

9 Quintettes, inédits

Boccherini, Luigi (1743-1805). 9 Quintettes, inédits. [Entre 1810 et 1840].

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Violino Primo. *Dailot*

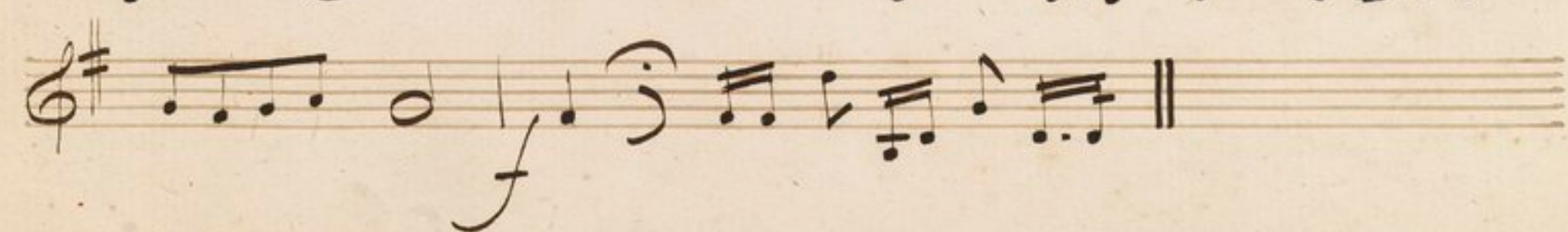
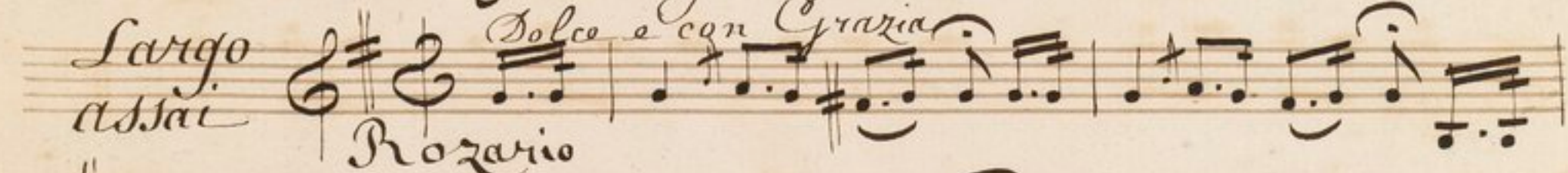
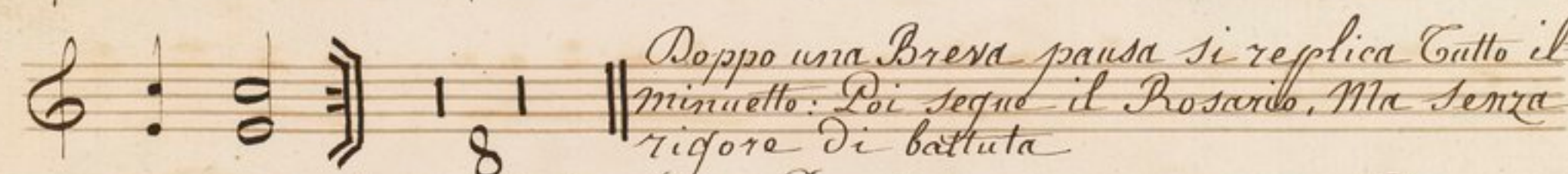
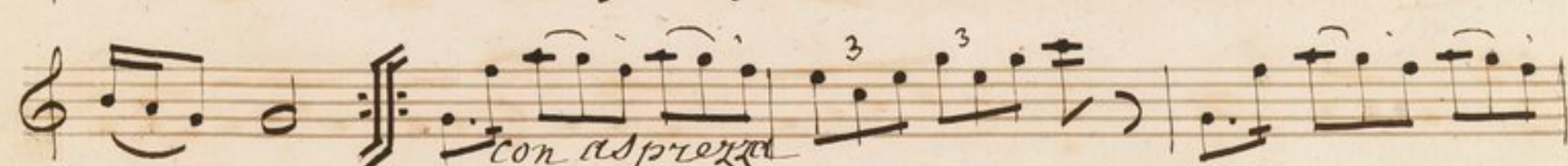
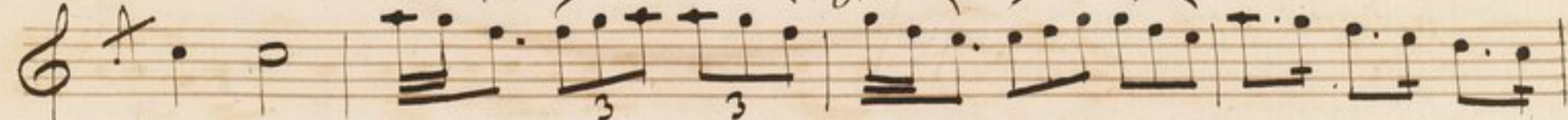
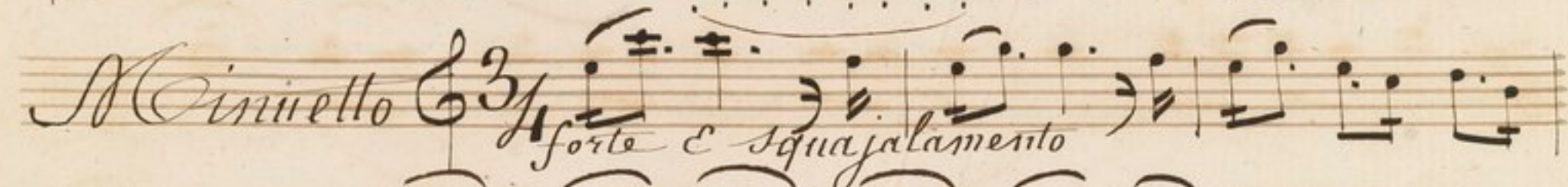
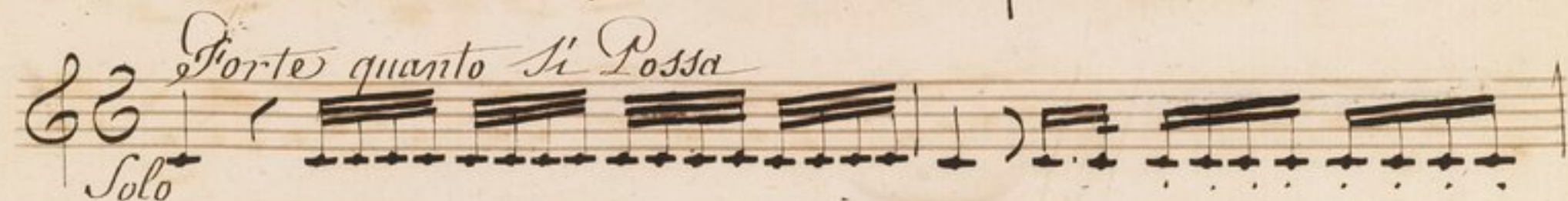
Quintettino
de
Boccherini



Violino Primo
Quintettino. Imitando il tocco Dell' Ave Maria Delle
Parrocchia



Ave Maria Del Quartiere



Allegro



Largo Come Prima



Largo Come Prima



Volto Subito

Los Canelos

Allegro

Raspa Paille

3/4

pizzicato sempre *for*

The first system of the handwritten musical score consists of eight staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom six staves are bass clefs. The music is written in 3/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a series of eighth notes. The fourth staff contains a series of eighth notes. The fifth staff contains a series of eighth notes. The sixth staff contains a series of eighth notes. The seventh staff contains a series of eighth notes. The eighth staff contains a series of eighth notes. The system ends with a double bar line and a repeat sign.

The second system of the handwritten musical score consists of eight staves. The top two staves are treble clefs with a key signature of one sharp (F#). The bottom six staves are bass clefs. The music is written in 3/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The second staff contains a similar melodic line. The third staff contains a series of eighth notes. The fourth staff contains a series of eighth notes. The fifth staff contains a series of eighth notes. The sixth staff contains a series of eighth notes. The seventh staff contains a series of eighth notes. The eighth staff contains a series of eighth notes. The system ends with a double bar line and a repeat sign.

Handwritten musical score for a piece in G major, featuring multiple staves with notes and rests. The notation includes various rhythmic values and dynamic markings like 'p' and 'f'. The piece concludes with a double bar line and a fermata.

le D. Von
accompany

Segue La Ritirata Con Variazione

„Nota“ si Figura che la Ritirata cominci a farsi
Sentire de lontano assai perciò Dovrà suonarsi
Con piano che a pena si senta, il Crescendo,
E Mancando Sarà Poi Conforme si andrà
Avvertendo.

Ritirata
Tempo di Marcia *f* *l'autato sul Diapason*

1^{ere}
Varia *Con Anima*

2^{eme}
Varia *Stacato*

3^{eme}
Varia *Si comenci*
tenuto *a sentir piu Davicino*

1^{eme} Variation

2. *a mezza voce*

2^{eme} Variation *imitando il Tamburo*

forte

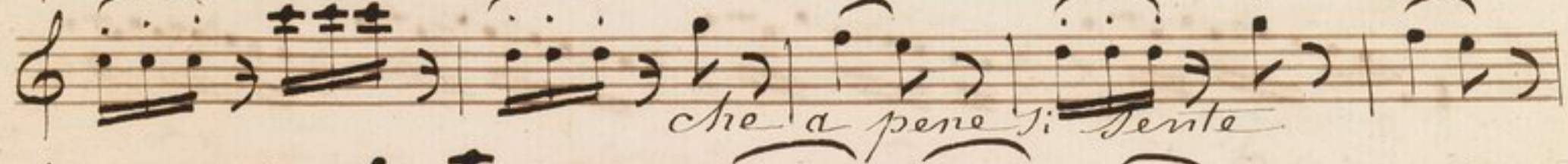
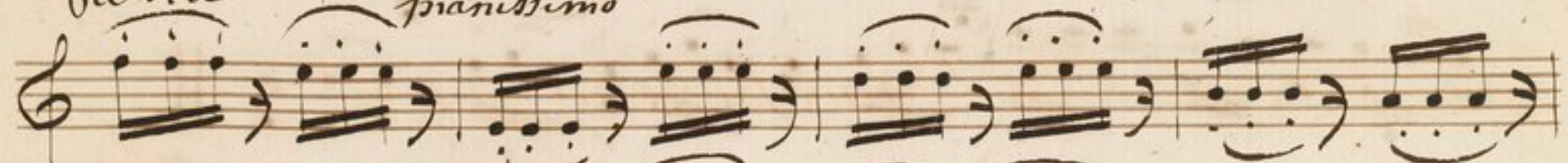
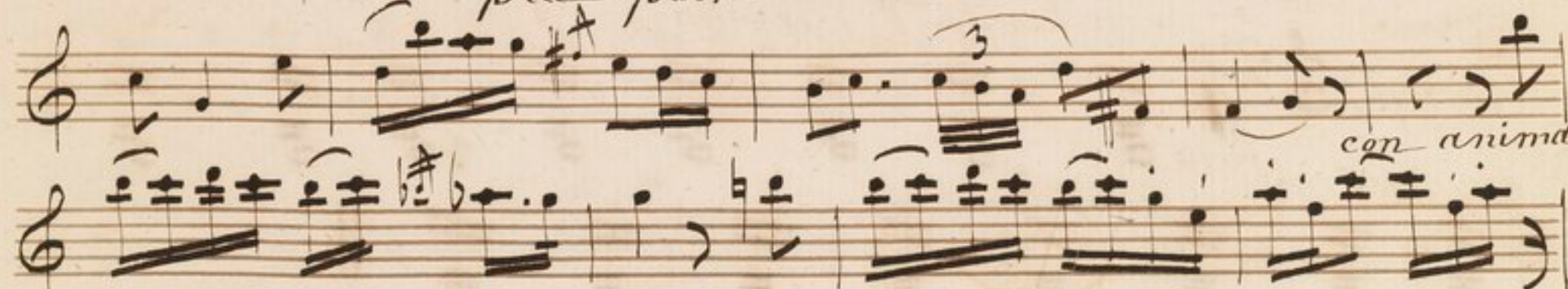
forte *quando si possa*

forte Solamente

a mezza voce

tenuto 3.

Volti Subito



Fine

Violino Secondo.

Quintettino.

de

Boccherini.



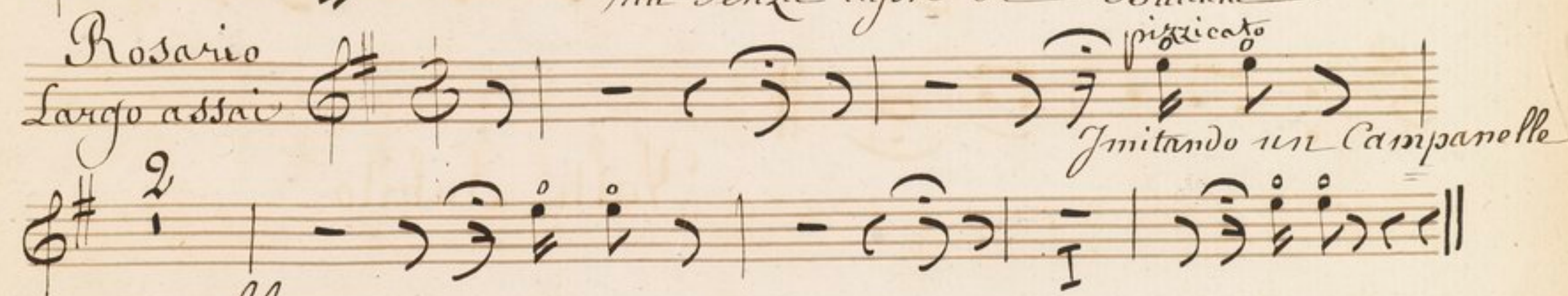
Violino Secondo
Quintettino. Imitando il Cocco (Dell'ave Maria Delle
Farroccchia



Segue il Minuetto De Cicchi.



8. Doppo una Breve pausa si replica
tutto il Minuetto: poi segue il Rosario
ma senza rigor di Battuta:



Largo Come primo

Handwritten musical score on ten staves. The notation includes treble clefs, a key signature of one sharp (F#), and various time signatures. The score is divided into sections by tempo and dynamics markings.

The first section consists of the first five staves. The tempo marking *allegro* appears above the second staff, and the dynamic marking *f* (forte) appears below the second staff. The section concludes with a double bar line at the end of the fifth staff.

The second section, labeled *Largo* and *Comodo* (written above the staff) and *Prima* (written below the staff), spans the next three staves. The dynamic marking *piano* is written below the third staff. This section also concludes with a double bar line at the end of the fifth staff.

The third section, labeled *Allegro*, spans the final three staves of the written music. The time signature changes to 3/4. The dynamic marking *p.* (piano) appears below the second staff of this section. The section concludes with a double bar line at the end of the third staff.

Volti Subito

Allegro
piccato sempre
Los Monolos
latta Caille 3/4

f

arpeg.

Solo

molto

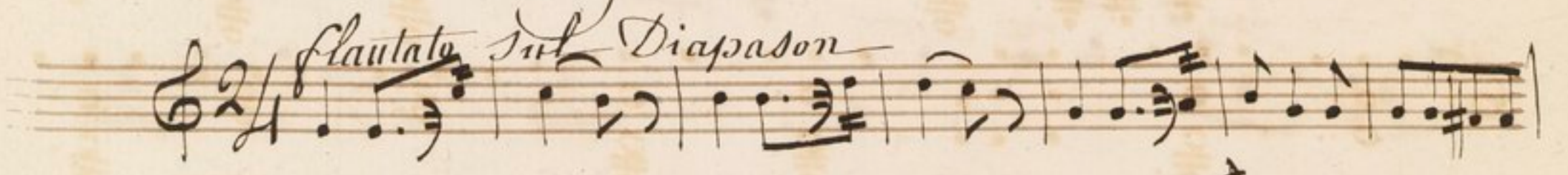
arpeggio Solo

molto

Segue la Ritirata
Con Variazioni

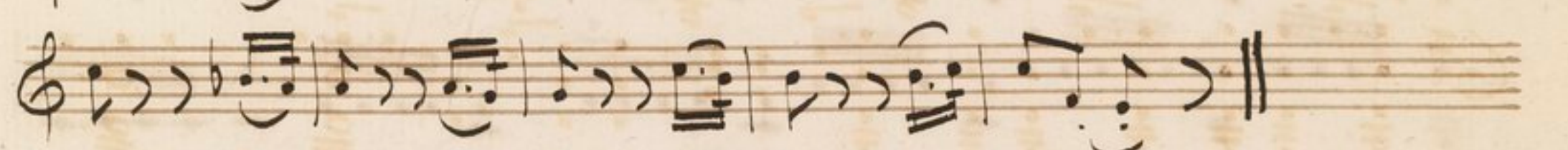
// 7 Cota // si figura che la ritirata cominci a farsi sentire da lontano
 assai, perciò dovrà suonarsi con piano, che a pena si senta;
 il crescendo, e mancando, sarà poi conforme si andrà
 avvertendo

Ritirata Tempo Di Marcia

flautato sul Diapason


1^a parte
Varia: Voce Naturale

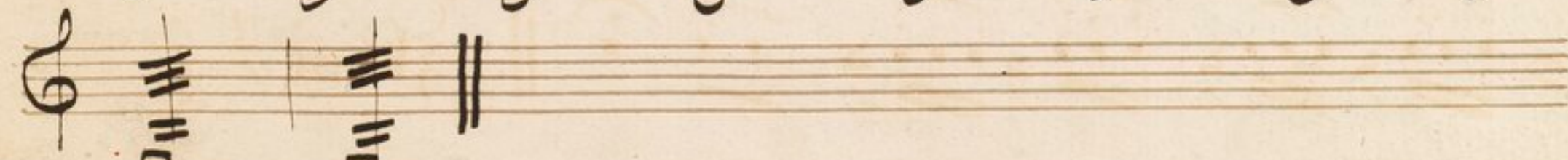
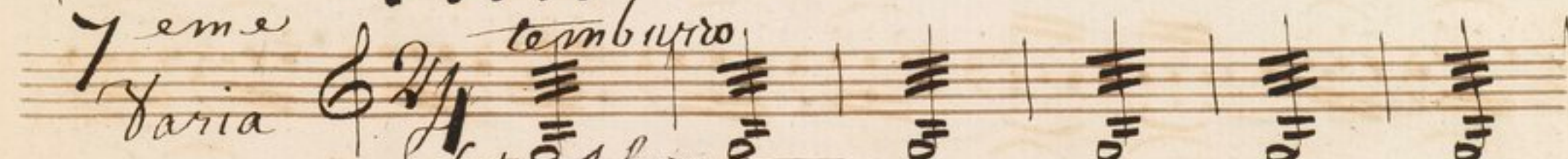

2^a parte
Varia



3^a parte
Varia


si cominci a sentir più vicino

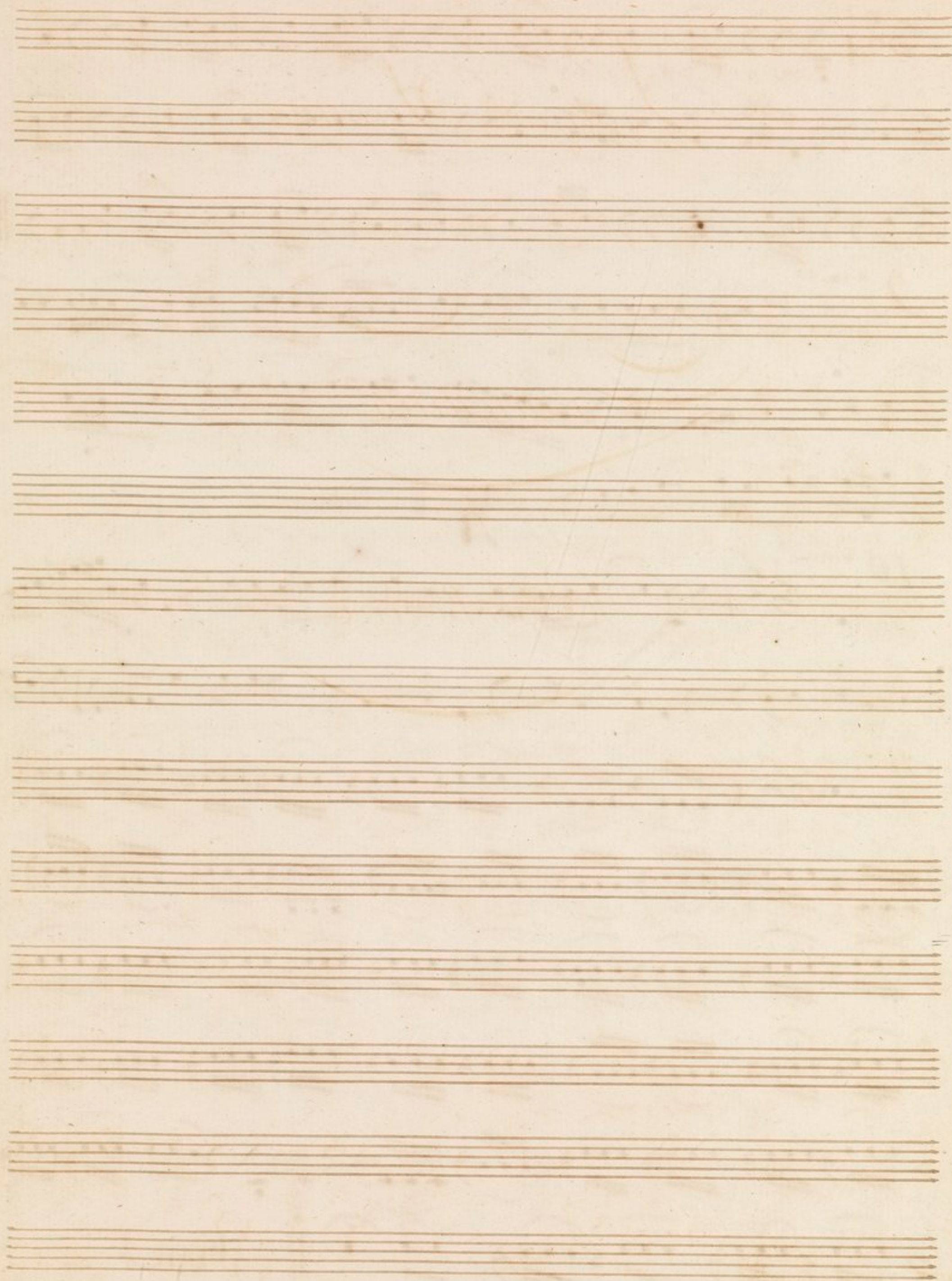

Tutti Subito

4.^{me} Varia



8^{eme} Variation





Fiola

Quintettino.

de
Boccherini.



Quintettino: Imitando il Coeco Dell'ave Maria
Delle Porroccchia:

Lizzicato *Viola*
imitando il tocco delle Campanone



Minuetto *forte e Iguajalamente*



Doppo una breva pausa si replica tutto il Minuetto: poi
Segue il Rosario ma senza rigor di Battuta:

Rosario
Largo assai



Largo Come
Lima *pizzicato*
imitando un Campanello



Allegro
arco
for

Largo Come
Prima
pizzicato

Allegro
arco
for

Los monolos
pasta Caille
allegro
pizzicato sempre

36. 62 Segue La Ritirata Con Variazioni

|| *Tota* || si figura che la ritirata cominci a farsi
 sentir assai da lontano. Percio debba suonarsi con piano
 che a pena si senta. il crescendo e Mancando sarà poi
 conforme si andera avvertendo:

Ritira Tempo
 (Di Marcia)

flautato sul Diapason



1^a parte

Varia:



2^a parte

Varia:



3^a parte

Varia:



4^a parte

Varia

a mezza voce





5^{eme}
Varia

6^{eme}
Varia

Camburro

7^{eme}
Varia

for Solamente

8^{eme}
Varia

a mezza voce

9^{eme}
Varia

piano

Volti Subito



10^{ma}

Varia

pizzicato sempre

piu piano

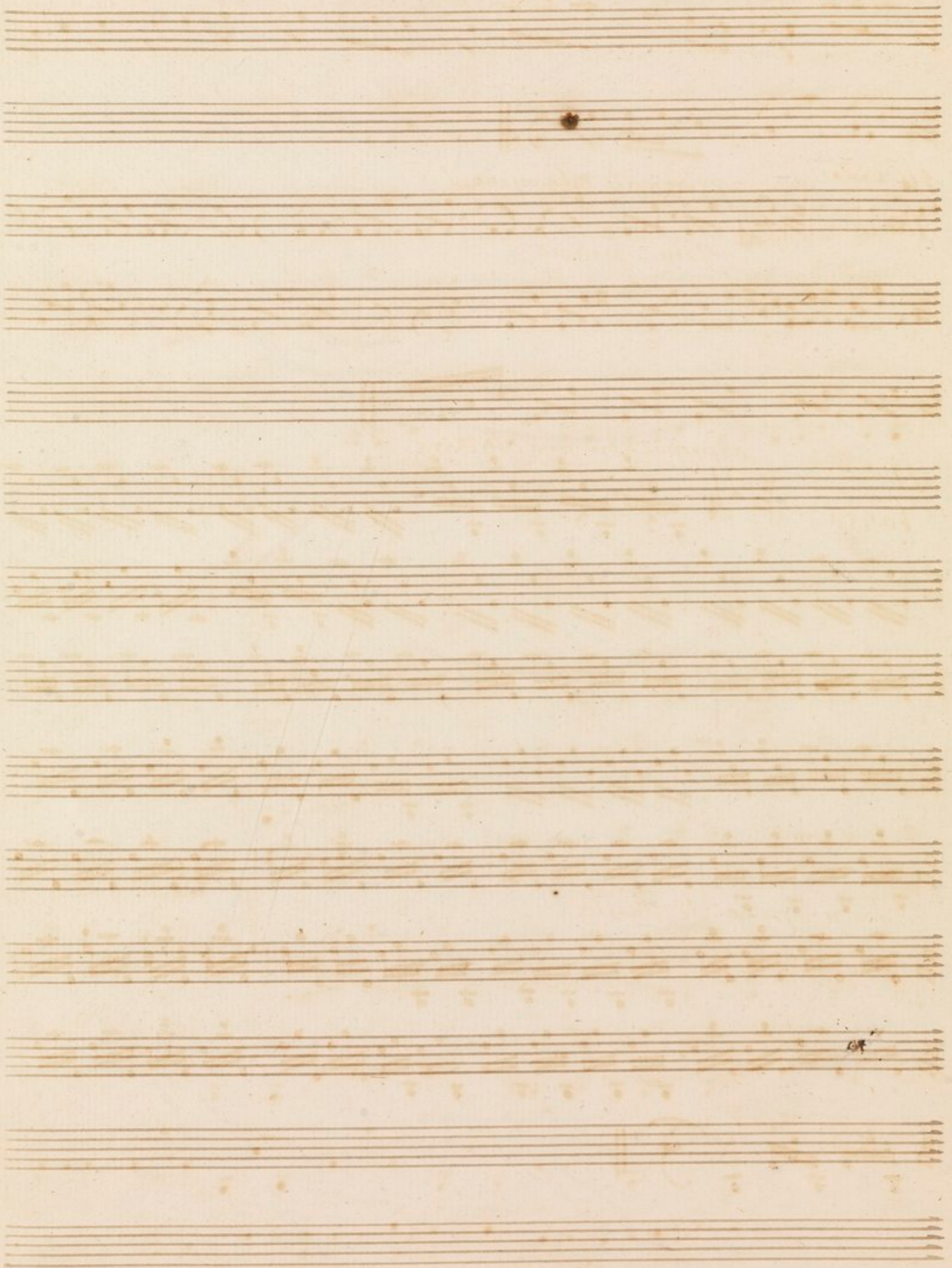


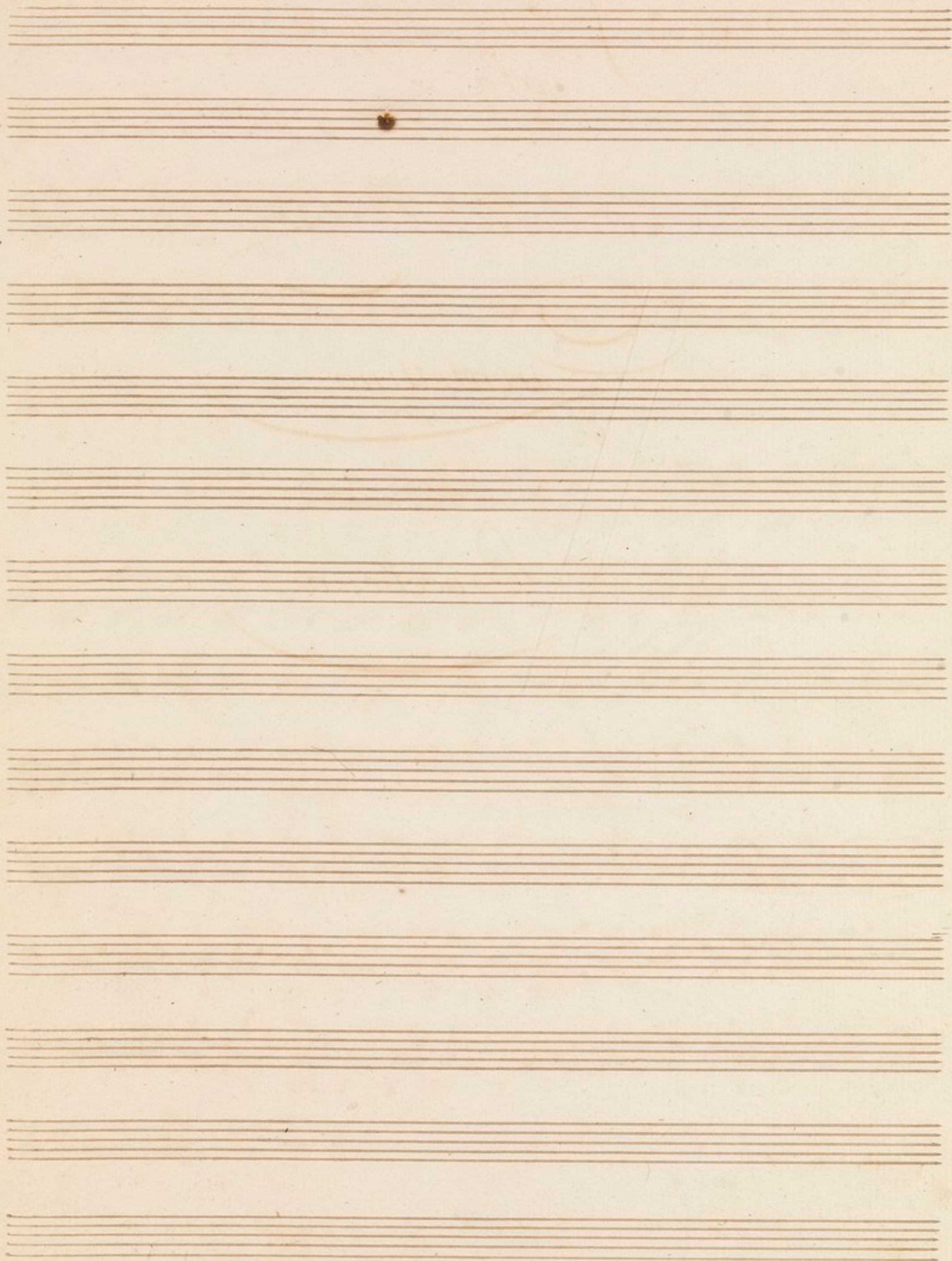
11^{ma}

Varia

arpeggio come una chitarra







Violoncello Primo.

Quintettino.

de
Poccherini



Quintettino. Imitando il tocco Dell' Ave Maria
Delle parrocchia.

Violoncello Primo

Dizzicato



Segue il Minuetto De ciechi,

Il Violoncello Collocherà l'istrumento al traverso sopra le ginocchia, e con le unghie di tutta la mano imiteranno che suona una chitarra.

Minuetto

for

Segue



Dopo una breva pausa si replica tutto il Minuetto: Poi segue il Rosario. Ma senza rigore di Battuta.

Rosario
Largo assai

Dolce E Con Gracia

Capo tanto soli l'admirare



Allegro



Largo Come Prima



Volti Subito

Los Monolos allegro 8.

Passa Caille

allegro 8. 2.

forte

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#). The melody begins with a quarter note G4, followed by a quarter note A4, then a triplet of eighth notes B4, C5, and D5. This is followed by a quarter note E5, a quarter note D5, and a quarter note C5. The staff continues with a quarter note B4, a quarter note A4, and a quarter note G4. The notation is written in a cursive, handwritten style.

Handwritten musical notation on a single staff. The key signature has one sharp (F#). The notation includes eighth notes, quarter notes, and a triplet of eighth notes. The piece ends with a double bar line and a repeat sign.

Handwritten musical notation on a single staff. The key signature has one sharp (F#). The notation includes a treble clef, a repeat sign, and various rhythmic values including eighth and sixteenth notes, and rests. The number '24' is written at the end of the staff.

Handwritten musical notation for the first staff of 'The Rose Tree'. The key signature is one sharp (F#). The melody consists of eighth and sixteenth notes, with a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fourth measure. The word 'for' is written above the fourth measure.

[illegible]

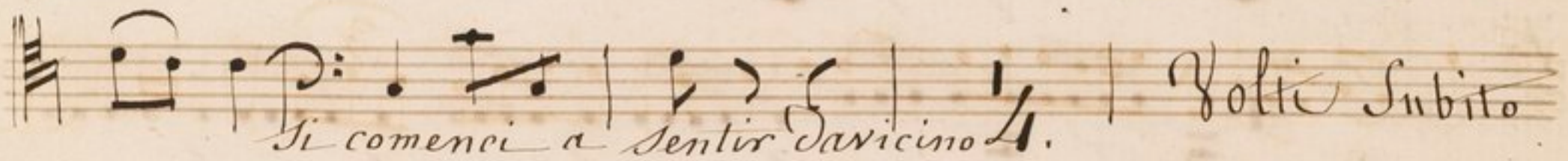
Handwritten musical notation on a single staff. The staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values, rests, and a triplet of eighth notes.

A handwritten musical score on a single five-line staff. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and accidentals. There are some markings above the staff, possibly indicating fingerings or breath marks. The handwriting is fluid and characteristic of 18th-century manuscript notation.

 Segue la Ritirata con Variazioni

Nota // Si figura che la Ritirata cominci a farsi
Sentire da lontano assai; perciò dovrà suonarsi
Con piano che a pena si senta, il crescendo, e
Mancando sarà poi conforme si andrà avvertendo. //

Ritirata Tempo Di Marcia





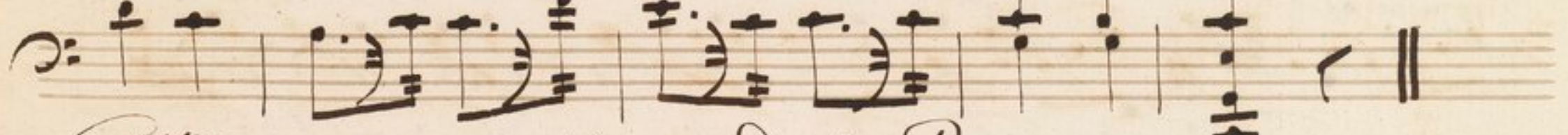
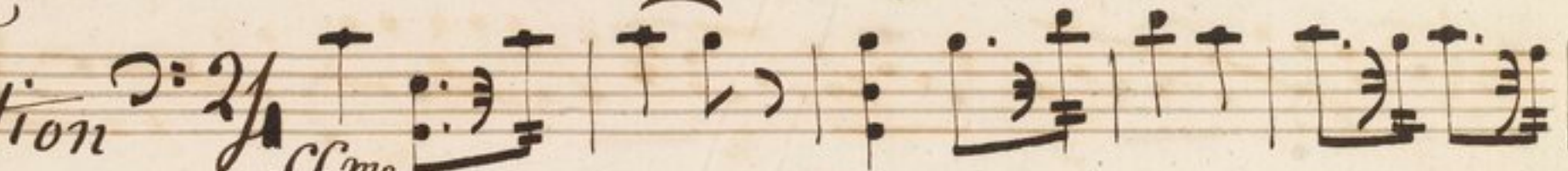
4^{eme}
Variation

Stacato
a Mezza Voce



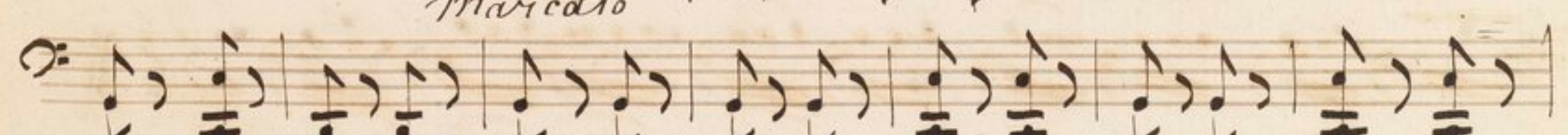
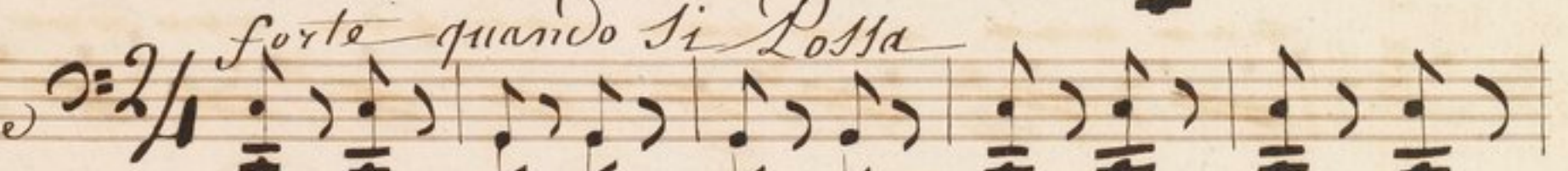
5^{eme}
Variation

ff^{mo}



6^{eme}
Variation

forte quando si Potta
marcato



7^{eme}
Varia:

for



Handwritten musical notation on two staves, featuring rapid sixteenth-note passages in both hands.

8^{eme}

Varia

a Mezza Voce,

Handwritten musical notation on two staves, featuring a series of half notes with slurs.

9^{eme}

Varia

piano

Handwritten musical notation on two staves, featuring a series of eighth notes.

10^{eme}

Varia

piatissimo

Handwritten musical notation on two staves, featuring a series of half notes.

11^{eme}

Varia

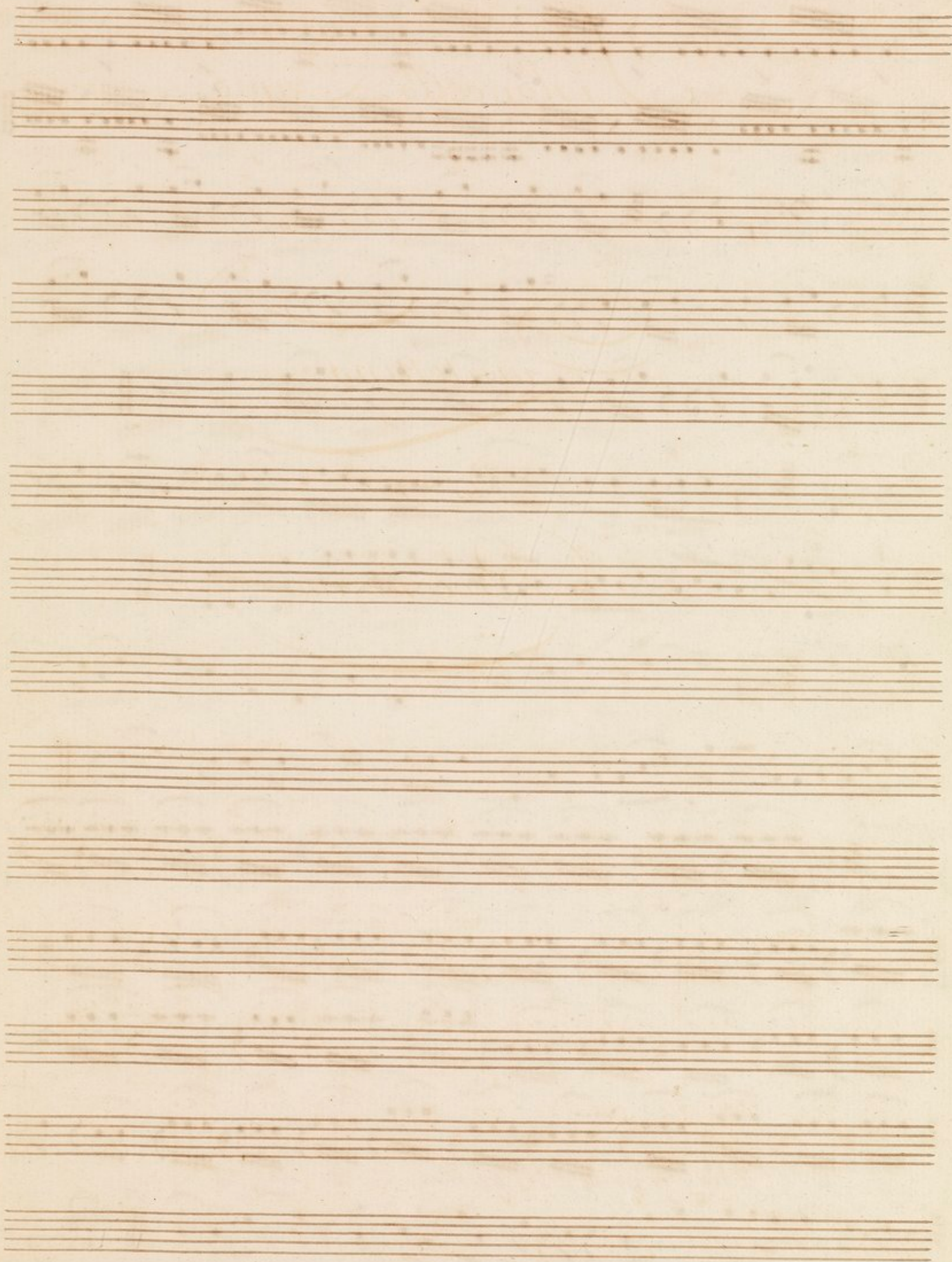
Handwritten musical notation on two staves, featuring a complex pattern of beamed sixteenth notes.

che appena si senta

Handwritten musical notation on two staves, concluding with a double bar line and the word "Fine".

Morlen do





Violoncello Secondo.

Quintettino

de
Boccherini



Violoncello Secondo

Quintettino. Imitando il Cocco Dell' Ave Maria Delle
Parrocchia

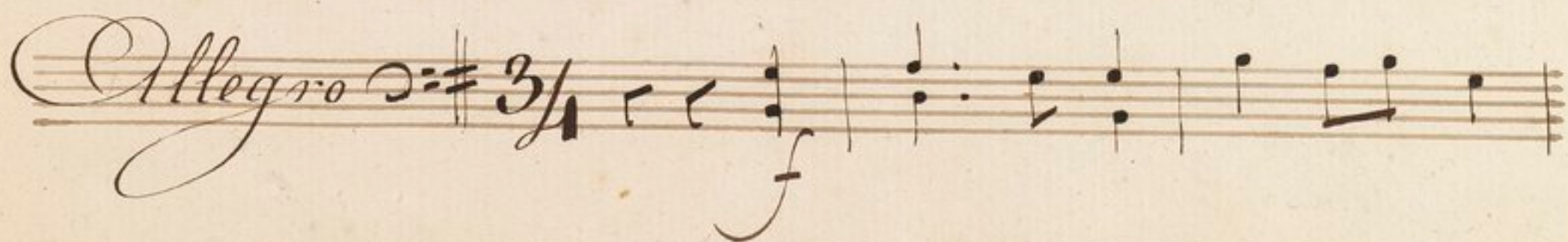


Segue il Minuetto de ciechi

I Violoncello Collocheranno L'istrumento al traversato
Sopra le Ginocchia, E Con le unglie di Tutta la
Manon Imiteranno che Suona Una Chitarra.



Dopo una bresa pausa si replica Tutto il Minuetto: Poi
Segue il Rosario. Ma Senza Rigore Di Battuta.



Handwritten musical score, first system. The music is in treble clef with a key signature of one sharp (F#). It consists of six staves. The tempo marking *adagio* is written above the fourth staff, and *allegro* is written above the fifth staff. The word *for* is written below the fifth staff. The music features various note values, including eighth and sixteenth notes, and rests.

Handwritten musical score, second system. The music is in treble clef with a key signature of one sharp (F#). It consists of two staves. The tempo marking *Adagio* is written above the first staff. The music features various note values, including eighth and sixteenth notes, and rests.

Handwritten musical score, third system. The music is in treble clef with a key signature of one sharp (F#). It consists of two staves. The tempo marking *Allegro* is written above the first staff. The music features various note values, including eighth and sixteenth notes, and rests.

Handwritten musical score, fourth system. The music is in treble clef with a key signature of one sharp (F#). It consists of two staves. The tempo marking *Allegro* is written above the first staff. The music features various note values, including eighth and sixteenth notes, and rests.

Tutti Subito

Los Monopolos

Allegro

Pasta Paille

3/4

sempre forte

Segue La Ritirata Con Variazioni

|| *Tota* || Si figura che la Ritirata comenci a farsi
 sentire da lontano assai; Percio dovrà
 suonarsi con piano, che a pena si senta,
 il crescendo. E Mancando, sarà poi
 conforme si andrà avvertendo. ||

Ritirata Tempo Di Marcia

flautato

1ma Variation
2ma Varia
3ma Varia

3

Volti Subito

4^a me^a Varia:

mezza voce



5^a me^a Varia



6^a me^a Varia

forte quanto si possa



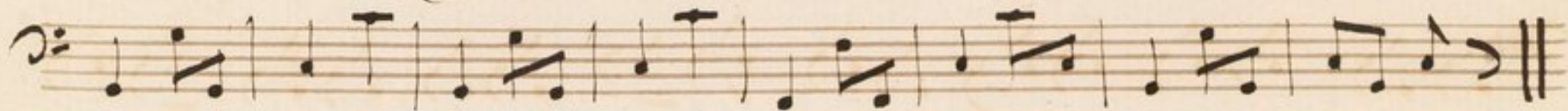
7^a me^a Varia

Hamanta

for e Marcato

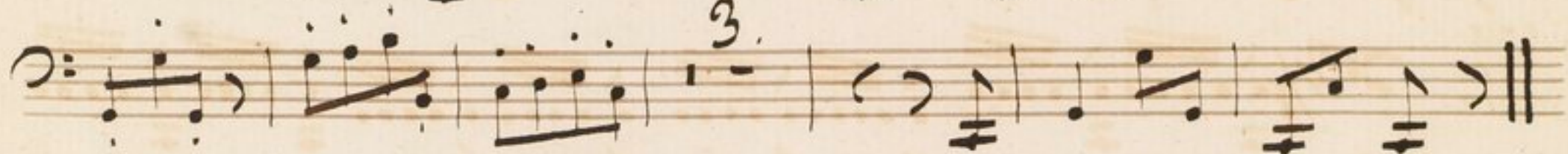
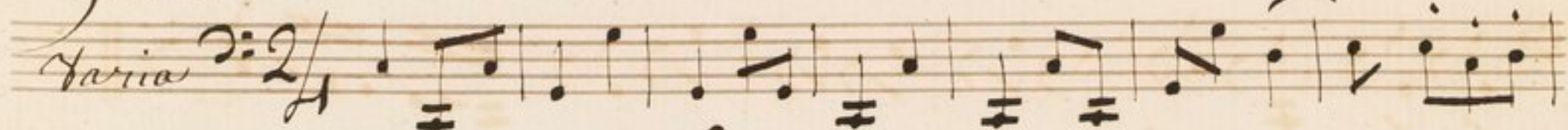


8^{me} Variation



9^{me}

Varia



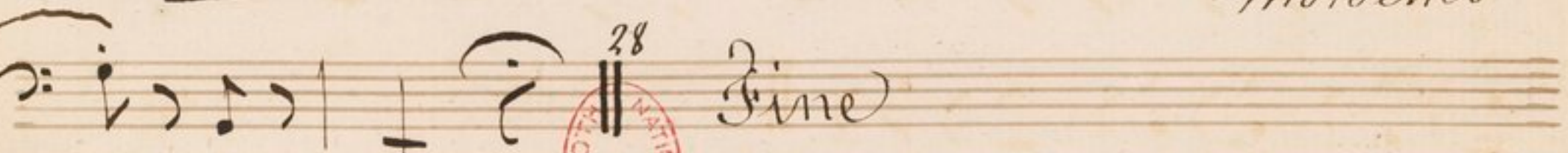
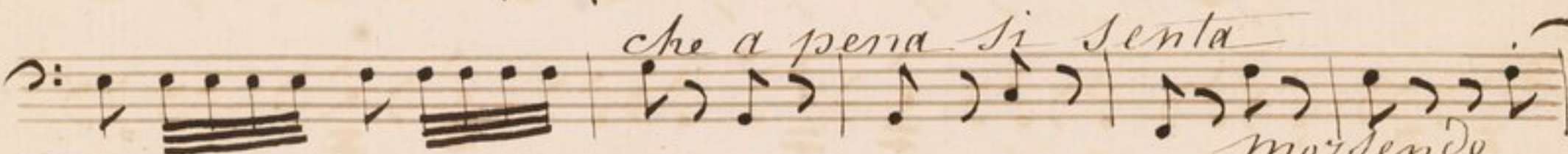
10^{me}

Varia



11^{me}

Variazione



che a pena si senta

Mordendo

28

Fine



