

XII

SINFONIE

*a Quatro*

Due Violini Alto Viola è Basso.

DEL

SIG.<sup>R</sup> CAMERLOKER.

OPERA III.

*Gravé par Joseph Renou.*

*Prix 9.<sup>th</sup>*

APARIS,

*Chez* { *M.<sup>r</sup> Le Clerc, rue S.<sup>t</sup> Honoré vis à vis l'Oratoire,*  
*M.<sup>r</sup> Le Clerc, rue du Roule à la Croix d'Or,*  
*M.<sup>e</sup> Boivin, rue S.<sup>t</sup> Honoré à la Règle d'Or.*

*Avec Privilege du Roy.*

H.213. a.

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Sonates a Violon & Basse	Sonates a Flute et Basse	Sonates en Trio et a 4 parties	Sonates en Trio et a 4 parties	Mufettes ou Vielles
Abaco 4 <sup>e</sup> . . . . . 4	Locatelli 2 . . . . . 5	Angelini 1 . . . . . 7	Somis Lorenzo 3 . . . . . 6	Derochet les Bagatelles 3 12
A . . . . . 1	1 . . . . . 1	Abaco 3 <sup>e</sup> . . . . . 8	Spourni 5 . . . . . 6	Ménus et plusieurs airs 1 4
Boccard 1 . . . . . 6	Martini 3 . . . . . 4 10	Alberto Gallo 2 a 4 p . . . . . 6	Spourni 8 . . . . . 6	David 1 Liv . . . . . 3 12
B . . . . . 1	Melanco 1 . . . . . 3	A . . . . . 1	Spourni 11 . . . . . 4 4	Guillemain 9 . . . . . 4 4
Chamborn 1 . . . . . 8	Melanco 2 . . . . . 3	Bruuschi 1 . . . . . 9	Spourni 15 . . . . . 6	Rameau 1 <sup>er</sup> et 2 a 3 <sup>es</sup> 12
Corcelli 5 . . . . . 9	Mahault 1 . . . . . 4	B . . . . . 1	Spourni 17 . . . . . 6	Spourni 6 Trio . . . . . 4
Desplines 1 . . . . . 9	Quantz 1 . . . . . 3 12	Blainville 1 . . . . . 6	S . . . . . 1	Spourni 16 Duo . . . . . 3 12
D . . . . . 1	Quantz 3 . . . . . 3 12	Brevios 2, 3, 4 . . . . . 14	Concert Burlesque 1 . . . . . 2 8	
Geminiani 1 . . . . . 12	Quantz 4 . . . . . 4	Bezzosi 2 . . . . . 9	Tortorici 1 . . . . . 6	
Geminiani 4 . . . . . 12	Santio 4 . . . . . 5	Bezzosi 3 . . . . . 6	Ternava 1 . . . . . 6	
Guarini 1 . . . . . 6	Spourni . . . . . 1	Bezzosi 4 . . . . . 5	Tremais 6 . . . . . 12	
Guillemain 1 Livre . . . . . 12	S . . . . . 1	B . . . . . 1	T . . . . . 1	
Guillemain 2 . . . . . 12	Tolu 1 . . . . . 5	Corelli 1, 2, 3, 4 <sup>e</sup> . . . . . 3 12	Theleman corchizantes . . . . . 6	
Guillemain 3 . . . . . 6	Weideman 1 . . . . . 7	Camerloker 1, 2 . . . . . 14	Id. trietti . . . . . 5	
G . . . . . 1		Camerloker 3 a 4 p . . . . . 9	Id. 16 <sup>e</sup> . . . . . 6	
Locatelli 6 . . . . . 12		Camerloker 4 a 4 p . . . . . 9	Id . . . . . 1	
Locatelli 8 et trio . . . . . 12	Sonates a 2 Flutes et Brunettes	C . . . . . 1	Id . . . . . 1	
Loglio 1 . . . . . 9	Brunettes par M. R. } 3 Recueils a 3 <sup>es</sup> 12 } Bourgois 1 <sup>er</sup> . . . . . 3 12	Cross 1 . . . . . 5	Vieman 1 . . . . . 5	
L . . . . . 1	Blainville 4 . . . . . 3 12	Cross 2 a 4 part . . . . . 7 4	Valentin 2 3 et 5 . . . . . 3 12	
Mongean 4 . . . . . 6	Corelli 5 . . . . . 3 12	Cross 3 . . . . . 7 4		Quatuors
Miroglio 2 . . . . . 6	Corelli 5 . . . . . 3 12	Cross 4 a 4 p . . . . . 7 4	Guillemain 12 . . . . . 12	
M . . . . . 1	Delange 4 <sup>e</sup> et B. adli . . . . . 6	Celebrio autori 1 et 2 . . . . . 12	S . . . . . 1	
Ranc . . . . . 6	Fesch 9 . . . . . 4	C a 4 p . . . . . 12	Theleman 1 . . . . . 12	
R . . . . . 1	Fesch 10 . . . . . 4	Daniello 1 . . . . . 7	Theleman 2 . . . . . 6	
Theleman 12 . . . . . 3 12	F . . . . . 1	Delange 2 et 3 <sup>e</sup> a 4 p . . . . . 14 8	Theleman 4 . . . . . 9	
Theleman 13 . . . . . 6	Grenemant 1 <sup>er</sup> . . . . . 3 12	Dellour 1 . . . . . 5		Concerto
Tartini 1 . . . . . 12	Grenemant . . . . . 4	D . . . . . 1	Corelli 5 par } Geminiani } . . . . . 12	
Tartini 2 . . . . . 6	L . . . . . 1	Dellour 1 . . . . . 5	Corelli 6 . . . . . 12	
Tartini 3 . . . . . 6	Lavalier 1 <sup>er</sup> pour } le Tambourin } Lavaillet 5 . . . . . 4	Festing 2 . . . . . 9	Geminiani 2 . . . . . 12	
Tartini 6 . . . . . 6	L . . . . . 1	Guillemain 2 . . . . . 6	Geminiani 3 . . . . . 12	
Tartini 9 . . . . . 6	Marpoury 2 . . . . . 6	Guillemain 6 . . . . . 6	Guillemain 7 . . . . . 9	
Tartini Variations . . . . . 3 12	M . . . . . 1	Guillemain 8 . . . . . 3 12	Handel 6 . . . . . 14	
T . . . . . 1	Paganelli 4 . . . . . 4	Guillemain 10 . . . . . 9	Locatelli 3 . . . . . 14	
Tremais 1 . . . . . 12	Paganelli 3 . . . . . 4	Guillemain 14 . . . . . 5	Tartini 1 <sup>er</sup> par Blainville . . . . . 12	
Tremais 4 . . . . . 12	Piloni 1 . . . . . 6	Gottswall 1 . . . . . 5	Tremais 1 . . . . . 12	
Tremais 7 . . . . . 6	Pateni 2 . . . . . 6	G . . . . . 1	Vivaldi 1 <sup>er</sup> Harmonico . . . . . 12	
Tremais . . . . . 1	Quignard 1 <sup>er</sup> 2 a 3 <sup>es</sup> 12 7 4	G . . . . . 1	Vivaldi 8 les 4 Saisons . . . . . 21	
T . . . . . 1	Smalle 2 . . . . . 4	H . . . . . 1		
Veracini 1 . . . . . 12	Spourni 7 . . . . . 3 12	Hadde 2 . . . . . 5		
Zani 3 . . . . . 9	S . . . . . 1	Hamal 1 a 4 p . . . . . 7		
	Valentine 1, 2, 3 a 3 <sup>es</sup> 12 . . . . . 12	Hamal 2 a 4 p . . . . . 9		
Sonates a 2 Violons	V . . . . . 1	Howard 2 . . . . . 6		
Alexandre 1 . . . . . 6	Wandelung 1 <sup>er</sup> . . . . . 3 12	Kennis 2 . . . . . 7 4		
A . . . . . 1	Theleman 1 . . . . . 6	Kennis 3 a 4 p . . . . . 8		
Eynde 1 . . . . . 6	Theleman . . . . . 1	K . . . . . 1		
E . . . . . 1	T . . . . . 1	K . . . . . 1		
Fesch 1 . . . . . 4	T . . . . . 1	Locatelli 5 . . . . . 6		
Forster avec la B . . . . . 7 10	T . . . . . 1	Lavaillet 2 . . . . . 6		
F . . . . . 1		Laveaux 4 . . . . . 6		
Guillemain 4 . . . . . 6	Sonates pour le Violoncelle	L . . . . . 1		
Guillemain 5 . . . . . 6	Cerpello 2 . . . . . 12	Martini 1 . . . . . 6		
G . . . . . 1	Fesch 1 2 3 <sup>e</sup> a 5 <sup>te</sup> . . . . . 15	Martini 2 . . . . . 9		
Howard 1 . . . . . 6	Spourni 1 . . . . . 9	Martini 4 . . . . . 12		
Howard 2 . . . . . 4 4	Spourni 2 . . . . . 9	Martini 5 . . . . . 14		
H . . . . . 1	Gentisours 1 . . . . . 6	Mahault 2 . . . . . 7		
Mongean 3 . . . . . 6	G . . . . . 1	Martini 1 . . . . . 6		
M . . . . . 1	Klein 1 et 2 <sup>e</sup> a 6 <sup>te</sup> . . . . . 12	M . . . . . 1		
Spourni 1 Liv . . . . . 6	Klein 3 . . . . . 12	M . . . . . 1		
Souhier 4 . . . . . 6	Lanzetti 1 . . . . . 12	M . . . . . 1		
Signor 7 7 7 1 . . . . . 6	Lanzetti 2, 3 a 6 <sup>te</sup> . . . . . 12	Noel de la lande 1 . . . . . 6		
Tecorini 1 2 a 3 <sup>es</sup> 12 . . . . . 12	L . . . . . 1	Pichler 1 et 3 . . . . . 12		
T . . . . . 1	Masse 1, 2, 3, 4 a 6 <sup>te</sup> . . . . . 12	Porpora 2 . . . . . 6		
Tremais 2 . . . . . 6	Marcello 1 . . . . . 6	P . . . . . 1		
Tremais 8 . . . . . 6	Mattage 1 . . . . . 6	P . . . . . 1		
T . . . . . 1	M . . . . . 1	Perez 1 . . . . . 7		
Sonates a Flute et Basse	Somis 1 . . . . . 5	Paganelli 1 . . . . . 6		
Bourgois 2 . . . . . 3 12	S . . . . . 1	Paganelli 2 . . . . . 6		
B . . . . . 1	Spourni 4, 12, 18 . . . . . 24	Paganelli 3 . . . . . 6		
Balista 1 . . . . . 9	Et 14 a 6 <sup>te</sup> . . . . . 24	Paganelli 7 . . . . . 6		
Corelli 5 . . . . . 6	Triemer 1 . . . . . 6	P . . . . . 1		
Canabi 1 . . . . . 4	Thomas 1 et 3 a 4 <sup>es</sup> 10 . . . . . 9	Quantz 2 . . . . . 6		
Cavalari 1 . . . . . 6	T . . . . . 1	Smalle 1 . . . . . 7		
Cavalari 2 . . . . . 6	Vivaldi . . . . . 6			
C . . . . . 1	V . . . . . 1			
Hadde 1 . . . . . 8	V . . . . . 1			
Handt 1 . . . . . 4				
H . . . . . 1				

VIOLINO PRIMO.

SINFONIA  
I.

*Allegro.*

*Andante.*

*Allegro.*

The musical score is written for Violino Primo and consists of 15 staves. It is divided into three sections: an initial *Allegro* section (staves 1-7), an *Andante* section (staves 8-10), and a final *Allegro* section (staves 11-15). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as dynamics (P for piano, F for forte), articulation (accents, slurs), and performance markings (trills, ornaments). The first section is characterized by rapid sixteenth-note passages and dynamic contrasts. The second section is slower and features more melodic lines with some trills. The final section returns to a fast tempo with intricate rhythmic patterns.

# SINFONIA II.

## VIOLINO PRIMO.

*Allegro.*

*Andante.*

*Allegro.*

The musical score is written for the first violin part of a symphony. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro'. The score consists of 15 staves of music. The first section is marked 'Allegro' and the second section is marked 'Andante'. The score includes various musical notations such as treble clefs, time signatures, notes, rests, and dynamic markings like 'P' and 'F'. The music is characterized by intricate patterns and rhythmic complexity.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the system. The key signature has one flat (B-flat), and the time signature is common time (C).

SINFONIA  
III.

The first staff of the Sinfonia III section is in treble clef, with a key signature of one flat and a common time signature. The tempo marking *Allegro.* is written below the staff. The music begins with a series of sixteenth-note patterns.

The remaining staves of the Sinfonia III section continue the sixteenth-note texture. The score includes dynamic markings such as *P* (piano) and *F* (forte) across various staves. There are also several slurs and accents. The music concludes with a double bar line and repeat dots. The bottom two staves of this section are in bass clef.

*Andante.*

*Allegro.*

SINFONIA  
IV.

*Allegro.*

Musical notation for the first system, featuring a treble clef, a key signature of one flat, and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, along with dynamic markings like 'P' and 'F'.

*Andante.*

Musical notation for the second system, continuing the piece with a 3/8 time signature. It features more complex rhythmic patterns and dynamic markings.

*Presto.*

Musical notation for the third system, featuring a 3/8 time signature and highly rhythmic, fast-paced passages. It includes dynamic markings like 'P' and 'F'.

SINFONIA  
V.

*Allegro.*

*Andante.*

*Allegro.*



**SINFONIA VI.**  
*Allegro.*

*Andante.*

*Minuetto.*

The musical score is written for Violino Primo and consists of three distinct sections. The first section, titled "SINFONIA VI. Allegro.", is in 2/4 time and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a complex, rhythmic melody with many sixteenth and thirty-second notes. The second section, titled "Andante.", is in 2/4 time and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a more melodic and slower-moving line. The third section, titled "Minuetto.", is in 3/4 time and begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a rhythmic melody with many sixteenth and thirty-second notes. The score includes various musical notations such as dynamics (P, F), articulation (accents, slurs), and performance instructions (trills, ornaments).

SINFONIA  
VII.

*Allegro.*

*Andante.*

*Allegro.*

The musical score is written for Violino Primo and consists of 15 staves. The first section is marked *Allegro.* and is in 2/4 time with a key signature of one sharp (F#). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. The second section is marked *Andante.* and is in 3/4 time with a key signature of one flat (Bb). It features a more melodic and slower-moving line with some triplet markings. The third section is marked *Allegro.* and is in 2/4 time with a key signature of one sharp (F#). It returns to a complex rhythmic pattern similar to the first section. Dynamics markings include *F* (forte) and *P* (piano) throughout the piece.

The first system of musical notation consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a complex melodic line with many sixteenth and thirty-second notes. Dynamic markings include a piano (P) marking and a forte (F) marking. The second and third staves continue the melodic development with similar rhythmic patterns. The fourth staff concludes the system with a forte (F) marking.

SINFONIA  
VIII.

*Allegro ma non presto.*

The second system of musical notation consists of ten staves. The first staff of this system begins with a treble clef, a key signature of one flat (Bb), and a common time signature (C). The tempo marking *Allegro ma non presto.* is written below the first staff. The notation continues with intricate melodic lines across all ten staves, featuring various rhythmic values and articulations. Dynamic markings include a piano (P) marking. The system concludes with a double bar line and repeat signs.

VIOLENO PRIMO.

*Andantè.*

*Presto.*

SINFONIA IX.

*Allegro Stacato.*

*Adagio.*

*Allegro.*

SINFONIA  
X.

*Allegro.*

*Larghetto.*

*Presto.*

SINFONIA  
XI.

*Spiritoso.*

*Andante.*

*Tempo di Minuetto.*

SINFONIA XII.

*Allegro.*

*Andante.*

*Minuetto 1<sup>o</sup>*

*Minuetto 2<sup>o</sup>*

*FINE.*

*au premier Menuet.*



XII

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*Avec Privilege du Roy.*

H. 213. 6



SINFONIA

VIOLINO SECONDO.

I.

*Allegro.*

Musical score for Violino Secondo, first movement, *Allegro*. It consists of 10 staves of music in G major, 2/4 time. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics markings include 'P' (piano) and 'F' (forte). There are also some asterisks and plus signs above notes, possibly indicating fingerings or breath marks.

*Andante.*

Musical score for Violino Secondo, second movement, *Andante*. It consists of 3 staves of music in G major, 3/4 time. The music is characterized by a slower tempo and features a mix of eighth and sixteenth notes with some rests. Dynamics markings include 'P' (piano) and 'F' (forte). There are also some asterisks and plus signs above notes.

*Allegro*

Musical score for Violino Secondo, third movement, *Allegro*. It consists of 5 staves of music in G major, 3/4 time. The music is characterized by a faster tempo and features a mix of eighth and sixteenth notes with some rests. Dynamics markings include 'P' (piano) and 'F' (forte). There are also some asterisks and plus signs above notes.

2  
SINFONIA  
II.

VIOLINO SECONDO.

*Allegro.*

The first movement of the second symphony is written for the second violin in C major, 2/4 time. It begins with a treble clef and a common time signature. The music is characterized by rapid sixteenth-note passages and frequent slurs. The first system contains the first two staves, the second system the next two, and the third system the final two. The movement concludes with a double bar line and repeat dots.

*Andante.*

The second movement is in C major, 3/4 time, and is marked *Andante*. It features a more melodic and slower tempo compared to the first movement. The score includes dynamic markings such as *P* (piano) and *F* (forte). The first system contains the first two staves, the second system the next two, and the third system the final two. The movement ends with a double bar line and repeat dots.

*Allegro.*

The third movement is in C major, 3/4 time, and is marked *Allegro*. It consists of two systems, each with two staves. The music is more rhythmic and features frequent slurs and accents. The movement concludes with a double bar line and repeat dots.

VIOLINO SECONDO

The first system of the Violino Secondo part consists of four staves of music. The top staff features a melodic line with various ornaments and slurs. The lower three staves provide harmonic support with rhythmic patterns and chords.

SINFONIA  
III.

The beginning of Sinfonia III is marked *Allegro*. It starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The notation shows a series of rhythmic patterns, primarily eighth and sixteenth notes, with dynamic markings of *P* (piano) and *F* (forte).

The remainder of Sinfonia III consists of ten staves of music. The notation is highly rhythmic, featuring complex patterns of eighth and sixteenth notes. Dynamic markings of *P* and *F* are used throughout to indicate changes in volume. The piece concludes with a final cadence.

*Andante.*

P F P F

P<sup>+</sup>

*Allegro.*

P F

P

F

P

P F

P

F P

P

SINFONIA  
IV.

*Allegro.*

P F

VIOLINO SECONDO

*P*

*1*

*1*

*P* *F*

*Andante.*

*P* *F*

*P* *F*

*Presto.*

*P* *F*

*1*

*1*

*1*

*1*

*P*

SINFONIA  
V.

VIOLINO SECONDO

*Allegro.*

*Andante.*

*Allegro.*

*P*

*F*

SINFONIA VI.

*Allegro.*

Musical staff with treble clef, key signature of two sharps (F# and C#), and common time signature (C). It features a complex melodic line with many sixteenth notes and a dynamic marking of *p* (piano).

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a rhythmic accompaniment of sixteenth notes.

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a melodic line with various dynamics and articulation marks.

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a melodic line with dynamics *p* and *f* (forte).

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a rhythmic accompaniment of sixteenth notes.

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a rhythmic accompaniment of sixteenth notes.

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a melodic line with dynamics *p* and *f*.

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a melodic line with dynamics *p* and *f*.

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a melodic line with dynamics *p* and *f*.

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a melodic line with dynamics *p* and *f*.

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Musical staff with treble clef, key signature of two sharps, and common time signature. It features a melodic line with dynamics *p* and *f*.

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a melodic line with dynamics *p* and *f*.

Musical staff with treble clef, key signature of two sharps, and common time signature. It features a melodic line with dynamics *p* and *f*.

*Andante.*

*Minuetto.*

SINFONIA VII.

*Allegro.*

*Andante.*

*Allegro.*



SINFONIA  
VIII.

VIOLINO SECONDO

*Allegro ma non presto.*

*Andante.*

P

VIOLINO SECONDO

*Presto.*

SINFONIA  
IX.

*Allegro staccato.*

SINFONIA  
X.

VIOLINO SECONDO

*Allegro.*

*Larghetto.*

*Presto.*

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

SINFONIA  
XI.

VIOLINO SECONDO.

*Spiritoso.*

*Andante.*

*Tempo di Minuetto.*

Detailed description of the musical score: The score is written for the second violin part of a symphony. It begins with a treble clef and a common time signature (C). The tempo is marked 'Spiritoso'. The first system consists of a single staff with a continuous eighth-note pattern. The second system has two staves, with dynamics 'P' and 'F' indicated. The third system has two staves with first fingerings (1) and accents (+). The fourth system has two staves with accents (+) and a repeat sign. The fifth system has two staves with accents (+) and a repeat sign. The sixth system has two staves with dynamics 'P' and 'F', and a repeat sign. The seventh system has two staves with a common time signature and a repeat sign. The tempo changes to 'Andante' in the eighth system, which has two staves with a common time signature and a repeat sign. The ninth system has two staves with a common time signature and a repeat sign. The tempo changes to 'Tempo di Minuetto' in the tenth system, which has a 3/4 time signature and a repeat sign. The eleventh system has two staves with a 3/4 time signature and dynamics 'P' and 'F'. The twelfth system has two staves with a 3/4 time signature and dynamics 'P' and 'F'. The thirteenth system has two staves with a 3/4 time signature and dynamics 'P' and 'F'.

SINFONIA XII.

*Allegro.*

*Andante.*

*1.º Minuetto.*

*2.º Minuetto.*

FINE

al. I.º



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*Avec Privilege du Roy.*

H.213.c

SINFONIA

ALTO VIOLA

I.

*Allegro.* P F

*Andante.*

*Allegro.*

SINFONIA  
II.

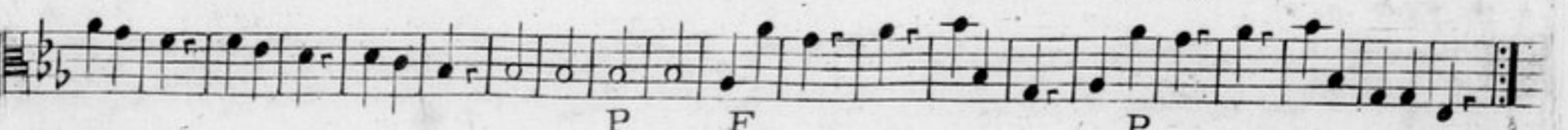
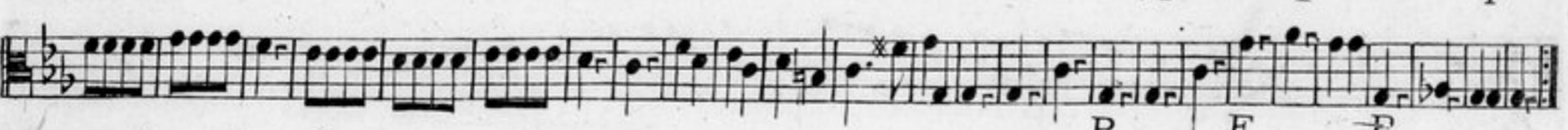
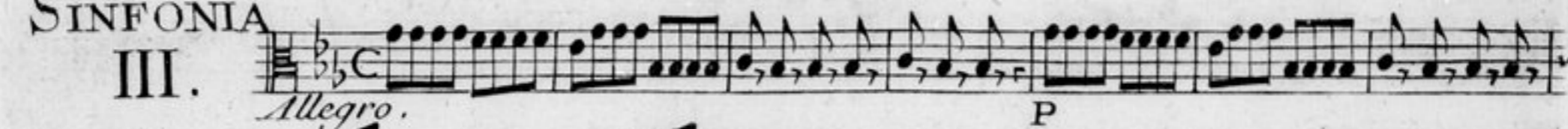
The musical score is written for the Alto Viola part of a symphony. It begins with a treble clef and a common time signature (C). The first section is marked *Andante* and contains dynamic markings *P* (piano) and *F* (forte). The second section is marked *Allegro* and includes a *Q* marking, likely indicating a *quasi* or *ritardando*. The score is composed of 14 staves of music, featuring a variety of rhythmic textures and articulation.





SINFONIA  
III.

*Allegro.*



SINFONIA  
IV.

*Allegro.*

Musical staff 2: Second line of the score, continuing the melodic line. It includes dynamic markings 'P' (piano) and 'F' (forte) and a first ending bracket labeled '1'.

Musical staff 3: Third line of the score, featuring a second ending bracket labeled '2' and some notes marked with 'x'.

Musical staff 4: Fourth line of the score, continuing the melodic development with first ending brackets labeled '1'.

Musical staff 5: Fifth line of the score, showing dynamic markings 'P' and 'F'.

Musical staff 6: Sixth line of the score, marked with a 3/4 time signature and the tempo instruction *Andante.*

Musical staff 7: Seventh line of the score, featuring dynamic markings 'P' and 'F'.

Musical staff 8: Eighth line of the score, with dynamic markings 'P' and 'F'.

Musical staff 9: Ninth line of the score, marked with a 3/4 time signature and the tempo instruction *Presto.*

Musical staff 10: Tenth line of the score, featuring dynamic markings 'P' and 'F'.

Musical staff 11: Eleventh line of the score, with dynamic markings 'F' and 'P'.

Musical staff 12: Twelfth line of the score, featuring first ending brackets labeled '1'.

Musical staff 13: Thirteenth line of the score, continuing the melodic line.

Musical staff 14: Fourteenth line of the score, ending with a dynamic marking 'P'.

SINFONIA  
V.

*Allegro.*

*Andante.*

*Allegro.*

6  
SINFONIA  
VI.

ALTO VIOLA

*Allegro.*

The first section of the score is marked *Allegro*. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by a dense texture of sixteenth-note patterns, often appearing as tremolos or rapid sixteenth-note runs. There are several dynamic markings, including a *p* (piano) marking on the second staff. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

*Andante.*

The second section of the score is marked *Andante*. It consists of three staves of music. The first staff of this section begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is slower than the first section. The music features a mix of eighth and sixteenth notes, with some triplet markings (indicated by a '3' over a group of notes). Dynamic markings include *p* (piano) and *f* (forte). The section concludes with a repeat sign.

*Minuetto.*

The third section of the score is marked *Minuetto*. It consists of three staves of music. The first staff of this section begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is characterized by a steady, rhythmic pattern of eighth notes, with some triplet markings. Dynamic markings include *p* (piano). The section concludes with a repeat sign.

SINFONIA  
VII.

*Allegro.*

The first section of the score is marked *Allegro*. It consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is primarily composed of eighth and sixteenth notes. Dynamics markings 'P' (piano) and 'F' (forte) are placed below the notes on the second, third, fourth, and fifth staves. The section concludes with a double bar line.

*Andante.*

The second section of the score is marked *Andante*. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music features a mix of eighth and sixteenth notes. Dynamics markings 'P' and 'F' are placed below the notes on the first, second, and third staves. The section concludes with a double bar line.

*Allegro.*

The third section of the score is marked *Allegro*. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is primarily composed of eighth and sixteenth notes. Dynamics markings 'P' and 'F' are placed below the notes on the first, second, and fourth staves. The section concludes with a double bar line.

SINFONIA  
VIII.

*Allegro ma non presto.*

The first section of the score consists of six staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking 'P' (piano) is placed below the third staff. The section concludes with a double bar line.

*Andante.*

The second section consists of three staves of music. It begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo is slower than the first section. The music is characterized by wide intervals and a more spacious feel. Dynamic markings 'P' and 'F' (forte) are present. The section ends with a double bar line.

*Presto.*

The third section consists of four staves of music. It begins with a treble clef, a key signature of one flat, and a 2/4 time signature. The tempo is very fast. The music is highly rhythmic and energetic. Dynamic markings 'P' and 'F' are used throughout. The section concludes with a double bar line.

Musical staff for the first system of Sinfonia IX, featuring a complex melodic line with many slurs and dynamic markings.

SINFONIA IX.

*Allegro Staccato.*

Musical staff for the third system of Sinfonia IX.

Musical staff for the fourth system of Sinfonia IX.

*Adagio.*

*Allegro.*

Musical staff for the seventh system of Sinfonia IX.

SINFONIA X.

*Allegro.*

Musical staff for the second system of Sinfonia X.

Musical staff for the third system of Sinfonia X.

*P F*

*Larghetto.*

Musical staff for the sixth system of Sinfonia X.

Musical staff for the seventh system of Sinfonia X.

*Presto.*

SINFONIA XI.

*Spiritoso.*

*Andante.*

*Tempo di Minuetto*



SINFONIA XII.

*Allegro*

*Andante.*

*1.º Minuetto.*

*2.º Minuetto.*

FINE

P

al 1.º



XII

SINFONIE

*a Quatro*

Due Violini Alto Viola è Basso.

DEL

SIG.<sup>R</sup> CAMERLOKER.

OPERA III.

*Gravé par Joseph Renou.*

*Prix 9.<sup>th</sup>*

APARIS,

Chez { *M.<sup>r</sup> Le Clerc, rue S.<sup>t</sup> Honoré vis à vis l'Oratoire,*  
*M.<sup>r</sup> Le Clerc, rue du Roule à la Croix d'Or,*  
*M.<sup>e</sup> Boivin, rue S.<sup>t</sup> Honoré à la Règle d'Or.*

*Avec Privilege du Roy.*

H. 213. d

VIOLONCELLO

SINFONIA

I.

*Allegro.*

*Andante.*

*Allegro.*

SINFONIA II.

The image displays a page of a musical score for the Violoncello part of Sinfonia II. The score is written in G major and 3/4 time. It is divided into two main sections: an *Allegro* section and an *Andante* section. The *Allegro* section begins with a tempo marking of *Allegro* and a 4/6 time signature. The *Andante* section follows, marked *Andante*. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). Fingerings are indicated by numbers 1-4 above notes, and bowings are shown with slurs and accents. The page contains ten systems of music, each consisting of two staves. The notation is dense and detailed, typical of a professional musical manuscript.

VIOLONCELLO

Violoncello part for the first section, consisting of four staves of music. The notation includes various fingering numbers (e.g., 2, 7, 6, 5, 7) and articulation marks (e.g., accents, slurs) above the notes.

SINFONIA III.

*Allegro.*

Violoncello part for the 'Allegro' section of Sinfonia III, consisting of ten staves of music. The notation includes dynamic markings such as *P* (piano) and *F* (forte), along with various fingering and articulation markings.

*Andante.*

Violoncello part for the 'Andante' section of Sinfonia III, consisting of two staves of music. The notation includes dynamic markings such as *P* (piano) and *F* (forte), along with various fingering and articulation markings.

VIOLONCELLO

*Allegro.*

This section consists of ten staves of music. 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 tempo is marked *Allegro.* The music is primarily eighth-note and sixteenth-note patterns. Dynamics include *P* (piano) and *F* (forte). Fingering numbers (1-7) are placed above notes throughout the piece. The section concludes with a double bar line.

SINFONIA  
IV.

*Allegro.*

This section consists of six staves of music. It begins with a treble clef, a key signature of two flats, and a common time signature (C). The tempo is marked *Allegro.* The music features a mix of eighth and sixteenth notes, with some rests. Dynamics include *P* (piano) and *F* (forte). Fingering numbers are present above notes. The section ends with a double bar line.

VIOLONCELLO

7/4

Andante.

P F

P F

P F

P F

Presto.

F

F

P

F

F

P

P

P

P

5  
SINFONIA V.  
VIOLONCELLO

*Allegro.*

*Andante.*

*Allegro.*

*Tasto Solo*



VOLONCELLO

Violoncello part for the first section of the piece, featuring two staves of music with various fingerings and articulations.

SINFONIA VI.

*Allegro.*

Violoncello part for the first movement of Symphony No. 6, marked *Allegro.*, consisting of six staves of music.

Violoncello part for the second movement of Symphony No. 6, marked *Andante.*, consisting of two staves of music.

Violoncello part for the third movement of Symphony No. 6, marked *Minuetto.*, consisting of two staves of music.

Violoncello part for the fourth movement of Symphony No. 6, consisting of two staves of music.

VIOLONCELLO

SINFONIA VII.

*Allegro.*

*Andante.*

*Allegro.*

The musical score is written for a single instrument, the Violoncello. It features a variety of rhythmic patterns and articulations. The first section, marked 'Allegro', begins with a 2/4 time signature and contains several measures of eighth and sixteenth notes, often with slurs and accents. Dynamics range from piano (P) to forte (F). The second section, marked 'Andante', changes to a 3/4 time signature and features a more sustained, flowing melodic line with frequent use of slurs and ties. The final section, marked 'Allegro', returns to a 2/4 time signature with a more active, rhythmic texture. The score is densely annotated with fingerings and articulation marks to guide the performer.



VIOLONCELLO

*Presto.*

SINFONIA IX

*Allegro.*

*Adagio.*

*Allegro.*

VIOLONCELLO

SINFONIA  
X.

*Allegro.*

*Larghetto.*

*Presto.*

*P* *F*

# SINFONIA XI.

*Spiritoso*

*Andante.*

*Tempo di Minuetto.*

*tasto solo.*

*tasto solo. 1*  
 Musical notation with fingerings (6, 5, 4, 3, 2, 1) and dynamics (F).  
 Musical notation with fingerings (6, 5, 4, 3, 2, 1) and dynamics (F).

SINFONIA  
 XII.

*Allegro.*

Musical notation with fingerings (7, 5, 4, 3, 2, 1) and dynamics (F).  
 Musical notation with fingerings (7, 5, 4, 3, 2, 1) and dynamics (F).  
 Musical notation with fingerings (7, 5, 4, 3, 2, 1) and dynamics (F).

Musical notation with fingerings (6, 7, 4, 7, 4, 3, 6, 5, 7) and dynamics (F).  
 Musical notation with fingerings (6, 7, 4, 7, 4, 3, 6, 5, 7) and dynamics (F).  
 Musical notation with fingerings (6, 7, 4, 7, 4, 3, 6, 5, 7) and dynamics (F).

Musical notation with fingerings (7, 7, 6, 5, 4, 3, 2, 1) and dynamics (F).  
 Musical notation with fingerings (7, 7, 6, 5, 4, 3, 2, 1) and dynamics (F).  
 Musical notation with fingerings (7, 7, 6, 5, 4, 3, 2, 1) and dynamics (F).

Musical notation with fingerings (7, 7, 6, 4, 3, 4, 3, 4, 3, 3, 4, 3, 4, 3, 4, 3, 6, 7) and dynamics (F).  
 Musical notation with fingerings (7, 7, 6, 4, 3, 4, 3, 4, 3, 4, 3, 6, 7) and dynamics (F).  
 Musical notation with fingerings (7, 7, 6, 4, 3, 4, 3, 4, 3, 4, 3, 6, 7) and dynamics (F).

*Andante*  
 Musical notation with fingerings (5, 7, 5, 7, 7, 7, 7, 6, 5, 4, 7) and dynamics (P, F).  
 Musical notation with fingerings (5, 7, 5, 7, 7, 7, 7, 6, 5, 4, 7) and dynamics (P, F).  
 Musical notation with fingerings (5, 7, 5, 7, 7, 7, 7, 6, 5, 4, 7) and dynamics (P, F).

Musical notation with fingerings (7, 7, 6, 5, 6, 5, 6, 5, 7) and dynamics (P, F).  
 Musical notation with fingerings (7, 7, 6, 5, 6, 5, 6, 5, 7) and dynamics (P, F).  
 Musical notation with fingerings (7, 7, 6, 5, 6, 5, 6, 5, 7) and dynamics (P, F).

1° Minuetto.

FINE. P 2° Minuetto tacet Da capo Minuetto.