

Violino 1^{mo} Principale.

DEUX SIMPHONIES,
CONCERTANTES,

La Cinquième

Pour

DEUX VIOLONS PRINCIPAUX,

Deux Violons Ripieno, Alto et Baslé,

Deux Hautbois et Cors, ad Libitum,

La Sixième

Pour

DEUX VIOLONS PRINCIPAUX,

Une Flute Obligée, Deux Violons Ripieno

Alto et Baslé, et Deux Cors ad Libitum

COMPOSEES PAR

M^R. D A V A U X.

OEUVRE CINQUIÈME.

À LA HAYE chez
B. HUMMEL et FILS.

Prix 5.-



VIOLINO PRIMO PRINCIPALE

SINFONIA V *Allegro*

The musical score is written for the first violin part of the fifth symphony. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked *Allegro*. The score is divided into several sections with specific dynamics and performance instructions:

- Staff 1: *p* (piano)
- Staff 2: *f* (forte)
- Staff 3: *f* (forte)
- Staff 4: *p* (piano)
- Staff 5: *Cres* (crescendo) and *f* (forte)
- Staff 6: *Solo* (solo)
- Staff 7: *f* (forte) and *Tutti* (tutti)
- Staff 8: *Solo* (solo)
- Staff 9: *rinf* (ritornello) and *p* (piano)
- Staff 10: *f* (forte) and *Soli* (soli)
- Staff 11: *f* (forte) and *Soli* (soli)

Performance markings include first and third endings (1 and 3) and various articulations such as slurs and accents.



VIOLINO PRIMO PRINCIPALE

5

Soli *Soli* *f Tutti* *p* *w* *f* *Solo* *1* *3* *3* *w* *p* *Solo* *5* *f Tutti* *p* *f* *p* *f* *Cresc.* *f* *Solo* *6* *Volti*

VIOLINO PRIMO PRINCIPALE

1 *f*

p *f* *p* *p*

f

1 *Soli*

4 *Cadenza*
Soli un poco Adagio

all^o *p*

f *Tutti*

Allegretto *f* *Tutti*

p *f*

p *f*

Soli

VIOLINO PRIMO PRINCIPALE

7

1
Soli
Soli
p
Tutti
f
p
f
Solo
3
Soli
Tutti
11
rinf
rinf
f
Tutti
p
f
p
f

VIOLINO PRIMO PRINCIPALE

SINFONIA VI

Allegro

p *f*

f *Tutti*

pp

p *Cres* *f* *Solo*

7 *f* *p*

f *Tutti* *p*

pp *p*

3 *Solo* *w*

1

f *Tutti*

VIOLINO PRIMO PRINCIPALE

9

p *Cres* *tr* *W*

tr *Solo* *W*

Solo *tr* *W*

Tutti *W*

f *W*

p *W*

4 solo *1* *W*

3 solo *W*

f *tr* *Tutti* *W*

VIOLINO PRIMO PRINCIPALE



Violino 2^{do} Principale

DEUX SIMPHONIES
CONCERTANTES,

*La Cinquième
Pour*

DEUX VIOLONS PRINCIPAUX,
*Deux Violons Ripieno, Alto et Basse,
Deux Hautbois et Cors, ad Libitum,*

*La Sixième
Pour*

DEUX VIOLONS PRINCIPAUX,
*Une Flute Obligée, Deux Violons Ripieno
Alto et Basse, et Deux Cors ad Libitum*

COMPOSEES PAR

M^R. D A V A U X.

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VIOLINO SECONDO PRINCIPALE

SINFONIA V

Allegro *p*

f

f

p

Cres

10 Solo

f Tutti

1 Solo *p*

1 *rinf* *f* *rinf*

1 *p* *f* Soli

1



VIOLINO SECONDO PRINCIPALE

5

Soli

f Tutti

p

f

Solo

f inf

Soli

f

p

f

p

pp

p

f

f

f

p

eros

f

f Tutti

p

10 Volti

VIOLINO SECONDO PRINCIPALE

Solo

1 Solo

f *f* *p* *f*

f *p* *1* *Solo* *w*

f *p* *1*

Tutti 4 Cadenza
Soli un poco adagio *all^o*

Tutti *f* *p*

Tutti *f* *p* *f*

Allegretto *f* *Tutti* *f* *p* *f*

Soli *1* *1*

1 *Soli*

VIOLINO SECONDO PRINCIPALE

7

1 *Soli*

f *Tutti*

p

f *Tutti* *p* *f*

p *f*

4 *Solo*

f *Tutti*

2 *Solo*

rinf *rinf*

9 *f* *Tutti* *f* *f* *p*

f *Tutti*

p *f* *p* *f*

VIOLINO SECONDO PRINCIPALE

SINFONIA VI

Allegro

The musical score is written for the Violino Secondo Principale part of the Sixth Symphony. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The score is divided into ten staves. The first staff contains the main melodic line, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note G4. The second staff is a piano accompaniment consisting of a series of chords, starting with a piano (*p*) dynamic and a *Cres* (crescendo) marking, leading to a forte (*f*) dynamic. The third staff continues the piano accompaniment with a forte (*f*) dynamic. The fourth staff features a melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic. The fifth staff has a melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic. The sixth staff includes a melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic. The seventh staff is marked *f* *Tutti* and features a melodic line with a piano (*p*) dynamic. The eighth staff has a melodic line with a piano (*p*) dynamic. The ninth staff continues the melodic line with a piano (*p*) dynamic. The tenth staff concludes with a melodic line marked *f* *Tutti*.

VIOLINO SECONDO PRINCIPALE

p *cres* *Soli* *p* *Soli* *Soli* *Soli* *f* *Tutti* *1* *p* *3* *f* *p* *6 Solo* *1* *f* *Tutti*

VIOLINO SECONDO PRINCIPALE

Rondo Allegretto

p *f* *p* *f* *f* *p* *f* *f* *p* *f* *f* *p*

2 Solo

4 1 1

4 Solo

Tutti *f*

7

Soli *p*

f *p*



Violino 1^{mo} Ripieno.

DEUX SIMPHONIES
CONCERTANTES,

*La Cinquième
Pour*

DEUX VIOLONS PRINCIPAUX,
*Deux Violons Ripieno, Alto et Baslé,
Deux Hautbois et Cors, ad Libitum,*

*La Sixième
Pour*

DEUX VIOLONS PRINCIPAUX,
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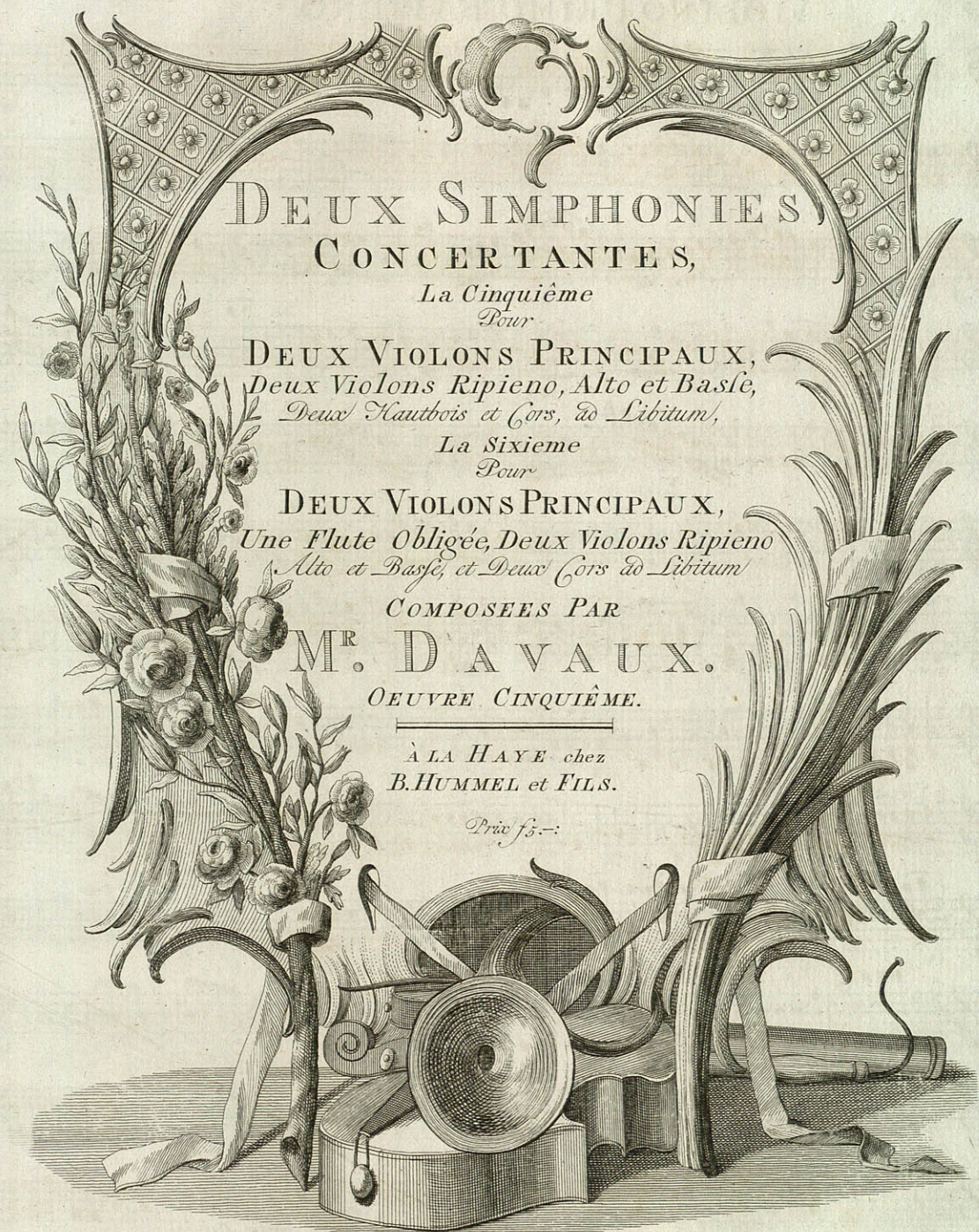
COMPOSEES PAR

M^R. D'AVAUX.

OEUVRE CINQUIÈME.

À LA HAYE chez
B. HUMMEL et FILS.

Prix f. s.:



VIOLINO PRIMO RIPIENO

SINFONIA V

Allegro

The musical score is written for Violino Primo Ripieno in G major, 4/4 time, marked Allegro. It consists of 14 staves. The dynamics range from piano (*p*) to fortissimo (*f*), with crescendos (*Cres*) and fortissimo tutti (*f Tutti*) markings. The score includes various articulation marks such as accents, slurs, and hairpins. The piece concludes with a double bar line and a key signature change to B-flat major.



VIOLINO PRIMO RIPIENO

SINFONIA VI

Allegro

The musical score is written for Violino Primo Ripieno in G major (one sharp) and 3/4 time. It consists of 14 staves of music. The tempo is marked 'Allegro'. The score includes various dynamic markings: *pp*, *p*, *f*, and *Cres*. There are also performance markings such as *Tutti* and *7 Volti*. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The page number '5' is in the top right corner.

VIOLINO PRIMO RIPIENO

1 *p* *p* *f* Tutti *f*

f Tutti

pp *pp* 2

1 *f* Tutti

1 *f* Tutti

p *f* *f* *p* 14 *f*

3 *f* Tutti

3 *p*

Tutti *ff*

Allegretto

VIOLINO PRIMO RIPIENO

7

The musical score is written for Violino Primo Ripieno and consists of 14 staves. The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into two sections, labeled 1 and 2, with repeat signs. The first section (measures 1-16) includes dynamics such as *p*, *f*, and *f Tutti*. The second section (measures 17-32) includes dynamics such as *p*, *f*, and *f Tutti*. The score features various articulations, including accents, slurs, and repeat signs. The piece concludes with a final double bar line.

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Violino 2^{do} Ripieno.

DEUX SIMPHONIES
CONCERTANTES,

La Cinquième

Pour

DEUX VIOLONS PRINCIPAUX,

Deux Violons Ripieno, Alto et Basle,

Deux Hautbois et Cors, ad Libitum,

La Sixieme

Pour

DEUX VIOLONS PRINCIPAUX,

Une Flute Obligée, Deux Violons Ripieno

Alto et Basle, et Deux Cors ad Libitum

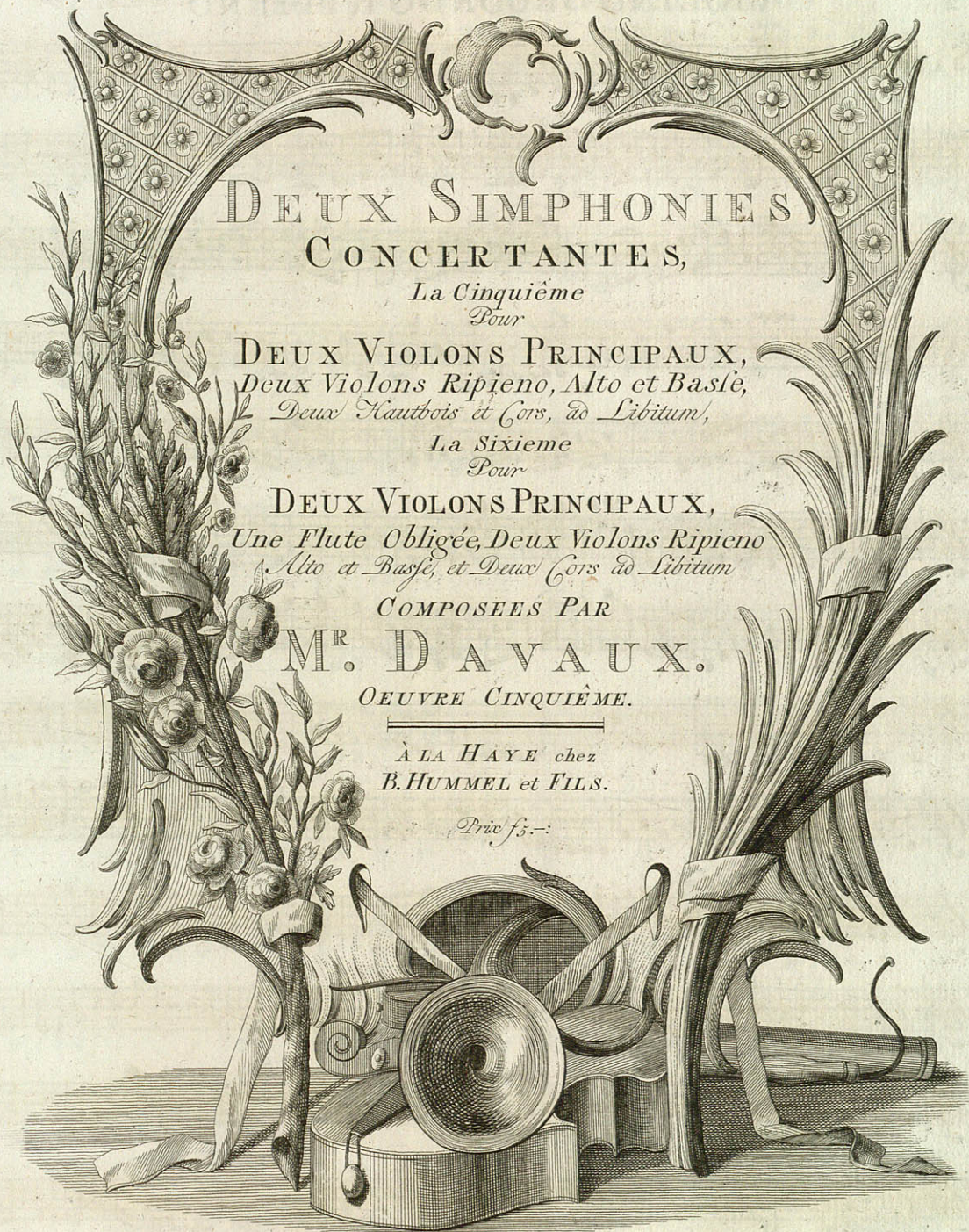
COMPOSEES PAR

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À LA HAYE chez
B. HUMMEL et FILS.

Prix f. 3.-



VIOLINO SECONDO RIPIENO

SINFONIA V

Allegro *p*

f

f

1

p *cres*

f

tr *p* *f* *Tutti*

f *Tutti*

p

2 1 *f* *f* *p*

f *Tutti* *f* *p* 2

f *p* 2 *f* *Tutti* *p*



VIOLINO SECONDO RIPIENO

5

SINFONIA VI

Allegro

The musical score is written for a second violin part in a symphony. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro'. The score is divided into measures by vertical bar lines. Dynamics include piano (p), forte (f), crescendo (Cres), and tutti. Performance markings include first endings (1), triplets (3), and a solo section. The piece concludes with a 'Volte' marking and a final measure containing a fermata.

VIOLINO SECONDO RIPIENO

7

The musical score is written for Violino Secondo Ripieno and consists of 14 staves. The key signature is G major (one sharp) and the time signature is 3/4. The score includes various dynamics such as *p* (piano), *f* (forte), and *Tutti*. It features first and second endings, marked with '1' and '2' respectively. The notation includes treble clefs, key signatures, time signatures, and various rhythmic values and articulations.



Viola.

DEUX SIMPHONIES,
CONCERTANTES,

*La Cinquième
Pour*

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V I O L A

SINFONIA V

Allegro

The musical score for the Viola part of Sinfonia V, page 4, is written in G major and 4/4 time. The tempo is marked 'Allegro'. The score consists of 14 staves of music. The dynamics range from fortissimo (f) to pianissimo (pp), with crescendos (Cres) and tutti markings. There are several trills and slurs throughout the piece. The score is marked with various articulations and dynamics, including accents, slurs, and trills. The piece concludes with a final fortissimo (f) dynamic.



V I O L A

5

This page of a musical score for Violin, page 5, contains 14 staves of music. The score is written in G major and 3/4 time. It begins with a series of sixteenth-note patterns, marked with dynamics such as *f* and *pp*. A section labeled "Cadenza Tutti *f*" follows, featuring more complex rhythmic figures. The tempo then changes to "Allegretto", marked with *p* and *f*. The score includes several "Tutti" sections, some with dynamic markings like *f* and *ff*. There are also markings for "Rin. Rin." (ritardando) and various fingerings and slurs throughout the piece. The page concludes with a final cadence.

V I O L A

SINFONIA VI

Allegro

This page contains the violin part of the sixth symphony, page 6. The music is written on 15 staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Allegro". The score includes various dynamic markings such as *p* (piano), *f* (forte), *Cres* (crescendo), and *Tutti*. There are also performance instructions like *pp* (pianissimo) and *ppp* (pianississimo). The score features several first and second endings, indicated by numbers 1, 2, 3, 5, 11, and 14. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of slurs and accents.

1015



Basfo.

DEUX SIMPHONIES,
CONCERTANTES,

*La Cinquième
Pour*

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*Deux Violons Ripieno, Alto et Basfè,
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BASSO

SINFONIA V

Unis

Allegro

6 57 8 - 6 57 8 - 3
4 32 3 - 4 32 3 - 3

The musical score consists of ten staves of music. The notation includes various note values, rests, and articulation marks. Performance markings such as *f*, *p*, *Cres*, *Tutti*, *TS*, and *Unis* are interspersed throughout. Fingerings and breathings are indicated by numbers and asterisks above the notes. The score begins with a *f* dynamic and an *Allegro* tempo. It features several dynamic shifts, including *p*, *f*, *Cres*, and *Tutti*. There are two *TS* (Tutti Segno) markings. The piece concludes with a *f* dynamic and a *Cres* marking.



BASSO

5

7 $\overset{6}{\circ}$ $\overset{6}{\circ}$ 2 3 $\overset{6}{\circ}$ 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$ 6 7 3 $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{5}{\circ}$ $\overset{3}{\circ}$

p *f* *p*

f *f* *p* *f* *f* *p*

3 3 Unis $\overset{6}{\circ}$ 3 $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ 7 W

f *p*

Cadenza Tutti

3 3 $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ 7 3 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 3 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 3

f

3 $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ 7 3 3- $\overset{6}{\circ}$ $\overset{6}{\circ}$ 7 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{5}{\circ}$ $\overset{3}{\circ}$ 3

Allegretto *f* *f*

7 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 3 7 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 6 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$ 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$ 10 Unis *f* *f* *Tutti*

3 10 3 $\overset{6}{\circ}$ $\overset{6}{\circ}$ 3 $\overset{6}{\circ}$ $\overset{6}{\circ}$

f *Tutti*

$\overset{6}{\circ}$ $\overset{6}{\circ}$ 3 7 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 3 7 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 6 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$ 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$

p *f* *f*

7 6 $\overset{6}{\circ}$ $\overset{6}{\circ}$ 3 7 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 3 7 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 6 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$ 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$

f

$\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ 4- $\overset{6}{\circ}$ 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ 4- $\overset{6}{\circ}$ 8 7-3 7-3

p *f* *Tutti* *p*

5 7 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 5 7 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 3 3 $\overset{6}{\circ}$ $\overset{6}{\circ}$

rinf *f* *f*

TS 1 3 $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ $\overset{6}{\circ}$ 3 3- $\overset{6}{\circ}$ $\overset{6}{\circ}$ 7 7

p *f* *f*

6 6 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 3 7 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 3 7 $\overset{6}{\circ}$ $\overset{5}{\circ}$ 6 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$ 7 $\overset{6}{\circ}$ $\overset{6}{\circ}$

f *f*



Haute Obligato.

DEUX SIMPHONIES,
CONCERTANTES,

*La Cinquième
Pour*

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COMPOSEES PAR

M^R. D A V A U X.

OEUVRE CINQUIÈME.

À LA HAYE chez
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Prix f. s. -:



FLAUTO OBLIGATO M^{re} Davaux Op. 5.

SINFONIA VI

Allegro

Solo

Tutti

Solo

Solo

Solo



FLAUTO OBLIGATO

5

7

4

Solo

Solo

9

Tutti

Solo

Tutti

Solo

Solo

17

Tutti

FLAUTO OBLIGATO

Allegretto *f*

p *f* *p*

f *Solo* 8

f *Tutti* *Solo* 1

f *Tutti* *Solo* 8

Solo

f *Tutti*

FLAUTO OBLIGATO

7

p Solo *p*

f *p* 16

16 Tutti

Solo

p Solo *f*

Solo



OBOE SECONDO

Davaux Op. 5.

SINFONIA V

10
Allo *f*

6 *f* 12 *p Cres* *f*

8 *f* 7 *f* 16 *f* 18 *f*

6 *f* Tutti *f* 10 *f* 18 *f*

7 *f* 27 *f tutti*

2 *f* 8 *f tutti*

7 *p* 2 *f* 10 *f* 6 *f* 6 *f*

Tutti Cadenza *f* Tutti

6 *f* 3

Allo *f* Fin 10 Tutti

1 *p* *f* Tutti

7 *f* 6 *f* 16 *D.C. f*

Tutti *f* *f* *f*

24 *f* 8 *p* *D.C.*



CORNO PRIMO

Davaux Op. 5.

SINFONIA V

ex B \flat .

6 12

All^o *pp* *f*

12 8

p *f* *f Tutti*

7 16 8 6 6

f Tutti *f* *f* *f Tutti*

10 61

f

8 11 2 10 6

f *f* *f* *f* *f*

6

f *f Tutti* Cadenza *f Tutti*

6 *All^o* 3 3

f

Fin 12

f *pp*

2 7

pp *f*

6 16

D.C.

24 8

Tutti *pp* D.C.



SINFONIA VI

CORNO PRIMO

3

ex D.
All^o

1 1 6
Cres f p f
4 11
pp Cres f
5 4 4 4 6 11
f p f p p f Tutti
4 2 22
p f Tutti
1 5 4 9
pp p p
2 1 2 1
p p p f
8 8
All^{to} p f
14 8
p f Tutti
12
8 8
Tutti p f p
40 22 8
f Tutti Tutti
p f p



CORNO SECONDO

Davaux Op. 5.

SINFONIA V

ex Bb.

All^o *p* *f*

Tutti *f*

Tutti *f*

f Tutti *f*

Tutti Cadenza Tutti

All^o *f*

Fin 12 *f* *pp*

f Tutti *f*

D.C. *f*

Tutti *pp* D.C.



SINFONIA VI ex D. Corno Secondo

4

All^o *pp* *p* *f*

Cres *f* *p* *f*

11 *tutti* *p* *p* *p*

11 *f* *f* *f* *f*

tutti *p* *f* *tutti*

4 *p* *p* *p* *p*

2 *p* *p*

8 *f* *p* *p*

All^o *f* *p*

14 *f* *pp* *tutti*

12 *p* *f* *p* *f* *f* *tutti*

8 8 *tutti*

40 *tutti* *p* *f* *p* *f* *f* *tutti*

22 8 *f* *tutti*



(U. 150.)

Greddeles samling I, 6

Basfo-

Milgredde

DEUX SIMPHONIES
CONCERTANTES,

*La Cinquieme
Pour*

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Price 5.-



BASSO

SINFONIA V

Unis

Allegro *p*

The musical score consists of ten staves of music. The notation includes various rhythmic values, rests, and dynamic markings such as *f*, *p*, *Cres*, and *Tutti*. Fingerings and breath marks are indicated throughout. The score includes several trills (TS) and a section marked 'Unis' (unison). The piece concludes with a final flourish.



