per due Violini due Viole e Bas- so dell. Sig. Mielwecck detto il Bo- emo Opera II. 9. VI. Sinfonie o sia Quartetti per due Violini Alto e Violoncello obligati dell. Sig. Luigi Boccherini Opera I. . . 9.	TRIO. Per due Violini e Basso che si po- tranno eseguire con Oboc o Flauti del S. BESOZZI , Opera I. 6. VI. del S. BESOZZI, Opera II. 6. Trio o conversazioni del S. MARTIN , Opera III. 9. VI. Trio pour un Violoncelle ou un Basse obligé Violon et Basse par M. Talon Opere 3. 7. VI. Trio per due Violini e Basso che si potranno eseguire con Oboc o Flauto del S. Chiesa Opera I. 6. VI. Trio del S. Chiesa Opera II. . . . 6. VI. Sinfonie per due Violini e Basso del Sig. Boccherini Opera II. Prie. 9.	SONATE. Per Violino e Basso del S. Ferarri Opera II. 7. Lorenzo Somis 6. Martin per Violoncello Opera I. . . . 6. Prouer per Violino Oboc o Flauto Opera I. 6. Prouer per Violino Oboc o Flauto Opera II. 5. VIOLONCELLO. VI. SONATE del. Sig. Curi. 6. CEMBALO. XX. SONATE per Cembalo da Vari Autori Opera I. Galuppi 1. Merca. 3. Tasso. 4. B. Marcello 5. Alberti. 6. Scarlatti. 12. XX. SONATE per Cembalo da vari Autori Opera II. 1. Alberti 2. Jozzi. 3. Galuppi. 4. L. Corand 5. Bach. 6. Hasee. 7. Lorenzini. 8. Agred. 9. Martini. 10. Schaffrath. . . 9. Toutes les Pièces d'Alberti se trou- vent dans le 1. ^r Livre et celles de Galuppi dans le Second, elles se peuvent exécuter sur la Harpe. IV. CONCERTI per Cembalo da vari autori 1. Lorenzini 2. Wagenseil 3. Jozzi 4. Binder. . . . 15. VI. CONCERTI per Cembalo del. Sig. Pellegrino, Opera 9. 12. VI. Sonate per Cimbalo e Violino che si potranno eseguire con Harpa di G. B. S. Martini. 7.
Opera Sexta. 1. Heltzbauer. 2. C. Guidi. 3. Jomelli. 4. Gallo. 5. Wagenseil. 6. Lucchini. . . . 9. Corni ad libitum .	VI. RICHTER, Opera III. 9. Corni ad libitum . VI. SARTI, Opera I. 9. Corni ad libitum . VI. FILIPPO RUGE. Romano Opera I. 12. VI. QUATUOR. Pour un Violon, un Hautbois, un Violoncello obligé et une Basse continue par M. TALON. 9. SINFONIE NOVE, di diff. Compositori Italiani. 9. 1. Jomelli. 2. Galuppi. 3. Conforti 4. Mazzoni. 5. Latilla. 6. Crespi. VI. BECK, Opera III. 12. Corni e Oboc ad libitum . VI. Sinfonie a più Strumenti Comp. dell. S. ^r VANMALDERE, Opera IV. Corni e Oboc ad libitum. 12. VI. Sinfonie dell. S.^r ROESER, con Oboc obligati e corni ad libi- tum Opera IV. 12. VI. Sinfonie dell. S.^r SCHFINZ, con corni e Oboc ad libitum Opera III. 12. Il Dialogo musicale, VI. Quatuor dell. S. ^r Tocchi, per Flauto, Fidi- no Alto, e Basso Opera V. 9. VI. Quartetti per Flauto, Violino, Alto e Basso dell. S. ^r Canabich. . . . 9. Opera I. VI. Sinfonie dell. Sig. Canabich Op- era VI. Corni e Oboc ad libitum. . . . 12. VI. Sinfonie Concertanti o sia Quin- tetti dell. Sig. Canabich Opera VII. . . 9. VI. Sinfonie dell. Sig. Corni Opera I. Corni e Oboc ad libitum 12. VI. Sinfonie concertanti o sia Quin- tetti per due Violini due Viole e Bas- so dell. Sig. Mielwecck detto il Bo- emo Opera II. 9. VI. Sinfonie o sia Quartetti per due Violini Alto e Violoncello obligati dell. Sig. Luigi Boccherini Opera I. . . 9.	TRIO. Per due Violini e Basso che si po- tranno eseguire con Oboc o Flauti del S. BESOZZI , Opera I. 6. VI. del S. BESOZZI, Opera II. 6. Trio o conversazioni del S. MARTIN , Opera III. 9. VI. Trio pour un Violoncelle ou un Basse obligé Violon et Basse par M. Talon Opere 3. 7. VI. Trio per due Violini e Basso che si potranno eseguire con Oboc o Flauto del S. Chiesa Opera I. 6. VI. Trio del S. Chiesa Opera II. . . . 6. VI. Sinfonie per due Violini e Basso del Sig. Boccherini Opera II. Prie. 9.	SONATE. Per Violino e Basso del S. Ferarri Opera II. 7. Lorenzo Somis 6. Martin per Violoncello Opera I. . . . 6. Prouer per Violino Oboc o Flauto Opera I. 6. Prouer per Violino Oboc o Flauto Opera II. 5. VIOLONCELLO. VI. SONATE del. Sig. Curi. 6. CEMBALO. XX. SONATE per Cembalo da Vari Autori Opera I. Galuppi 1. Merca. 3. Tasso. 4. B. Marcello 5. Alberti. 6. Scarlatti. 12. XX. SONATE per Cembalo da vari Autori Opera II. 1. Alberti 2. Jozzi. 3. Galuppi. 4. L. Corand 5. Bach. 6. Hasee. 7. Lorenzini. 8. Agred. 9. Martini. 10. Schaffrath. . . 9. Toutes les Pièces d'Alberti se trou- vent dans le 1. ^r Livre et celles de Galuppi dans le Second, elles se peuvent exécuter sur la Harpe. IV. CONCERTI per Cembalo da vari autori 1. Lorenzini 2. Wagenseil 3. Jozzi 4. Binder. . . . 15. VI. CONCERTI per Cembalo del. Sig. Pellegrino, Opera 9. 12. VI. Sonate per Cimbalo e Violino che si potranno eseguire con Harpa di G. B. S. Martini. 7.
Opera Settima. 1. Martini. 2. Galuppi. 3. Wagenseil. 4. Rana. 5. Jomelli. 6. Wagenseil. . . . 9. Corni ad libitum .	VI. RICHTER, Opera III. 9. Corni ad libitum . VI. SARTI, Opera I. 9. Corni ad libitum . VI. FILIPPO RUGE. Romano Opera I. 12. VI. QUATUOR. Pour un Violon, un Hautbois, un Violoncello obligé et une Basse continue par M. TALON. 9. SINFONIE NOVE, di diff. Compositori Italiani. 9. 1. Jomelli. 2. Galuppi. 3. Conforti 4. Mazzoni. 5. Latilla. 6. Crespi. VI. BECK, Opera III. 12. Corni e Oboc ad libitum . VI. Sinfonie a più Strumenti Comp. dell. S. ^r VANMALDERE, Opera IV. Corni e Oboc ad libitum. 12. VI. Sinfonie dell. S.^r ROESER, con Oboc obligati e corni ad libi- tum Opera IV. 12. VI. Sinfonie dell. S.^r SCHFINZ, con corni e Oboc ad libitum Opera III. 12. Il Dialogo musicale, VI. Quatuor dell. S. ^r Tocchi, per Flauto, Fidi- no Alto, e Basso Opera V. 9. VI. Quartetti per Flauto, Violino, Alto e Basso dell. S. ^r Canabich. . . . 9. Opera I. VI. Sinfonie dell. Sig. Canabich Op- era VI. Corni e Oboc ad libitum. . . . 12. VI. Sinfonie Concertanti o sia Quin- tetti dell. Sig. Canabich Opera VII. . . 9. VI. Sinfonie dell. Sig. Corni Opera I. Corni e Oboc ad libitum 12. VI. Sinfonie concertanti o sia Quin- tetti per due Violini due Viole e Bas- so dell. Sig. Mielwecck detto il Bo- emo Opera II. 9. VI. Sinfonie o sia Quartetti per due Violini Alto e Violoncello obligati dell. Sig. Luigi Boccherini Opera I. . . 9.	TRIO. Per due Violini e Basso che si po- tranno eseguire con Oboc o Flauti del S. BESOZZI , Opera I. 6. VI. del S. BESOZZI, Opera II. 6. Trio o conversazioni del S. MARTIN , Opera III. 9. VI. Trio pour un Violoncelle ou un Basse obligé Violon et Basse par M. Talon Opere 3. 7. VI. Trio per due Violini e Basso che si potranno eseguire con Oboc o Flauto del S. Chiesa Opera I. 6. VI. Trio del S. Chiesa Opera II. . . . 6. VI. Sinfonie per due Violini e Basso del Sig. Boccherini Opera II. Prie. 9.	SONATE. Per Violino e Basso del S. Ferarri Opera II. 7. Lorenzo Somis 6. Martin per Violoncello Opera I. . . . 6. Prouer per Violino Oboc o Flauto Opera I. 6. Prouer per Violino Oboc o Flauto Opera II. 5. VIOLONCELLO. VI. SONATE del. Sig. Curi. 6. CEMBALO. XX. SONATE per Cembalo da Vari Autori Opera I. Galuppi 1. Merca. 3. Tasso. 4. B. Marcello 5. Alberti. 6. Scarlatti. 12. XX. SONATE per Cembalo da vari Autori Opera II. 1. Alberti 2. Jozzi. 3. Galuppi. 4. L. Corand 5. Bach. 6. Hasee. 7. Lorenzini. 8. Agred. 9. Martini. 10. Schaffrath. . . 9. Toutes les Pièces d'Alberti se trou- vent dans le 1. ^r Livre et celles de Galuppi dans le Second, elles se peuvent exécuter sur la Harpe. IV. CONCERTI per Cembalo da vari autori 1. Lorenzini 2. Wagenseil 3. Jozzi 4. Binder. . . . 15. VI. CONCERTI per Cembalo del. Sig. Pellegrino, Opera 9. 12. VI. Sonate per Cimbalo e Violino che si potranno eseguire con Harpa di G. B. S. Martini. 7.
Opera Ottava. 1. Canabich. 2. Solari. 3. Wagenseil. 4			

SINFONIA I.

Allegro assai.

Violino Primo. Sinfonia I. *Allegro assai.* The score consists of 11 staves of music in 3/4 time. Dynamics include *P* (piano) and *F* (forte). The music features various articulation marks, including slurs, accents, and staccato marks.

Andante.

Violino Primo. Sinfonia I. *Andante.* The score consists of 2 staves of music in 2/4 time. Dynamics include *P* (piano) and *F* (forte). The music features various articulation marks, including slurs, accents, and staccato marks.

Violino Primo.

3

F. P. *F.* *P.*

F. *P.*

F. *P.*

F. *P.* *F. P.* *F. P.*

F. *P.* *F.* *P.*

Presto.

P. *F.*

P. *F.*

P. *F.*

P. *F.* *P.*

F. *P.*

F.

SINFONIA II

SINFONIA II. *argento* *2 primo.*

argento

Dreito.

arghetto.

Violino Primo.

5

First system of musical notation for Violino Primo, measures 1-10. The music is in 3/8 time and features a melodic line with various dynamics. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. Dynamics include *P*, *F*, *F.P.*, and *P.F.*. A first ending bracket is present over measures 8-10.

Prestissimo.

Second system of musical notation for Violino Primo, measures 11-20. The music is in 2/4 time and features a more rhythmic and technically demanding passage. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef. The third staff has a treble clef. The fourth staff has a bass clef. The fifth staff has a treble clef. The sixth staff has a bass clef. The seventh staff has a treble clef. The eighth staff has a bass clef. The ninth staff has a treble clef. The tenth staff has a bass clef. Dynamics include *P*, *F*, *F.P.*, and *P.F.*. There are several double bar lines and repeat signs throughout the system.

Violino Primo.

7

Andante un poco All.

First system: *P.* *F.P. F.P. F.P. F.P. F.P. F.P.*

Second system: *F. P. F. P. F.*

Third system: *P. F. P.*

Fourth system: *F. P. F. P. P.*

Fifth system: *F.*

Sixth system: *P. F.P. F.P. F.P. F.P. F.*

Seventh system: *F. P. F. P. F. P.*

Eighth system: *F. P. F. P.*

Presto.

First system: *P. F. P. F.*

Second system: *P. F.*

Third system: *P. F. P. F. P. F. P. F.*

Fourth system: *F^{mo} P.*

Fifth system: *F. P. F. P.*

Sixth system: *F. P. F. P.*

SINFONIA IV.

Violino Primo

All.^o

SINFONIA IV.

P. Andante.

F. P. P.

Violino Primo.

9

Allegro.

The musical score for Violino Primo, page 9, consists of 15 staves. The first seven staves are in treble clef, and the last eight staves are in bass clef. The music is written in a single system. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamic markings 'F' (forte) and 'P' (piano) are frequently used throughout the score. The tempo marking 'Allegro.' is present at the beginning of the eighth staff. The score ends with a double bar line on the fifteenth staff.

SINFONIA V.

SINFONIA V. *All. a 3 ai.* *p*

The musical score is written for a single melodic line, likely for a violin or flute. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo and mood are indicated as 'All. a 3 ai.' (Allegretto alla terza). The score is marked with various dynamics: *p* (piano), *ff* (fortissimo), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. The score is divided into measures by vertical bar lines. The overall structure is a single melodic line with varying dynamics and articulations.

11

[illegible]

SINFONIA VI.

All.º assai.

p.

F. p.

F. p.

F.

p.

F. p.

pmo. Cres.

F.

p.

F.

p.

F.

pmo. Cres.

F.

p.

F.

p.

F.

Largo.

p. F. p.

F. p.

F.

p. F. p.

F. p.

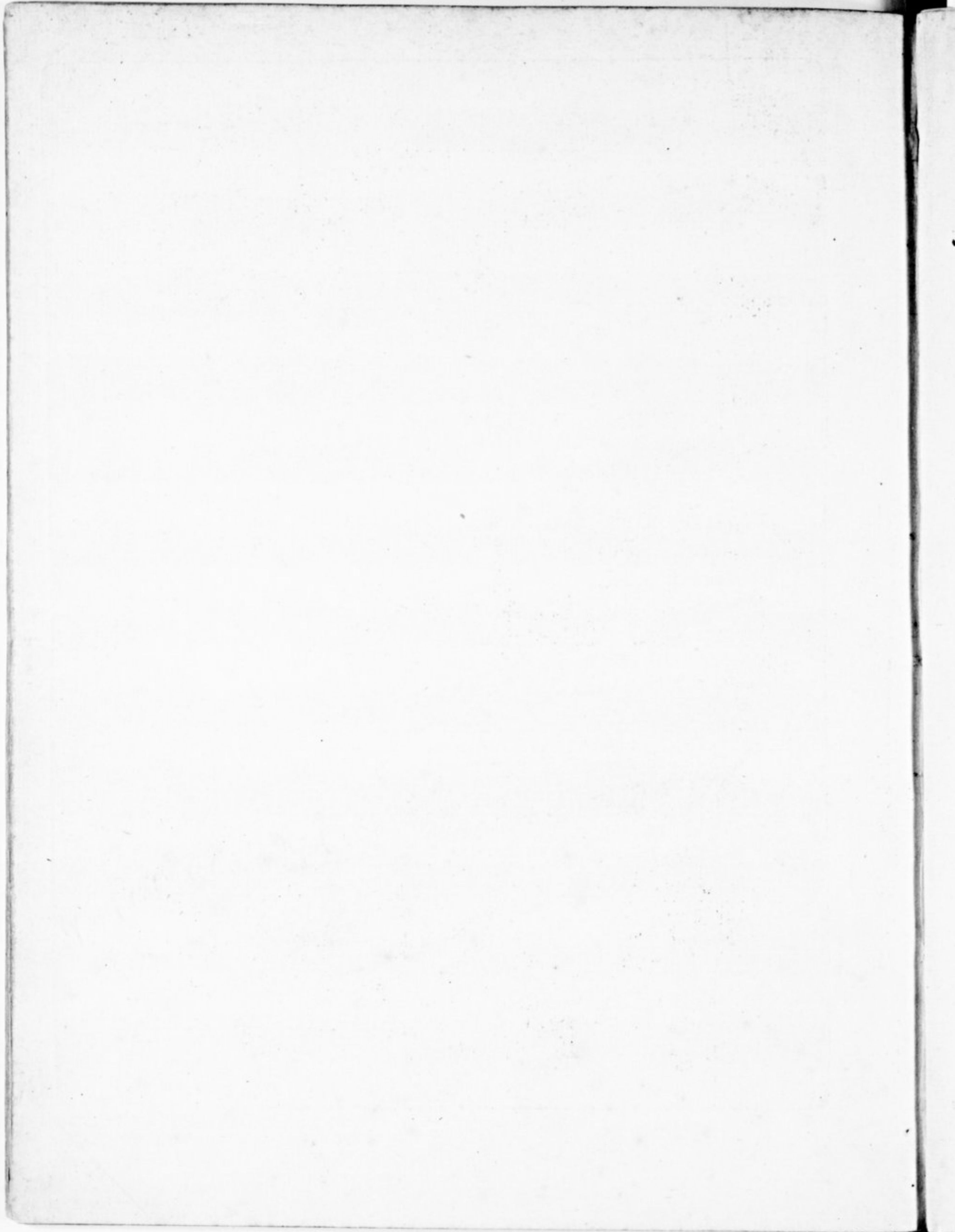
F.

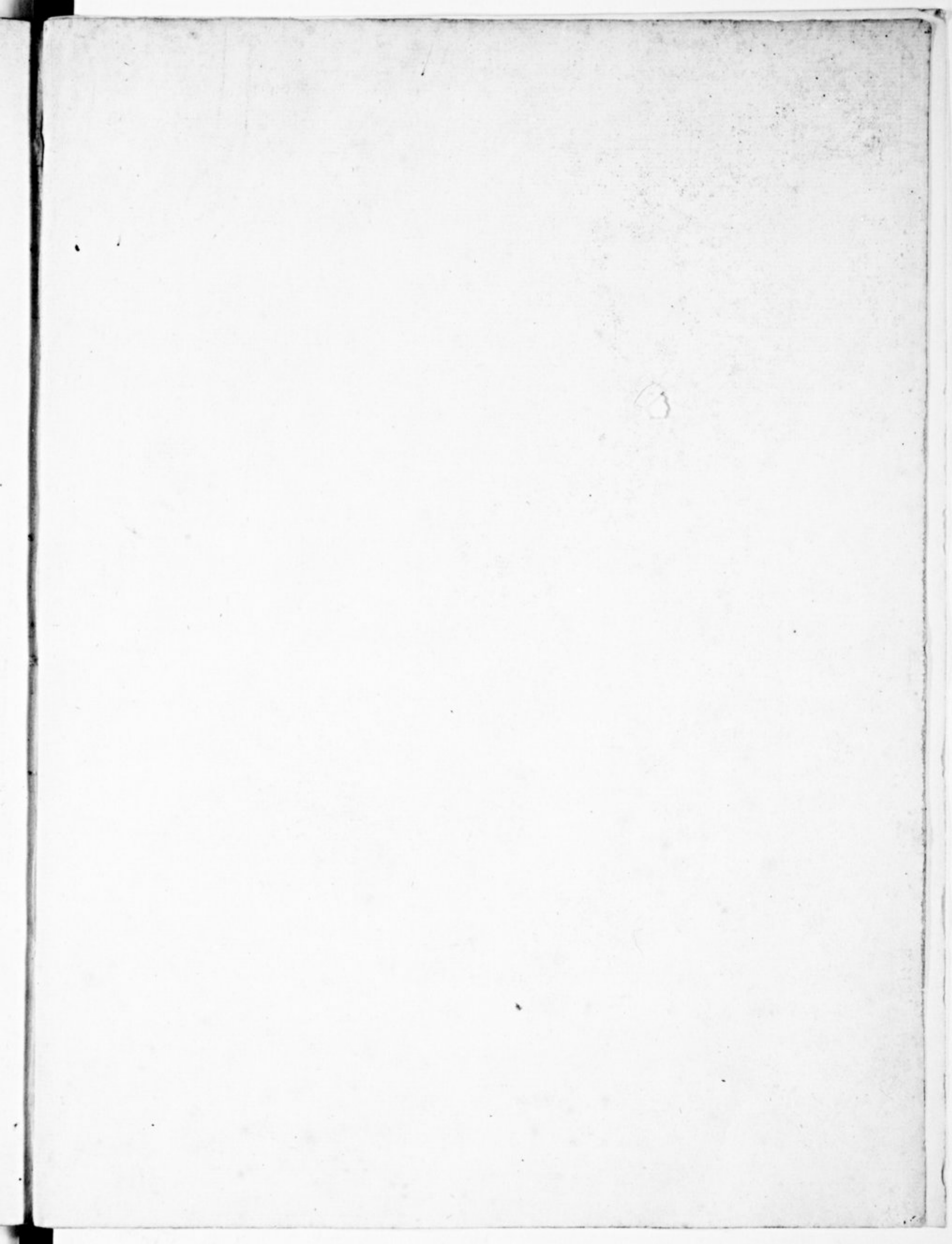
p.

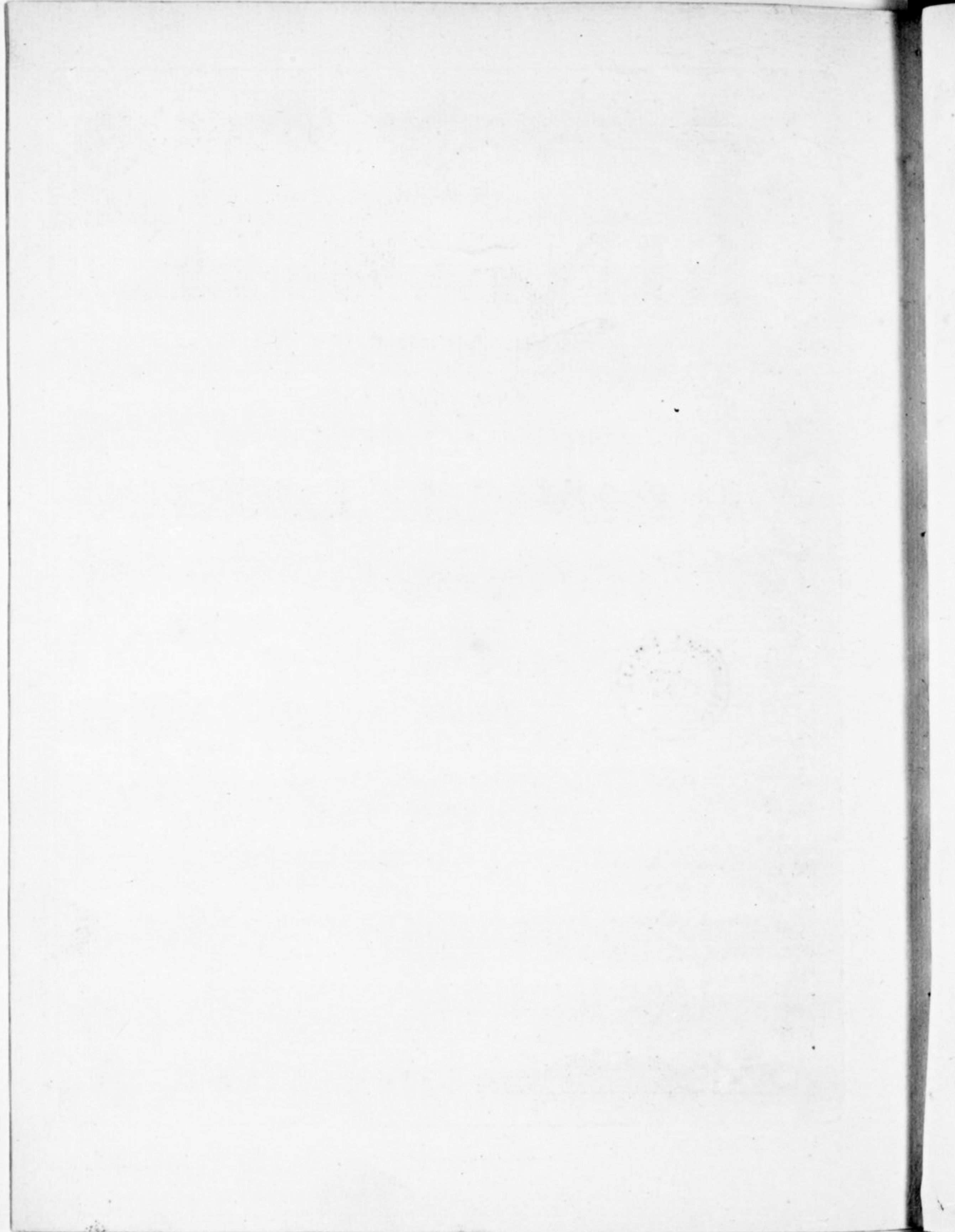
Violino Primo.

13

[illegible]







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a Più Strumenti.

Composte

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M.^r Castau, Place de la Comedie.

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SINFONIA I.

All.^o assai.

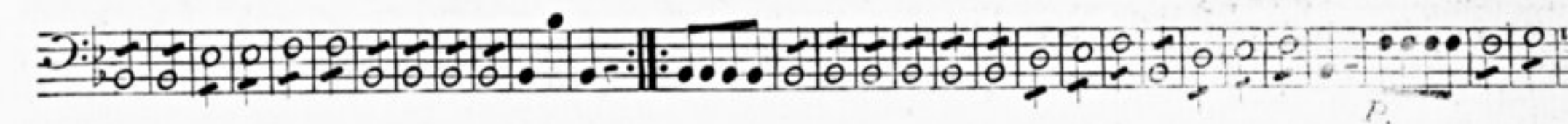
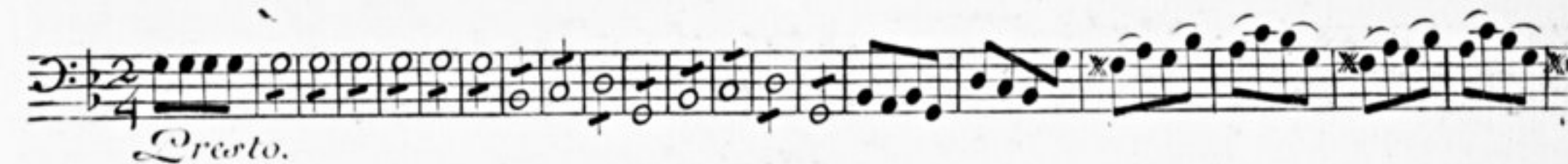
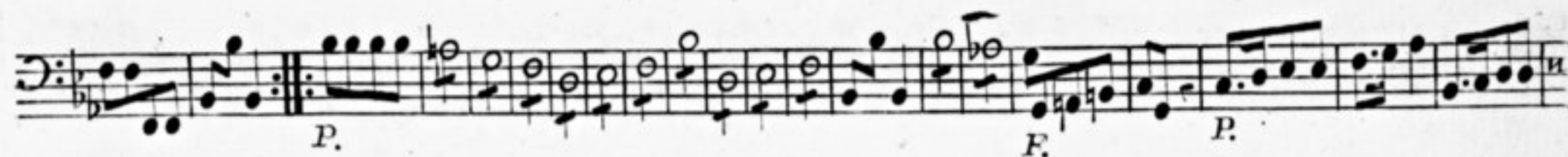
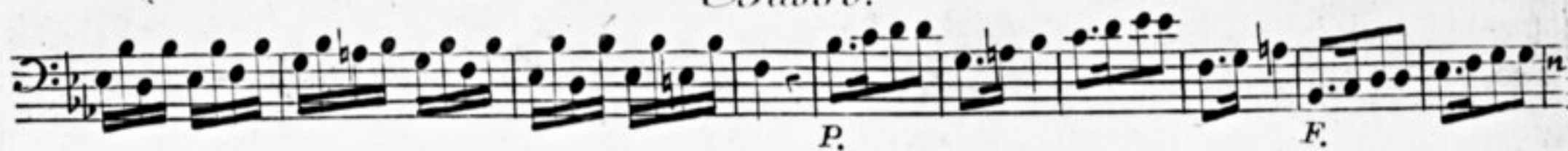
Musical score for the first movement of Sinfonia I, marked *All.^o assai.* The score consists of 12 staves of music in bass clef, 3/4 time, with a key signature of one flat. The music features various dynamics including piano (P.) and forte (F.).

Andante.

Musical score for the second movement of Sinfonia I, marked *Andante.* The score consists of 2 staves of music in bass clef, 2/4 time, with a key signature of one flat. The music features various dynamics including piano (P.), forte (F.), and fortissimo (FP).

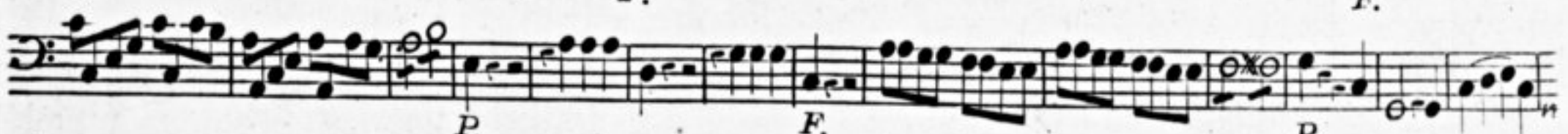
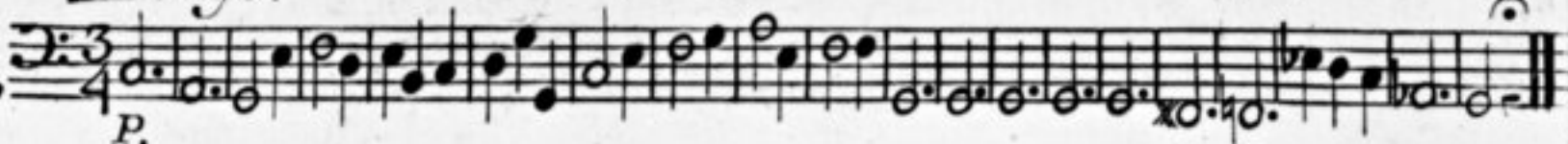
Basso.

3



Largo.

SINFONIA II.



Larghetto.

Basso.

5

The first section of the musical score, marked *Larghetto*, consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/8. The music is written in a single melodic line. The dynamics *P* (piano) and *F* (forte) are indicated throughout. The eighth staff ends with a double bar line and repeat dots.

Prestissimo.

The second section of the musical score, marked *Prestissimo*, consists of eight staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/8. The music is written in a single melodic line. The dynamics *P* (piano) and *F* (forte) are indicated throughout. The eighth staff ends with a double bar line and repeat dots.

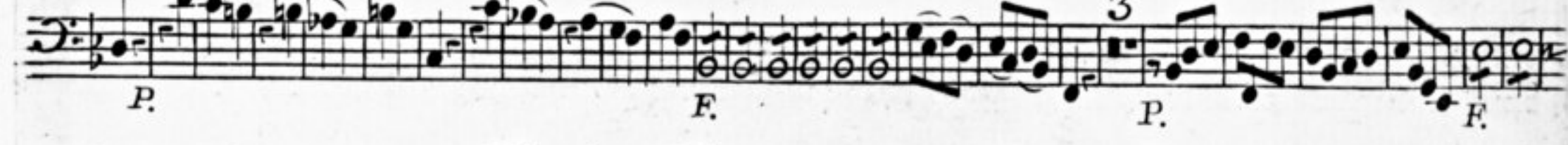
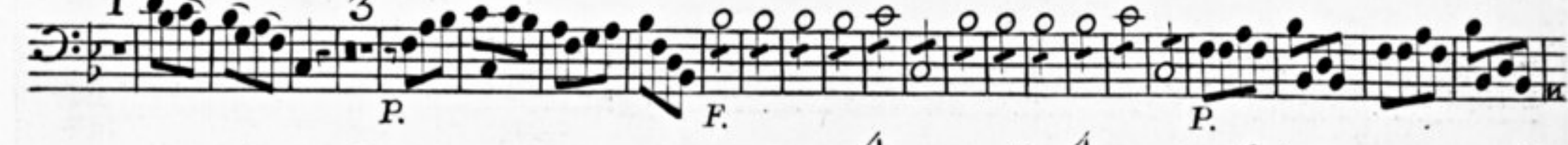
SINFONIA III.

All.º assai.

P.

F.

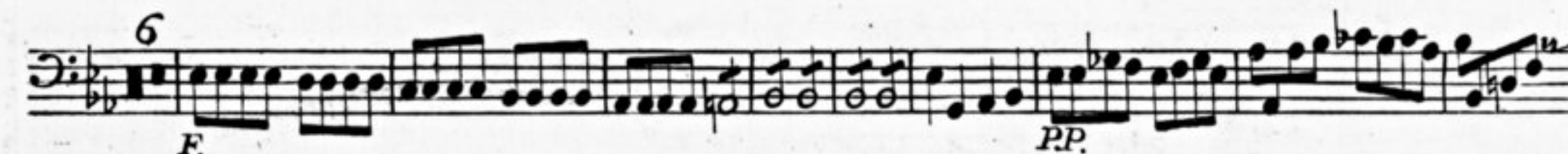
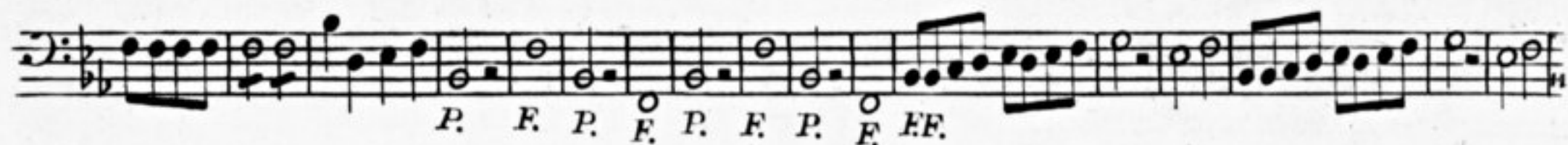
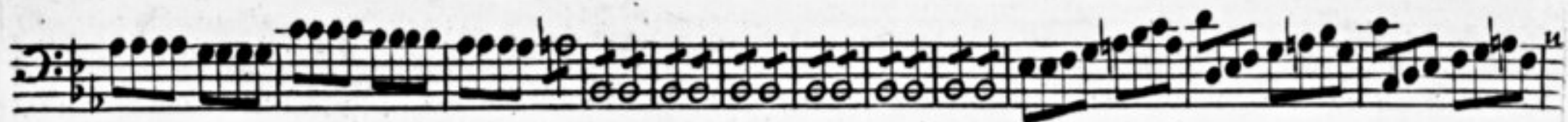
[illegible]

*And.^{te} un poco All.^o*

SINFONIA IV.

[illegible]

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It consists of 14 staves of music, all in bass clef. The key signature is one flat (B-flat major or D minor). The tempo markings are *Andante* (measures 1-10) and *Presto* (measures 11-14). The notation includes various note values, rests, and dynamic markings such as *F* (forte) and *P* (piano). The piece concludes with a double bar line and repeat signs at the end of the final staff.

SINFONIA V.
All.^o assai. *pp.* *ff.**Grave.*

P *F* *P* *pp* *P* *F* *P* *F* *pp*

F *P*

P, m. F. *P.* *m. F.* *P.* *pp* *P.* *F.*

P *pp* *P.* *F.* *P.* *F.* *pp*

Cresc. *P.* *F.* *P.* *F.*

9 *F.*

5 *F.* 5 *F.*

P. *F.* *P.* *F.*

P. *F.* *P.* *F.*

8 *F.* 5 *F.* 5 *F.*

SINFONIA VI.

All.^o assai.

F. P. F. P. F. P.

F. F. P. F. P. F. P. F.

P. F. FP. F. P.

F. P. F. P. F. P. F. P. F. P. F. P.

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

Vivace.

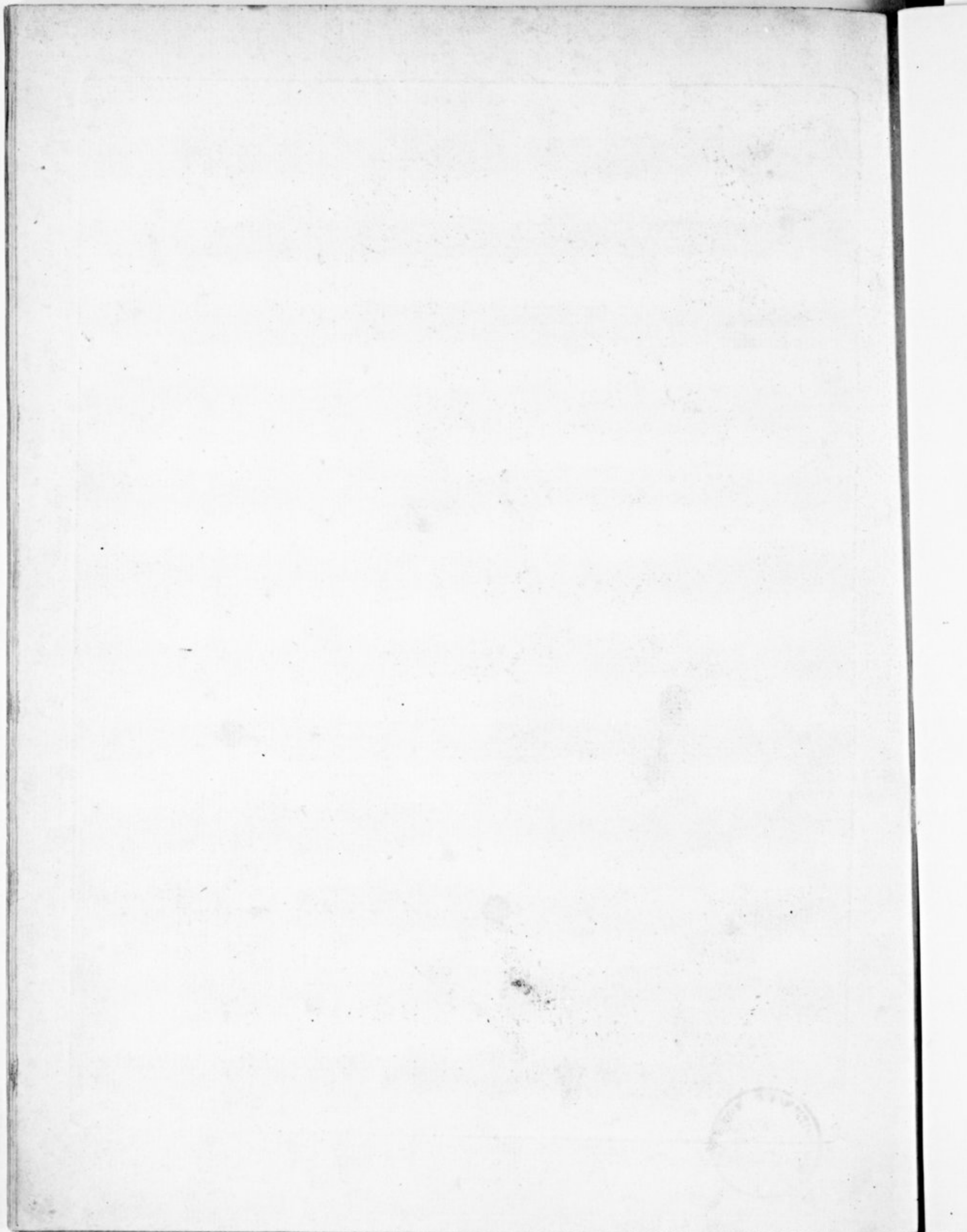
P. F. P. F. P. F. P. F.

P. F. P.

F. P. F. P.

F.

P. F. P. F. Fine.





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2 *Corno 2º*
SINFONIA I *Cor B. 2*
Allº assai.

1 2 4 2 3
2 4 9 1 3 4 3 2 4
1 2 1 2 4
Andº Cacet.
2 1 14 14
1 1 6 2 17 3 3 4
14 14 1 1
P. F.

Ex C
SINFONIA II. *10*
Largo. P.

Presto.
3 3 9
12
17
4 26

Corno 2^o

Larg. Tacet

3

The image shows a musical score for the song "The Rose Tree." It consists of four staves. The first staff is the vocal melody, written in treble clef with a 2/4 time signature. The second staff is the piano accompaniment, also in treble clef. The third and fourth staves are for the guitar, with the third staff in treble clef and the fourth in bass clef. The music is in G major and 2/4 time. The lyrics "The Rose Tree" are written below the vocal staff. The score includes various musical notations such as notes, rests, and fingerings.

 $E_x B$

LIB
SINFONIA II

Ex B
SINFONIA III

And. in pace All. Cant.
Presto.

4

All.^o Corno II.^o Ex G.

SINFONIA IV.

All.º *Corno II.º Ex G.*
1 1 2

SINFONIA IV. *All.*

1 1 2 2 2 2

2 3 5 8

7

1 1 2 2 2 3 4 2 3 5

8

7

Cresc. 1 1 6 4 9 2 2 5

And. e Cacet.

7 2 2 5 1 1 2 2 3

p.

1 16 4 9 2 2

f.

5 7 7 2 2 5 1 1 1 1

SINFONIA V. *All.*

All. assai. 15

SINFONIA V.

1 6 15 11

F. *PP.* *F. P.* *F. P.* *F. P.* *F. P.* *FF* *P.* *F.*

Corno II^{2c}

SINFONIA VI

All: assai.

SINFONIA VI.

All. assai.

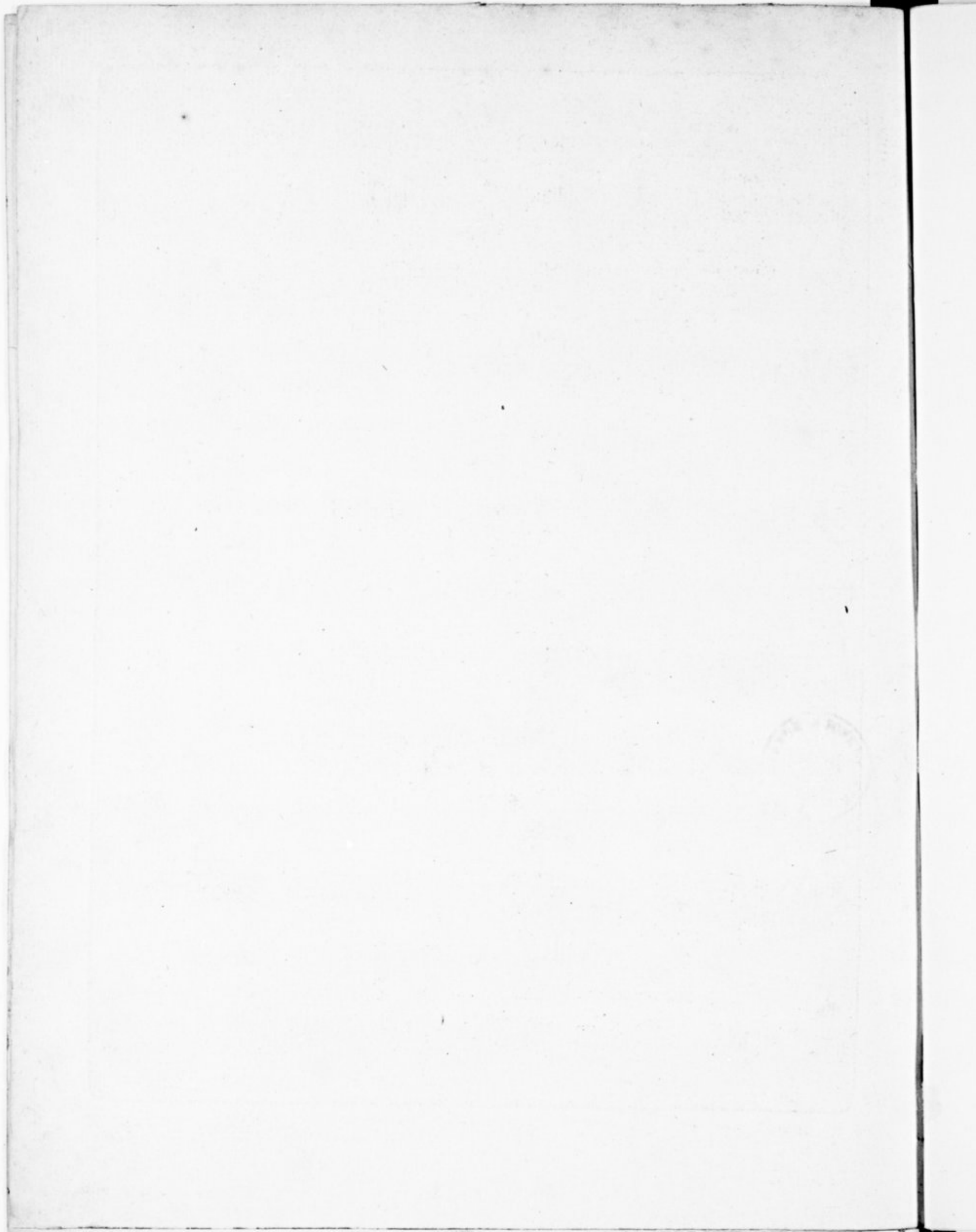
P. Cres. F.

Vivace.

P. Cres. F.

Largo
Cacet.

Fine.





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SINFONIA I.

All. assai.

And. Cacet.

Presto.

P.

F.

P.

F.

P.

F.

P.

F.

SINFONIA II.

Largo. P.

Presto.

P.

F.

P.

Oboc II^{do}

3

First system of musical notation for Oboe II, measures 1-12. The notation is in treble clef with a key signature of one flat (B-flat). The music consists of a continuous melodic line with various articulations and dynamics. A dynamic marking 'F' (Forte) appears below the first measure. A measure rest for 12 measures is indicated above the staff in measure 12.

Largh.^{to} Cacet.

Second system of musical notation for Oboe II, measures 13-24. The notation continues in treble clef with a key signature of one flat. The tempo and mood change to 'Largh.^{to} Cacet.' (Larghetto to Cadenza). A dynamic marking 'Prest.^{mo}' (Prestissimo) is written below the first measure of this system. The music features a variety of articulations, including slurs and accents, and dynamic markings such as 'P' (Piano), 'F' (Forte), and 'F.P.' (Forte Piano). Measure rests for 12 measures are indicated above the staff in measures 13, 18, and 23.

SINFONIA III.

All.^o assai. P. F.

And.^{te} un poco All.^o Cacet.

Presto.

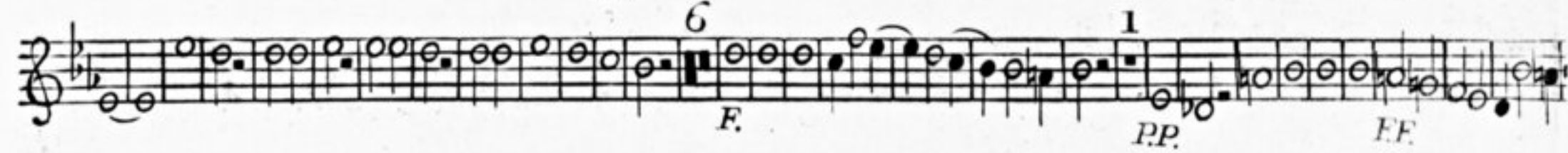
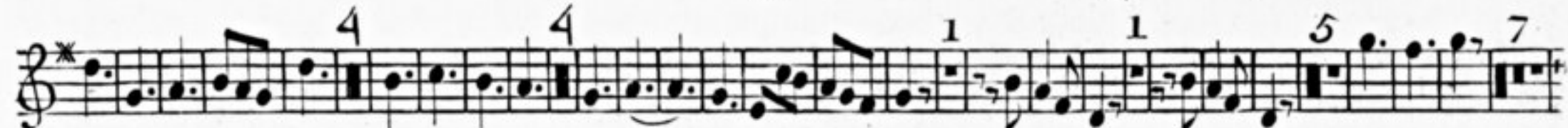
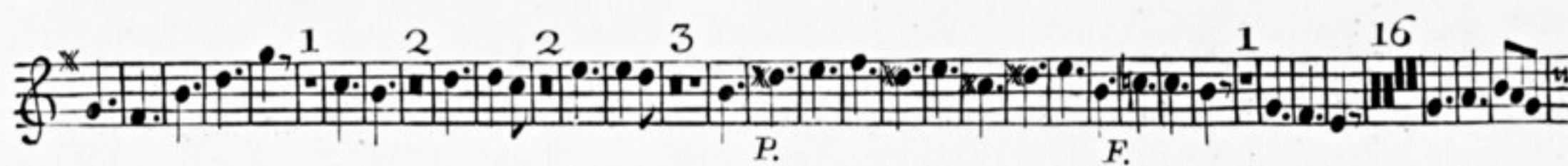
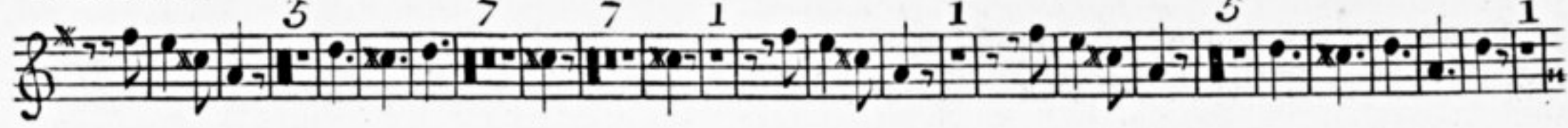
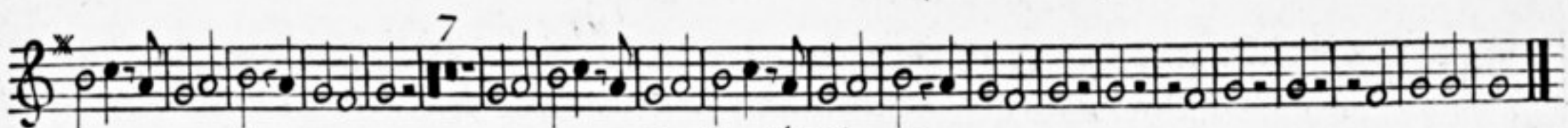
SINFONIA IV.

All.^o

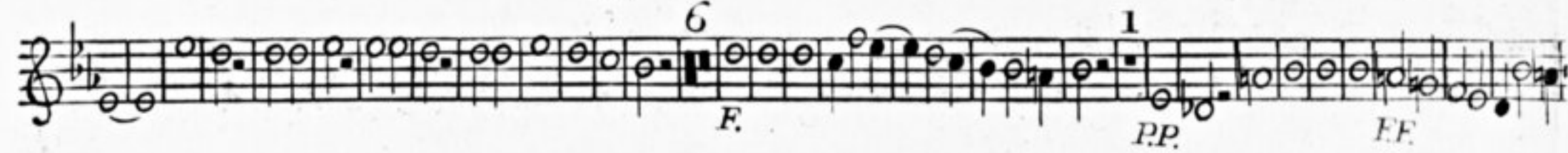
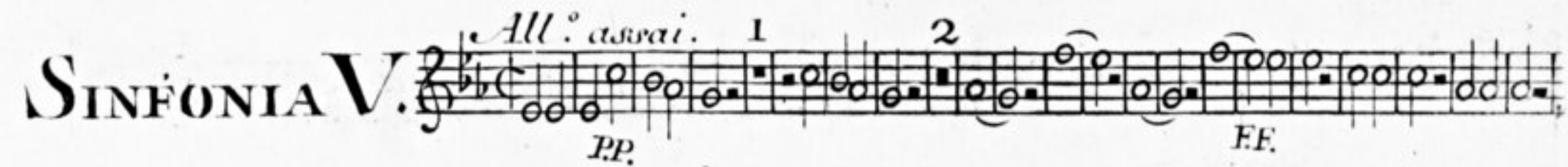
All.^o

Oboe II^{do}

5



SINFONIA V.



4 1 3 1 1

Grave. F. *m.F. P. m.F. P. PP. P. F. P. PP. P. F. P. F. P.*

3 18 3 1 1 2

F. m.F. P. m.F. P. PP. P. F. P. PP. P. F. P. F. P.

4 5

Presto. F. F.

9 5 5

F. F. F.

4 5 6 4 4 1

F. F. F. F. F.

8 5 5

F. F. F.

SINFONIA VI.

All. assai. P.

3 3

F. P. Cres. F.

4 1

P. F.

3 3

P. Cres. F.

3 1 1

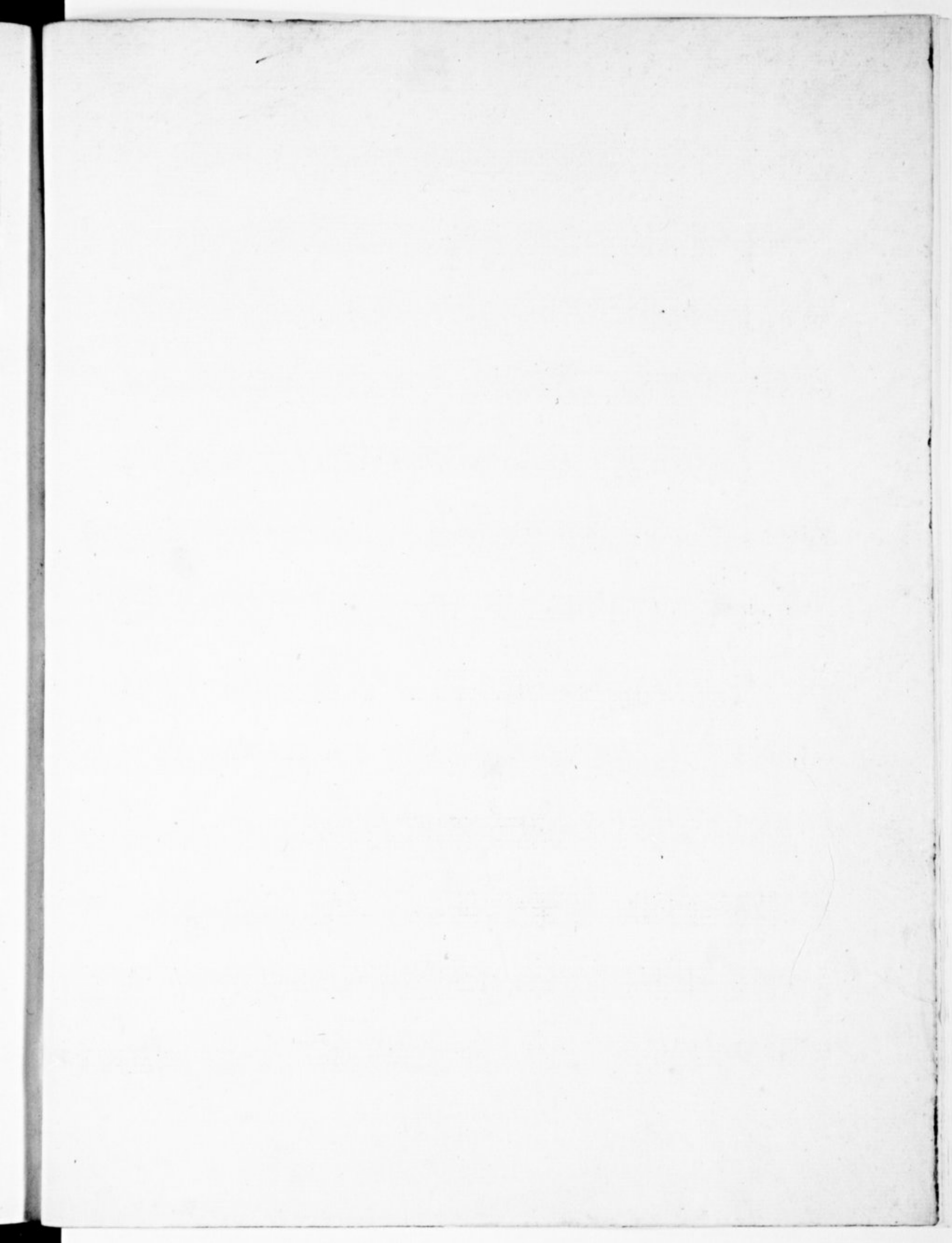
Largo Tacet. 3 1 9

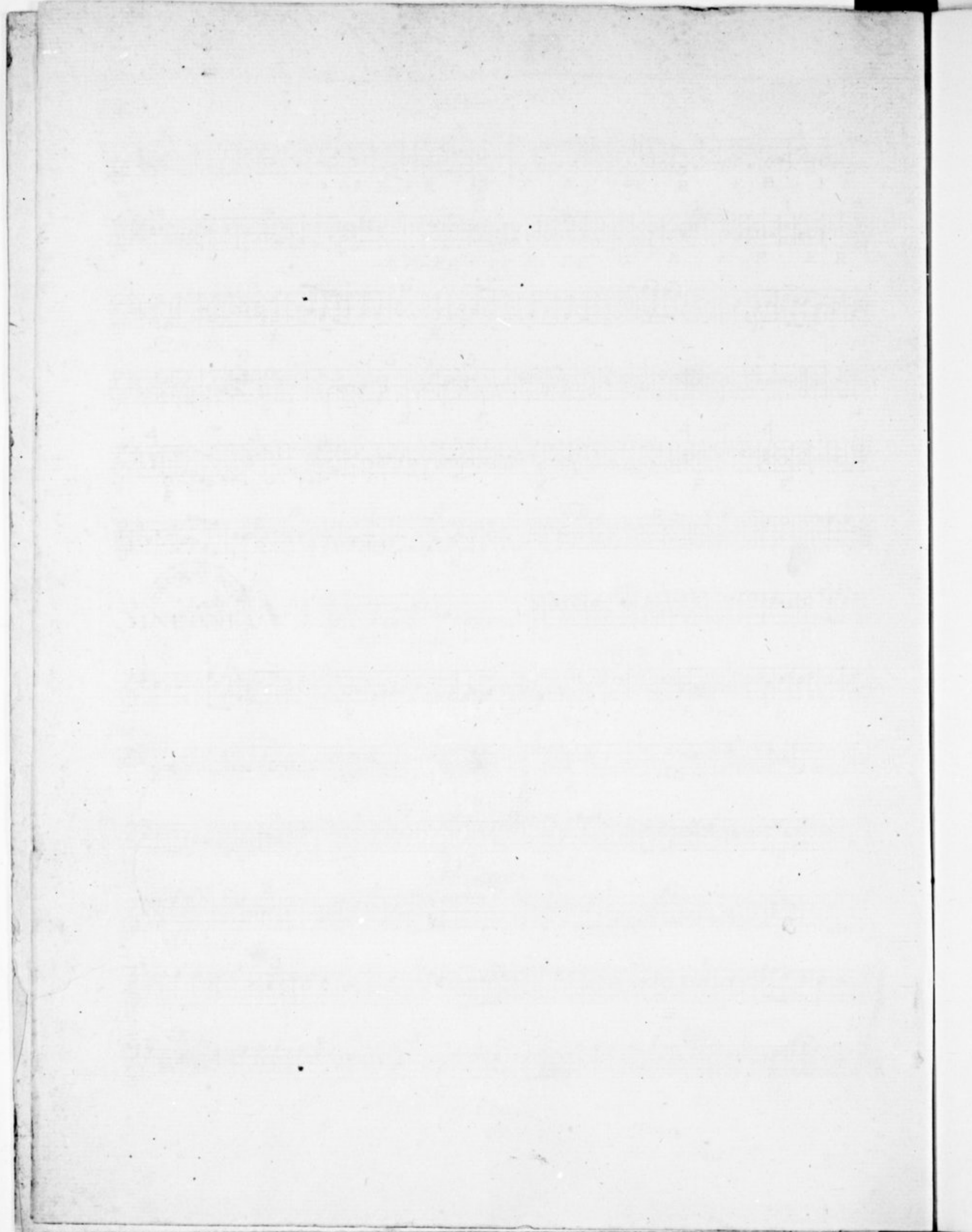
Vivace.

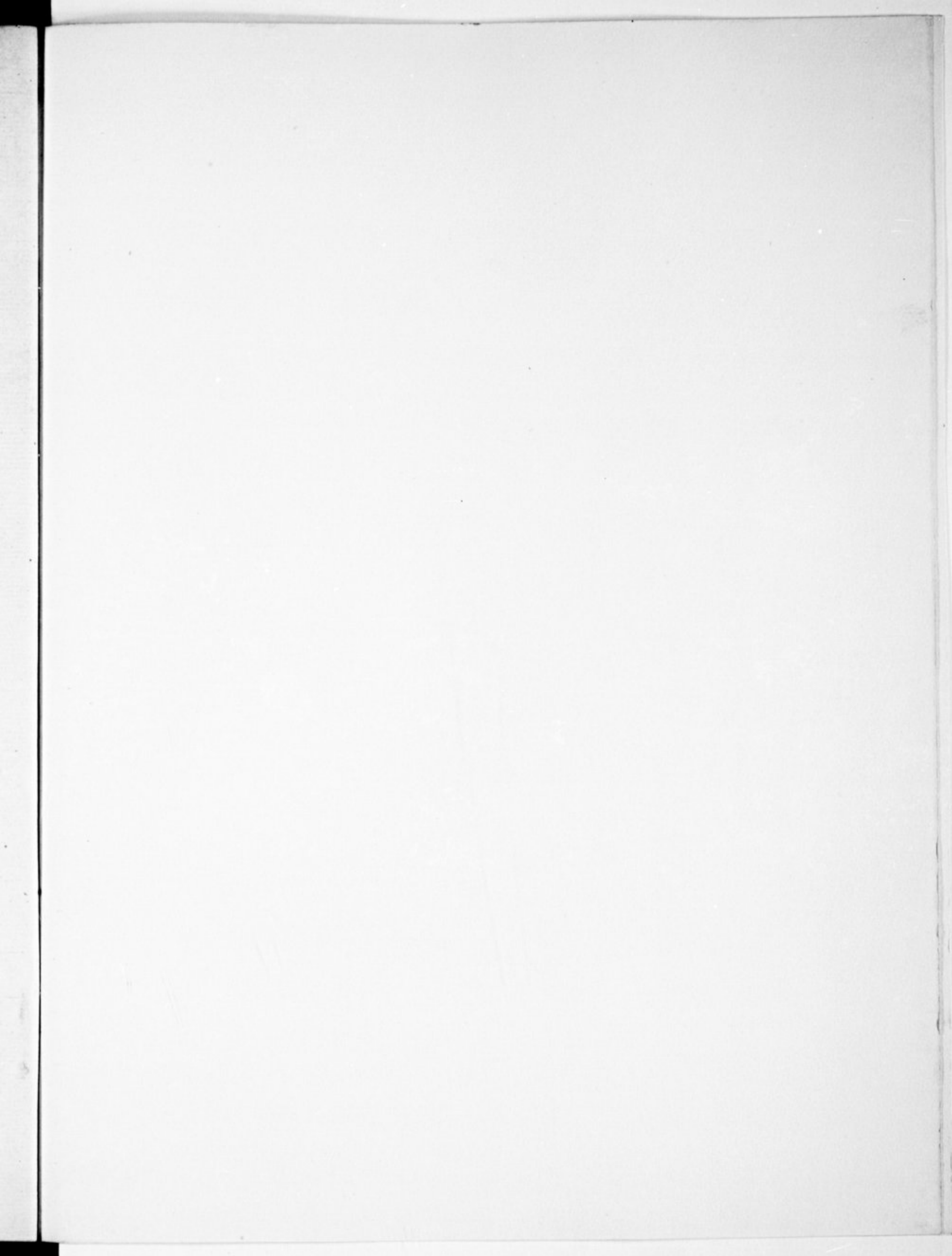
3 1 1 3 1

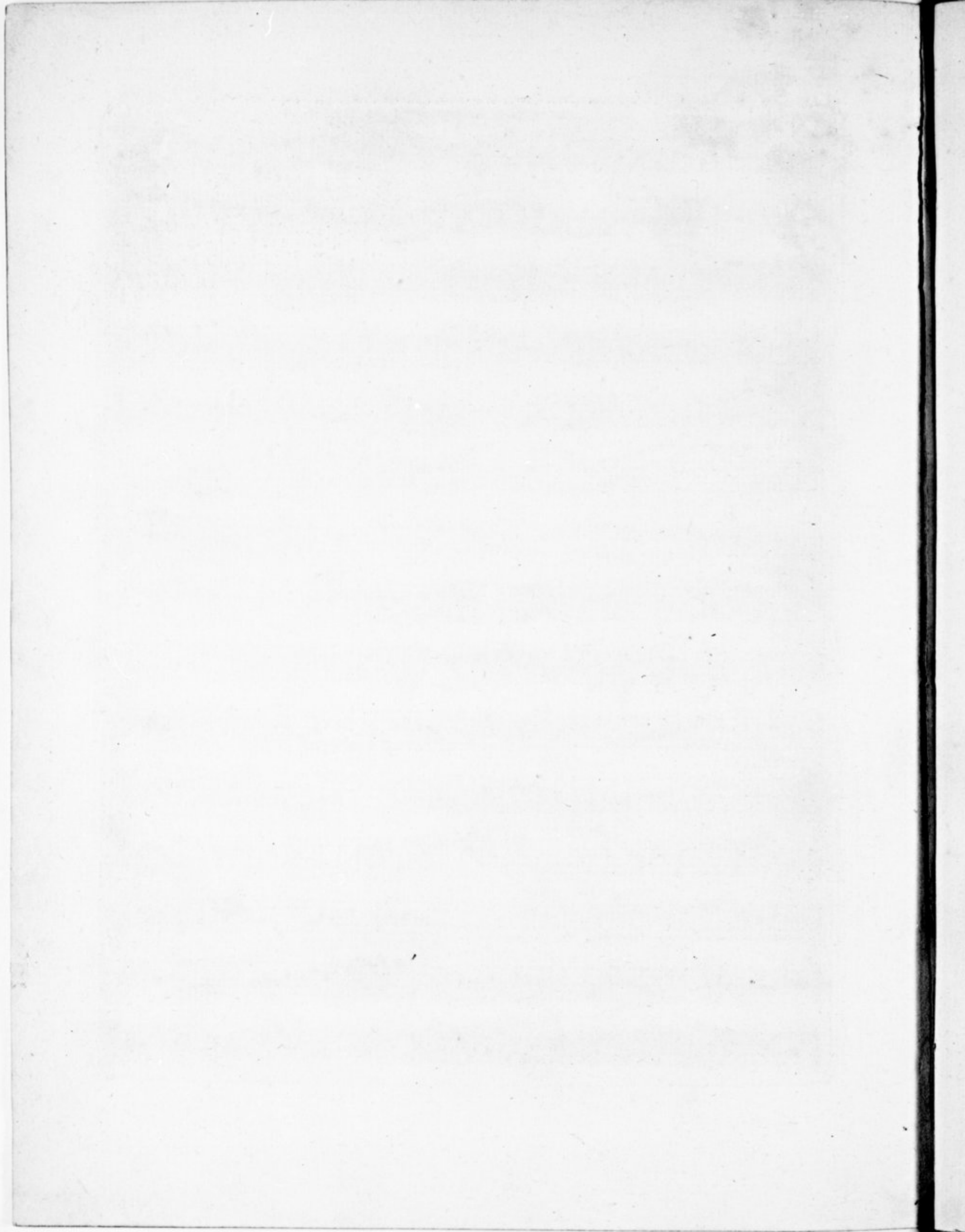
30 3 1 1 3 1

Fine.









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SINFONIA I.

All.^o a Bai.

Presto. *And.^{te} Caceb.*

P. *F.* *P.* *F.*

14 7 1 1

SINFONIA II.

Largo. *P.*

Presto.

P. *F.*

P.

Oboe I^{me}

3

First system of Oboe I music, measures 1-12. The music is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat). The first measure contains a whole note F. The second measure contains a half note G. The third measure contains a half note A. The fourth measure contains a half note B-flat. The fifth measure contains a half note C. The sixth measure contains a half note D. The seventh measure contains a half note E. The eighth measure contains a half note F. The ninth measure contains a half note G. The tenth measure contains a half note A. The eleventh measure contains a half note B-flat. The twelfth measure contains a half note C. The system ends with a double bar line.

Orchestro *Larghetto* *Cacet.*

Second system of Oboe I music, measures 13-24. The music is written on a single staff in treble clef. It begins with a key signature of one flat (B-flat). The first measure contains a whole note F. The second measure contains a half note G. The third measure contains a half note A. The fourth measure contains a half note B-flat. The fifth measure contains a half note C. The sixth measure contains a half note D. The seventh measure contains a half note E. The eighth measure contains a half note F. The ninth measure contains a half note G. The tenth measure contains a half note A. The eleventh measure contains a half note B-flat. The twelfth measure contains a half note C. The system ends with a double bar line.

SINFONIA III.

All.^o assai. *P.* *F.*

And.^{te} un poco All.^o Ta.^t

Grave.

SINFONIA IV.

All.^o

Oboe I.^{mo}

5

8 7

And.^{te} Cacet.

Cresc. *P.* *F.*

5 7 7 1 1 5 1

1 2 2 3 1 16

P. *F.*

4 4 1 1 5

7 7 1 1 5 1 1 1 1 1

SINFONIA V. *All.^o assai.*

pp. sf. *ff.*

1 2

5 1

F. *pp.* *ff.*

sf. *pp.*

F. P. F. P. F. P. F. ff.

2

F.

6 1

P. *F.* *F.* *+* *pp.*

F. *F. P. F. P. F. P. F. ff.*

6

Oboc I.^{mo}

4 1 3 1 1

Grave. F. m.F. P. m.F. P. PP. P. F. P. PP. P. F. P. F. P.

3 18 3 1 1 2

F. m.F. P. m.F. P. PP. P. F. P. PP. P. F. P. F. P.

4 5

Cresc. F. F.

9 5 5

F. F. F.

4 6 4 4 1

F. F. F. F. F.

8 5 5

F. F. F.

SINFONIA VI.

All. assai.

P.

3 3

F. P. Cres. F.

4 1

P. F.

3 3

P. Cres. F.

Largo Caeet

3 1 1 3 1 9 3 1 1

Vivace.

3 1 3 1 1 3 1 1 3 1

Fine.



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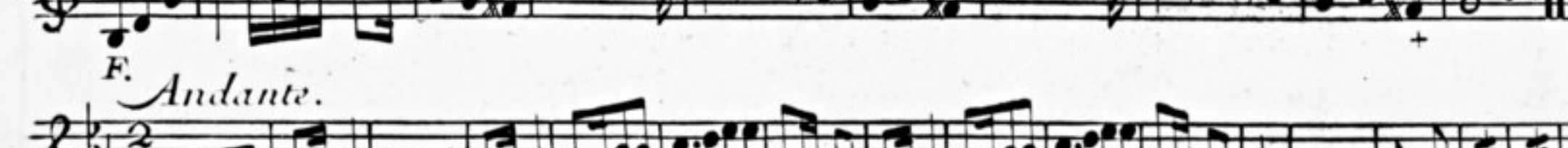
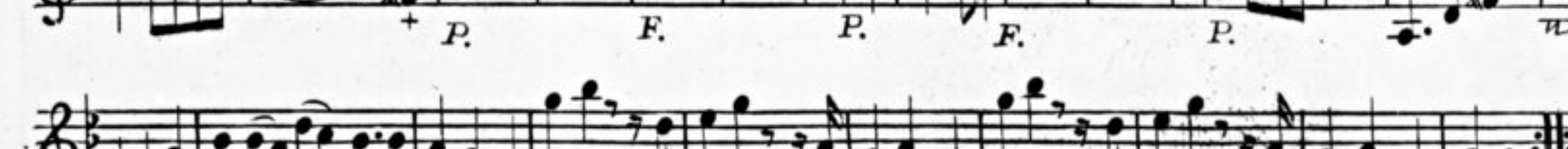
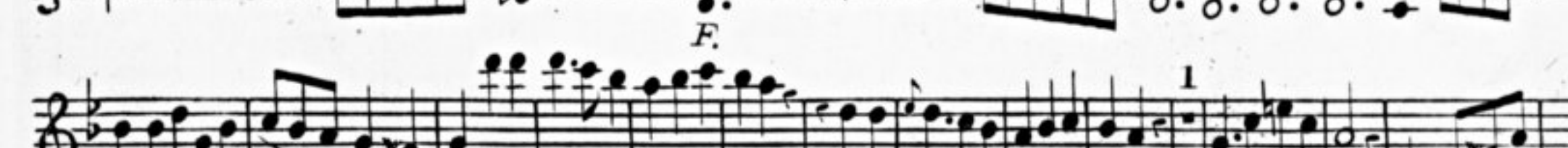
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V^m 7. 1580

SINFONIA I.
All. assai. *F.* *P.**P.**Andante.*

Violino Secondo.

3

This page contains the musical score for the Violino Secondo part, page 3. The score is written in G major (one sharp) and 2/4 time. It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The dynamics are marked as *F* (forte), *P* (piano), and *F.P.* (fortissimo/pianissimo). There are also first endings marked with a '1' and repeat signs. The tempo marking *Presto.* appears on the sixth staff. The score concludes with a double bar line and repeat dots on the twelfth staff.

F. *P.* *F.P.* *F.P.* *F.*

P. *F.* *P.*

F. *P.*

F. *P.* *F.P.*

F.P. *F.* *P.* *F.* *+*

Presto. *P.*

F.

F.

P. *F.* *F.*

P. *F.* *P.*

F.

SINFONIA II. *1. Largo.*

P.

Presto.

Segue.

P. *F.*

Segue. *P.*

F.

P. *Segue.*

F. *Segue.*

Segue. *F.*

P. *F.*

Segue. *P.*

F. *P.* *Segue.*

F. *Segue.*

Larghetto.

Violino Secondo.

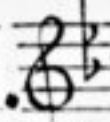
5

First system of musical notation for Violino Secondo, *Larghetto*. It consists of six 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 is written in a flowing, lyrical style with various dynamics. The first staff has dynamics *P.*, *F.*, *P.*, and *F.*. The second staff has *P.*, *F. P.*, *F. P.*, *F.*, *P.*, and *F. P. F. P.*. The third staff has *F. P. F. P.*, *F.*, *P.*, *P.*, *F.*, and *P.*. The fourth staff has a *+* symbol. The fifth staff has a *+* symbol. The sixth staff has *F. P. F. P.*, *F. P. F. P.*, *F.*, and *P.*. The section ends with a double bar line.

Prestissimo.

Second system of musical notation for Violino Secondo, *Prestissimo*. It consists of eight staves. The first staff has dynamics *P.*, *F. P.*, *F. P.*, *F. P.*, *F. P.*, and *F. P.*. The second staff has *F.* and *P.*. The third staff has *F. P. F. P. F.* and a *Segue.* marking. The fourth staff has *P.*, *F.*, and *P.*. The fifth staff has *F. P.* and *F. P.*. The sixth staff has *F.*, *P.*, *F. P.*, and *F. P.*. The seventh staff has *F.*, *P.*, and *F. P.*. The eighth staff has *F. P. F.* and a *Segue.* marking. The section ends with a double bar line.

SINFONIA III.

*All. con rit.*

And.^{te} un poco All.^o

Violino Secondo.

7

This image shows a page of musical notation, likely for a piano piece. It consists of 15 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings, specifically 'P' (piano) and 'F' (forte), are placed throughout the score, often in pairs (e.g., 'F. P.'). The key signature is one flat (B-flat), and the time signature is 2/4. The music is written in a single system, with the staves connected by a brace on the left. The notation includes various musical symbols such as clefs, key signatures, time signatures, notes, rests, and dynamic markings. The overall style is characteristic of 19th-century musical notation.

Violino Secondo.

All?

SINFONIA IV.

All.^o Violino Secondo.

SINFONIA IV.

The musical score is written for a single violin part, Violino Secondo, in the tempo of *All.^o* (Allegretto). The key signature is one sharp (F#) and the time signature is common time (C). The score consists of 15 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (P, F). The score is written for a single violin part.

Violino Secondo.

9

Andante.

Presto.

SINFONIA V.

flaute d'Hautbois l'en jouera les Solo. *All.^o averti.*

Soli. *Tutti.* *f.* *T.*

pp *p* *f* *ff*

f. *pp* *ff* *p* *f* *p* *f*

p *f* *ff* *Soli.* *Tutti.* *f.* *T.*

I *p* *I*

f. *p*

f. *pp* *ff*

p *f* *p* *f* *p* *f* *ff*

Violino Secondo.

11

Grave.

Measures 1-10 of the *Grave* section. The music is in 4/4 time, featuring a melodic line in the upper voice and a more active, often tremolo-like line in the lower voice. Dynamics include *pp*, *f*, *p*, *m.f*, and *pp*. The key signature has two flats.

Allegro.

Measures 11-20 of the *Allegro* section. The tempo changes to 2/4 time. The music becomes more rhythmic and active, with frequent sixteenth-note patterns. Dynamics include *p*, *f*, and *pp*. The key signature remains two flats.

SINFONIA VI

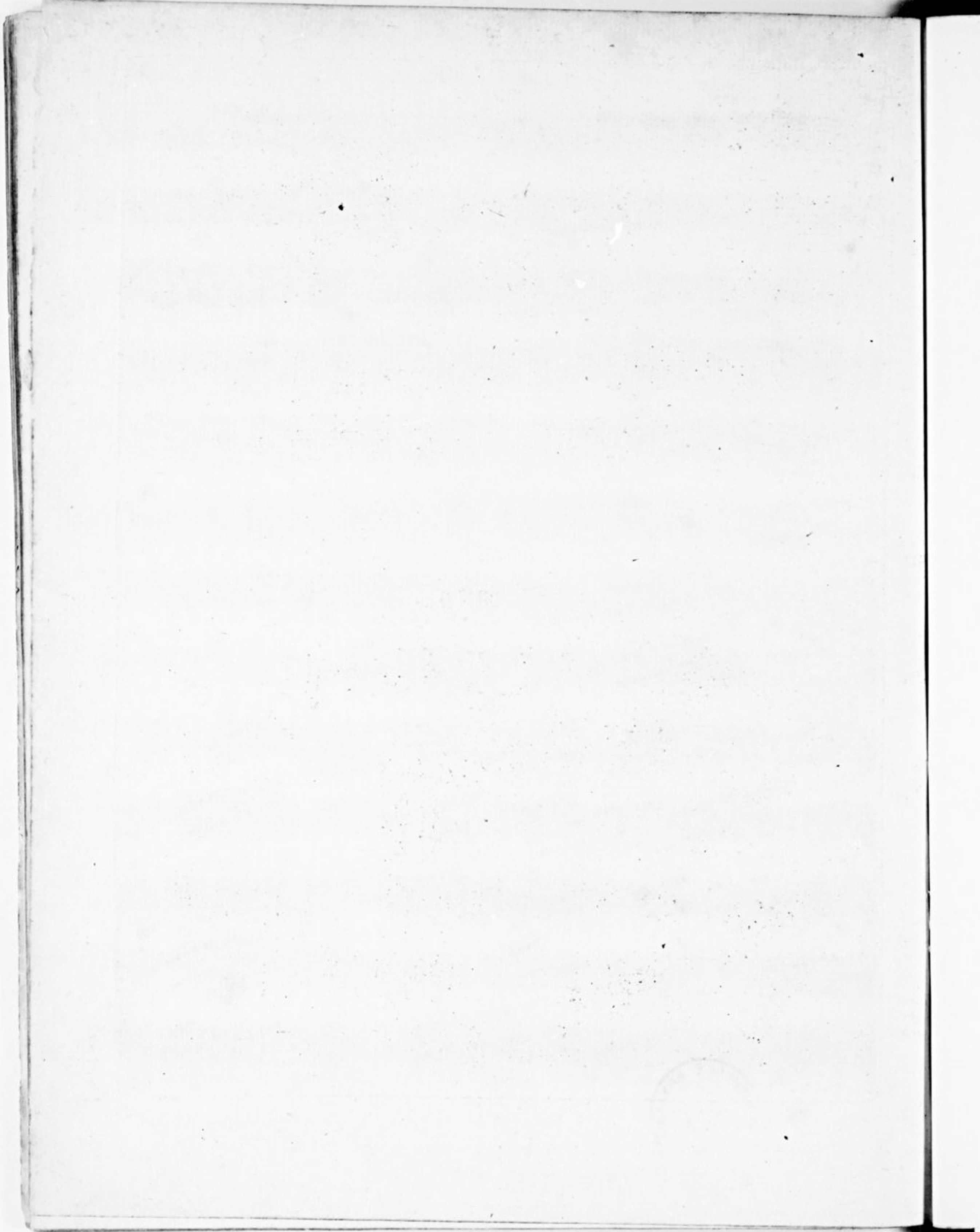
All: assai.

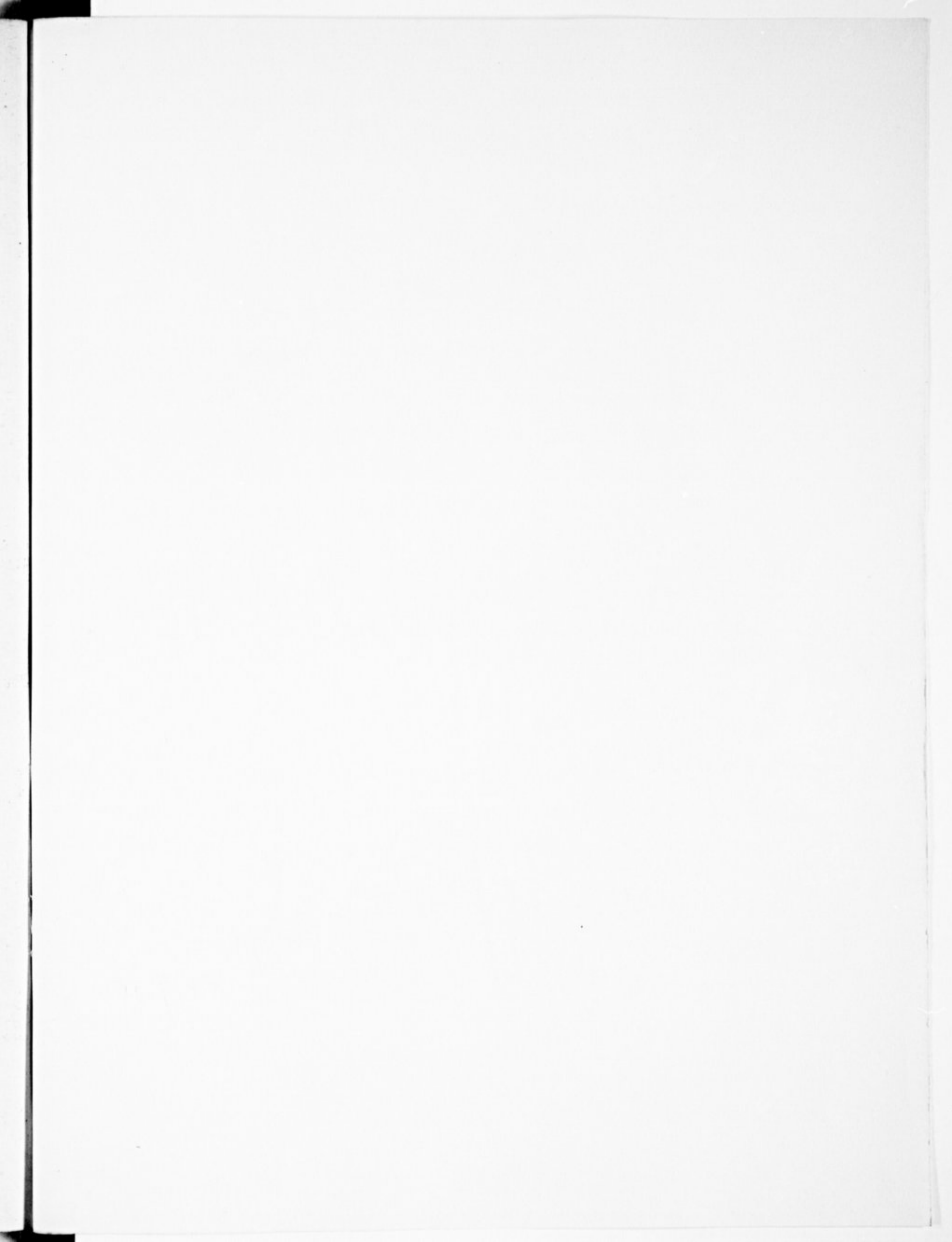
[illegible]

Violino Secondo.

13

This musical score is for a piece from 'The Merry Widow' by Franz Lehár. It consists of 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are marked as *F* (forte) and *P* (piano), with some instances of *F.P.* (fortissimo/pianissimo). A tempo change to *Vivace* is indicated on the 7th staff. The score concludes with the word *Fine.* at the bottom. The music is written in a key with one flat (B-flat) and a 2/4 time signature. The notation is in a standard musical staff with a treble clef. The score is a single system, meaning it is a continuous piece of music without a break. The notation is in a standard musical staff with a treble clef. The score is a single system, meaning it is a continuous piece of music without a break.





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SINFONIA I.

All.^o assai.

Andante.

Alto.

3

This musical score for Alto, page 3, consists of 13 staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first five staves are marked with *F.* and *P.* dynamics. The sixth staff begins with the tempo marking *Presto.* and includes first and second endings. The remaining staves continue with complex rhythmic patterns and dynamic markings, including *F.*, *P.*, and *F.P.*. The score concludes with a final double bar line.

[illegible]

Presto.

P

E

P

F.

P.

Jeune.

F

P.

F.

 P

Œgæte.

F.

P.

P.

F

F

P

Paris

F

Larghetto.

Prestissimo.

Segue.

Segue.

The musical score consists of 15 staves. The first staff is a single melodic line. The second staff begins with a 3/8 time signature and is marked *Larghetto.* The third staff through the sixth staff continue the *Larghetto* section. The seventh staff is marked *Prestissimo.* The eighth staff through the eleventh staff continue the *Prestissimo* section. The twelfth staff is marked *Segue.* The thirteenth staff through the fourteenth staff continue the *Segue* section. The fifteenth staff is also marked *Segue.* Dynamic markings *F* (forte) and *P* (piano) are placed throughout the score. The notation includes various note values, rests, and slurs.

All.º assai.

6
SINFONIA III. *All.^o assai.* P. F.

The musical score is written for a single melodic line, likely for a violin or flute. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'All.^o assai.' (Allegretto assai). The score is divided into two systems of seven staves each. The first system starts with a dynamic marking of 'P' (piano) and ends with 'F' (forte). The second system starts with 'P' and ends with 'F'. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are also some triplet markings. The overall character is light and rhythmic, typical of a minuet or scherzo.

And.^{te} un poco All.^o

Alto.

7

Measures 1-14 of the Alto part. The tempo is *And.^{te} un poco All.^o*. The music is in 2/4 time. Dynamics include *P* (piano) and *F* (forte). Articulations include accents and slurs. The key signature has one flat (B-flat).

Measures 15-24 of the Alto part. The tempo changes to *Presto*. The music is in 2/4 time. Dynamics include *P* (piano) and *F* (forte). Articulations include accents, slurs, triplets, and sixteenth notes. The key signature has one flat (B-flat).

SINFONIA IV.

All° P.

F. P. F. P. F. P.

F. P. F. P. F. P.

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. P. F. P. F. P. F.

P. F. P. F. P. F. P.

P. F.

P.

Alto.

9

Andante.

Presto.

SINFONIA V.

All.^o assai. PP.

The musical score for the Alto part of Sinfonia V is written on 12 staves. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo and dynamics are indicated as *All.^o assai. PP.* (Allegretto assai, pianissimo). The score includes various dynamic markings: *FF* (fortissimo) appears on the second, fourth, sixth, eighth, and tenth staves; *P* (piano) appears on the third, fifth, seventh, ninth, and eleventh staves; and *PP* (pianissimo) appears on the first, sixth, eighth, and eleventh staves. The notation features a mix of eighth, sixteenth, and thirty-second notes, often beamed together, and rests. The piece concludes with a double bar line on the twelfth staff.

Alto.

11

First system of musical notation for the Alto part, featuring a treble clef and a key signature of one flat. The music consists of two staves. The first staff has notes with dynamic markings P, F, P, F, P, F, and FF. The second staff continues the melodic line with various note values and rests.

Grave.

Second system of musical notation, marked "Grave". It consists of two staves. The first staff has notes with dynamic markings PP, F, m.F., P. m.F., and P. The second staff continues the melodic line. The third staff has notes with dynamic markings P, F, P, PP, and P. The fourth staff has notes with dynamic markings F, P, F, PP, F, and P. The fifth staff has notes with dynamic markings m.F., P, PP, P, and F. The sixth staff has notes with dynamic markings P, PP, P, F, P, F, and PP. The seventh staff has notes with dynamic markings P, F, P, F, and P. The eighth staff has notes with dynamic markings P, F, P, F, and P.

Allegro.

Third system of musical notation, marked "Allegro". It consists of two staves. The first staff has notes with dynamic markings P, F, P, F, and P. The second staff continues the melodic line. The third staff has notes with dynamic markings P, F, P, F, and P. The fourth staff has notes with dynamic markings P, F, P, F, and P. The fifth staff has notes with dynamic markings P, F, P, F, and P. The sixth staff has notes with dynamic markings P, F, P, F, and P. The seventh staff has notes with dynamic markings P, F, P, F, and P. The eighth staff has notes with dynamic markings P, F, P, F, and P.

All. assai.

12

SINFONIA VI. *All.^o assai.*

F. P. F.P. F. P. F.

P. P.^{mo} Cres. F.

P.

F.

P. F. P. P.^{mo} Cres. F.

FP. F. P. F.

Largo.

P.F.F.F. F. P. FP. F. P.

13

I

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

FP. FP. F. P. F. P. F.

F. P. F. P. F. P. F. P.

FP. FP. F. P. F. P.

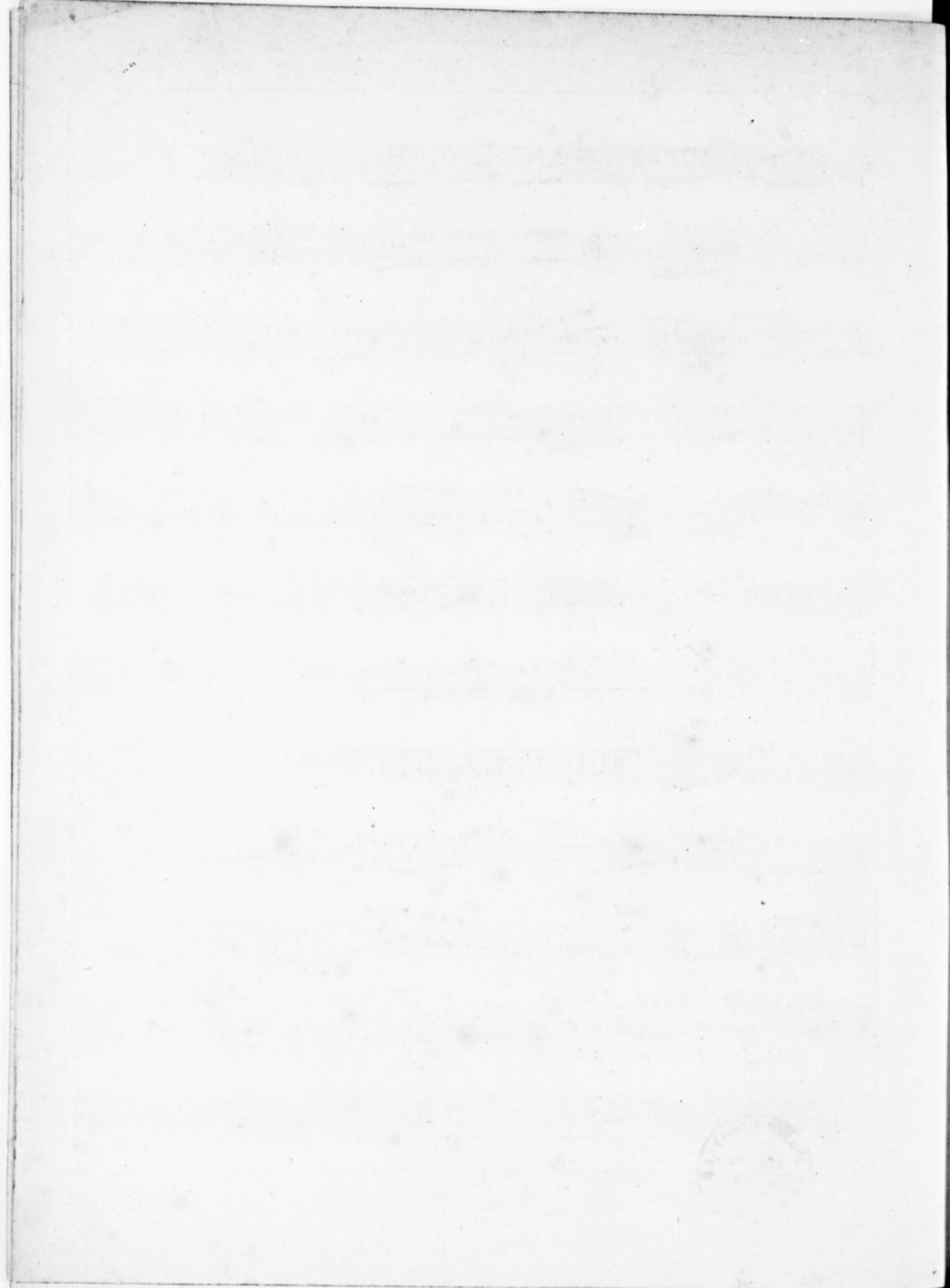
F. P. E. P. F. P. F. P. P. Cres. FP. FP. F.

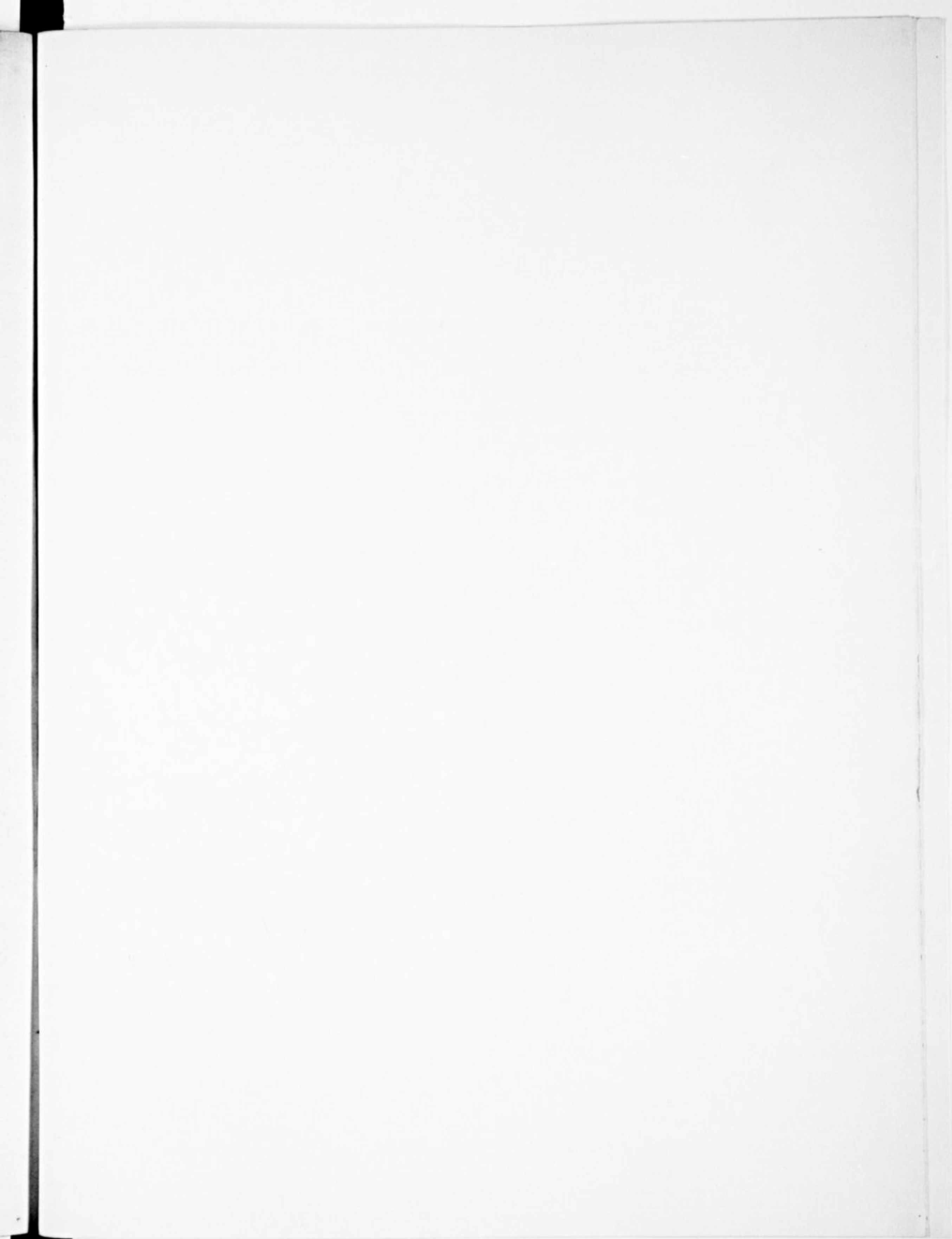
Vivace. P. F. P. F. P. F. P. F.

P. F. P. F. P.

F. P. F. P. P.

Fine.





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Les quelles seront ad Libitum.

OPERA IV.^a

A PARIS.

Chez

M.^r Venier Editeur de plusieurs Ouvrages de Musique, à l'entrée
de la rue S.^t Thomas du Louvre vis-à-vis le Chateau d'Eau.
Et aux adresses Ordinaires.

A LYON.

M.^{rs} les Freres le Goux, Place des Cordeliers.
M.^r Castau, Place de la Comedie.

Avec Privilège du Roy. de l'Imprimerie de Richomme

2 Corno 1^o
SINFONIA I.

All.^o assai.

Ex C
SINFONIA II.

Largo. P.

Corno 1^o

3

Prest.^{mo}

Ex B

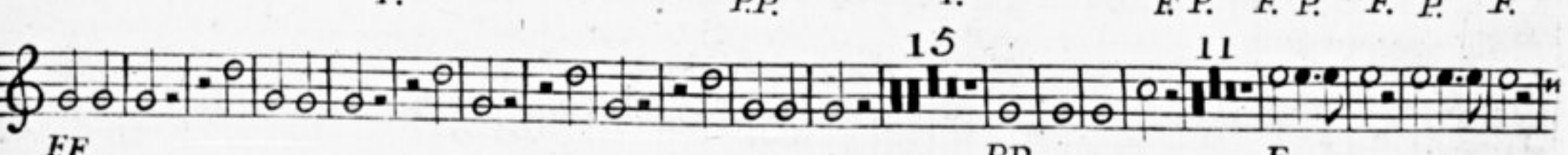
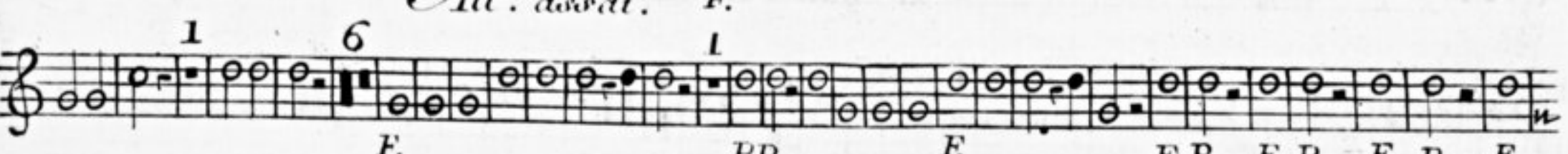
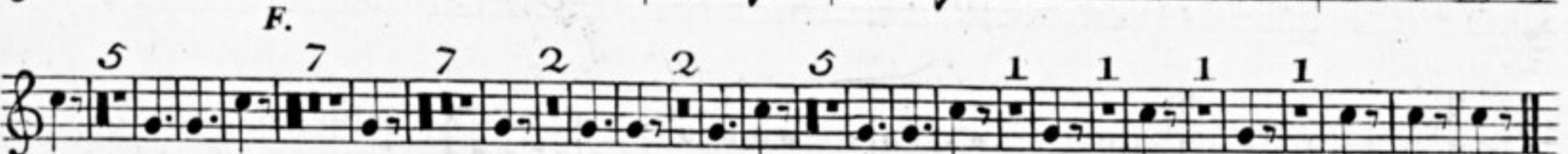
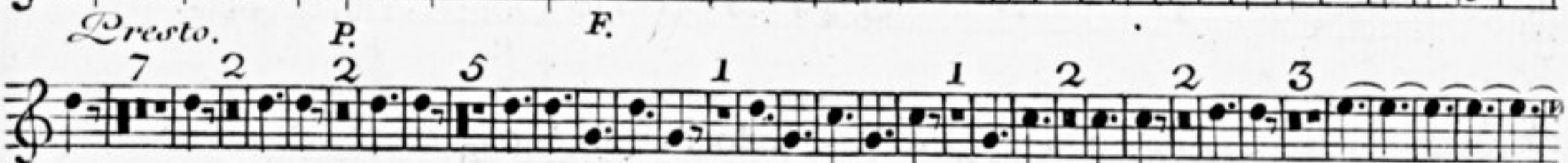
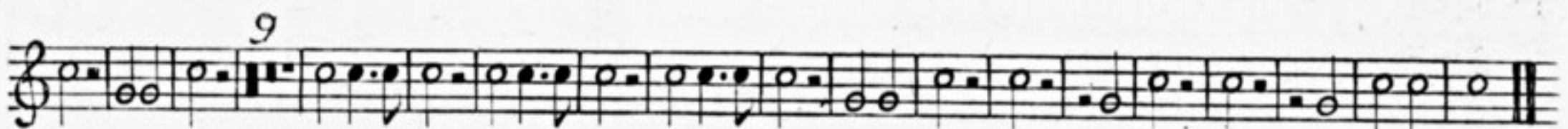
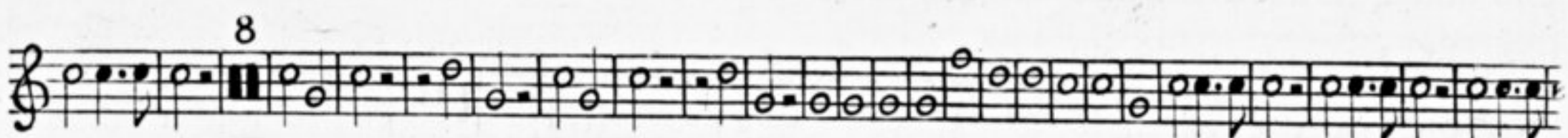
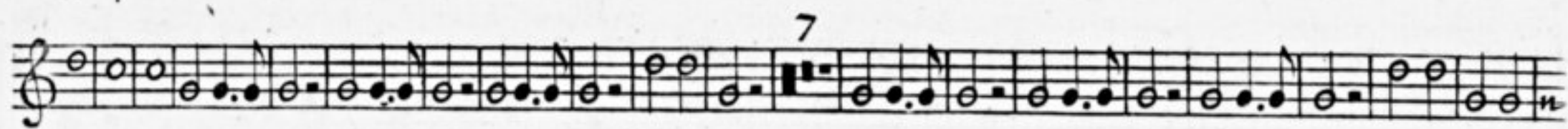
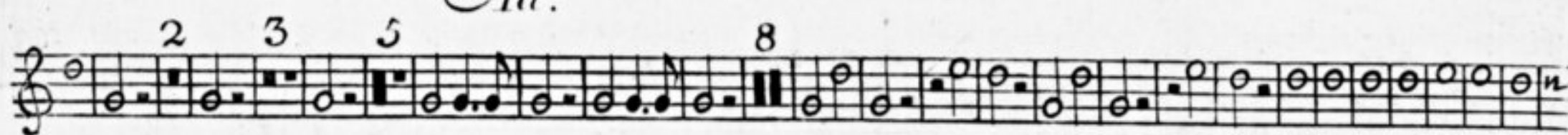
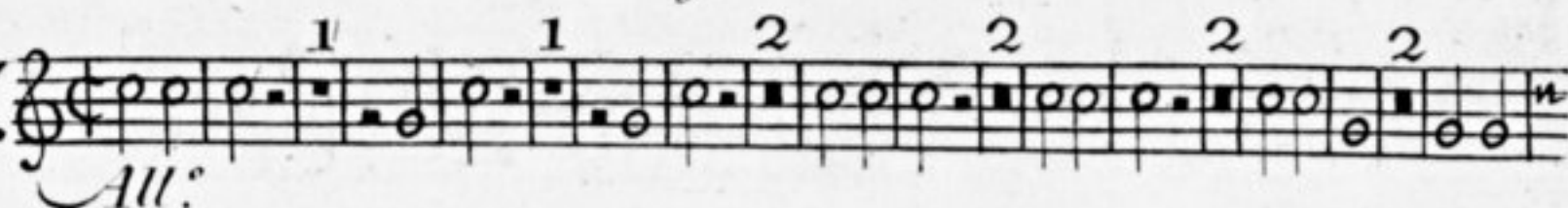
SINFONIA III

All.^o assai. *p.* *f.*

And.^{te} un poco *All.^o Cacet.*

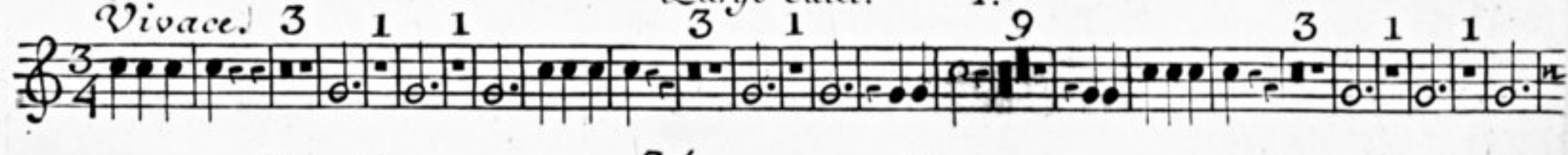
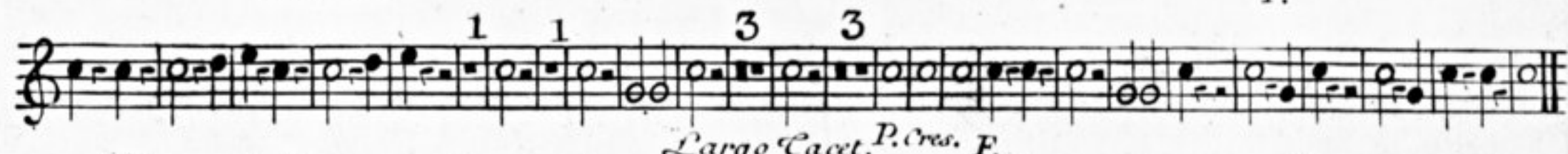
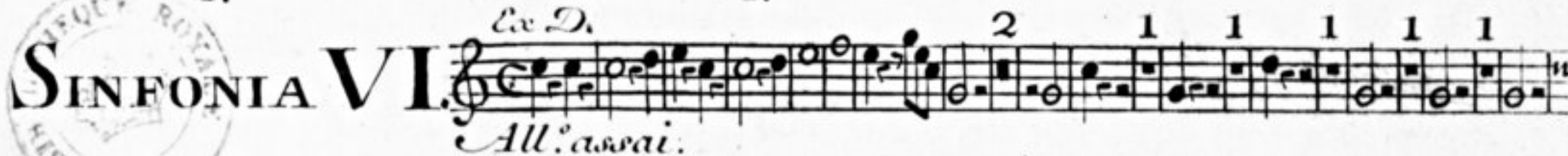
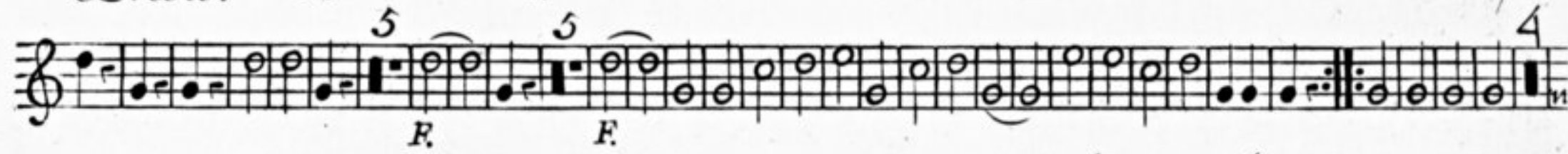
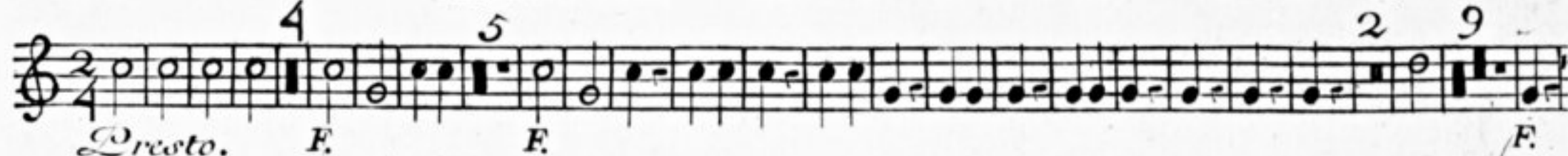
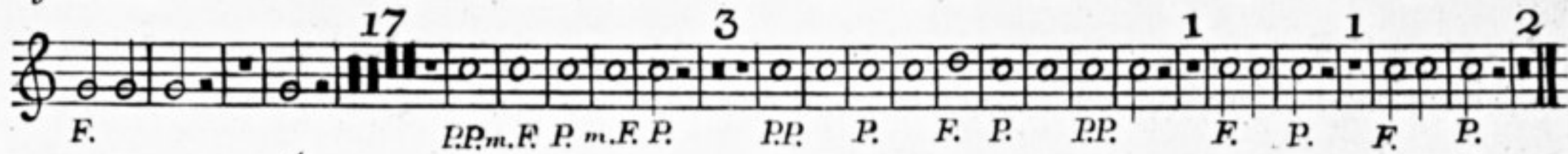
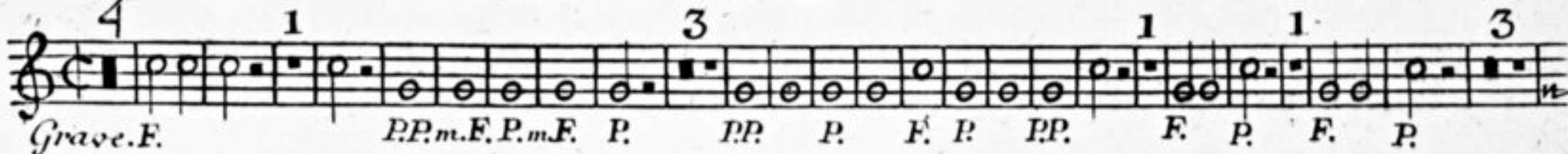
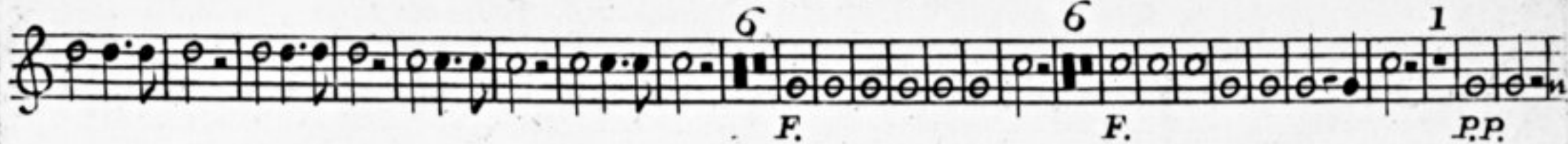
Presto.

SINFONIA IV.



Corno I^o

5



Fine.