

Np/1600<sup>3</sup>

# CONCERTO

pour Violon

Avec Accompagnement d'orchestre

Composé Par

## J. B. VIOTTI

Prix : 6.<sup>fr</sup>

A PARIS

chez SIEBER père, Editeur et M.<sup>d</sup> de Musique, rue Coquillière N<sup>o</sup> 22.  
— près celle J.J. Rousseau (ci-devant rue S<sup>t</sup> Honore, Hôtel d'aligne.)

# II CONCERTO

*All<sup>o</sup> Assai* *Violino Primo*

F  
 F  
 FF  
 m. F  
 F  
 FF  
 P  
 F  
 FP  
 FP  
 P  
 P  
*cres*  
 F  
 FF  
 FF  
 m. F  
 F  
 FF  
 tr  
 P  
 Solo  
 F  
 P  
 1  
 1  
 1  
 FP  
 FP  
 FP  
 FP  
 757

R.12.892

Violino Primo

*mP*  
FP FP FP FP  
5 F P  
*tutti F*  
P F  
FF  
*Calando Solo*  
P P P  
*tutti F*  
F P  
*Solo P* *tutti F*  
*Solo*  
FP FP FP FP  
P  
FP FP FP FP  
5 F P F *tutti FF*  
FF

*Adagio* *Violino Primo*

The score consists of 12 staves of music. The first section is marked *Adagio* and begins with a *tutti* dynamic. The second section is marked *Polonoise* and begins with a *Solo* dynamic. The score includes various performance markings such as *tutti*, *Solo*, *tr* (trills), and *F* (forte). The key signature is two sharps (F# and C#) and the time signature is 3/4. The piece concludes with a final measure marked with a double bar line and a fermata.

Violino Primo

This page of a musical score for Violino Primo contains 13 staves of music. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes various musical notations such as trills (tr), slurs, and dynamic markings. The dynamics range from piano (p) to fortissimo (ff). There are also performance instructions like 'Solo', 'Majeur', and 'Mineur'. The piece concludes with a double bar line at the end of the 13th staff.



MA/1600<sup>3</sup>

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Violino Secondo

II  
CONCERTO

*Allegro Assai*

The musical score is written for the second violin part of a concerto. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The tempo is marked *Allegro Assai*. The score contains 11 staves of music. Dynamics include *F* (forte), *FF* (fortissimo), *P* (piano), *m.F* (mezzo-forte), *FP* (forzando piano), and *Solo*. Articulations such as *tr* (trills) and *acc* (accents) are used throughout. Performance markings include first and second endings (1, 2) and a triplet (3). The piece concludes with a *FP* dynamic marking.



Violino Secondo

FP FP FP 3 8 F

tutti F F FP P F

FF

Calando Solo P

tutti F

Solo 3 tutti FF

Solo

FP FP FP FP

3 3 FP FP FP FP 3 8 F

tutti FF P

FF

Violino Secondo

Adagio

tutti Solo p f

Polonaise

tutti f Solo p

Solo f tutti f

Solo p tutti f

Solo p

Solo p tutti f

Solo p

Solo p

Solo p

Solo p tutti f

*Violino Secondo*

First staff of music, treble clef, key signature of two sharps (F# and C#). It begins with a 7-measure rest, followed by a series of eighth and sixteenth notes with slurs and accents.

Second staff of music, treble clef, key signature of two sharps. It starts with a 7-measure rest, followed by a 7-measure rest, then a 7-measure rest, and then a series of eighth notes. A dynamic marking of *f* is present.

Third staff of music, treble clef, key signature of two sharps. It features a series of eighth notes with slurs. A dynamic marking of *p* is present. The word *Mineur* is written above the staff.

Fourth staff of music, treble clef, key signature of two sharps. It consists of a continuous stream of eighth notes with slurs. A dynamic marking of *f* is present.

Fifth staff of music, treble clef, key signature of two sharps. It features a series of eighth notes with slurs. A dynamic marking of *p* is present. The word *Majeur* is written above the staff.

Sixth staff of music, treble clef, key signature of two sharps. It consists of a continuous stream of eighth notes with slurs. A dynamic marking of *pp* is present.

Seventh staff of music, treble clef, key signature of two sharps. It consists of a continuous stream of eighth notes with slurs. A dynamic marking of *pp* is present.

Eighth staff of music, treble clef, key signature of two sharps. It features a series of eighth notes with slurs, followed by a 7-measure rest. Dynamic markings include *pp*, *p*, *cres*, and *f*.

Ninth staff of music, treble clef, key signature of two sharps. It features a series of eighth notes with slurs. A dynamic marking of *ff* is present. The word *tutti* is written above the staff.

Tenth staff of music, treble clef, key signature of two sharps. It features a series of eighth notes with slurs. A dynamic marking of *f* is present.

Eleventh staff of music, treble clef, key signature of two sharps. It features a series of eighth notes with slurs. A dynamic marking of *ff* is present. A '2' is written above the staff.

Twelfth staff of music, treble clef, key signature of two sharps. It features a series of eighth notes with slurs, ending with a double bar line.



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II  
CONCERTO

*Allargato sul Alto*

The musical score is written for a single instrument, likely a violin or viola, in G major (one sharp). It consists of 13 staves of music. The tempo is marked *Allargato sul Alto*. The score includes various dynamics: *F* (forte), *FF* (fortissimo), *P* (piano), and *mF* (mezzo-forte). There are also performance markings: *Solo* and *tutti*. The score includes several technical markings: a '2.' marking above a sixteenth-note run on the 7th staff, a '3' marking above a triplet on the 6th staff, and a sequence of '3 3 6 6 6 6 6 6' above a sixteenth-note run on the 5th staff. The score concludes with a double bar line, a repeat sign, and the numbers '54' and '18' indicating the end of the piece.

Alto

Solo 26 tutti F

Solo 26 18 10 tutti F

FF

Adagio tacet

Polonoise

Solo 8 tutti F

Solo 4 tutti F

Solo 4 tutti F

Solo 16 4 tutti F

Solo 62

8 tutti F

Solo 16 36 tutti F

3

FF





Mp/ 1600<sup>114</sup>

# CONCERTO

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II *Allarg. assai* Basso  
CONCERTO

The musical score is written for Bassoon and consists of 14 staves. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked *Allarg. assai*. The score includes various dynamics: *F* (forte), *FF* (fortissimo), *p* (piano), and *mf* (mezzo-forte). There are also performance markings such as *Solo*, *1*, *2*, and *3*, which likely refer to fingerings or breath marks. The piece concludes with the marking *tutti*.

Basso

*m F*

*F*

*Solo* 23 *P* *tutti F* *P*

*Solo* *tutti F*

*Solo* *I* *I*

*tutti F*

*FF* *FF*

*Adagio* *F*

*tutti F* 757

Polonoise *Solo* *Basso* *tutti F*

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2 II Allegro Oboe Primo  
CONCERTO

*mf* *f*

*P* *cres.* *f* *f*

*Solo* 54 18 10 *tutti*

*tutti* 13 26 *Solo* 26 18 19

*tutti* *f* *Solo* 8 *tutti* *Adagio tacet* *P*

*Polonaise* 3 4 *f*

16 4 *tutti* *Solo* 62 4 *Solo* *P*

*f* *tutti*

*Solo* 16 23 *P* *cres.* *f* *tutti* *f*

2

# II CONCERTO

## Allegro Oboe Secondo

afrai **F**

**F**

3 17

**P** **F** **FF** **P**

**F**

*Solo* 54 18 10 *tutti F*

1 13 26

*tutti* 26 18

19

*Polonaise* *Solo* 8 *tutti*

**P**

16 4 *Solo* 62 *Solo P*

*Solo* *tutti F*

*tutti F*

*Solo* 16 23 *tutti F*

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

2 **F**





MP/1600 3

2 II  
CONCERTO

*Allero Corno Primo in mi #*

*afesai* *P* *F* *tr* *P* *F* *tr* *F* *tr* *Solo* *tutti* *Solo* *tutti*

*Polonoise in mi #*

*Adagio Tacet* *P* *F* *Solo* *tutti* *cres.* *Solo* *tutti* *P* *tutti*

II  
CONCERTO

*Allegro* Corno Secondo in mi #

1 3  
*af. su* *p*  
1  
*f* 38  
*p* *cres.* *f* *f*  
1  
*p* *f* *p* *f* *Solo* 54 18 10  
14 *Solo*  
*tutti* *f* 26 *tutti*

*Polonoise*  
in mi #

8 *tutti* *Adagio Tacet*  
*p*  
*Solo* *f* 16 4 *tutti*  
*Solo* 6 2 8 *tutti*  
*Solo* 16 23 *Solo*  
*p* *cres.* *f* *f* *p*  
*p* *f* 2  
*f*

