

SIX
SIMPHONIES
A QUATRE PARTIES
Et Cors de Chasse
ad Libitum.

Dédiées
A MONSIEUR. RUA
PAR FRANCESCO BEK
Ditipolo Ditamitz.

Gravées par W. Leclair.

OPERA II.

Prix 9^{ll}

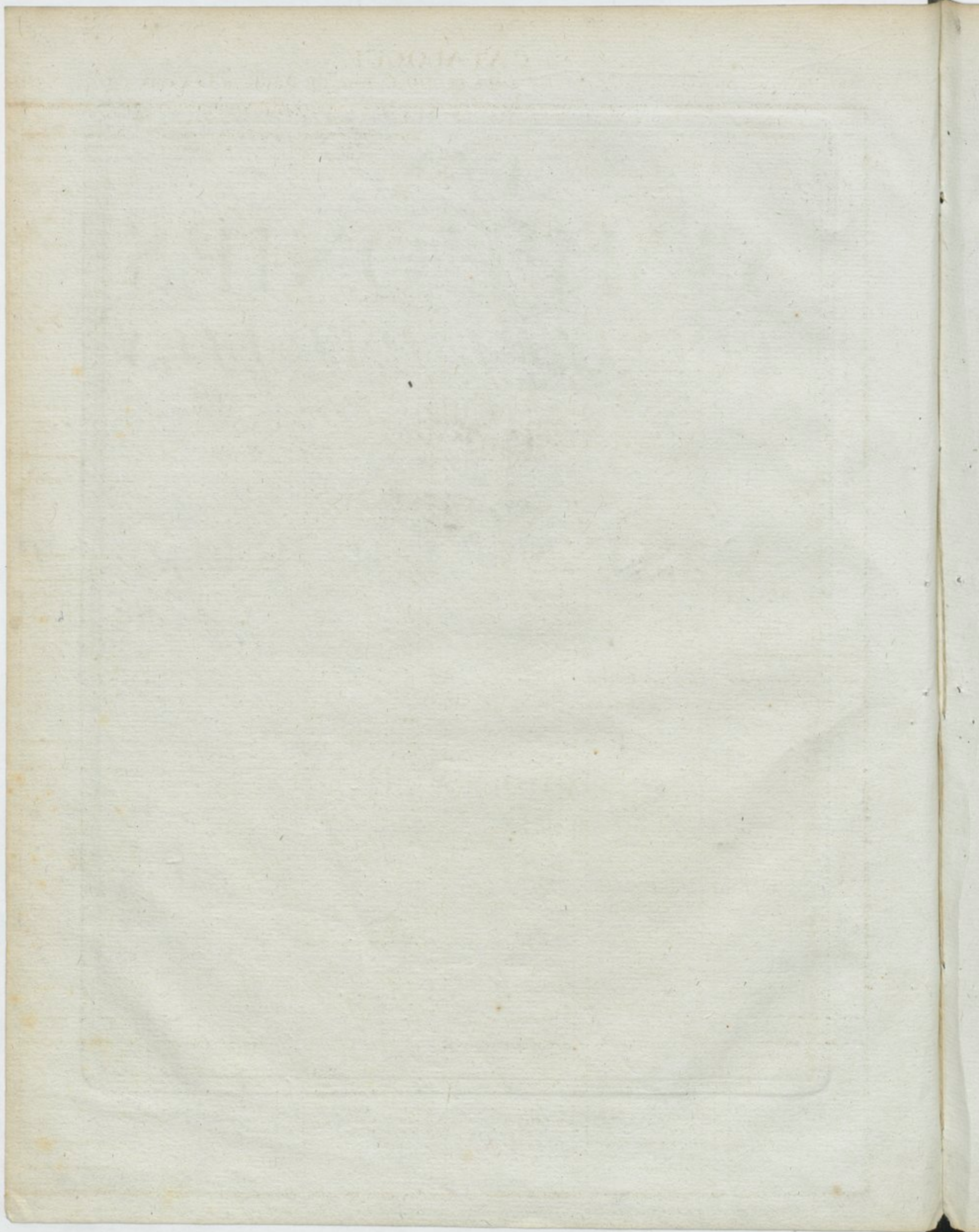
A PARIS

Chez M. De la Chesardiere, rue du Roule à la Croix d'Or.
Et aux adresses Ordinaires de Musique.

AVEC PRIVILEGE DU ROY.

H. 32a.





De Musique Apartenant à *M. DE LA CHEVARDIERE* Rue du Roule à la Croix d'Or A PARIS

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SIMPHONIA
I.^a*Violino Primo.*
All.^o assai.

This musical score is for the first violin part of a symphony, marked 'All.º assai' (Allegretto assai). The music is written in treble clef with a key signature of two sharps (F# and C#). The tempo is indicated by the 'All.º assai' marking. The score consists of 15 staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, as well as triplets and trills. Dynamic markings such as 'P' (piano) and 'F' (forte) are placed throughout the score. The music is written in a single system, with the staves connected by a brace on the left. The score ends with a double bar line.

3

This page of handwritten musical notation is for the Violino Primo part. It begins with the tempo marking "Andante Gratoso" and a key signature of one sharp (F#). The music is written on ten staves. The notation includes various musical symbols such as notes, rests, trills (tr), triplets (3), and sixteenth notes (6). Dynamics like "P" (piano) and "F" (forte) are indicated throughout. The tempo changes to "Presto fucato" and then "Calando". The piece concludes with a final cadence marked "F. F. mo.".

SIMPHONIA
II.^a

Violino Primo.

All.^o moder.^o *P.F.P. F.P.F. P.F.P. F.P.F.*

P. *F. P.*

F.P. F.P. F.P. F.P. Cres. Fmo. *P.*

F. P. F.P. Cres. Fmo. *P. F.*

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

F.P. F.P. F.

Fmo.

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

P. *F. P. F. P. F. P. F. P. F.P. Cres. Fmo.*

F.P. F.P. F.P. F.P. Cres. Fmo. *P. F.*

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

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

Violino Primo

5

The musical score is written for Violino Primo and consists of 14 staves. The key signature is one sharp (F#), indicating G major. The notation includes various musical symbols such as treble clefs, notes, rests, trills (tr), triplets (3), and dynamic markings (F, P, fmo, Presto). The score is characterized by rapid passages and intricate melodic lines. The first staff begins with a trill and a dynamic marking of F. The second staff continues with a trill and a dynamic marking of P. The third staff features a triplet and a dynamic marking of fmo. The fourth staff has a dynamic marking of fmo. The fifth staff includes a dynamic marking of F. The sixth staff has a dynamic marking of P. The seventh staff is marked Presto and includes a dynamic marking of F. The eighth staff has a dynamic marking of P. The ninth staff has a dynamic marking of F. The tenth staff has a dynamic marking of P. The eleventh staff has a dynamic marking of F. The twelfth staff has a dynamic marking of P. The thirteenth staff has a dynamic marking of F. The fourteenth staff has a dynamic marking of P.

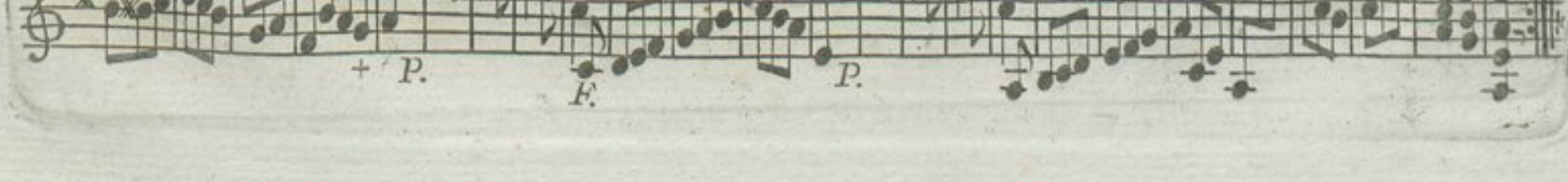
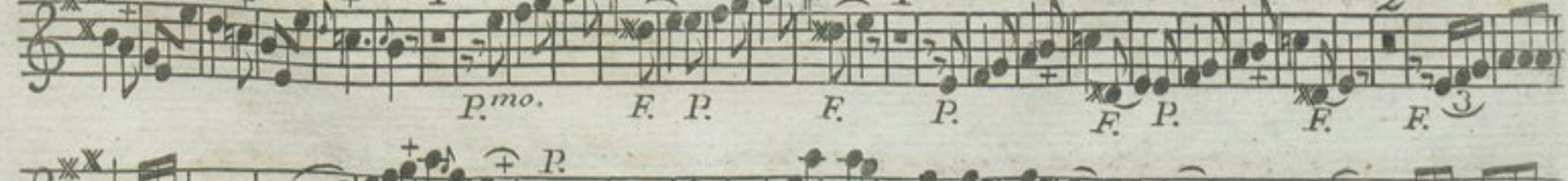
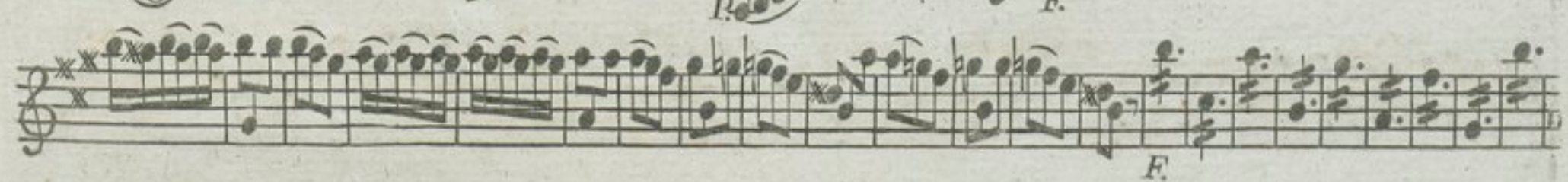
SIMPONIA.
III:

Allegro Moderato

Violino Primo part of a symphony, measures 1-12. The music is in 3/4 time, marked *Allegro Moderato*. The key signature has two sharps (F# and C#). The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings (P, F). The piece features several triplet figures and a trill in the first measure. The dynamics alternate between *P* (piano) and *F* (forte) throughout the measures.

Violino Primo.

7



SIMPHONIA
IV.^o

Allegro.

The musical score for Violino Primo, Symphonia IV, is written in 3/4 time and features a variety of musical notations and dynamics. The score is organized into 12 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Allegro." The score includes numerous trills (tr), slurs, and dynamic markings such as *F* (forte), *P* (piano), *pmo.* (pianissimo), *Cres.* (crescendo), *Calando* (diminuendo), and *Nr* (ritardando). The notation is dense, with many sixteenth and thirty-second notes, and the piece concludes with a final cadence on the twelfth staff.

Violino Primo.

Adagio.

Violino Primo. Adagio. Musical score for Violino Primo, Adagio tempo. The score consists of five staves. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (P, F, pmo., Fmo.). The first staff begins with a 2/4 time signature and a key signature of one flat. The second staff has a 3/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 3/4 time signature. The score ends with a double bar line.

Presto. Musical score for Violino Primo, Presto tempo. The score consists of five staves. The key signature is one flat (B-flat). The time signature is 2/4. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (P, F, pmo., Fmo.). The first staff begins with a 2/4 time signature and a key signature of one flat. The second staff has a 3/4 time signature. The third staff has a 3/4 time signature. The fourth staff has a 3/4 time signature. The fifth staff has a 3/4 time signature. The score ends with a double bar line.

SIMPHONIA

V.^a

Violino Primo.

Allegro assai.

This musical score is for the first violin part of a symphony, first movement. It is written on 14 staves in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegro assai'. The score is filled with intricate musical notation, including many trills (tr), slurs, and dynamic markings. The dynamics include 'P' (piano) and 'F' (forte), with 'Cres' (crescendo) and 'Fmo' (finito) appearing towards the end. The notation is dense, with many sixteenth and thirty-second notes, and frequent trills. The piece concludes with a double bar line.

SIMPHONIA
VI.^a

Allegro.

The musical score for Violino Primo, Symphonia VI. is written in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegro.' The score consists of 11 staves of music. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music features various trills (tr), slurs, and dynamic markings (P. for piano, F. for forte). The score includes first and second endings, indicated by '1' and '2' above the staves. The piece concludes with a final cadence marked '2'.

Violino Primo.

13

Andante sempre.

Presto.

Solo.

Solo.

Fine



SIX
SIMPHONIES
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Et Cors de Chasse
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Dédiées
A MONSIEUR. RUA
PAR FRANCESCO BEK
Dibipolo Dilamitz.

Grassepar M.^{re} Leclair

OPERA II.

Prix 9th

A PARIS

Chez M. De la Chevadiere, rue du Roule à la Croix d'Or.
Et aux adresses Ordinaires de Musique &c.

AVEC PRIVILEGE DU ROY.



H.326.

SIMPHONIA

I.^o

Violino Secondo.
Allegro assai.

The musical score is written for the Violino Secondo part of a symphony. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/4. The tempo is marked 'Allegro assai'. The score consists of ten staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a treble clef and a key signature of one sharp. The fifth staff has a treble clef and a key signature of one sharp. The sixth staff has a treble clef and a key signature of one sharp. The seventh staff has a treble clef and a key signature of one sharp. The eighth staff has a treble clef and a key signature of one sharp. The ninth staff has a treble clef and a key signature of one sharp. The tenth staff has a treble clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like 'P' (piano) and 'F' (forte). There are also trills and triplets indicated. The music is written in a clear, elegant style typical of 18th or 19th-century manuscript notation.

Violino Secondo.

3

Andante Gratoso

P.

F. *P.*

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

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

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

Presto Stacato. *P.* *F.*

P. *F.*

tr E *P.* *P.* *F.*

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

P. *F.* *P.*

P. *F.* *P.*

F. *Fmo.*

SIMPHONIA
II.^a

Allegro moderato.

[illegible]

Violino Secondo.

5

The musical score for Violino Secondo, page 5, is written in G major (one sharp) and 2/4 time. The piece begins with a series of eighth-note patterns. Dynamics include *P* (piano), *F* (forte), *Fmo.* (forzando), and *pmo.* (pianissimo). The score includes first endings marked with '1' and a *Crescendo* section leading into a *Presto* section. The *Presto* section features rapid sixteenth-note passages and repeated eighth-note figures. The piece concludes with a final cadence.

SIMPHONIA
III.^oAllegro Moderato. *P*

The musical score for Violino Secondo, Symphonie III, Allegro Moderato, consists of 11 staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Allegro Moderato' and the initial dynamic is 'P' (piano). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics like 'F' (forte) and 'P' (piano) are indicated throughout. There are also markings for '3' (triplets) and '2' (second endings). The score ends with a double bar line and a '2' marking.

7

Andante Consordini.

Presto.

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E.

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$\frac{1}{2}P$

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P.

F

E

РМО.

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F.

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F

41

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F

SIMPHONIA
IV^a

Violino Secondo part of the 4th Symphony, marked Allegro. The score consists of 13 staves of music. The key signature is B-flat major (two flats). The time signature is 3/4. The music features various dynamics including *P* (piano), *F* (forte), *F.P.* (fortissimo), *pmo.* (pianissimo), *Cres.* (crescendo), and *Calando.* (diminuendo). The notation includes many sixteenth and thirty-second notes, creating a fast and intricate texture. Trills (*tr*) are used in several measures. The piece concludes with a double bar line.

Adagio.

Violino Secondo.

9

Musical score for Violino Secondo, Adagio section. The score consists of 10 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 written in a single melodic line. Dynamics include *P.* (piano), *F.* (forte), *Fmo.* (fortissimo), and *P.* (piano). There are trills (*tr*) and triplets (*3*) indicated. The second staff continues the melodic line with a triplet of eighth notes. The third staff features a sixteenth-note tremolo (*6*) and a trill (*tr*). The fourth staff continues the melodic line with a trill (*tr*). The fifth staff features a sixteenth-note tremolo (*6*) and a trill (*tr*). The sixth staff continues the melodic line with a trill (*tr*). The seventh staff features a sixteenth-note tremolo (*6*) and a trill (*tr*). The eighth staff continues the melodic line with a trill (*tr*). The ninth staff features a sixteenth-note tremolo (*6*) and a trill (*tr*). The tenth staff continues the melodic line with a trill (*tr*).

Musical score for Violino Secondo, Calando section. The score consists of 10 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 written in a single melodic line. Dynamics include *F.* (forte), *Fmo.* (fortissimo), *P.* (piano), *F.* (forte), *P.* (piano), *F.* (forte), and *Pmo.* (pianissimo). There are trills (*tr*) and triplets (*3*) indicated. The second staff continues the melodic line with a triplet of eighth notes. The third staff features a sixteenth-note tremolo (*6*) and a trill (*tr*). The fourth staff continues the melodic line with a trill (*tr*). The fifth staff features a sixteenth-note tremolo (*6*) and a trill (*tr*). The sixth staff continues the melodic line with a trill (*tr*). The seventh staff features a sixteenth-note tremolo (*6*) and a trill (*tr*). The eighth staff continues the melodic line with a trill (*tr*). The ninth staff features a sixteenth-note tremolo (*6*) and a trill (*tr*). The tenth staff continues the melodic line with a trill (*tr*).

SIMPHONIA
V.^a*Allegro assai.*

The musical score for Violino Secondo, Symphony V, is written in G major (one sharp) and 2/4 time. The tempo is marked *Allegro assai.* The score consists of 12 staves of music. The notation includes various trills (tr), ornaments (Nr), and dynamic markings (P, F, Cres.). The piece concludes with a double bar line on the final staff.

21

Andante sempre

[illegible]

SIMPHONIA
VI.^o

Allegro.

The musical score for Violino Secondo, Symphonia VI., is written on 12 staves. The key signature is one sharp (F#) and the tempo is marked 'Allegro.' The score includes various musical notations such as trills (tr), slurs, and dynamics (p, f, pp). The piece concludes with a double bar line and a repeat sign.

Violino Secondo

13

Andante.

Creslo.

Solo.

Solo.

Fine.

2

2

8

8

P.

F.

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A MONSIEUR. RUA

PAR FRANCESCO BEK

Dit Bipolo Ditamitz.

Giuseppe 16^m. Reclut.

OPERA II.

Prix 9^{ll}

A PARIS

Chez M. De la Chesardiere, rue du Roule à la Croix d'Or.
Et aux adresses Ordinaires de Musique.

AVEC PRIVILEGE DU ROY.

H. 32 c



2^a

Alto Viola.

SIMPHONIA
I.^o

Allegro assai.

This musical score is for the Alto Viola part of the first movement of a symphony, marked 'Allegro assai'. The score is written on 14 staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 2/2. The music is characterized by rapid sixteenth-note passages and frequent dynamic markings of 'F' (forte) and 'P' (piano). The notation includes various musical symbols such as beams, slurs, and repeat signs. The paper is aged and shows some wear at the edges.

Andante Gratoso.

Alto Viola.

3

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

P. *p^{mo}.*

Dresto Stacato. *F. P.* *F. P.* *Cres. F.* *p^{mo}.*

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

P. *F.*

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

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

P. *F.* *F.*

P. *F.* *F.*

Fmo.

SIMPHONIA
II.^a

5

Presto.

Allgro Moderato.

SIMHONIA
III^a

P.

E.

P.

F.

P

P.

E

P.

E

P.

E

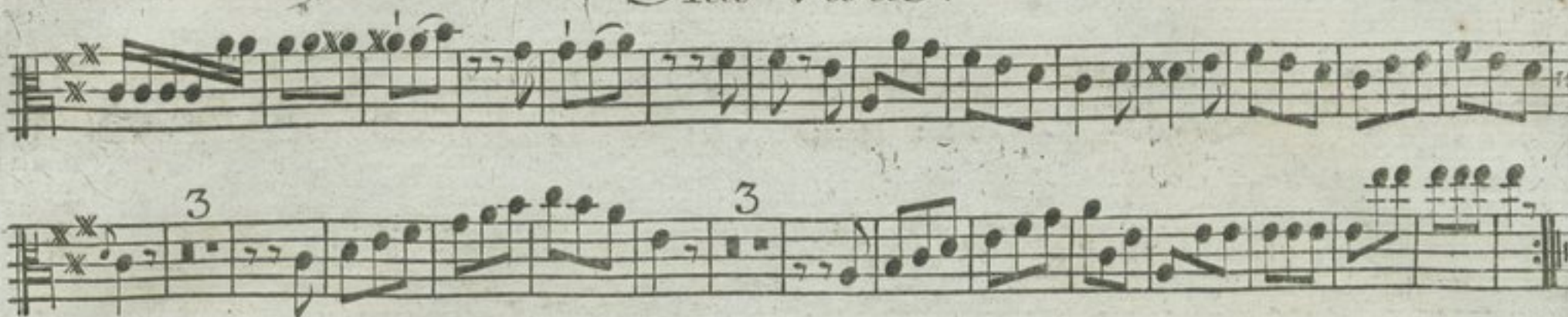
12

Andante Consordini.

The musical score for the Alto Viola part on page 6 is divided into two distinct sections. The first section, titled *Andante Consordini*, spans five staves. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Andante*. The notation includes various note values, rests, and first endings indicated by the number '1'. The second section, titled *Presto*, begins on the sixth staff, marked with a double bar line and the tempo change. This section is more rhythmically active, featuring triplets (marked with '3') and dynamic markings such as *P* (piano) and *F* (forte). It also includes first endings marked with '1'. The notation is dense and characteristic of 18th-century manuscript notation.

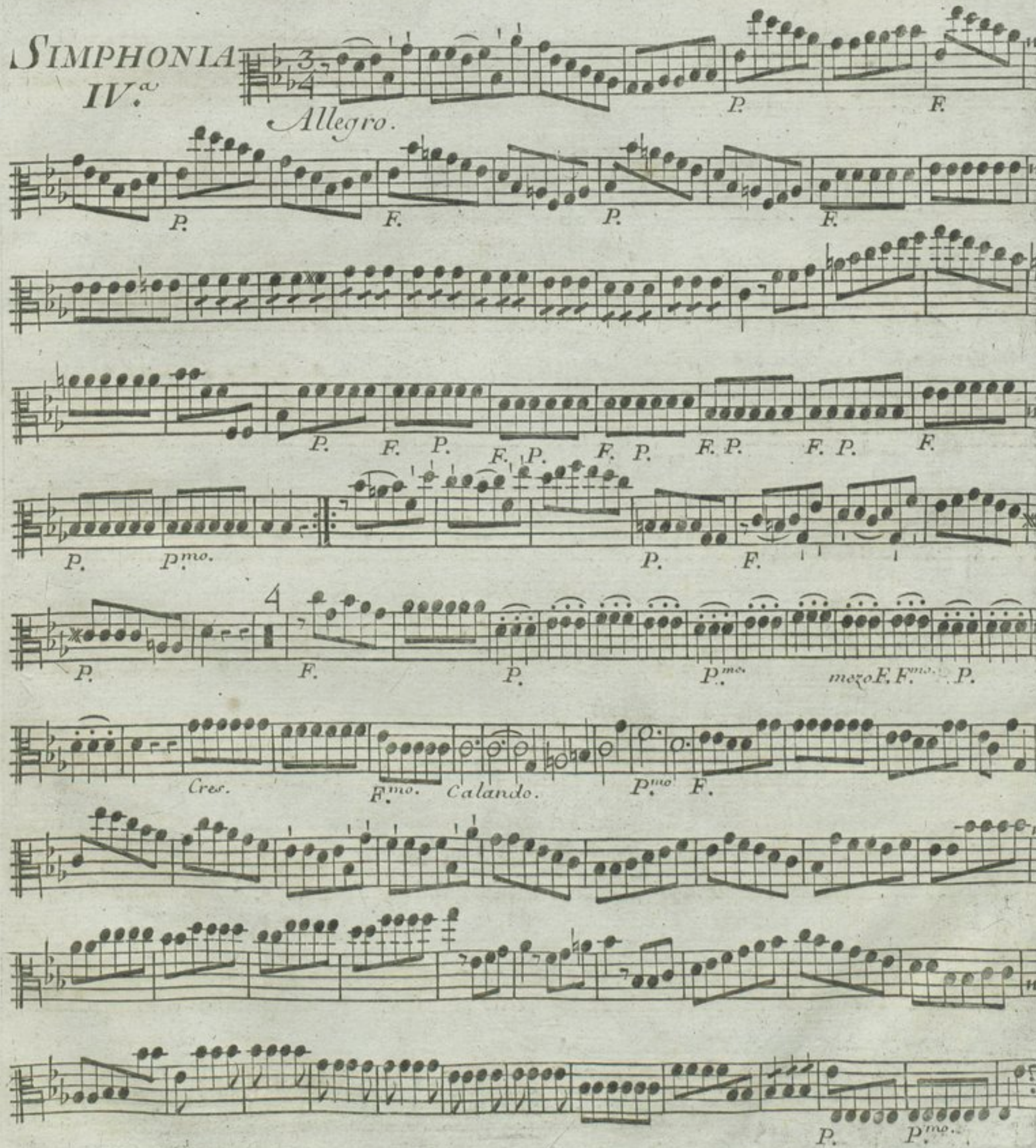
Alto Viola.

7



SIMPHONIA
IV.^a

Allegro.



*Adagio.**Alto Viola.*

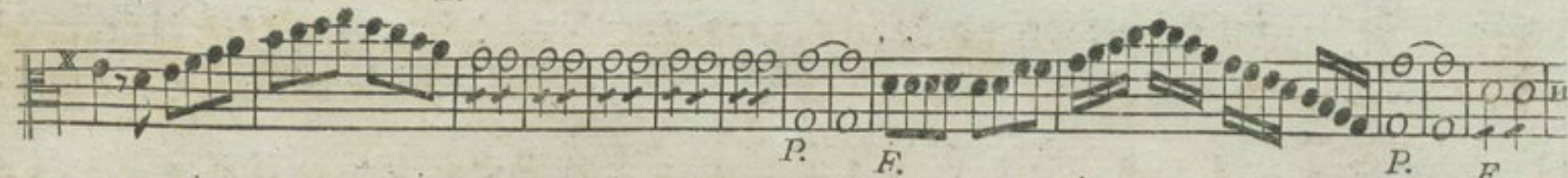
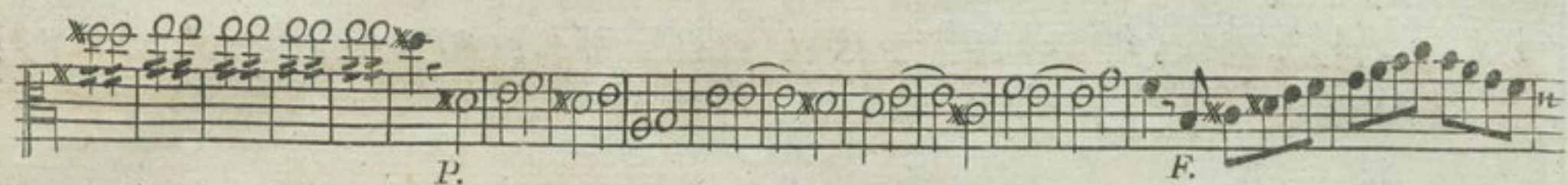
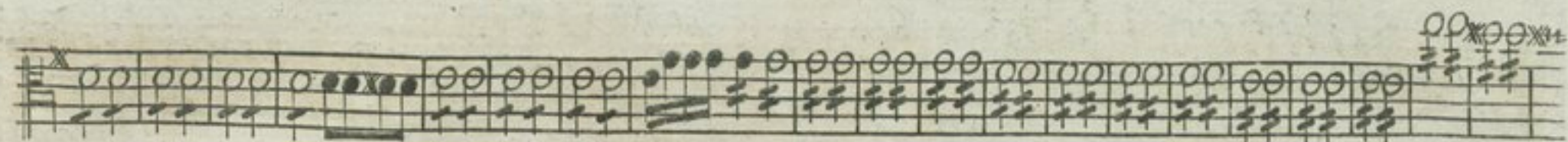
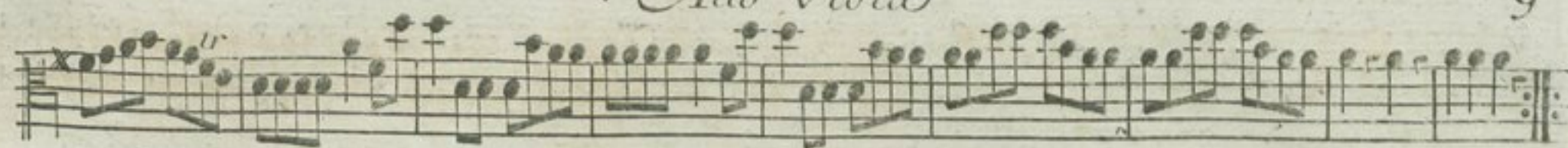
Musical score for Alto Viola, Adagio section. The score consists of ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The music features a variety of dynamics including *P.* (piano), *F.* (forte), *pmo.* (pianissimo), and *fmo.* (fortissimo). There are also markings for *Calendo.* and *Dresto.* (Dresso). The notation includes many sixteenth and thirty-second notes, often beamed together in groups of six or three. Some measures contain triplets, indicated by a '3' over the notes. The piece concludes with a double bar line.

SIMPHONIA
*V.**Allegro assai.*

Musical score for SIMPHONIA V, Allegro assai section. The score consists of three staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature (C). The music is characterized by a fast tempo and features a variety of dynamics including *P.* (piano) and *F.* (forte). The notation includes many sixteenth and thirty-second notes, often beamed together in groups of six or three. There are also markings for *tr* (trills) and *X* (crosses). The piece concludes with a double bar line.

Alto Viola

9



Andante.



Alto Viola.

Presto.

P.

F.

P.

F.

This section contains 16 measures of music for the Alto Viola. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked *Presto.* The notation includes various note values, rests, and dynamic markings: *P.* (piano) at measure 10, *F.* (forte) at measure 12, *P.* at measure 14, and *F.* at measure 16. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures contain triplets.

SIMPHONIA
*VI.**Allegro.*

tr

tr

tr

tr

tr

P.

tr

tr

tr

tr

F.

This section contains 3 measures of music for *SIMPHONIA VI.* It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegro.* The notation includes various note values, rests, and dynamic markings: *P.* (piano) at measure 1, *F.* (forte) at measure 3. The music features a mix of eighth and sixteenth notes, often beamed together, and some measures contain triplets.

Alto Viola.

11

Measures 1-10 of the Alto Viola part. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Trills (tr) are marked in measures 2, 4, 6, 8, and 10. Dynamics include *P* (piano) in measures 3 and 5, and *F* (forte) in measure 4. Fingerings (1, 2, 3) are indicated for several notes.

Andante sempre.

Measures 11-18 of the Alto Viola part, marked *Andante sempre*. The tempo is slower, and the music consists of sustained notes and chords. Dynamics include *P* (piano) in measures 11, 13, 15, and 18, and *pp* (pianissimo) in measure 14. Fingerings (1, 2, 3, 4) are indicated for several notes.

Presto.

Measures 19-24 of the Alto Viola part, marked *Presto*. The tempo is faster, and the music features rapid sixteenth-note passages. Dynamics include *pp* (pianissimo) in measures 20 and 24. Fingerings (1, 2, 3, 4, 8) are indicated for several notes.

Fine.



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A MONSIEUR, RUA

PAR FRANCESCO BEK

Dirigé par M. de Lamitz.

Quatre parties de Chasse.

OPERA II.

Prix 5th

A PARIS

Chez M. De la Chevandiere, rue du Roule à la Croix d'Or.

Et aux adresses Ordinaires de Musique.

AVEC PRIVILEGE DU ROY.

H. 322



SIMPHONIA
I.^o

Allegro a Bai.

6 5-7 6 5-7 3 7 3 7 x6-
5- x6 6- 6-
5- 6- 7- 6- x4-6- 5- x6- 6- 5-
x 6- 6- 7- 6 5 x6 6 5 x6- 5 9
5 9 6x6- 7- 6 47
6 7 6 36 x6 6 36 3x6 x7 47 6 3
P.

Canto Solo.

1 1 1 6 5-7 5-7 7u
F. x6
3 7 7-7-7 6-5-7- 6- 5 x6- 5 5 x6- 5- 5-
5-7- 5-7- 5-7- 1 1 1
F. P. F. P. F.
7 3 7 7 3 7

Бабо.

[illegible]

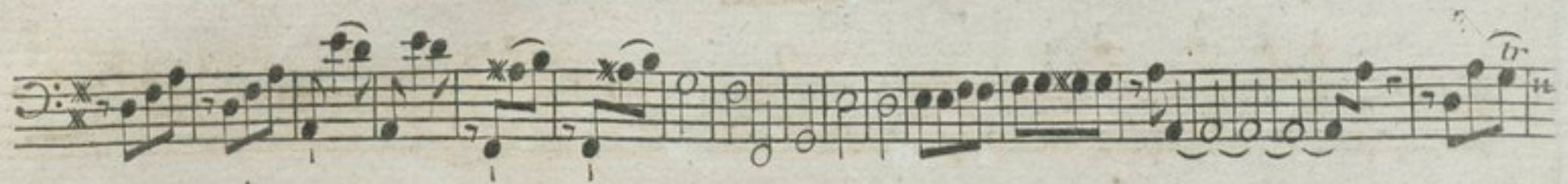
SIMPHONIA
III.^a

Basso.

Allegro Moderato.

This page contains a handwritten musical score for the Bassoon (Basso) part of a symphony. The score is written on ten staves, each with a bass clef and a key signature of one sharp (F#). The tempo is marked 'Allegro Moderato.' The music is characterized by extensive use of fingerings (numbers 1-7) and articulations (accents, slurs, and 'x' marks). The notation includes various note values, rests, and dynamic markings such as 'P.' (piano) and 'F.' (forte). The score concludes with a double bar line and repeat dots. The page number '6' is in the top left corner, and the title 'SIMPHONIA III.^a' is prominently displayed.

Basso.



Presto.



SIMPHONIA
IV^a

Basso.

Allegro.

This musical score is for the Bassoon (Basso) part of the fourth symphony. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Allegro'. The score consists of 12 staves of music. Dynamics include *F* (forte), *P* (piano), *pmo.* (pianissimo), *Cres.* (crescendo), *Fmo. Calando.* (finito, decrescendo), and *ria F.* (ritardando, forte). Fingerings are indicated by numbers 1-7 above notes. There are also some markings like 'x' and 'delta' (Δ) above notes, possibly indicating breath marks or specific articulation. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a final cadence marked by a double bar line.

Basso.

9

Handwritten musical score for a piece titled "Adagio" and "Presto". The score consists of 12 staves of music, featuring various musical notations including notes, rests, and dynamic markings. The first section is marked "Adagio" and the second section is marked "Presto". The score includes numerous fingerings, slurs, and dynamic markings such as "P" (piano) and "F" (forte). The notation is in a single system, with the key signature changing from one flat to two flats. The piece concludes with a double bar line.

SIMPHONIA
V^a

Basso.

All: abai.

10

Symphonia
V.

Basso.

All.º a bai.

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

Cres. F. Fmo.

1.

2.

3.

4.

5.

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First system of musical notation (Basso). Includes dynamics *P.*, *pmo.*, *smorzando*, and fingerings such as *3 6 6 7 3 4 3 7 3 4 3 7 3 4 3 7*.

Second system of musical notation (Basso). Includes dynamics *P.*, *F.*, *pmo.*, *smorz.*, and *Presto.* Includes fingerings such as *6 7 3 7 3 7 3 7 3 7 3 7 3 7 3 7*.

SIMPHONIA
VI.^a

Allegro.

Allegro section of the Bassoon part. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score includes various musical notations such as trills (tr), slurs, and dynamic markings (P, F, PP). Fingerings are indicated by numbers 1-7. The section concludes with a double bar line.

Andante.

Andante section of the Bassoon part. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The score includes various musical notations such as slurs, dynamic markings (P, F), and fingerings. The section concludes with a double bar line.

Presto.

Presto section of the Bassoon part. The music is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Presto'. The score includes various musical notations such as slurs, dynamic markings (P), and fingerings. The section concludes with a double bar line.

Fine



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A QUATRE PARTIES

Et Cors de Chasse
ad Libitum.

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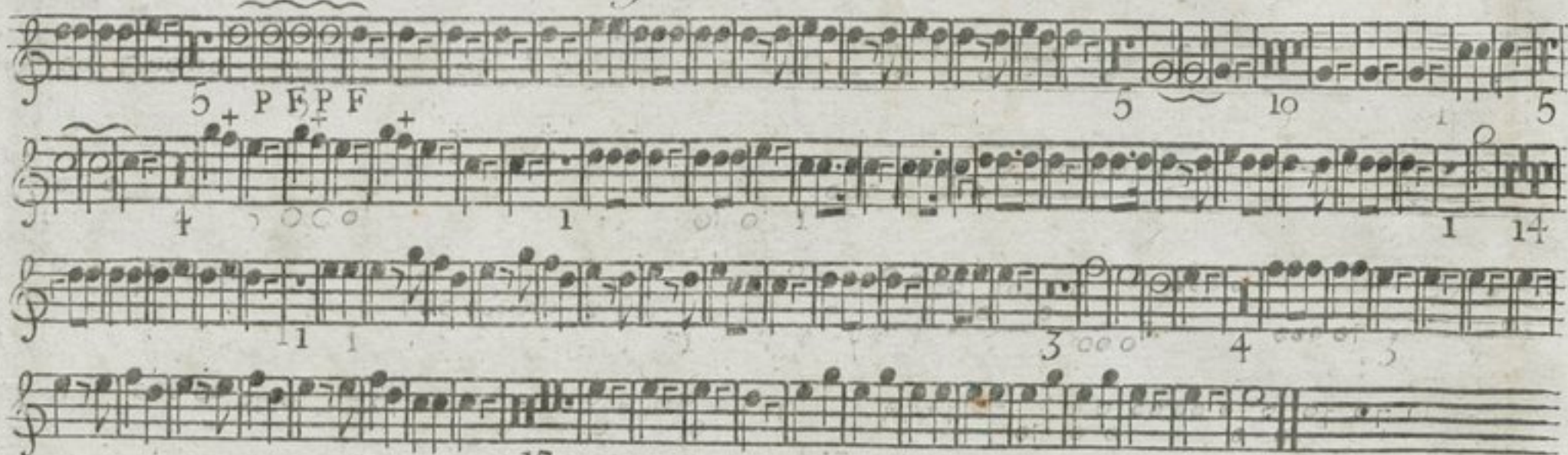
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H. 32e



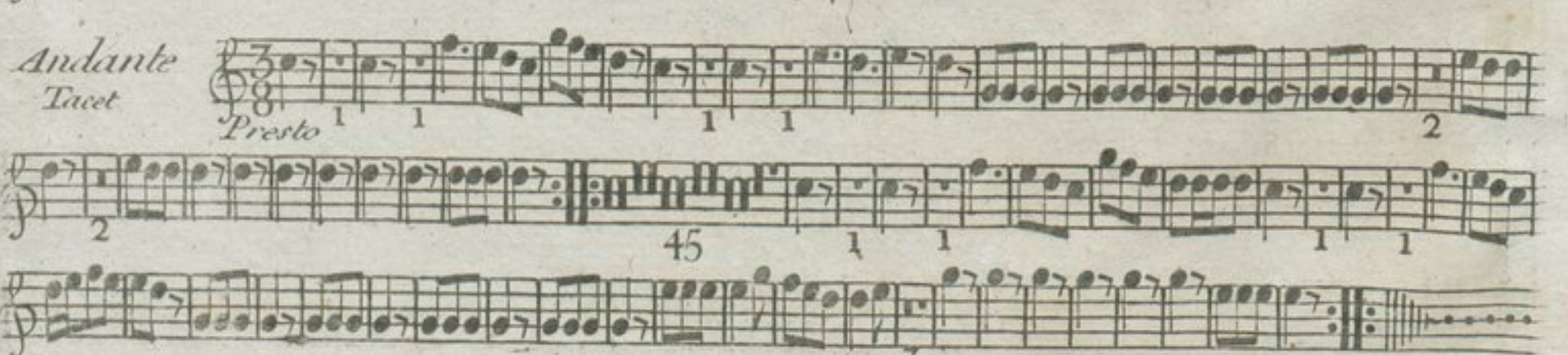
²
SINFONIA I.
in D.

Corno Primo



SINFONIA V.
in G.

All.



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H. 32f.



SINFONIA. I

in.D.

Corno Secondo

Allegro

SINFONIA. I.
in D.

Allegro 10 2

5 P F P F 5 10

1 14 1 3

4 17

Andante
Tacet *Presto* 2 2 13 F

7 2 2 37 2

1 9 2 F 2 FF 2

SINFONIA. V.

in. G.

Allegro

SINFONIA V.
in. c.
Allegro

Cres.
FF

Andante
Tacet
Presto

39 45