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# CONCERTO.

1<sup>re</sup> VIOLON.

J. ARTOT Op. 18.

Leipzig  
Verlag  
C. F. Peters, Buchhändler.  
1872

Allegro.

Viola. V<sup>o</sup> 2<sup>o</sup>  
Fag. et Basson.

pp Basson. *cres.* *ff* *sf* *ff*

Viola. V<sup>o</sup> 2<sup>o</sup>  
Basson. *ff* *sf*

*ff* *dol.* *p*

*sf* *sf* *string.* *tempo.* *sf*

*dim.* *pp* *A* *a deux.* *ff* *ff* *ff* *>>>*

*pizz.* *arco.* *rall.* **B**SOLO. *pizz.*

*tr* *arco.* *cres.* *ff* **TUTTI.** *tr.* **S**OLO. *pp* *pizz.*

*suiv.* *p*

**C** *pizz.* *Parco.*

*dol.* *cres.* *p* *ff* *pp* *sf* *p*

*rit.* **D** *dol.* *tempo.*

1<sup>er</sup> VIOLON.

*suivez.*

**E**

*dol.*

*legato.*  
**F**

*pizz.*

*arco.*

*rit.* **G** *a tempo*

*a deux.*

**H** *Larghetto.*

1<sup>re</sup> VIOLON.

*Con sordini.*  
SOLO a tempo.

First musical staff of the piece, featuring a melodic line with dynamic markings *pp*, *p*, and *dol.*

Second musical staff, featuring a complex rhythmic texture with dynamic markings *sf*, *f*, *sf > p*, and *f > p*.

Third musical staff, featuring a melodic line with dynamic markings *dol.*, *rit.*, and *pp*.

Fourth musical staff, featuring a melodic line with dynamic markings *ff pizz.* and the instruction *senza sardini.*

Fifth musical staff, featuring a melodic line with dynamic markings *p*, *cres.*, and *p*. It includes triplets and the instruction *arco.*

Sixth musical staff, featuring a melodic line with dynamic markings *cres.*, *sf*, and *arco.*

Seventh musical staff, featuring a melodic line with dynamic markings *sf*, *rit.*, and *pp*.

Eighth musical staff, featuring a melodic line with dynamic markings *pp*, *ff*, *ff*, *ff*, and *ff a deus.* It includes the instruction *Allegro, un poco piu stretto.* and *TUTTI.*

Ninth musical staff, featuring a complex rhythmic texture with dynamic markings *ff*.

Tenth musical staff, featuring a complex rhythmic texture with dynamic markings *ff a deus.*, *pizz.*, and *p*.

Eleventh musical staff, featuring a melodic line with dynamic markings *pp*, *p*, *p*, and *p*. It includes the instruction *SOLO.*

1<sup>re</sup> VIOLON.

First musical staff with treble clef, key signature of two sharps (F# and C#), and 2/4 time signature. It begins with a piano (*p*) dynamic and ends with a *rit.* (ritardando) marking.

Second musical staff, continuing the melody. It features a *rit.* marking and a dynamic of *ff* (fortissimo) with a *pp* (pianissimo) dynamic marking below it. A large letter **K** is placed above the staff.

Third musical staff, marked **TUTTI.** and *cres.* (crescendo). It contains a dense texture of sixteenth notes with dynamics of *ff* and *ff*.

Fourth musical staff, continuing the *cres.* (crescendo) and *ff* dynamic. It features a series of sixteenth-note runs with accents (>) and a *ff* dynamic marking.

Fifth musical staff, marked **SOLO.** and *pp* (pianissimo). It includes *pizz.* (pizzicato) and *arco.* (arco) markings with dynamics of *ff* and *p*.

Sixth musical staff, marked *dol.* (dolce) and *pp* (pianissimo). It features a melodic line with a *pp* dynamic marking.

Seventh musical staff, marked **I TUTTI.** and *ff* (fortissimo). It includes a **SOLO.** marking and a *p* (piano) dynamic marking.

Eighth musical staff, marked *rit.* (ritardando). It features *pizz.* and *arco.* markings with dynamics of *mf* and *mf*, and a *string.* marking.

Ninth musical staff, marked *pp* (pianissimo) and *nall.* (rallentando). It includes a *tempo.* marking.

Tenth musical staff, continuing the melodic line with a *pp* dynamic marking.

Eleventh musical staff, marked *arco.* and *arco.*. It includes *pizz.* markings and dynamics of *f* and *p*.

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1<sup>re</sup> VIOLON.

M

pp pp pp sf

N tempo. rit. pp

cres. sf p cresc. mp rit. sf

arco. pizz. arco. pizz. p

pp pizz.

arco. f f ff cresc. mf pizz.

arco. rit. f ff

ff

cres. p

a deus. p

1<sup>er</sup> VIOLON.

**Q SOLO.**

The musical score consists of ten staves of music. It begins with a solo section marked 'Q SOLO.' in a key signature of two sharps (F# and C#) and a 4/4 time signature. The first staff features dynamics of *pp*, *p*, and *p* with accents. The second staff continues with *p* and accents. The third staff includes a *rall.* marking. The fourth staff is marked *tempo.* and features dynamics of *f*, *pp*, *cres.*, and *mf*, ending with a fermata and a '5' below the staff. The fifth staff has dynamics of *pp*, *cres.*, and *pp*. The sixth staff includes *mf*, *p*, *pizz.*, *arco.*, *mf*, *p*, *mf*, and *p*. The seventh staff is marked *arco.*. The eighth staff has dynamics of *p* and *f*. The ninth staff is marked *retenez un peu.* and features dynamics of *p* and *f*. The tenth staff is marked *S Piu stretto.* and features dynamics of *rit.*, *f*, and *pp*. The final staff is marked *TUTTI.* and features a *ff* dynamic, ending with a *Fine.* marking.

**8092.**

# CONCERTO.

2<sup>me</sup> VIOLON.

J. ARTOT Op. 18.

Verlag  
Musik  
H. K. Seebach  
67

Allegro. *cres.* *p* *f* *sf* *ff*

*pp* *cres.* *f* *sf* *ff*

*dol.*

*pp* *sf* *dim.* *pp* *ff* *a deux.*

*string.* *tempo.* *sf* *pp* *ff*

*ff*

*rall.* **B. SOLO.** *pizz.* *arco.* *f*

**TUTTI.** *pp* *SOLO.*

**C.** *pizz.* *arco.*

*cres.* **D** *rit.* *pp*

2<sup>me</sup> VIOLON.

*suivez.*

**E**

*pp*  
*legato.*

**F**

*pizz.*  
*arco.*  
*sf*  
*f*

*mf rit.*  
**OTTAVI.**  
*Al tempo.*  
*ff*  
*pp*  
*cres.*

*ten. H*  
*rit.*  
*pp*  
**Larghetto.**  
*rit.*  
*pp*

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20412



4

2<sup>me</sup> VIOLON.

SOLO. *Con sordini.*  
*a tempo.*

pp *dol.*

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

*dol.*

*pp* *ff* *pizz.*

*arco.* 3 3

*sf* *p* *sf* *pizz.*

*arco.* *sf*

*rit.* *rit.* *pp* *ppp* *un poco piu stretto.* *ff* **TUTTI.** *Allegro.* *ff*

*ff* *a deus.*

*ffa deus.* *pizz.*

*arco.* *J* *p* **SOLO.** *p*

2<sup>me</sup> VIOLON.

6

M

2<sup>nd</sup> VIOLON.

4 *pp*

5 *pp*

*ppp*

*rit.* *N tempo.* *ppp*

*cres.* *sf* *p* *cres.* *rit.* *O* *ppp*

9 *f* *pizz.* *arco.* *f* *pizz.* *arco.*

*p* *pizz.*

*arco.* *f* *sf* *cres.*

*mf* *pizz.* *rit.* *arco.* *ff* **TUTTI.**

*ff*

*p*

2<sup>me</sup> VIOLON.

SOLO.

a tempo.

Piu stretto.

TUTTI.

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# CONCERTO.

ALTOS.

J. ARTOT Op. 18.

Wm. Schott & Co.  
London  
Hals. Scobataffica.  
1855

Allegro. *p* *cres.* *a deua.* *sf* *ff*

*pp* *cres.* *f* *a deua.* *ff*

*dol.* *p*

*pp*

*string.* *tempo.* *f* *f* *pp* *ff* *ff* *f* **A**

*sf* *ff*

*pp* *dim.* *pp*

**B** *SOLO.* *rall.* *pizz.* *arco.* *cres. f* **TUTTI.** *ff*

*SOLO.* *pp* *sempre legato.* *suvez.*

**C** *pizz.* *arco.* *p*

**D** *tempo.* *dol.* *cres.* *sf* *sf* *p* *rit.* *cantando.*

ALTOS.

suivez.

E

pp  
legato.

F

pizz. rit.

a tempo.  
arco.  
sf sf f p cres.

rit. a tempo.  
TUTTI.  
mf cresc. mf ff G

ff

ff

ff

ten. H  
ff pizz. rit. arco.

8092.

20412

4

ALFOS.

Larghetto.

*rit.* *con sordini.* *tempo.*  
*pp* *pp* SOLO. *pp*

*p* *p* *sf* *mf* *pp* *sf*

*dol.*  
*p*

*pp* *ff* *pizz.* *Senza sordini.*

*arco.*

*sf* *3* *p* *res.* *mf* *pizz.*

*arco.* *rit.* *rit.* *pizz.*

*un poco piu stretto.* *Allegro.* TUTTI.  
*arco.* *mp* *ff* *ff* *ff*

*a deux.* *ff*

*p* *pizz.* *p* SOLO. *p*

*p*

ALTOS.

rit.

**K**

*rit.* **f** **pp** *cres.* **mf** **ff** **TUTTI**

**p**

**SOLO.** **ff** **pp** *pizz.* **f** *arco.*

**p** *pizz.* **p** *arco.*

**pp** *pizz.* **ff** *arco.* **TUTTI.**

**SOLO.** **pp** *rit.* **a tempo.** *arco.* **pp** *pizz.*

*string.* *cres.* *rull.*

*pizz.* **f** *arco.* *pizz.* **f** *arco.* **p**



6

ALTOS.

**M**  
SOLO.

**N**  
tempo.

**PIU' TUTTI.**

ALTOS.

*Q*

*pp* *p* *p*

*rall.*

*a tempo.*

*f* *mp* *cres.* *mf* *pp*

*cres.* *pp* *cres.*

*decrs.* *mp* *mf* *p* *pizz.* *arco.* *mf*

*p* *arco.* *mf* *p* *pizz.* *arco.* *mp*

*p* *p* *p*

*retenez un peu.*

*p* *f*

*SP in stretto.*

*rit. f.* *pp*

*sempre stretto.*

**TUTTI.**

*ff*

8092. *Fine.*

2 **CONCERTO.**

VIOLONCELLE et BASS.

J. ARTOT Op. 18.

Verlag  
Kistler  
6, Kols. Seckstaller.  
67000  
67000

Allegro.

pizz. cres. arco. *f* *sf* *ff*

pizz. cres. arco. *f* *sf* *ff*

*p* *legato.* *dol. sostenuto.*

string. tempo. *sf* *rf*

**A** *pp* *ff* *ff* *sf* *ff*

pizz. arco.

**B** *pp* *dol.* *SOLO.* *SOLO.* *arco.* *f* *ff* **TUTTI.**

**C** *pp* *arco.* *dol.* *pp* *cres.*

**D** *pp* *rit. cantando.* *dim.*

**E** *pp* *arco.* *staccato.* *pizz.* *arco.*

VIOLONCELLE et BASSE.

legato.

pizz. arco. pizz. arco.

pizz. rit. sf

G TUTTI.  
a tempo.

pp cres. mf rit. ff

ff

ten. pizz. rit. arco.

SOLO. SOLO.  
Larghetto. rit. con sordini tempo. con sordini.

senza sordini.  
pizz. arco.

dol.  
f p sf p

1 2 3 4 5 6 7 8 9

8092.

4

VIOLONGELLE et BASSE.

*pizz.*  
*pp*

*pizz.*  
*ff senza sordini.*

*pizz.*  
*arco.*  
*p*

*sf*  
*p*  
*mf*

*pizz.*  
*hp*

*arco.*  
*pizz.*

*arco.*  
*rit.*  
*rit. pizz.*  
*un poco piu stretto.*

**TUTTI.**  
*Allegro.*  
*ff*  
*p pizz.*  
*ff arco.*  
*p pizz.*  
*ff arco.*  
*con forza. ben marcato*

8092.

VIOLONCELLE et BASS.

ff

pizz. p SOLO arco.

rit.

f mp *cres.* *mf* *ff* TUTTI.

pizz. *ff* rit.

pizz. *pp* TUTTI. *pp* arco. SOLO Cello. unis. pizz. Basso.

*mf* arco. rit. a tempo. pizz. *pp* arco. dol. string.

rall tempo.

VIOLONCELLE et BASSE.

Violoncelle et Bass musical score, page 6. The score is written in bass clef with a key signature of two sharps (F# and C#). It features various dynamics including *p*, *mf*, *f*, *ppp*, *ff*, and *ff*. Articulation markings include *pizz.* and *arco.*. Tempo markings include *M*, *N tempo*, and *O tempo*. A *TUTTI* marking appears in the eighth system. The score concludes with a *ff* dynamic in the tenth system.

VIOLONCELLE et BASSE.

The musical score is written for Violoncelle and Bass. It begins with a treble clef and a key signature of one sharp (F#). The piece starts with a piano (*p*) dynamic and features a complex rhythmic pattern. A section marked *Q* (Quasi) follows, with dynamics ranging from *p* to *mf*. A *cres.* (crescendo) leads to a section marked *R* (Ritardando), where dynamics drop to *pp*. This is followed by a section with *decres.* (decrescendo) and *pp* dynamics. The score includes various articulations such as *pizz.* (pizzicato) and *arco* (arco). Performance instructions include *Piu stretto.*, *un peu.*, *f > p*, *rit.*, *f*, *pp*, and *sempre stretto.*. The piece concludes with *TUTTI.*, *ff*, and *Fine.*



2 CONCERTO.

FLÛTES.

J. ARTOT Op. 18.

Musik-Verlag  
Haber  
A. Kuhn, Verlagsbibliothek  
1870

Allegro.

The musical score is written for two flutes. It begins with a tempo marking of "Allegro." and a measure number of 6. The first system contains two staves with various dynamic markings including *sf*, *ff*, and accents. The second system continues with similar dynamics and includes a "SOLO." marking. The third system shows a piano accompaniment with a measure number of 5. The fourth system includes a "string." marking and a "tempo." change. The fifth system features a "SOLO." marking and a "rall." marking. The sixth system includes markings for sections B, C, D, and E, along with measure numbers 5, 6, 25, 9, and 1. The seventh system includes measure numbers 8 and 27, and a "p" marking.

FLÛTES.

1 *pp* 2 *pp*

1 2 *p* *rit.*

*<sf* *<sf* a tempo. 1 *p* *sf* *cres* *pp*

**TUTTI.** *rit.* **G** *ff* tempo. *sf* *ff* >>>> >>>>

8<sup>a</sup> 8<sup>a</sup> >>>> >>>>

>>> *ff* *sf* > *ff*

**H** *Larghetto.* *ff* 1 *pp* *rit.* *pp*

FLÛTES.

15 *pp* 3 *p* 15 *p*

2 *Cello:* *mf* 8<sup>a</sup> *p* *mf* 1 *sf*

*sfp* *p* *rf* 6 *pp* 9

*rit.* *sf* 1 *pp* 2 *pp* *un-poco più strutt.* *Allegro.* 9 *ff* 9

*ff* 8<sup>a</sup> 1 8<sup>a</sup>

*ff* *p* 9

1 SOLO. 11 *p* 1 *p* 1 *dol.*

FLÛTES

5

rit. 5 rit. f 1 pp 3 ff

8<sup>a</sup> 8<sup>a</sup> > >

8<sup>a</sup> SOLO. 2 pp 2 p f 2 pp 25 TUTTI ff 2 pp

tempo. 1 rit 2 17 pp 1 pp 1 > 1 pp pp

1 pp 1 mf f p 2 f p pp

M 11 pp 1 1 5

6 FLÛTES.

The musical score is written for two flutes. It begins with a treble clef and a key signature of two sharps (F# and C#). The first system includes a large 'N' above the staff and a '1' below the first measure. Dynamics include *pp*, *p*, *rit.*, *tempo*, and *dol.*. Fingerings 1 through 6 are indicated. The second system includes a large 'O' above the staff and a '2' below the first measure. Dynamics include *p*, *rit.*, and *tempo pp*. The third system includes a '5' below the first measure and a '3' below the fifth measure. Dynamics include *pp* and *p*. The fourth system includes a '1' below the first measure and a 'rit. f' below the fifth measure. Dynamics include *cres.*, *f*, and *rit. f*. The fifth system is for *P8a* and *TUTTI 8a*, with dynamics *ff >>* and *ff*. The sixth system includes a '8a' above the staff and a 'p' below the fifth measure. Dynamics include *p*. The seventh system includes a '3' above the staff and a 'p' below the fifth measure. Dynamics include *cres.*, *ff*, and *p*.

FLÛTES.

7

2 *f* SOLO. *p* *p*

1 5 *rall.* *f* 1 *pp* 3

**R** 7 *pp* 9 1 *pp* 3 3 5

5 *p* 2 *p*

*retenez un peu.* 2 *pp* 1

**S** *mf* *f* *Piu stretto.* *pp*

6 *semp: stretto.* *ff* TUTT. 8<sup>a</sup> 8<sup>a</sup>

II 9085



Leclere & Cie  
Hobblis  
12, 2. Knie, Sebestellon.  
1867

CONCERTO.

HAUTBOIS.

J. ARTOT Op. 18.

Allegro.

6 *f* *sf* *ff* 5 *f* *sf*

>>>> >>>> *sf* > *sf* > *f* > > 6 *dol.*

A

15 *ff* *ff* >>>> >>>> >>>>

B

7 *SOLO.* 6 *mf* *ff*

C D E F

25 24 27 25 14 *p* *rit.* *a tempo.* *pp*

1 2 1

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20432

HAUTBOIS.

**GRUPPI.**

*mf rit.* *ff* *tempo.* >>>> >>>> >>>>

>>>> >>>> >>>>

>>>> *ff* *sf* *ff* >>>> >>>> *ff*

ten. H **Larghetto.**

*ff* 8. 3 17 *p* *SOLO* *p*

**I**

18 *vo* *Cello.* *mf* *p* *mf* 26 1

*pp* **Allegro.** *ff* 2 *ff* 2

*ff*



HAUTBOIS.

ff p

1 SOLO 21 dol. 5 rit.

f 5 pp ff TUTTI.

f 5 pp

ff >> 2 pp 2 p f 2 pp 7

pp 15 ff TUTTI SOLO. f mf rit. mf

a tempo. 28 pp pp 1 pp 6 f p 2

HAUTBOIS.

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. Dynamics: *f*, *p*, *pp*. Fingerings: 2, 11, 9. Markings: *M*, *rit.*, *tempo.*

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. Dynamics: *pp*. Fingerings: 11, 2, 3, 4, 5, 6. Markings: *rit.*, *tempo.*, *dol.*

Musical staff 3: Treble clef, key signature of two sharps, 2/4 time signature. Dynamics: *p*, *mf*, *pp*. Fingerings: 2, 5, 3. Markings: *rit.*, *tempo.*

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. Dynamics: *pp*, *pp*. Fingerings: 3, 2, 5. Markings: *rit.*, *tempo.*

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. Dynamics: *mf*, *p*, *f*. Fingerings: 4, 1, 1. Markings: *cres.*, *rit.*

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. Dynamics: *ff*. Markings: *TUTTI.*, *ff*

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. Dynamics: *p*. Markings: *cres.*

HAUTBOIS.

5

*ff* 1 *p*

1 *Q* *dol.* 5 *f*

*R* 5 *pp* 18 *p* 1 *pp* 3

*O* 5 5 3 *p* 2 *p*

retenez un peu. 2 *pp*

*S* 1 *rit.* *f* *Piu stretto.* *pp*

*TUTTI.* *sempre stretto* 7 *ff*

2

# CONCERTO.

CLARINETTES in A.

J. ARTOT Op. 18.

Verlag  
Musik  
Hofmann  
No. 8092

Allegro. 6 *f sf ff pp cres.*

*f sf >>>> >>>> ff sf sf > f > f >* 10

*dol. p string. sf tempo. sf > pp*

A *ff*

B *SOLO. 4 pp mf*

TUTTI. SOLO. *ff 14 pp*

C D *12 dol. 1 4 4 dol. 5*

CLARINETTES in A.

**E**  
dol., suivez. 4 pp > pp 2

2 dol. 1

**F**  
pp 2 2

> > dol. p rit. sf a tempo.. sf

**G**  
1 p sf > < pp cres. mf rit. TUTTI. ff

ff >>>> >>>> >>>>

>>>> >>>> >>>> ff sf >

4

CLARINETTES in A. Larghetto.

ff >>>> ff ff 8 3 10 1

pp 25 p 1 p mf p mf

pp sf p p sf 6 pp

un poco piu stretto. Allegro.

pp rit. 1 pp 2 pp ff 2 ff 2

ff

ff p 2 dim. 1 8 pp

p dol. 5 dol. 5 dol. sempre rit.

K

CLARINETTES in A.

5

TUTTI.

Musical staff 1: Clarinet part with dynamics *f*, *pp*, *p*, 2, *ff*

Musical staff 2: Clarinet part with dynamics *ff*

Musical staff 3: Clarinet part with dynamics *>>*, 2 *pp*, *pp*, *p*, *f*, 2 *pp*, 12 *pp*

L

SOLO.

Musical staff 4: Clarinet part with dynamics *ff*, 2 *pp*, *pp*, *mf riten.*, *a tempo.* 4

Musical staff 5: Clarinet part with dynamics 1, 5 *pp*, 1, 1

Musical staff 6: Clarinet part with dynamics 1 *pp*, *pp*, 1 *pp*, 1

Musical staff 7: Clarinet part with dynamics 2, 2, *p*, M 4

6

CLARINETTES in A.

pp 7 p 1 2

dol. 4 4 rit. ppp tempo.

dol. p mf ppp rit. 1 ppp tempo.

3 3 3 6 ppp ppp

1 cres. mf 1 p

rit. f p ff

cres.

ff p 2



CLARINETTES in A.

The musical score is written for two Clarinettes in A. It consists of eight systems of staves. The first system is marked with a 'Q' and a tempo of 'Q'. Dynamics include *pp*, *dol.*, and *f*. Fingerings are indicated with numbers 1, 2, 3, and 5. The second system is marked with an 'R' and includes dynamics *pp*, *p*, and *f*. The third system includes the instruction *eres* and dynamics *pp*. The fourth system includes dynamics *pp* and *f*. The fifth system includes the instruction *retenez un peu.* and dynamics *pp*. The sixth system is marked with an 'S' and includes instructions *rit.*, *f*, and *Piu stretto.* with dynamics *pp*. The seventh system includes the instruction *sempre stretto.* and dynamics *ff*. The eighth system is marked *TUTTI.* and includes dynamics *ff*. The score concludes with the word *Fine.*

2 CONCERTO.

BASSONS.

J. ARTOT Op. 10.

maur. nebling  
hobolst  
Kob. Seebatalion.

Allegro.

pp cresc. f sf ff >>>>>> pp

cres. f sf >>>>>> sf sf f

3 p <sf> 2 dol. dol. p

string. a tempo. > pp ff sf sf ff >>>>

>>>> >>>>

p pp rally SOLO 4 p mf ff

14 pp 9

sf 1 sf pp dol. 1 rit. 4 D 4 dol.

BASSONS.

**F** 3

Musical staff 1: Bassoon part, measures 1-4. Includes dynamics *pp* and *suivez.*

Musical staff 2: Bassoon part, measures 5-8. Includes dynamics *pp* and *dol.*

Musical staff 3: Bassoon part, measures 9-12. Includes dynamics *pp* and **F**

Musical staff 4: Bassoon part, measures 13-16. Includes dynamics *dol.*, *p*, *rit.*, and *stempo. sf*

Musical staff 5: Bassoon part, measures 17-20. Includes dynamics *p*, *pp*, and **TUTTI**

Musical staff 6: Bassoon part, measures 21-24. Includes dynamics *p*, *pp*, and *cres. rit.*

Musical staff 7: Bassoon part, measures 25-28. Includes dynamics *ff* and *sf*

Musical staff 8: Bassoon part, measures 29-32. Includes dynamics *ff* and *ten*

4. *Larghetto.* SOLO. BASSONS.

10 *pp* 1 *sf* *pp* 3 *p*

15 *p* 1 *I* *p* *mf*

*pp* *sf* *dol.* *pp*

*rit.* *pp* *un poco*

*piu siletto.* *pp* *Allegro.* 2 *ff* 2 *ff* 1

*ff* *p*

*dim.* 1 5 1 *p* *p*

*dol.* 1 *dol.* *rit.* *dol.*

**K** **BASSONS.** 5

*rit.* *f* *mp* *p* *sf*

*pp* *dol.* *pp*

**L** *tempo*

*pp* *mf ritard.* *4* *string.*

*rall.* *pp* *tempo.* *1* *mp* *1* *pp* *1* *pp* *1*

**SOLO** *M*

6

BASSONS.

The musical score is written for Bassoons and includes a Tutti section. It consists of eight systems of music. The first system is for Bassoons, with dynamics *pp*, *dol.*, and *pp*. The second system includes *rit.*, *tempo.*, and *pp*. The third system includes *dol.*, *pp*, and *rit.*. The fourth system includes *tempo.*, *pp*, and *pp*. The fifth system includes *mf*. The sixth system is for Tutti, with dynamics *p*, *rit.*, *f*, and *ff*. The seventh system includes *ff*. The eighth system includes *pp*, *cris.*, and *p*. The score is in G major and 3/4 time.

SOLO. BASSONS. 7

1 Q 5 1 p dol.

1 dol. pp sempre rit

tempo. f pp p 5 pp

2 pp 4 1 1 3

1 2 dol.

1 ritenez un peu.

1 S rit. f Piu stretto

TUTTI. sempre stretto. ff

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# CONCERTO.

1<sup>re</sup> et 2<sup>es</sup> CORN in D.

J. ARTOT Op. 18.

1

Verlag: Schott  
Bd. 2. Hft. 2. Teil  
Op. 18. 1

Allegro. in D. 6 *f sf ff* 5 *f sf*

*ff sf sf f* 25 *ff* **A**

*ff* >>>> >>>> >>>>

*pp* *rall* 2 **B** SOLO 6 *mf ff* 21

**C D** in E. 24 11 *dol.* 1 *pp*

**E** 2 2 *p* 2 6

**F** 2 *pp* 2

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2

1<sup>er</sup> et 2<sup>es</sup> CORS.

6 2 rit. tempo. pp p 1 p

TUTTI.

mf rit. a tempo ff >>>>>>

2 sf 1 sf sf sf > sf

ten. H Larghetto.

ff in C. 7 rit. sf> SOLO. dol. 15 sf p sf p sf<

ten. in C.

5 pp 5 pp pp

I

mf p mf p 10 sf ppp

un poco piu stretto.

4 rit. pp SOLO. in A.

Allegro  
in A.

1<sup>er</sup> et 2<sup>es</sup> CORS in A.

3

TUTTI. *ff* 2 *ff* 2 *f* 1 *f*

*ff* 9 SOLO. 12 *p*

**K** TUTTI. *rit.* 21 *f* 5 *p* *ff*

*p* *cres.* *ff*

SOLO. 7 *f* 13 *pp*

**L** *a tempo.* 1 *p* 5 TUTTI. *f* 5 *mf rit.* 41

**M** **N** **O** 8<sup>va</sup> *f* *p* 2 *f* *p* 6 46 *rit.* 2 17 *rit.* 2 47 *rit.* 7

4

1<sup>re</sup> et 2<sup>es</sup> CORNS.

**P**

**Q**

**R**

retenez un peu.

**S** Più stretto.

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Verlag von  
Hobbes  
in 2. Kgl. Stab  
1857

# CONCERTO.

5<sup>te</sup> et 4<sup>te</sup> CORN in C.

J. ARTOT Op. 18.

1

Allegro. in C. 6 *f sf ff* 5 *f sf*

*ff sf sf sf sf* 7 *p* 1

**A** 9 2 *ff* 1 1 *ff* >>>> >>>> >>>> 1 1

**B** 7 SOLO 6 *mf ff* 21

**C D E F** m.D. 24 27 25 32 **G TUTTI.** *ff*

*ff sf sf sf sf sf* 1 1 >>>> >>>> *ff sf*

ten. **H I** *sf sf sf sf sf sf* >>>> >>>> *ff ff* 8 **Larghetto.** 3 46 55

in E. *ff* **TUTTI.** 2 **Allegro.**

20422 8092.



2  
5<sup>me</sup> et 4<sup>me</sup> CORS.

ff 2 f

ff 1 p

J

1 SOLO. 7 pp 6 SOLO pp dol. rit.

K TUTTI.

2 dolce. rit. tempo f 1 pp 5 ff

> >> 1 2 3 4 5

SOLO.

6 7 ff 6 p f 2 pp 7

L

pp 15 TUTTI. ff f 2 pp 1 mf rit.

a tempo.

9 *pp* 5 *p* 1 1

1 *pp* *pp* 1 *pp* *f* *p* 2

M

*f* *p* 3 *pp* 4 *pp* 7 *pp* 6

1 *ppp* 2 3 4 5 6 2 1 2 3 4 5

Na tempo.

*rit.* *pp*

O

*mf* *rit.* *pp* a tempo. 1 *pp* *pp* 1 3

1 14 *p* 7 *mf* 1 *p* *rit.* 1

4 **TUTTI.** 5<sup>me</sup> et 4<sup>me</sup> COBS.

**SOLO.**

**R**

retenez un peu.

**S**

rit. **f** **Piu stretto.**  
**pp**

**TUTTI.**

sempre stretto.

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Fine.

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# CONCERTO.

TROMPETTES in D.

J. ARTOT Op: 48.

Leand. Lieb  
Koblenz  
L. 2. Kats. Seebt  
67577

Allegro.

in D. 6

*f sf f> 5 f> sf*

*ff sf> sf> f> > 25 ff*

A

*ff*

B C D E F

7 SOLO. 6 *mf ff* in E. 25 24 27 25 16 *rit.* 2

in E.

a tempo. 12 *p rit.* *ff TUTTI.* Ga tempo.

*ff*

1

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TROMPETTES.

1 2 *sf* 1 *sf* >>> *sf*>*sf* 2

**H** *Larghetto.*  
*ten.* 8 *in A.* 49  
*ten.* 5 *in A.*  
 Cello. *mf*

*p* *mf* *p* 28

*Allegro.*  
*ff* **TUTTI.** 2 *ff* 9 *ff*

**J** **K** 9 *SOLO.* 35 *f* 4

**TUTTI.** *ff*

4 *p* *cres.* *ff*

TROMPETTES.

Musical staff 1: Trompettes part, measures 1-29. Includes dynamics *f* and accents.

Musical staff 2: Trompettes part, measures 30-46. Includes tempo markings *tempo.* and dynamics *f*.

Musical staff 3: Trompettes part, measures 47-54. Includes dynamics *ff* and *TUTTI.* markings.

Musical staff 4: Trompettes part, measures 55-62. Includes dynamics *ff* and accents.

Musical staff 5: Trompettes part, measures 63-70. Includes dynamics *ff* and accents.

Musical staff 6: Trompettes part, measures 71-78. Includes dynamics *f* and *p*, and tempo markings *Piu stretto.* and *sempre stretto.*

Musical staff 7: Trompettes part, measures 79-88. Includes dynamics *ff* and *TUTTI.* markings.





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A. CLAUPEL  
LONDON  
Ed. G. Kist. Gebroeders  
GROENINGA

# CONCERTO.

TROMBONE BASSO.

J. ARTOT Op. 18.

Allegro.

6  
95 A  
7 B7  
95  
C94 D 97 E95 F59 G TUTTI.  
sf ff  
ten. H 8 Larghetto 45  
I  
mf p mf  
ff TUTTI.  
Allegro. ff  
9 J35 K 7  
TUTTI. ff  
57 L ff 2 ff 5 mf  
54 M 46 2 N18 O47 P  
rit. rit. rit. ff  
7 R 25 59 2 S18 Piu stretto.  
TUTTI. rit. ff  
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Verlag  
Lobbe  
2, Kgl. Sächsl.  
Musikverlag

CONCERTO.

TIMBALLE in E.A.

J. ARTOT Op. 18.

4

in E.A.

Allegro.

1 2 3 4 5 6

pp *cres.* *ff*

5 29

A *trill* *ff* *< ff* *>>>*

3 6 *mf* *SOLO* *E.H.* *C* *D* *E* *F*  
25 24 27 25 16

6 *ppp*

G *trill* *trill* *trill* *trill* *trill*  
*pp* *cres.* *rit.* *ff* *sf* *ff*

7 *trill* *trill* *trill* *trill* *trill* *trill*  
*ff* *ff*

H 8 *Larghetto, E.G.* *trill* *trill* *trill* *trill* *trill*  
*ff* *ppp* *pp*

I *E.A.* *trill* *trill* *trill* *trill* *trill* *trill*  
*pp* *pp* *mf* *>*

25 *rit.* *rit.* *8<sup>a</sup>* *trill* *trill* *trill* *trill* *trill* *trill*  
*rit.* *rit.* *trill* *trill* *trill* *trill* *trill* *trill* *trill* *trill*

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TIMBALES in E.A.

Allegro.

The musical score consists of ten staves of music for Timbales in E.A. The notation includes various rhythmic patterns, dynamics, and performance instructions:

- Staff 1:** Starts with a *ff* dynamic. Includes measures 2, 9, 14, and 14.
- Staff 2:** Features a *SOLO.* section starting at measure 9. Includes dynamics *f* and *ff*. Includes measure 35 and letter *K*.
- Staff 3:** Continues the rhythmic pattern.
- Staff 4:** Includes dynamics *p*, *cres.*, and *ff*. Includes measure 4 and accents.
- Staff 5:** Includes dynamics *f* and *rit.*. Includes measures 7, 29, 40, and 41. Includes letter *L*.
- Staff 6:** Includes dynamics *f* and *rit.*. Includes measures 3, 7, 46, 18, and 47. Includes letters *M*, *N*, and *O*. Includes *E.H.* and *8<sup>va</sup>*.
- Staff 7:** Starts with a *P* dynamic. Includes dynamics *ff* and *ff*. Includes measure 5 and accents.
- Staff 8:** Includes measure 8.
- Staff 9:** Includes dynamics *ff* and *f*. Includes measure 9 and letter *Q*. Includes *E.A.*.
- Staff 10:** Includes dynamics *rit.* and *pp<sup>a</sup>*. Includes measures 25, 52, and 14. Includes letters *R* and *S*. Includes *Piu stretto.* and *sempre stretto.*
- Staff 11:** Includes dynamics *ff*. Includes measures 5, 6, 7, and 8.

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CONCERTO.

TRIANGLE.

J. ARTOT Op. 18.

Émile  
Lacour  
et  
A. Kuhn, Éditeurs  
5, rue de la Harpe  
Paris

Allegro. **A** 52 25 **B** 54 24 **C** 27 25 **D** 17 **E** 15 **F** 1 52 **G** 8 **H**

Larghetto. **I** 46 51 rit. 8<sup>va</sup> 8<sup>va</sup>

Allegro. **J** 4 7 **K** 21 **L** 11 12 29

**M** 18 **N** 9 **O** 16 46 rit. 18 **P** 14 8<sup>va</sup> 8<sup>va</sup>

**Q** 7 6 1 7

**R** 25 25 **S** 22 22

Piu stretto. **ff** 8092.



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85

Ed. G. Ricke, Buchhändler,  
571070

# CONCERTO.

GROSSE-CAISSE.

J. ARTOT Op. 18.

Allegro.

7 6 9

1 25 A 1 1 1 1

1 7 B 54 C 24 D 27 E 25 F 18 14

SOLO. rit. a tempo.

G. rit. ff a tempo. rf ff

H 8

Larghetto. I 51 rit.

Allegro. 2 2 2 2 14 9 J 55 K 7

ff ff SOLO. f

TUTTI. ff

57 L 19 54 M N O 47

a tempo, 46 rit. 18

P 8<sup>a</sup> rit. f ff

7 9 34 Q f

7 R 25 52 S 29 99

rit. ff

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