

N.º 2

SECONDE

*Et nouvelle Suite*

DE

SIMPHONIES CONCERTANTES

à Plusieurs Instrumens

*Composée*

PAR M. CAMBINI

Mises au Jour par M<sup>mes</sup> Le Menu et Boyer.

*Prix 4<sup>fr</sup> 10<sup>cs</sup>.*

A PARIS

*Chez M<sup>r</sup> Boyer, au Magazin de Musique, Rue de Richelieu, à la Clef d'Or,  
à l'ancien passage du Cimetière de St. Jacques.*

*Chez M<sup>r</sup> Le Menu Rue du Roule à la Clef d'Or*

A . P . D . R .



CATALOGUE des Œuvres de Musique, mis au jour par M. BOYER, Rue de Richelieu, a la Clef d'Or, a l'ancien Café de Joy.

Methodes	Duo de Violon.	Duo de Flûte.	Quatuor.	Concerto.	Simphonies.	
Recueil d'instruction à l'usage de ceux qui commencent pour la Clarinette et le Cor avec accompagnement sur l'Harmonie avec 2 Clarinettes 2 Cors et 2 Bassons par Raver 6	Sanerotti 1 <sup>er</sup> 6 Lorenzini 1 <sup>er</sup> 7 Vanhooff 1 <sup>er</sup> 6 Fauriol 1 <sup>er</sup> 6 Schroeder 1 <sup>er</sup> 7 Droillard 1 <sup>er</sup> 7 Kuchler 1 <sup>er</sup> 7 Schubauer 1 <sup>er</sup> 7 Sebestien 1 <sup>er</sup> 6 Cambini 1 <sup>er</sup> 3 <sup>es</sup> liere 7 Reichardt 1 <sup>er</sup> 7 Reimbach 1 <sup>er</sup> 6 Neffert 1 <sup>er</sup> 7 Raver 1 <sup>er</sup> 7 Raver 1 <sup>er</sup> 6 <sup>es</sup> pour les Commensans 3 Raver 1 <sup>er</sup> 7 Stamitz 1 <sup>er</sup> 7 Kreutzer 1 <sup>er</sup> 7 Cambini Duo d'Harpe 7 Cambini 2 <sup>es</sup> idem p <sup>o</sup> Violon et Alto 7 Cambini 3 <sup>es</sup> p <sup>o</sup> 2 Flûtes 7	Vendling petit air 3 Mayer 1 <sup>er</sup> 7 Mayer 2 <sup>es</sup> 7 Stamitz 1 <sup>er</sup> 7 Stamitz 2 <sup>es</sup> 7 Stamitz 3 <sup>es</sup> 7 Oragel 1 <sup>er</sup> 7 Mancinelli 1 <sup>er</sup> 7 Terle 1 <sup>er</sup> p <sup>o</sup> Flûte et Violon 7 Gambini p <sup>o</sup> Flûte et Violon 7 Stamitz 4 <sup>es</sup> p <sup>o</sup> Flûte et Violon 7	Loomans petit air 9 Raver air de Lauretti 9 Raver Quatuor 9 Raver 1 <sup>er</sup> p <sup>o</sup> Clarinette ou Hautbois 9 Vanhal 2 <sup>es</sup> 9 Vanhal 1 <sup>er</sup> 9 Vander-hagen p <sup>o</sup> Clarinette 9 Vander-hagen 2 <sup>es</sup> pour Clarinette 9 Weiss 4 <sup>es</sup> p <sup>o</sup> Flûte 9 Ravel p <sup>o</sup> Flûte 9 Moran Schmitt 1 <sup>er</sup> 9 Aochle 6 <sup>es</sup> 9 Cambini Quatuor p <sup>o</sup> Flûte 12 Cambini air varié 9 Cambini 1 <sup>er</sup> air varié 9 Cambini 2 <sup>es</sup> 9 Cambini 3 <sup>es</sup> liere p <sup>o</sup> Flûte 9 Kuchler 1 <sup>er</sup> pour Flûte 9 Kuchler pour Clarinette 9 Gardani 1 <sup>er</sup> 9 Gardani 2 <sup>es</sup> 9 Schet 9 Mochmann pour deux Clarinettes et 2 Cors 8 Hymeniter 9 Stamitz 6 <sup>es</sup> liere 9 Stamitz 8 <sup>es</sup> liere 9 Eigel 10 <sup>es</sup> 9 Vander-hagen 3 <sup>es</sup> pour Clarinette 7	Zarnovick 9 Rosetti 1 <sup>er</sup> p <sup>o</sup> Flûte 9 Rosetti 2 <sup>es</sup> idem 9 Rosetti 3 <sup>es</sup> idem 9 Rosetti 1 <sup>er</sup> p <sup>o</sup> Cor 9 Rosetti 2 <sup>es</sup> idem 9 Rosetti 3 <sup>es</sup> idem 9 Rosetti 4 <sup>es</sup> idem 9 Cambini 1 <sup>er</sup> p <sup>o</sup> Violon 9 Cambini 2 <sup>es</sup> idem 9 Cambini 3 <sup>es</sup> idem 9 Cambini 3 <sup>es</sup> p <sup>o</sup> Flûte 9 Lelli 1 <sup>er</sup> p <sup>o</sup> Violon 9 Stamitz 3 <sup>es</sup> idem 9 Stamitz 7 <sup>es</sup> idem 9 Srat pour Basson 9 Stamitz 1 <sup>er</sup> idem 9 Stamitz 2 <sup>es</sup> idem 9 Kozze 1 <sup>er</sup> p <sup>o</sup> Violon 9 Ozi 1 <sup>er</sup> p <sup>o</sup> Basson 9 Ozi 2 <sup>es</sup> idem 9 Gutslaw 1 <sup>er</sup> 9 Marshall 2 <sup>es</sup> 9 Drevelle p <sup>o</sup> Violon 9	Lorancy 1 <sup>er</sup> 12 Schemdl 1 <sup>er</sup> 12 Methurin 1 <sup>er</sup> 12 Rosetti 1 <sup>er</sup> 4 Rosetti 2 <sup>es</sup> 4 Rosetti 3 <sup>es</sup> 4 Rosetti Agudo Bekbaur 4 Rosetti Bass et Hautbois 4 Stockfle 4 Sacchini Quatuor 4 Haydn 3 <sup>es</sup> 4 Haydn 3 <sup>es</sup> 9 Mozart 1 <sup>er</sup> 9 Naimann 1 <sup>er</sup> 12 Eigel 12 12	
Methodes de Violon sans accompagnement avec 80 leçons à 2 parties sur toutes les clefs toutes les manières et tous les temps usités dans la musique par Rollet 9	Duo de Violon et Alto Lidel 3 <sup>es</sup> 6 Cambini 3 <sup>es</sup> 7 Cambini p <sup>o</sup> 2 Quintes 7 Stamitz 7 Kreutzer 2 <sup>es</sup> 7 Stamitz 3 <sup>es</sup> 7	Duo de Basson Stamitz petit air 4 Stamitz 2 <sup>es</sup> idem 10 Stamitz 1 <sup>er</sup> liere 10 Ozi 2 <sup>es</sup> 7	Trio Abel 3 <sup>es</sup> 6 Bocani 7 6 Cramer 1 <sup>er</sup> 4 Cambini p <sup>o</sup> F. et Alto 7 Cambini 3 <sup>es</sup> p <sup>o</sup> F. et Alto 7 Filtz idem 7 Hessin pour Flûte 3 Homborger 4 <sup>es</sup> 9 Kammerl 3 <sup>es</sup> 9 Kenny 5 <sup>es</sup> p <sup>o</sup> Violon et 2 Violoncelles 7 Lorenzini 3 <sup>es</sup> 7 Mikowick 4 <sup>es</sup> 7 Neffert Duo mis en Trio par Raver 7 Neffert 7 Raimondi 1 <sup>er</sup> 7 Raver 1 <sup>er</sup> 7 Schmidt 9 Schroeter 2 <sup>es</sup> 9 Stamitz 2 <sup>es</sup> 9 Stamitz air varié p <sup>o</sup> F. et Alto ou Violoncelle 9 Stamitz pour Flûte 7 Schwaidl pour Flûte 6 Tebi pour Clarinette 7 Vento 1 <sup>er</sup> 6 Cambini 4 <sup>es</sup> p <sup>o</sup> Flûte et Basson 9 Cambini 4 <sup>es</sup> p <sup>o</sup> 2 Flûtes 9	Sonates Lelli 1 <sup>er</sup> p <sup>o</sup> Violon 7 Mithien 4 <sup>es</sup> p <sup>o</sup> Violon 6 Demachi 2 <sup>es</sup> p <sup>o</sup> Violon 7 Weiss 3 <sup>es</sup> p <sup>o</sup> Flûte 7 Surt p <sup>o</sup> Flûte 6 Fales 2 <sup>es</sup> p <sup>o</sup> Violon 6 Natabrez p <sup>o</sup> Violon 6 Bertrand idem 6 Patriart 1 <sup>er</sup> p <sup>o</sup> Violon 6 Patriart 2 <sup>es</sup> idem 6 Graziani 1 <sup>er</sup> p <sup>o</sup> Violon 7 Graziani 2 <sup>es</sup> idem 7 Dax pour Violon 7 Chapparelli p <sup>o</sup> Clarinette 7 Dreznice 1 <sup>er</sup> p <sup>o</sup> Flûte 7	Guitarre Corbillo 1 <sup>er</sup> 3 Corbillo 2 <sup>es</sup> 3 Corbillo 3 <sup>es</sup> 3 Larign 6 Faurer 6 Godard 6 Guichard 6 Rabeu 1 <sup>er</sup> 6 Rabeu 3 <sup>es</sup> 6 Vidal Rocoul 7 Vidal Sonate avec V. 4	Simphonies Concerti Seconde et nouvelle suite p <sup>o</sup> Cambini N <sup>o</sup> 1 <sup>er</sup> p <sup>o</sup> 2 Violons et Alto 4 N <sup>o</sup> 2 <sup>es</sup> p <sup>o</sup> Flûte et Violon 4 N <sup>o</sup> 3 <sup>es</sup> p <sup>o</sup> Flûte et Violon 4 N <sup>o</sup> 4 <sup>es</sup> p <sup>o</sup> 2 Violons 4 N <sup>o</sup> 5 <sup>es</sup> p <sup>o</sup> 2 Violoncelles 4 N <sup>o</sup> 6 <sup>es</sup> p <sup>o</sup> 2 Flûtes 4 N <sup>o</sup> 7 <sup>es</sup> p <sup>o</sup> Clarinette et Basson 4 N <sup>o</sup> 8 <sup>es</sup> p <sup>o</sup> Clarinette et Basson 4 N <sup>o</sup> 9 <sup>es</sup> p <sup>o</sup> Clarinette et Basson 4
Methodes de Clarinette de tous par Raver 1 4 Somme de Basson et 12 Duo par Raver 1 10 Somme de Serpents idem 1 10 Somme et 12 Duo pour la Flûte par Raver 1 10 Somme et 12 Duo pour le Hautbois p <sup>o</sup> Raver 1 10 Methode de Clarinette par Don 6 Methode de Violon pour M. Landre 7 Methode de musique par Jo. Menu 7 Methode de Violon pour Claire et Frédéric par M. Zart 12 Methode pour apprendre de la musique sans accompagnement avec 80 leçons à 2 parties sur toutes les clefs toutes les manières et tous les temps usités dans la musique par Rollet 9 L'art de toucher le clavecin selon la manière perfectionnée de Modernes avec la manière de l'accorder par M. Poursa 7 Recueil sur l'accomplissement de l'Clavecin par les principes de la composition pratique et de la basse fondamentale pour parvenir en très peu de temps à accompagner avec des chiffres en sans chiffres par Clement 6 Methode de Violoncelle par Cupis le jeune 7 Methode de Flûte p <sup>o</sup> Bordet 6 Methode claire et facile pour apprendre à jouer en très peu de temps de la Clarinette par Vander-hagen 9 Solèges avec Basson chinée par Gibert 12 Second Solèges avec Basson chiffres p <sup>o</sup> Legat 12	Duo de Clarinette Raver 8 <sup>es</sup> 3 Bullant 4 Chapparelli 6 Van der-hagen 3 <sup>es</sup> 4 Michell 7 Michell 8 <sup>es</sup> 7	Opera comiques Les 3 Sultanes 6 Laurette 18 Les petits airs 8				

CATALOGUE des Œuvres de Musique Mis au jour par M. BOYER,  
Rue de Richelieu à la Clef d'Or à l'ancien Café de foy.

Airs variés	Ouvertures en Quatuor.	Journal de pièces de Clavecin par différens auteurs contenant des Sonates Duo Trio Quatuor	Sonates de Clavecin	Ouvertures d'Opéra Composées p. le Clavecin	Ariettes d'Opéra Composées p. le Clavecin
Dun Chœur p. Violon 1	Iphigénie en Aulide 3	Nº 1 Concerto p. Rigel 4	Abel 15º 7	Alceste 16	Journal d'Opéra p. de petits Airs faciles p. le Clavecin par Clement
Dun petit air p. Violon 1	Roland 3	Nº 2 Sonate avec Violon par Winkhal 2	Bamberg 6º 6	Andromaque 16	Années 1762 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100
La Fustberg p. Violon 1	Rémus et Azor 2	Nº 3 Sonate 24 maine par Sterkel 3	Bonheur 1º Quatuor 7	Alceste 16	Alphonse 3º 9
Copu p. Violoncelle 2	Les sentiers mardus 2	Nº 4 Sonate de Clementi 2	Bonheur 2º Trio 7	Alceste 16	Alphonse 5º 9
Mayer 2º p. Flute 4	Le sergent à l'épreuve 2	Nº 5 Trio p. Fodor 3	Cambire Quatuor 7	Alceste 16	Cesar 1º 3
Cambire 1º p. 2 Violons 7	La fausse magie 2	Nº 6 Quatuor p. Haydn 4	Desproaux 1º et 2º 3	Alceste 16	Cesar 2º 3
Cambire 2º p. 2 Altos 7	Céphal 2	Nº 7 Concerto p. Haydn 4	Desproaux 3º 4	Alceste 16	Cesar 3º 3
Cambire 3º p. 2 Flutes 7	Chloé 2	Nº 8 Sonate avec Flute obligée p. Devouze 3	Desproaux 4º 10	Alceste 16	Cesar 4º 3
	Les deux Amans 2	Nº 9 Sonate avec Violon p. Adam 3	Desproaux 5º 12	Alceste 16	Cesar 5º 3
	La Prascata 2	Nº 10 Sonate avec Violon par Clementi 2	Desproaux 6º 10	Alceste 16	Cesar 6º 3
	La sainte Jardinière 2	Nº 11 Duo p. Kozeluch 3	Desproaux 7º 10	Alceste 16	Cesar 7º 3
	Le Roy d'Espagne 2	Nº 12 Symphonie par Haydn 4	Fodor 1º Sonate 3	Alceste 16	Cesar 8º 3
	Le Roy d'Espagne 2		Fodor 2º Sonate 3	Alceste 16	Cesar 9º 3
	Le Roy d'Espagne 2		Fodor 3º Sonate 3	Alceste 16	Cesar 10º 3
	Le Roy d'Espagne 2		Fodor 4º Sonate 3	Alceste 16	Cesar 11º 3
	Le Roy d'Espagne 2		Fodor 5º Sonate 3	Alceste 16	Cesar 12º 3
	Le Roy d'Espagne 2		Fodor 6º Sonate 3	Alceste 16	Cesar 13º 3
	Le Roy d'Espagne 2		Fodor 7º Sonate 3	Alceste 16	Cesar 14º 3
	Le Roy d'Espagne 2		Fodor 8º Sonate 3	Alceste 16	Cesar 15º 3
	Le Roy d'Espagne 2		Fodor 9º Sonate 3	Alceste 16	Cesar 16º 3
	Le Roy d'Espagne 2		Fodor 10º Sonate 3	Alceste 16	Cesar 17º 3
	Le Roy d'Espagne 2		Fodor 11º Sonate 3	Alceste 16	Cesar 18º 3
	Le Roy d'Espagne 2		Fodor 12º Sonate 3	Alceste 16	Cesar 19º 3
	Le Roy d'Espagne 2		Fodor 13º Sonate 3	Alceste 16	Cesar 20º 3
	Le Roy d'Espagne 2		Fodor 14º Sonate 3	Alceste 16	Cesar 21º 3
	Le Roy d'Espagne 2		Fodor 15º Sonate 3	Alceste 16	Cesar 22º 3
	Le Roy d'Espagne 2		Fodor 16º Sonate 3	Alceste 16	Cesar 23º 3
	Le Roy d'Espagne 2		Fodor 17º Sonate 3	Alceste 16	Cesar 24º 3
	Le Roy d'Espagne 2		Fodor 18º Sonate 3	Alceste 16	Cesar 25º 3
	Le Roy d'Espagne 2		Fodor 19º Sonate 3	Alceste 16	Cesar 26º 3
	Le Roy d'Espagne 2		Fodor 20º Sonate 3	Alceste 16	Cesar 27º 3
	Le Roy d'Espagne 2		Fodor 21º Sonate 3	Alceste 16	Cesar 28º 3
	Le Roy d'Espagne 2		Fodor 22º Sonate 3	Alceste 16	Cesar 29º 3
	Le Roy d'Espagne 2		Fodor 23º Sonate 3	Alceste 16	Cesar 30º 3
	Le Roy d'Espagne 2		Fodor 24º Sonate 3	Alceste 16	Cesar 31º 3
	Le Roy d'Espagne 2		Fodor 25º Sonate 3	Alceste 16	Cesar 32º 3
	Le Roy d'Espagne 2		Fodor 26º Sonate 3	Alceste 16	Cesar 33º 3
	Le Roy d'Espagne 2		Fodor 27º Sonate 3	Alceste 16	Cesar 34º 3
	Le Roy d'Espagne 2		Fodor 28º Sonate 3	Alceste 16	Cesar 35º 3
	Le Roy d'Espagne 2		Fodor 29º Sonate 3	Alceste 16	Cesar 36º 3
	Le Roy d'Espagne 2		Fodor 30º Sonate 3	Alceste 16	Cesar 37º 3
	Le Roy d'Espagne 2		Fodor 31º Sonate 3	Alceste 16	Cesar 38º 3
	Le Roy d'Espagne 2		Fodor 32º Sonate 3	Alceste 16	Cesar 39º 3
	Le Roy d'Espagne 2		Fodor 33º Sonate 3	Alceste 16	Cesar 40º 3
	Le Roy d'Espagne 2		Fodor 34º Sonate 3	Alceste 16	Cesar 41º 3
	Le Roy d'Espagne 2		Fodor 35º Sonate 3	Alceste 16	Cesar 42º 3
	Le Roy d'Espagne 2		Fodor 36º Sonate 3	Alceste 16	Cesar 43º 3
	Le Roy d'Espagne 2		Fodor 37º Sonate 3	Alceste 16	Cesar 44º 3
	Le Roy d'Espagne 2		Fodor 38º Sonate 3	Alceste 16	Cesar 45º 3
	Le Roy d'Espagne 2		Fodor 39º Sonate 3	Alceste 16	Cesar 46º 3
	Le Roy d'Espagne 2		Fodor 40º Sonate 3	Alceste 16	Cesar 47º 3
	Le Roy d'Espagne 2		Fodor 41º Sonate 3	Alceste 16	Cesar 48º 3
	Le Roy d'Espagne 2		Fodor 42º Sonate 3	Alceste 16	Cesar 49º 3
	Le Roy d'Espagne 2		Fodor 43º Sonate 3	Alceste 16	Cesar 50º 3
	Le Roy d'Espagne 2		Fodor 44º Sonate 3	Alceste 16	Cesar 51º 3
	Le Roy d'Espagne 2		Fodor 45º Sonate 3	Alceste 16	Cesar 52º 3
	Le Roy d'Espagne 2		Fodor 46º Sonate 3	Alceste 16	Cesar 53º 3
	Le Roy d'Espagne 2		Fodor 47º Sonate 3	Alceste 16	Cesar 54º 3
	Le Roy d'Espagne 2		Fodor 48º Sonate 3	Alceste 16	Cesar 55º 3
	Le Roy d'Espagne 2		Fodor 49º Sonate 3	Alceste 16	Cesar 56º 3
	Le Roy d'Espagne 2		Fodor 50º Sonate 3	Alceste 16	Cesar 57º 3
	Le Roy d'Espagne 2		Fodor 51º Sonate 3	Alceste 16	Cesar 58º 3
	Le Roy d'Espagne 2		Fodor 52º Sonate 3	Alceste 16	Cesar 59º 3
	Le Roy d'Espagne 2		Fodor 53º Sonate 3	Alceste 16	Cesar 60º 3
	Le Roy d'Espagne 2		Fodor 54º Sonate 3	Alceste 16	Cesar 61º 3
	Le Roy d'Espagne 2		Fodor 55º Sonate 3	Alceste 16	Cesar 62º 3
	Le Roy d'Espagne 2		Fodor 56º Sonate 3	Alceste 16	Cesar 63º 3
	Le Roy d'Espagne 2		Fodor 57º Sonate 3	Alceste 16	Cesar 64º 3
	Le Roy d'Espagne 2		Fodor 58º Sonate 3	Alceste 16	Cesar 65º 3
	Le Roy d'Espagne 2		Fodor 59º Sonate 3	Alceste 16	Cesar 66º 3
	Le Roy d'Espagne 2		Fodor 60º Sonate 3	Alceste 16	Cesar 67º 3
	Le Roy d'Espagne 2		Fodor 61º Sonate 3	Alceste 16	Cesar 68º 3
	Le Roy d'Espagne 2		Fodor 62º Sonate 3	Alceste 16	Cesar 69º 3
	Le Roy d'Espagne 2		Fodor 63º Sonate 3	Alceste 16	Cesar 70º 3
	Le Roy d'Espagne 2		Fodor 64º Sonate 3	Alceste 16	Cesar 71º 3
	Le Roy d'Espagne 2		Fodor 65º Sonate 3	Alceste 16	Cesar 72º 3
	Le Roy d'Espagne 2		Fodor 66º Sonate 3	Alceste 16	Cesar 73º 3
	Le Roy d'Espagne 2		Fodor 67º Sonate 3	Alceste 16	Cesar 74º 3
	Le Roy d'Espagne 2		Fodor 68º Sonate 3	Alceste 16	Cesar 75º 3
	Le Roy d'Espagne 2		Fodor 69º Sonate 3	Alceste 16	Cesar 76º 3
	Le Roy d'Espagne 2		Fodor 70º Sonate 3	Alceste 16	Cesar 77º 3
	Le Roy d'Espagne 2		Fodor 71º Sonate 3	Alceste 16	Cesar 78º 3
	Le Roy d'Espagne 2		Fodor 72º Sonate 3	Alceste 16	Cesar 79º 3
	Le Roy d'Espagne 2		Fodor 73º Sonate 3	Alceste 16	Cesar 80º 3
	Le Roy d'Espagne 2		Fodor 74º Sonate 3	Alceste 16	Cesar 81º 3
	Le Roy d'Espagne 2		Fodor 75º Sonate 3	Alceste 16	Cesar 82º 3
	Le Roy d'Espagne 2		Fodor 76º Sonate 3	Alceste 16	Cesar 83º 3
	Le Roy d'Espagne 2		Fodor 77º Sonate 3	Alceste 16	Cesar 84º 3
	Le Roy d'Espagne 2		Fodor 78º Sonate 3	Alceste 16	Cesar 85º 3
	Le Roy d'Espagne 2		Fodor 79º Sonate 3	Alceste 16	Cesar 86º 3
	Le Roy d'Espagne 2		Fodor 80º Sonate 3	Alceste 16	Cesar 87º 3
	Le Roy d'Espagne 2		Fodor 81º Sonate 3	Alceste 16	Cesar 88º 3
	Le Roy d'Espagne 2		Fodor 82º Sonate 3	Alceste 16	Cesar 89º 3
	Le Roy d'Espagne 2		Fodor 83º Sonate 3	Alceste 16	Cesar 90º 3
	Le Roy d'Espagne 2		Fodor 84º Sonate 3	Alceste 16	Cesar 91º 3
	Le Roy d'Espagne 2		Fodor 85º Sonate 3	Alceste 16	Cesar 92º 3
	Le Roy d'Espagne 2		Fodor 86º Sonate 3	Alceste 16	Cesar 93º 3
	Le Roy d'Espagne 2		Fodor 87º Sonate 3	Alceste 16	Cesar 94º 3
	Le Roy d'Espagne 2		Fodor 88º Sonate 3	Alceste 16	Cesar 95º 3
	Le Roy d'Espagne 2		Fodor 89º Sonate 3	Alceste 16	Cesar 96º 3
	Le Roy d'Espagne 2		Fodor 90º Sonate 3	Alceste 16	Cesar 97º 3
	Le Roy d'Espagne 2		Fodor 91º Sonate 3	Alceste 16	Cesar 98º 3
	Le Roy d'Espagne 2		Fodor 92º Sonate 3	Alceste 16	Cesar 99º 3
	Le Roy d'Espagne 2		Fodor 93º Sonate 3	Alceste 16	Cesar 100º 3

# II. SIMPHONIE.

## Violino 1<sup>o</sup> Principale

I

*Concertante pour 2 Violons et Alto  
principaux 1<sup>o</sup> et 2<sup>o</sup> Violon, deux  
Hautbois 2 Cors et Basse  
Graves par G. Masman.*

*Allégo*

The musical score consists of ten systems of staves. The first system includes a treble clef, a common time signature (C), and a key signature of one sharp (F#). The notation is dense with sixteenth and thirty-second notes, often beamed together. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). Articulations such as *tr* (trills) and *acc* (accents) are used throughout. A *solé* (solo) marking appears in the eighth system. The score concludes with a double bar line, a repeat sign, and the word *Voltas* written below the staff.

Violino I<sup>e</sup> Principale

The musical score for Violino I<sup>e</sup> Principale, page 2, consists of 14 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and features several trills marked with 'tr'. Dynamic markings are used throughout, including 'Solo' (twice), 'f tous', 'p', and 'dolce'. The music is divided into sections by slurs and includes a four-measure rest marked with a '4' in the 11th staff. The overall texture is dense and technically demanding.

Violino 1<sup>o</sup> Principale

This musical score for Violino 1<sup>o</sup> Principale consists of 14 staves of music. The notation includes treble clefs, a key signature of one sharp (F#), and a 4/4 time signature. The score is characterized by intricate melodic lines and complex rhythmic patterns, including sixteenth and thirty-second notes. Performance instructions such as *Soli*, *tutti*, *f*, and *p* are interspersed throughout the piece. A first ending bracket labeled 'I' is present in the third staff. The score concludes with a double bar line and repeat dots.

Violino 1<sup>o</sup> Principale

Rondeau

*Allegro dolce*

1<sup>re</sup>  
Variation

*Solo*

*Solo*

*tutti f* *p* *pp*

*dolce* *au ronde*



*Mour* Violino I<sup>o</sup> Principale

2<sup>a</sup> Variation

pp

*f*

*tr*  
*lutta*  
*f* *p*

*f* *f*

*D. C. al Rondoau*



*Violino 2<sup>o</sup> Principale*

II. SIMPHONIE

*Allargo*

*p*

*f*

*p*

*f*

*f*

*p*

*f*

*f*

*p*

*f*

*Soli*

*p*

*Soli*

*Volta 2*

Violino 2° Principale

The musical score for Violino 2° Principale on page 2 consists of 14 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 1: *Solo* (first instance)
- Staff 2: *Solo* (second instance)
- Staff 3: *rit.* (ritardando)
- Staff 4: *tutti* and *f f* (fortissimo)
- Staff 5: *f* (forte)
- Staff 6: *f* (forte)
- Staff 7: *Soli* and *p* (piano)
- Staff 8: *Solo* (third instance)
- Staff 9: *dolce* (dolce)
- Staff 10: *dolce* (dolce)
- Staff 11: *dolce* (dolce)
- Staff 12: *dolce* (dolce)
- Staff 13: *dolce* (dolce)
- Staff 14: *dolce* (dolce)

*Violino 2<sup>o</sup> Principale*

*Solo*

*pp*

*I*

*luth*

*f*

*pp*

*f*

*f*

4

Rondeau

*Allargo*  
*Violino 2° Principale*  
*dolce*

The first section of the Rondau consists of five staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked *Allargo* and the dynamics are *dolce*. The music features a mix of eighth and sixteenth notes, with some rests and slurs. The first staff ends with a dynamic marking of *f*. The second staff ends with a dynamic marking of *p*. The third staff ends with a dynamic marking of *f*. The fourth staff ends with a dynamic marking of *mf*. The section concludes with a double bar line.

1<sup>re</sup> Variation

*Soli*  
*p*

The first variation consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is *Allargo*. The dynamics are *Soli* and *p*. The music is characterized by rapid sixteenth-note passages and slurs. The first staff ends with a dynamic marking of *p*. The second staff ends with a dynamic marking of *mf*. The third staff ends with a dynamic marking of *mf*. The fourth staff ends with a dynamic marking of *mf*. The fifth staff ends with a dynamic marking of *mf*. The sixth staff ends with a dynamic marking of *mf*. The seventh staff ends with a dynamic marking of *mf*. The eighth staff ends with a dynamic marking of *mf*. The ninth staff ends with a dynamic marking of *mf*. The tenth staff ends with a dynamic marking of *mf*. The section concludes with a double bar line.

Violino 2<sup>o</sup> Principale

2<sup>a</sup> Variation

Mineur

The musical score is written for Violino 2<sup>o</sup> Principale and consists of 12 staves. The key signature is one flat (B-flat) and the time signature is 6/8. The piece is marked '2<sup>a</sup> Variation' and 'Mineur'. The score includes various dynamics such as *f*, *pp*, and *Solo*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line, a repeat sign, and the instruction 'al Rondo'.





*Viola obligata.*

# II<sup>e</sup> SIMPHONIE

*Allegro* Viola obligata

The musical score is written for a single Viola part. It starts with a piano (*p*) dynamic and an *Allegro* tempo. The first staff shows a melodic line with a crescendo leading to a forte (*f*) dynamic. The second staff continues with a similar melodic pattern. The third staff features a piano (*p*) dynamic. The fourth and fifth staves show a complex texture with many sixteenth notes. The sixth staff has a pianissimo (*pp*) dynamic. The seventh and eighth staves are marked *ff* (fortissimo). The ninth staff returns to a piano (*p*) dynamic. The tenth staff has a forte (*f*) dynamic. The eleventh staff is marked *Solo*. The twelfth and thirteenth staves continue with intricate melodic lines. The final staff is marked *Smerz* (ritardando) and ends with a forte (*f*) dynamic.

*Viola obbligata*

3

*tutti*

*ff*

*p*

*f*

*Solo*

*Solo*

*Ensemble*

*Solo p<sup>o</sup>*

*Volta 3.*

*Viola Obligata Solo*

*Rondeau*

*Allegro*

*1<sup>re</sup> Variation*

*Solo*

*Viola obbligata*

The first system of the musical score consists of five staves. The top staff features a complex melodic line with many sixteenth and thirty-second notes. The lower staves provide harmonic support with various rhythmic patterns and rests. Dynamics include *cres.*, *f*, and *p*. The word *tutti* is written above the fourth staff.

2<sup>e</sup> Variation *Minor* *pp* *f* *al Rondo*

The second system begins with the marking "2<sup>e</sup> Variation" and "Minor". It consists of five staves. The top staff has a melodic line with some slurs and accents. Dynamics include *pp* and *f*. The marking "al Rondo" appears at the end of the system.

The third system consists of five staves. The top staff continues the melodic development. Dynamics include *f* and *p*. The word *Solo* is written above the fourth staff.

The fourth system consists of five staves. The top staff features a melodic line with many sixteenth notes. Dynamics include *f* and *p*.

The fifth system consists of five staves. The top staff has a melodic line with many sixteenth notes. Dynamics include *f* and *p*. The word *dolce* is written below the fourth staff.

The sixth system consists of five staves. The top staff has a melodic line with many sixteenth notes. Dynamics include *f* and *p*. The marking "al Rondo" appears at the end of the system.



II<sup>e</sup> SIMPHONIE

*Violino I<sup>o</sup>*

I

*Allegro*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*Solo*

*p*

*f*

*Solo*

*I*

*Volta 3.*

Violino I<sup>o</sup>

This page of a musical score for Violino I consists of 14 staves of music. The notation includes various rhythmic values, slurs, and trills. Performance markings are placed throughout the score, including *luti f* on the fifth staff, *f* on the seventh staff, *Solo p<sup>o</sup>* on the eighth staff, and *dolce* on the thirteenth staff. The music is written in a single system with a treble clef and a key signature of one sharp (F#).



Violino I<sup>o</sup>

This page of a musical score for Violino I consists of 15 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. Key performance instructions include *cres.* (crescendo), *f* (forte), *tu ti* (a specific articulation), *p* (piano), and *pp* (pianissimo). The score concludes with a double bar line. The page number '3' is located in the upper right corner.

*Allegro* *Violino I<sup>o</sup>*

*Rondeau*

*dolce*

*f* *p* *sf* *f* *fin*

*1<sup>re</sup> Variation*

*Solo p<sup>o</sup>*

*cres. f* *tour* *p* *p* *dolce* *al Rondo*

*2<sup>e</sup> Variation*

*Mineur*

*p* *f* *f* *p* *dolce* *al Rondo*

*Violino 2<sup>o</sup>*

II. SIMPHONIE

*Allegro*

The musical score is written for Violino 2<sup>o</sup> and consists of 14 staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Allegro*. The score begins with a piano (*p*) dynamic. The first staff has a *p* marking. The second staff has a *f* marking. The third staff has a *f* marking. The fourth staff has a *p* marking. The fifth staff has a *p* marking. The sixth staff has a *p* marking. The seventh staff has a *p* marking. The eighth staff has a *f* marking. The ninth staff has a *f* marking. The tenth staff has a *f* marking. The eleventh staff has a *f* marking. The twelfth staff has a *f* marking. The thirteenth staff has a *f* marking. The fourteenth staff has a *f* marking. The score concludes with the instruction "Volta 5." and a first ending bracket.

Violino 2<sup>a</sup>

The musical score for Violino 2<sup>a</sup> on page 2 consists of 13 staves of music. The key signature is G major (one sharp) and the time signature is 2/4. The score includes various dynamics and articulations:

- Staff 5: *f* (forte)
- Staff 6: *tutti*
- Staff 7: *p* (piano)
- Staff 8: *f* (forte)
- Staff 9: *Soli* (solo), *p* (piano)
- Staff 12: *dolce* (dolce)

The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like *staccato* and accents throughout the piece.

Violino 2<sup>o</sup>

This page of a musical score for Violino 2<sup>o</sup> contains 12 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a mix of eighth and sixteenth notes, often beamed together. A first finger fingering ('1') is indicated above the third staff. The sixth staff also includes a first finger fingering. The seventh staff is marked with a forte dynamic (*lull f.*). The eighth staff begins with a piano dynamic (*p*). The ninth staff is marked with a forte dynamic (*f*). The tenth staff continues with a forte dynamic. The eleventh staff is marked with a piano dynamic (*p*). The twelfth staff concludes with a forte dynamic (*f*) and a double bar line.

*Allégre*

*Violino 2<sup>e</sup>*

*Rondeau*

*dolce*

*f*

*p*

*f*

*f* *fin.*

*1<sup>re</sup> Variation*

*Soli*

*tutti*  
*f*

*p* *pp*

*p*

*f*

*p*

*dolce*

*al Rondo*

*2<sup>e</sup> Variation*

*Mineur*  
*p*

*p*

*f*

*f*

*p*

*al Rondo*

Basfo.

# II. SINFONIE

*Allegro*

*Basso*

The musical score is written for a Bassoon (Basso) in the second movement of a symphony. It begins with a common time signature and a key signature of one flat. The tempo is marked *Allegro*. The score consists of 15 staves of music. The first staff starts with a *p* dynamic and a *f* dynamic marking. The second staff has a *p* dynamic. The third staff has a *pp* dynamic. The fourth staff has a *pp* dynamic. The fifth staff has a *ff* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *cres. ff* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *p* dynamic. The tenth staff has a *2* marking. The eleventh staff has a *lutti* marking. The twelfth staff has a *f* dynamic. The thirteenth staff has a *ff.* dynamic. The fourteenth staff has a *p* dynamic. The fifteenth staff has a *f* dynamic. The score ends with a *I* marking.



Basso

This page of musical notation is for a Bassoon (Basso) part, consisting of 14 staves. The music is written in bass clef with a key signature of one flat (B-flat). The piece begins with a *p* (piano) dynamic and a *Solo* marking. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several dynamic markings throughout the piece: *p*, *f*, *ff*, *pp*, and *low*. The *low* marking is placed above a series of notes, and the *f* marking is placed below a series of notes. The *pp* marking is placed above a series of notes, and the *ff* marking is placed above a series of notes. The *p* marking is placed below a series of notes. The piece concludes with a double bar line.

4

*Allegro*

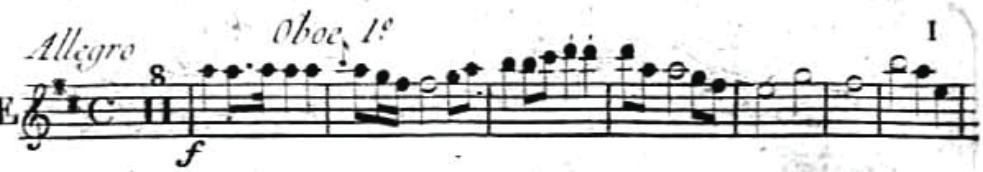
*Basso*

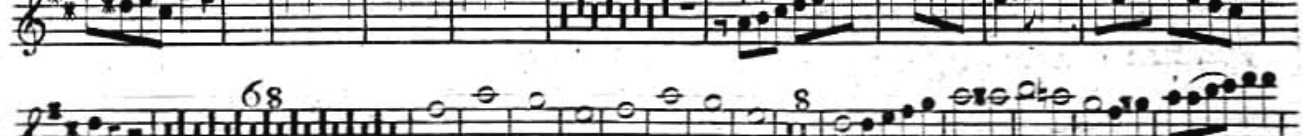
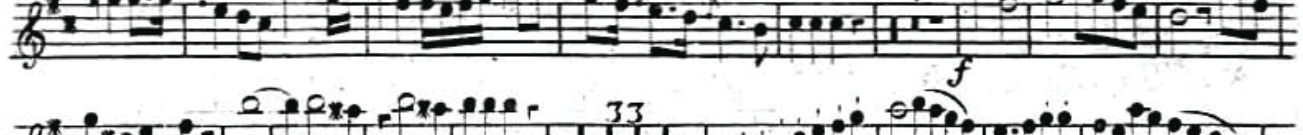
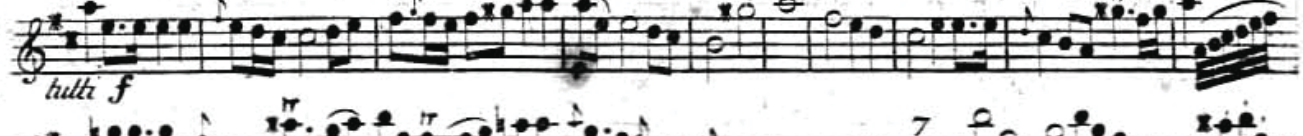
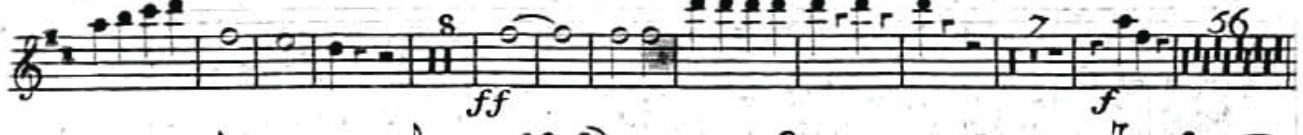
*Rondeau*

*1<sup>re</sup> Variation*

*2<sup>e</sup> Variation*

*Mineur*

*Allegro* *Oboe, 1<sup>o</sup>* I  
II<sup>e</sup> SIMPHONIE 



*Rondeau* *Allegro* 12 





II<sup>e</sup> SIMPHONIE

*Allegro* Oboe 2<sup>e</sup>

Musical score for Oboe 2<sup>e</sup>, measures 1 through 68. The score is written in treble clef with a key signature of one flat (B-flat). It begins with a dynamic marking of *f* (forte) and includes various articulations such as slurs and accents. Measure numbers 8, 17, 27, 33, 41, 56, and 68 are indicated. The dynamics range from *f* to *ff* (fortissimo). The piece concludes with a double bar line.

Rondeau

*Allegro*

Musical score for the Rondau section, measures 1 through 15. It is written in treble clef with a key signature of one flat and a 6/8 time signature. The piece starts with a dynamic marking of *f* and includes slurs and accents. Measure numbers 12 and 15 are indicated. The dynamics range from *f* to *ff*. The section ends with a double bar line.

1<sup>re</sup> Variation

Musical score for the 1<sup>re</sup> Variation, measures 15 through 57. It continues in the same key and time signature. The piece starts with a dynamic marking of *f* and includes slurs and accents. Measure numbers 15, 57, and 5 are indicated. The dynamics range from *f* to *ff*. The section ends with a double bar line.

2<sup>e</sup> Variation

Musical score for the 2<sup>e</sup> Variation, measures 57 through 26. It continues in the same key and time signature. The piece starts with a dynamic marking of *p* (piano) and includes slurs and accents. Measure numbers 8, 17, and 26 are indicated. The dynamics range from *p* to *f*. The section ends with a double bar line.

*al Rondo*



*Allegro* *Corno 1<sup>o</sup>* I  
II: SIMPHONIE

Measures 1-68 of the main musical score for Corno 1. The score is written in treble clef with a 2/4 time signature. It features various dynamics including *p*, *f*, and *ff*. Fingerings (1, 4, 7, 8) and breath marks (I) are indicated throughout. The piece concludes with a double bar line at measure 68.

*Rondeau* *All<sup>o</sup>* 12 2

Measures 1-15 of the *Rondeau* section. It is written in treble clef with a 6/8 time signature. Dynamics include *f*. The section ends with a *fin* marking at measure 15.

1<sup>re</sup> Variation 57 7 18

Measures 1-18 of the first variation. It is written in treble clef with a 6/8 time signature. Dynamics include *f* and *pp*. The section concludes with a double bar line and the instruction *al rondo*.

2<sup>e</sup> Variation 12 19 26 11

Measures 1-26 of the second variation. It is written in treble clef with a 6/8 time signature. Dynamics include *f* and *ff*. The section concludes with a double bar line and the instruction *al rondo*.





II: SIMPHONIE *Allegro* *Corno 2<sup>e</sup>*

Musical score for Corno 2<sup>e</sup>, measures 1 to 68. The score is written in treble clef with a common time signature (C). It features various dynamics including *p*, *f*, and *ff*. Measure numbers 4, 7, 8, 34, 56, and 68 are indicated. The piece concludes with a double bar line.

*Rondeau* *Allegro*

Musical score for *Rondeau*, measures 1 to 15. The score is written in treble clef with a 6/8 time signature. It begins with a dynamic of *f* and concludes with a *fin* marking.

Musical score for *1<sup>re</sup> Variation*, measures 1 to 7. The score is written in treble clef with a 6/8 time signature. It begins with a dynamic of *f* and concludes with a *fin* marking.

Musical score for *2<sup>e</sup> Variation*, measures 1 to 26. The score is written in treble clef with a 6/8 time signature. It begins with a dynamic of *f* and concludes with a *fin* marking and the instruction *al rondo*.

