

SEI

QUINTETTI

Per due Violini Alto et due Violoncelli
Concertanti.

Composti Dall. Sig.^{or}

LUIGI BOCCCHIERINI

Virtuoso di Camera et Compositor di Musica

DI

*S. A. R. Don Luigi
Infante di Spagna.*

OPERA XII.

Libro primo di Quintetti.

Nuovamente Stampati a Spese di G. B. Venier.

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<i>Après Stronenti composti da vari Autori.</i>	<i>à quatre et à plusieurs Parties en diverses.</i>	<i>et Quatuors.</i>	<i>Periodiques.</i>	<i>Per due Violini.</i>
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Opera Seconda.	BOCCHERINI. Op. 8. ^a Concerto a più Stronenti Concertanti. 6.	CAMBINI. Quatuor, Op. 1. ^a 9.	n° 3. Frautzel. 1. 8	GRONDELIN. Op. 1. ^a 1. 8
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1. C. Giulini. 2. Castucci. 3. Bernasconi. 4. Lombardo. 5. Kohaut. Galuppi. 7-4	BAUER SCHMITZ. Op. 1. ^a a gr. Or. 12.		n° 6. Bach. 1. 8	CIRRI. Op. 4. ^a Per Violoncello e Violino. 1. 8
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1. Andrei. 2. Galuberti. 3. Jomelli. 4. G. B. S. Martini. 5. Per. 6. Rossetti. 9.	CANABICH. 5. ^a pour Flute Violon Alto et Basso. 9.		n° 8. Filtz. 1. 8	REY. Op. 2. Per Violino Violoncello e Violino. 1. 10
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Opera Nona.	GOSSEC. Op. 12. ^a a gr. Orchestre. 12.		n° 17. Hehsky. 1. 10	
1. Beck. 2. Priali. 3. S. Martini. 4. Reduzi. 5. Jomelli. 6. Stamitz. 9.	GASLIN. Op. 1. ^a per Obboe Violino Alto e Basso. 9.		n° 18. Frautzel. 1. 10	
Opera Decima.	GALUPPI. Op. 8. ^a Corni ad libit. 6.		n° 19. Roover. 1. 8	
1. Casalis. 2. Seculari. 3. Wagenseil. 4. Kohaut. 5. Gebel. 6. Holtz-bauer. 9.	HEYDEN. Op. 8. ^a Cor. e ob. ad libit. 7-4		n° 20. Roover. 1. 8	
Opera Decima Terza.	HOFMANN. Op. 1. ^a Cor. ad libit. 9.		n° 21. Roover. 1. 8	
1. Beck. 2. Priali. 3. S. Martini. 4. Reduzi. 5. Jomelli. 6. Stamitz. 9.	JOMELLI. Op. 2. ^a Cor. ad libit. 6.		n° 22. Roover. 1. 8	
Opera Duo Decima.	LIDARTI. Op. 2. ^a a 4. Parties. 9.		n° 23. Roover. 1. 8	
1. Ricther. 2. Beck. 3. Vari Autori. 4. Ricther. 5. Wagenseil. 6. Holtz-bauer. 9.	MUSIWECH. Op. 2. quintetti. 9.		n° 24. Roover. 1. 8	
Opera un Decima.	MARTIN. Op. 2. ^a a 4. o a più Stronenti. 9.		n° 25. Schunall. 1. 8	
1. Melodia Germanica con Oboc Flauti o Clarini obbligati. 1. Stamitz. 2. Ricther. 3. Stamitz. 4. Wagenseil. 5. Stamitz. 6. Kohaut. 9.	PUGNANI. Op. 2. ^a a 4. o a più Stronenti. 9.		n° 26. Ordone. 1. 8	
Opera Duo Decima.	PUGNANI. Op. 1. ^a a 4. 5. e 7. Parties. Corni ad libitum. 12.		n° 27. Jomelli. 1. 8	
1. Filtz. 2. Ruge. 3. Frautzel. 4. Canabich. 5. Wagenseil. 6. Bach. 9.	PUGNANI. Op. 9. Ob. e Corni ad libitum. 12.		n° 28. Mazzoni. 1. 8	
Opera Decima Quarta.	RICHTER. Op. 8. ^a Cor. e Ob. ad libit. 9.		n° 29. Latilla. 1. 8	
1. Beck. 2. Filtz. 3. Wagenseil. 4. Bodé. 5. Cannabich. 6. Bach. 9.	RUGGE. Romano. Op. 1. ^a Corni ad libitum. 12.		n° 30. Stamitz. 1. 10	
Racolta.	ROESER. Op. 1. ^a Corni Obboe o Clarini obbligati. 12.		n° 31. Toeschi. 1. 8	
Di 6. Sinfonie di differenti Autori Italiani. Corni ad libitum. 9.	STAMITZ. Padre Op. 11. ^a Corni Obboe o Clarini obbligati. 7-4		n° 32. Toeschi. 1. 8	
	STAMITZ. Fido Op. 2. ^a Corni e Obboe ad libitum. 7-4		n° 33. Toeschi. 1. 8	
	SARTI. Op. 1. ^a Corni ad libit. 9.		n° 34. 1. 8	
	SCHWINDL. Op. 3. ^a Corni e Obboe obbligati. 12.		n° 35. 1. 8	
	TOESCH. Op. 20. Cor. e Ob. ad libit. 7-4		n° 36. 1. 8	
	TOESCH. Op. 5. ^a per Flauto Violino Alto e Violoncello il dialogo Musicale. 9.		n° 37. Ricci. Sinf. concertante. 1. 10	
	TRULLIO. Op. 2. ^a a 4. Parties. 9.		n° 38. Dilers. 1. 8	
	WAGENSEIL. Op. 6. Corni e Obboe ad libitum. 6.		n° 39. Fannall. 1. 10	
	FANNALDER. Op. 4. ^a Corni e Obboe ad libitum. 12.		n° 40. Gebart. 1. 10	
	FANNALDER. Op. 5. Corni e Obboe ad libitum. 12.		n° 41. Dilers. 1. 8	
	HAYDEN. Op. 22. Sinfonie e quartetti Corni et Obboe ad libitum. 9.		n° 42. Dilers. 1. 8	
	SCHWANBERGER. Op. 1. ^a Corni e Obboe ad libitum. 12.		n° 43. Dilers. 1. 8	
	BOCCHERINI. Op. 20. ^a troisième livre de Quatuor. 9.		n° 44. Dilers. 1. 8	
	VACHON. Op. 7. ^a Second Livre de Quatuor. 9.		n° 45. 1. 8	
	<i>Divertimenti di</i> BOCCHERINI. Op. 11. ^a quatrième livre de Quatuor. 9.		n° 46. Bach. 1. 8	
		LES ENTRE-ACTES		
		STABINGHER. Op. 2. ^a per Flauto, Violino, Alto et Basso. 6.		
			TRIO.	
			<i>Pour deux Violons Basse et Flute.</i>	
			BOCCHERINI. Op. 4. ^a 9.	
			BEZZONI. Op. 1. ^a 6.	
			BEZZONI. Op. 2. ^a 6.	
			CHIESA. Op. 1. ^a 6.	
			CHIESA. Op. 2. ^a 6.	
			MARTIN. Op. 2. ^a 9.	
			TRULLIO. Op. 3. ^a 7-4	
			BOCCHERINI. Op. 9. per due Violini e Violoncello. 9.	
			KAMMEL. Op. 6. per due Violini e Basso. 7-4	
			KAMMEL. Op. 8. ^a 7-4	
		RICCI. Dies iræ a quattro Voci con Violini Alto e Basso obbligati. 9.		
			SONATE.	
			<i>Per Cembalo da Vari Autori.</i>	
			PERIARRI. Op. 2. ^a 1. 8	
			SOISS. 1. 8	
			FANNALDER. 1. 8	
			PROVER. Op. 2. ^a Per Ob. o Flauto. 1. 8	
			VOLONCELLO.	
			CIRRI. Op. 3. ^a 1. 8	
			MARTIN. Op. 1. ^a 1. 8	
			REY. Op. 3. ^a 1. 8	
			CEMBALO.	
			<i>Concerti e Sonate.</i>	
			<i>Vari Autori.</i>	
			<i>17. Concerti Compos. da Wagenseil Lorenzini, Jozz, e Bunder.</i>	
			PELLI GRINO. Op. 9.	
			XX. SONATE. Per Cembalo da Vari Autori. Op. 1. ^a Galuppi. 2. Merz. 3. Tasso. 4. B. Marcello. 5. Alberti. 6. Scarlatti.	
			XXI. SONATE. Per Cembalo da Vari Autori. Op. 1. ^a Alberti. 2. J. B. Galuppi. 3. Leonardi. 4. Bach. 5. Scarlatti. 6. Lorenzini. 7. Arcello. 8. Marini. 9. Schuffrath.	
			<i>Toutes les Pièces d'Alberti se trouvent écrites dans le Livre et celles de Galuppi dans le second. celles de Scarlatti se trouvent dans le premier.</i>	
			S. MARTINI. Con Violino obbligato.	
			BOCCHERINI. Op. 5. ^a Con Violino obbligato le quali si potranno eseguire con Harpa.	
			ZUPPI. Op. 6. con Flauto.	
			DUPRE. Op. 1. con Violino Basso ad libitum.	

Violino Primo.

Andantino.

QUINTETTO I.

Sotto Voce

poco F. P.

poco F. P. Cres. P.

Dol. P.

tr tr tr tr tr P.

Dol.

Dol. 1

1 F.

7 P.

3 P.

F. Dol. F. 1

P.

This page of a musical score for Violino Primo contains 12 staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score features several trills (tr) and triplets (3). Dynamic markings include *Dol.* (Dolce), *F.* (Forte), *poco F.* (poco Forte), and *P.* (Piano). Fingerings are indicated by numbers 1, 3, and 7. The music concludes with a double bar line and repeat dots.

Violino Primo.

Largo.

Minuetto All^o

Trio.

2
Violino Primo.

All.^o *al. ai.*

F. P. F. P.

Cres. F.

Fmo P. F.

P. F. P.

F. P. F. P.

Fmo F.

F. P.

F. P. P. Cres.

F. P. Cres. P.

F. P. Fmo

P. F. P. F.

Violino Primo.
Androoso.

QUINTETTO II.

Con Sordine.

F. Dol.

poco F. P.

Dol.

All.^o non tanto.
Dol.

P.

F. P. F. P.

F.

Violino Primo.

This page of a musical score for Violino Primo contains 13 staves of music. The key signature is one flat (B-flat) and the time signature is 7/8. The score is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and frequent trills. Dynamic markings such as *P.* (piano) and *F.* (forte) are used throughout. The notation includes various articulations like slurs and accents, and concludes with a double bar line.

Violino Primo.

All.^o Minuetto.

This page of a musical score for Violino Primo contains 13 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music is characterized by a continuous, flowing eighth-note pattern. The score includes various dynamic markings: *F.* (Forte) and *P.* (Piano) are used throughout to indicate changes in volume. Some staves also feature first endings, marked with the letter *I*. The piece concludes with a double bar line and repeat dots at the end of the final staff.

Violino Primo.

Allegretto.

QUINTETTO III.

Musical score for Violino Primo, Quintetto III, page 10. The score consists of 14 staves of music in G minor, 2/4 time. It features various dynamics (Dol., P., F., Cres., Smorz.), articulations (tr., acc.), and performance markings (Pmo, 16, 8, 2).

The score begins with a *Dol.* marking and a *P.* dynamic. The first staff includes a *tr.* marking and a measure number of 16. The second staff is marked *Pmo*. The third staff has *tr.* markings. The fourth staff is marked *Cres.*. The fifth staff has *Cres.* markings. The sixth staff has *Cres.* markings and a *Smorz.* marking. The seventh staff has *Cres.* markings and a *P.* marking. The eighth staff has *F.* markings and a *Dol.* marking. The ninth staff has *Cres.* markings and a measure number of 8. The tenth staff has *Dol.* markings and a measure number of 2. The eleventh staff has *F.* markings and *Dol.* markings. The twelfth staff has *P.* markings and *tr.* markings. The thirteenth staff has *tr.* markings. The fourteenth staff has *tr.* markings.

This page of a musical score for Violino Primo contains 13 staves of music. The notation includes various dynamics such as *P.*, *Cres.*, *F.*, *S.F.*, *Dol.*, *poco F.*, and *R.*, as well as trills (*tr.*) and a section marked *Non tanto Adagio*. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and concludes with a *P.* dynamic marking.

Musical staff 1: Minuetto, first system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: P.

Musical staff 2: Minuetto, second system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: F. Includes a triplet of eighth notes.

Musical staff 3: Minuetto, third system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: F. Includes trills.

Musical staff 4: Minuetto, fourth system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: P., poco F.

Musical staff 5: Minuetto, fifth system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: F. Includes trills.

Trio.

Musical staff 6: Trio, first system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: P. Includes a fermata.

Musical staff 7: Trio, second system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: P.

Musical staff 8: Trio, third system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: P.

Presto.

Musical staff 9: Presto, first system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: P. Includes a fermata.

Musical staff 10: Presto, second system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: F., P. Includes a fermata.

Musical staff 11: Presto, third system. Treble clef, 3/4 time signature, key signature of two flats. Dynamics: F., P. Includes a trill.

tenuta.

D.C.

Cres.

This page of a Violino Primo score contains ten staves of music. The key signature is one flat (B-flat), and the time signature is 4/4. The music is characterized by intricate melodic lines and rhythmic patterns. Dynamic markings include *F.* (forte) and *P.* (piano), often used in conjunction with trills (*tr*). The score includes various articulation symbols such as slurs, accents, and fermatas. The piece concludes with a double bar line and repeat dots at the end of the final staff.

2 Adagio.

QUINTETTO IV.

All.^o è con forza.

The musical score is written for Violino Primo and consists of 14 staves. The tempo is marked "2 Adagio". The piece begins with the instruction "All.^o è con forza." and a dynamic marking of "pma". The first staff contains a series of notes with a fermata at the end. The second staff starts with a dynamic of "F." and includes a trill. The third staff has a dynamic of "Dol." and a trill. The fourth staff has a dynamic of "P." and a trill. The fifth staff has a dynamic of "F." and a trill. The sixth staff has a dynamic of "Dol." and a trill. The seventh staff has a dynamic of "F." and a trill. The eighth staff has a dynamic of "F." and a trill. The ninth staff has a dynamic of "F." and a trill. The tenth staff has a dynamic of "F." and a trill. The eleventh staff has a dynamic of "F." and a trill. The twelfth staff has a dynamic of "F." and a trill. The thirteenth staff has a dynamic of "F." and a trill. The fourteenth staff has a dynamic of "F." and a trill.

2
Violino Primo.

The musical score for Violino Primo on page 15 is composed of 15 staves. The notation includes various dynamics: *P.* (piano), *F.* (forte), *Fmo* (fortissimo), and *Dol.* (dolce). Performance directions include *tutti.*, *Soli.*, *Solo.tr*, and *Cadenza.*. Trills are marked with *tr*. Measure numbers 2, 14, and 3 are clearly visible. The score is written in a single treble clef with a key signature of one flat.

2
Violino Primo.

This page of a musical score for Violino Primo contains ten staves of music. The notation includes various dynamics such as *Cres.*, *P.*, *F.*, and *P^{mo}*, as well as trills (*tr*) and first finger indications (*1*). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and trills. The score is written in a single system with ten staves.

Violino Primo.

Non tanto Sostenuto

QUINTETTO V^o

Piano assai. *p^{mo}*

P. *R.*

P. *R.*

P. *R.*

All^o assai.

p^{mo} *F^{mo}*

p^{mo} *F^{mo}*

F^{mo} *p^{mo}*

Dol. *Grazioso.*

F. *P.*

F. *P.*

P. *F.*

P. *F.*

2
Violino Primo.

This page of a musical score for Violino Primo contains 14 staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The score includes various dynamic markings such as *F^{mo}*, *F.*, *Cres.*, *R.*, *P.*, *F^{mo}*, *P.*, *F.*, *tr*, *Dol.*, *R.*, *Grazioso.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*, and *F^{mo}*. It also features a section marked with a double bar line and the number 8. The music consists of intricate melodic lines with many trills and slurs.

Violino Primo.

20 Allegretto.

Dolce. Cres. Dol.

P. Cres. F. P. pmo

poco F. P. Soave.

3

tr

4

tr tr tr R.

tr R. tr

1 pmo Soave.

2 pmo

poco F. P. poco F. Dol.

Soave.

tr

3

F. Fmo

2
Violino Primo.
Pastorale.

QUINTETTO VI.º

Dolce.

Sotto Voce.

3 *tr*

R. *P.* *R.* *P.* *pmo* *poco R.*

poco F. P.

poco F. P. *R.* *P.* *R.* *P.*

1 *tr* *P.*

tr *pmo P.*

P.

1 *poco F.* *F.* *F.* *Morendo.*

Cres. *Dol.* *R.*

R. P. *R. P.* *P.*

All^o Maestoso.

This musical score for Violino Primo consists of 13 staves of music. The notation includes various dynamics such as *F.* (forte), *P.* (piano), *pmo* (pianissimo), and *Dol.* (dolce). It features numerous trills (*tr*), slurs, and rhythmic patterns including triplets and sixteenth-note runs. The score is marked with a '2' at the top, indicating a second ending or a specific section. The music is written in a key signature of one sharp (F#) and a common time signature (C). The overall style is characteristic of 19th-century violin repertoire.