

SEI

## QUINTETTI

Per due Violini Alto et due Violoncelli  
Concertanti.

Composti Dall. Sig.<sup>or</sup>

LUIGI BOCCHERINI

*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.*

Prix 12<sup>fr</sup>.

*N. B. la partie du second Violoncelle se pourra executer  
sur l'Alto ou un Basson.*

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SINFONIE.	SIMPHONIES,	SIMPHONIES	SIMPHONIES,	DUETTI.
Après Stronenti composti da vari Autori. <b>Opera Prima.</b> 1. J. S. P. 2. C. Giulini 3. G. E. M. 4. P. P. 5. Al. V. 6. H. S. 7. 9.	a quatre et à plusieurs Parties en divers 2. <b>BOCCHERINI</b> , Op. 1. <sup>a</sup> a 4. Parties 9. <b>BOCCHERINI</b> , Op. 6. <sup>a</sup> a 4. Parties libro secondo di quartetti 9. <b>BOCCHERINI</b> , Op. 8. <sup>a</sup> Concerto a più Stronenti Concertanti 6. <b>BECK</b> , Op. 1. <sup>a</sup> a 4. Parti 9. <b>BECK</b> , Op. 3. <sup>a</sup> a grande Orchestre 12. <b>BAUER SCHMITZ</b> , Op. 1. <sup>a</sup> a gr. Or. 12. <b>BACH</b> , Op. 8. <sup>a</sup> Corni e Ob. ad libit. 7-4. <b>CANABICH</b> , 5. <sup>a</sup> pour Flute Violon Alto et Basse 9. <b>CANABICH</b> , Op. 6. <sup>a</sup> a gr. Orch. 12. <b>CANABICH</b> , Op. 7. <sup>a</sup> quintetti per 2 Flauti Violino Alto e Violoncello 9. <b>CIRRI</b> , Op. 2. <sup>a</sup> Corni ad libitum 9. <b>COMI</b> , Op. 1. <sup>a</sup> Corni e Ob. ad libit. 12. <b>DITERS</b> , Op. 6. <sup>a</sup> Cor. e Ob. ad libit. 7-4. <b>DELLICCI</b> , Op. 3. <sup>a</sup> a quattro 9. <b>FELICIS CONI</b> , Op. 1. <sup>a</sup> a 4. P. 9. <b>FILTZ</b> , Op. 8. <sup>a</sup> a grande Orch. 6. <b>GOSSEC</b> , Op. 12. <sup>a</sup> a gr. Orchestre 12. <b>GASLIN</b> , Op. 1. <sup>a</sup> per Obboe Violino Alto e Basso 9. <b>GALUPPI</b> , Op. 8. <sup>a</sup> Corni ad libit. 6. <b>HAYDEN</b> , Op. 8. <sup>a</sup> Cor. e Ob. ad libit. 7-4. <b>HOFMANN</b> , Op. 1. <sup>a</sup> Cor. ad libit. 9. <b>JOMELLI</b> , Op. 2. <sup>a</sup> Cor. ad libit. 6. <b>LIDARTI</b> , Op. 2. <sup>a</sup> a 4. Parties 9. <b>MISLIVECCH</b> , Op. 2. <sup>a</sup> quintetti 9. <b>MARTIN</b> , Op. 2. <sup>a</sup> a 4. o a più Stronenti 9. <b>PUGNANI</b> , Op. 1. <sup>a</sup> a 4. 5. e 7. Parties Corni ad libitum 12. <b>PUGNANI</b> , Op. 9. Ob. e Corni ad libitum 12. <b>RICHTER</b> , Op. 8. <sup>a</sup> Cor. e Ob. ad libit. 9. <b>RUGER</b> , Romano, Op. 1. <sup>a</sup> Corni ad libitum 12. <b>ROESER</b> , Op. 1. <sup>a</sup> Corni Obboe o Clarini obbligati 12. <b>STAMITZ</b> , Padre Op. 11. <sup>a</sup> Corni Obboe o Clarini obbligati 7-4. <b>STAMITZ</b> , Fils Op. 2. <sup>a</sup> Corni e Obboe ad libitum 7-4. <b>SARTI</b> , Op. 1. <sup>a</sup> Corni ad libit. 9. <b>SCHWINDL</b> , Op. 3. <sup>a</sup> Corni e Obboe obbligati 12. <b>TOESCH</b> , Op. 20. Cor. e Ob. ad libit. 7-4. <b>TOESCH</b> , Op. 5. <sup>a</sup> per Flauto Violino Alto e Violoncello dialogo Musicale 9. <b>TELON</b> , Op. 2. <sup>a</sup> a 4. Parties 9. <b>WAGENSEIL</b> , Op. 6. <sup>a</sup> Corni e Obboe ad libitum 6. <b>YANMALLER</b> , Op. 4. <sup>a</sup> Corni e Obboe ad libitum 12. <b>YANMALLER</b> , Op. 5. <sup>a</sup> Corni e Obboe ad libitum 12. <b>HAYDEN</b> , Op. 22. Sinfonie e quartetti Corni et Obboe ad libitum 9. <b>SCHWANBERGER</b> , Op. 1. <sup>a</sup> Corni e Obboe ad libitum 12. <b>BOCCHERINI</b> , Op. 20. <sup>a</sup> troisième livre de Quatuor 9. <b>VACHON</b> , Op. 7. <sup>a</sup> Second Livre de Quatuor 9.  Diverimenti di <b>BOCCHERINI</b> , Op. 11. <sup>a</sup> quatrième livre de Quatuor 9.	et Quatuors. <b>HAYDEN</b> , Op. 15. <sup>a</sup> Corni et Obboe ad libitum 7-4. <b>DITERS</b> , Op. 22. <sup>a</sup> Corni et Obboe ad libitum 7-4. <b>CAMBINI</b> , Quatuor, Op. 1. <sup>a</sup> 9. <b>BOCCERINI</b> , Libro Primo di Quintetti, Op. 12. <sup>a</sup> 12.	Periodiques. n. <sup>o</sup> 1. Filtz, 1. 8. n. <sup>o</sup> 2. Ruge, 1. 8. n. <sup>o</sup> 3. Frautzel, 1. 8. n. <sup>o</sup> 4. Canabich, 1. 8. n. <sup>o</sup> 5. Wagensseil, 1. 8. n. <sup>o</sup> 6. Bach, 1. 8. n. <sup>o</sup> 7. Beck, 1. 8. n. <sup>o</sup> 8. Filtz, 1. 8. n. <sup>o</sup> 9. Wagensseil, 1. 8. n. <sup>o</sup> 10. Bodé, 1. 8. n. <sup>o</sup> 11. Canabich, 1. 8. n. <sup>o</sup> 12. Bach, 1. 8. n. <sup>o</sup> 13. Yammaller, 1. 10. n. <sup>o</sup> 14. Hayden, 1. 10. n. <sup>o</sup> 15. Bach, 1. 10. n. <sup>o</sup> 16. Pfeiffer, 1. 10. n. <sup>o</sup> 17. Hehsky, 1. 10. n. <sup>o</sup> 18. Frautzel, 1. 10. n. <sup>o</sup> 19. Roover, 1. 8. n. <sup>o</sup> 20. Roover, 1. 8. n. <sup>o</sup> 21. Roover, 1. 8. n. <sup>o</sup> 22. Roover, 1. 8. n. <sup>o</sup> 23. Roover, 1. 8. n. <sup>o</sup> 24. Roover, 1. 8. n. <sup>o</sup> 25. Schwindl, 1. 8. n. <sup>o</sup> 26. Ordone, 1. 8. n. <sup>o</sup> 27. Jomelli, 1. 8. n. <sup>o</sup> 28. Mazzoni, 1. 8. n. <sup>o</sup> 29. Latilla, 1. 8. n. <sup>o</sup> 30. Stamitz, 1. 10. n. <sup>o</sup> 31. Toeschi, 1. 8. n. <sup>o</sup> 32. Toeschi, 1. 8. n. <sup>o</sup> 33. Toeschi, 1. 8. n. <sup>o</sup> 34. n. <sup>o</sup> 35. n. <sup>o</sup> 36. n. <sup>o</sup> 37. Ricci, Sinf. concertante, 1. 10. n. <sup>o</sup> 38. Dilers, 1. 8. n. <sup>o</sup> 39. Yammall, 1. 10. n. <sup>o</sup> 40. Gebart, 1. 10. n. <sup>o</sup> 41. Dilers, 1. 8. n. <sup>o</sup> 42. Dilers, 1. 8. n. <sup>o</sup> 43. Dilers, 1. 8. n. <sup>o</sup> 44. Dilers, 1. 8. n. <sup>o</sup> 45. n. <sup>o</sup> 46. Bach, 1. 8.	Per due Violini. <b>STOLIO</b> , Op. 2. <sup>a</sup> 1. 8. <b>STOLIO</b> , Op. 3. <sup>a</sup> 1. 8. <b>GRONELIN</b> , Op. 1. <sup>a</sup> 1. 8. <b>RUGER</b> , La dessert. Per due Voci di Soprano o due Flauti 1. 8. <b>RUGER</b> , L'Après souper. Per deux Voci di Soprano o deux Flauti 1. 8. <b>CIRRI</b> , Op. 4. <sup>a</sup> Per Violoncello e Violino 1. 8. <b>SAN GELLO</b> , Per due Violoncello e Violini 1. 10. <b>REY</b> , Op. 2. Per Violino Violoncello e Violino 1. 10. <b>SCHINDL</b> , Op. 7. Per Violoncello e Violino 1. 10. <b>Z. BERG</b> , Op. 1. per due Violoncello e Violino 1. 10. <b>KAMMEL</b> , per due Violini 1. 8. <b>SIGNORETTI</b> , Op. 13. <sup>a</sup> 1. 8.
<b>Opera Seconda.</b> 1. Jomelli, 2. H. S. 3. Graun, 4. Holz-bauer, 5. C. Giulini, 6. Bernar. Corni ad libitum.	<b>CANABICH</b> , Op. 5. <sup>a</sup> pour Flute Violon Alto et Basse 9. <b>CANABICH</b> , Op. 6. <sup>a</sup> a gr. Orch. 12. <b>CANABICH</b> , Op. 7. <sup>a</sup> quintetti per 2 Flauti Violino Alto e Violoncello 9. <b>CIRRI</b> , Op. 2. <sup>a</sup> Corni ad libitum 9. <b>COMI</b> , Op. 1. <sup>a</sup> Corni e Ob. ad libit. 12. <b>DITERS</b> , Op. 6. <sup>a</sup> Cor. e Ob. ad libit. 7-4. <b>DELLICCI</b> , Op. 3. <sup>a</sup> a quattro 9. <b>FELICIS CONI</b> , Op. 1. <sup>a</sup> a 4. P. 9. <b>FILTZ</b> , Op. 8. <sup>a</sup> a grande Orch. 6. <b>GOSSEC</b> , Op. 12. <sup>a</sup> a gr. Orchestre 12. <b>GASLIN</b> , Op. 1. <sup>a</sup> per Obboe Violino Alto e Basso 9. <b>GALUPPI</b> , Op. 8. <sup>a</sup> Corni ad libit. 6. <b>HAYDEN</b> , Op. 8. <sup>a</sup> Cor. e Ob. ad libit. 7-4. <b>HOFMANN</b> , Op. 1. <sup>a</sup> Cor. ad libit. 9. <b>JOMELLI</b> , Op. 2. <sup>a</sup> Cor. ad libit. 6. <b>LIDARTI</b> , Op. 2. <sup>a</sup> a 4. Parties 9. <b>MISLIVECCH</b> , Op. 2. <sup>a</sup> quintetti 9. <b>MARTIN</b> , Op. 2. <sup>a</sup> a 4. o a più Stronenti 9. <b>PUGNANI</b> , Op. 1. <sup>a</sup> a 4. 5. e 7. Parties Corni ad libitum 12. <b>PUGNANI</b> , Op. 9. Ob. e Corni ad libitum 12. <b>RICHTER</b> , Op. 8. <sup>a</sup> Cor. e Ob. ad libit. 9. <b>RUGER</b> , Romano, Op. 1. <sup>a</sup> Corni ad libitum 12. <b>ROESER</b> , Op. 1. <sup>a</sup> Corni Obboe o Clarini obbligati 12. <b>STAMITZ</b> , Padre Op. 11. <sup>a</sup> Corni Obboe o Clarini obbligati 7-4. <b>STAMITZ</b> , Fils Op. 2. <sup>a</sup> Corni e Obboe ad libitum 7-4. <b>SARTI</b> , Op. 1. <sup>a</sup> Corni ad libit. 9. <b>SCHWINDL</b> , Op. 3. <sup>a</sup> Corni e Obboe obbligati 12. <b>TOESCH</b> , Op. 20. Cor. e Ob. ad libit. 7-4. <b>TOESCH</b> , Op. 5. <sup>a</sup> per Flauto Violino Alto e Violoncello dialogo Musicale 9. <b>TELON</b> , Op. 2. <sup>a</sup> a 4. Parties 9. <b>WAGENSEIL</b> , Op. 6. <sup>a</sup> Corni e Obboe ad libitum 6. <b>YANMALLER</b> , Op. 4. <sup>a</sup> Corni e Obboe ad libitum 12. <b>YANMALLER</b> , Op. 5. <sup>a</sup> Corni e Obboe ad libitum 12. <b>HAYDEN</b> , Op. 22. Sinfonie e quartetti Corni et Obboe ad libitum 9. <b>SCHWANBERGER</b> , Op. 1. <sup>a</sup> Corni e Obboe ad libitum 12. <b>BOCCHERINI</b> , Op. 20. <sup>a</sup> troisième livre de Quatuor 9. <b>VACHON</b> , Op. 7. <sup>a</sup> Second Livre de Quatuor 9.  Diverimenti di <b>BOCCHERINI</b> , Op. 11. <sup>a</sup> quatrième livre de Quatuor 9.	<b>LES ENTRE-ACTES</b> <b>STABINGHER</b> , Op. 2. <sup>a</sup> per Flauto, Violino, Alto et Basso 6.	n. <sup>o</sup> 1. Filtz, 1. 8. n. <sup>o</sup> 2. Ruge, 1. 8. n. <sup>o</sup> 3. Frautzel, 1. 8. n. <sup>o</sup> 4. Canabich, 1. 8. n. <sup>o</sup> 5. Wagensseil, 1. 8. n. <sup>o</sup> 6. Bach, 1. 8. n. <sup>o</sup> 7. Beck, 1. 8. n. <sup>o</sup> 8. Filtz, 1. 8. n. <sup>o</sup> 9. Wagensseil, 1. 8. n. <sup>o</sup> 10. Bodé, 1. 8. n. <sup>o</sup> 11. Canabich, 1. 8. n. <sup>o</sup> 12. Bach, 1. 8. n. <sup>o</sup> 13. Yammaller, 1. 10. n. <sup>o</sup> 14. Hayden, 1. 10. n. <sup>o</sup> 15. Bach, 1. 10. n. <sup>o</sup> 16. Pfeiffer, 1. 10. n. <sup>o</sup> 17. Hehsky, 1. 10. n. <sup>o</sup> 18. Frautzel, 1. 10. n. <sup>o</sup> 19. Roover, 1. 8. n. <sup>o</sup> 20. Roover, 1. 8. n. <sup>o</sup> 21. Roover, 1. 8. n. <sup>o</sup> 22. Roover, 1. 8. n. <sup>o</sup> 23. Roover, 1. 8. n. <sup>o</sup> 24. Roover, 1. 8. n. <sup>o</sup> 25. Schwindl, 1. 8. n. <sup>o</sup> 26. Ordone, 1. 8. n. <sup>o</sup> 27. Jomelli, 1. 8. n. <sup>o</sup> 28. Mazzoni, 1. 8. n. <sup>o</sup> 29. Latilla, 1. 8. n. <sup>o</sup> 30. Stamitz, 1. 10. n. <sup>o</sup> 31. Toeschi, 1. 8. n. <sup>o</sup> 32. Toeschi, 1. 8. n. <sup>o</sup> 33. Toeschi, 1. 8. n. <sup>o</sup> 34. n. <sup>o</sup> 35. n. <sup>o</sup> 36. n. <sup>o</sup> 37. Ricci, Sinf. concertante, 1. 10. n. <sup>o</sup> 38. Dilers, 1. 8. n. <sup>o</sup> 39. Yammall, 1. 10. n. <sup>o</sup> 40. Gebart, 1. 10. n. <sup>o</sup> 41. Dilers, 1. 8. n. <sup>o</sup> 42. Dilers, 1. 8. n. <sup>o</sup> 43. Dilers, 1. 8. n. <sup>o</sup> 44. Dilers, 1. 8. n. <sup>o</sup> 45. n. <sup>o</sup> 46. Bach, 1. 8.	<b>SONATE.</b> <b>PERIARRI</b> , Op. 2. <sup>a</sup> 1. 8. <b>SOARS</b> , 1. 8. <b>YANMALLER</b> , 1. 8. <b>PROVER</b> , Op. 2. <sup>a</sup> Per Ob. o Flauto 1. 8.
<b>Opera Terza.</b> 1. C. Giulini, 2. Castriani, 3. Bernasconi, 4. Lombardo, 5. Kohaut, Galuppi. Corni ad libitum.	<b>CANABICH</b> , Op. 5. <sup>a</sup> pour Flute Violon Alto et Basse 9. <b>CANABICH</b> , Op. 6. <sup>a</sup> a gr. Orch. 12. <b>CANABICH</b> , Op. 7. <sup>a</sup> quintetti per 2 Flauti Violino Alto e Violoncello 9. <b>CIRRI</b> , Op. 2. <sup>a</sup> Corni ad libitum 9. <b>COMI</b> , Op. 1. <sup>a</sup> Corni e Ob. ad libit. 12. <b>DITERS</b> , Op. 6. <sup>a</sup> Cor. e Ob. ad libit. 7-4. <b>DELLICCI</b> , Op. 3. <sup>a</sup> a quattro 9. <b>FELICIS CONI</b> , Op. 1. <sup>a</sup> a 4. P. 9. <b>FILTZ</b> , Op. 8. <sup>a</sup> a grande Orch. 6. <b>GOSSEC</b> , Op. 12. <sup>a</sup> a gr. Orchestre 12. <b>GASLIN</b> , Op. 1. <sup>a</sup> per Obboe Violino Alto e Basso 9. <b>GALUPPI</b> , Op. 8. <sup>a</sup> Corni ad libit. 6. <b>HAYDEN</b> , Op. 8. <sup>a</sup> Cor. e Ob. ad libit. 7-4. <b>HOFMANN</b> , Op. 1. <sup>a</sup> Cor. ad libit. 9. <b>JOMELLI</b> , Op. 2. <sup>a</sup> Cor. ad libit. 6. <b>LIDARTI</b> , Op. 2. <sup>a</sup> a 4. Parties 9. <b>MISLIVECCH</b> , Op. 2. <sup>a</sup> quintetti 9. <b>MARTIN</b> , Op. 2. <sup>a</sup> a 4. o a più Stronenti 9. <b>PUGNANI</b> , Op. 1. <sup>a</sup> a 4. 5. e 7. Parties Corni ad libitum 12. <b>PUGNANI</b> , Op. 9. Ob. e Corni ad libitum 12. <b>RICHTER</b> , Op. 8. <sup>a</sup> Cor. e Ob. ad libit. 9. <b>RUGER</b> , Romano, Op. 1. <sup>a</sup> Corni ad libitum 12. <b>ROESER</b> , Op. 1. <sup>a</sup> Corni Obboe o Clarini obbligati 12. <b>STAMITZ</b> , Padre Op. 11. <sup>a</sup> Corni Obboe o Clarini obbligati 7-4. <b>STAMITZ</b> , Fils Op. 2. <sup>a</sup> Corni e Obboe ad libitum 7-4. <b>SARTI</b> , Op. 1. <sup>a</sup> Corni ad libit. 9. <b>SCHWINDL</b> , Op. 3. <sup>a</sup> Corni e Obboe obbligati 12. <b>TOESCH</b> , Op. 20. Cor. e Ob. ad libit. 7-4. <b>TOESCH</b> , Op. 5. <sup>a</sup> per Flauto Violino Alto e Violoncello dialogo Musicale 9. <b>TELON</b> , Op. 2. <sup>a</sup> a 4. Parties 9. <b>WAGENSEIL</b> , Op. 6. <sup>a</sup> Corni e Obboe ad libitum 6. <b>YANMALLER</b> , Op. 4. <sup>a</sup> Corni e Obboe ad libitum 12. <b>YANMALLER</b> , Op. 5. <sup>a</sup> Corni e Obboe ad libitum 12. <b>HAYDEN</b> , Op. 22. Sinfonie e quartetti Corni et Obboe ad libitum 9. <b>SCHWANBERGER</b> , Op. 1. <sup>a</sup> Corni e Obboe ad libitum 12. <b>BOCCHERINI</b> , Op. 20. <sup>a</sup> troisième livre de Quatuor 9. <b>VACHON</b> , Op. 7. <sup>a</sup> Second Livre de Quatuor 9.  Diverimenti di <b>BOCCHERINI</b> , Op. 11. <sup>a</sup> quatrième livre de Quatuor 9.	<b>LES ENTRE-ACTES</b> <b>STABINGHER</b> , Op. 2. <sup>a</sup> per Flauto, Violino, Alto et Basso 6.	n. <sup>o</sup> 1. Filtz, 1. 8. n. <sup>o</sup> 2. Ruge, 1. 8. n. <sup>o</sup> 3. Frautzel, 1. 8. n. <sup>o</sup> 4. Canabich, 1. 8. n. <sup>o</sup> 5. Wagensseil, 1. 8. n. <sup>o</sup> 6. Bach, 1. 8. n. <sup>o</sup> 7. Beck, 1. 8. n. <sup>o</sup> 8. Filtz, 1. 8. n. <sup>o</sup> 9. Wagensseil, 1. 8. n. <sup>o</sup> 10. Bodé, 1. 8. n. <sup>o</sup> 11. Canabich, 1. 8. n. <sup>o</sup> 12. Bach, 1. 8. n. <sup>o</sup> 13. Yammaller, 1. 10. n. <sup>o</sup> 14. Hayden, 1. 10. n. <sup>o</sup> 15. Bach, 1. 10. n. <sup>o</sup> 16. Pfeiffer, 1. 10. n. <sup>o</sup> 17. Hehsky, 1. 10. n. <sup>o</sup> 18. Frautzel, 1. 10. n. <sup>o</sup> 19. Roover, 1. 8. n. <sup>o</sup> 20. Roover, 1. 8. n. <sup>o</sup> 21. Roover, 1. 8. n. <sup>o</sup> 22. Roover, 1. 8. n. <sup>o</sup> 23. Roover, 1. 8. n. <sup>o</sup> 24. Roover, 1. 8. n. <sup>o</sup> 25. Schwindl, 1. 8. n. <sup>o</sup> 26. Ordone, 1. 8. n. <sup>o</sup> 27. Jomelli, 1. 8. n. <sup>o</sup> 28. Mazzoni, 1. 8. n. <sup>o</sup> 29. Latilla, 1. 8. n. <sup>o</sup> 30. Stamitz, 1. 10. n. <sup>o</sup> 31. Toeschi, 1. 8. n. <sup>o</sup> 32. Toeschi, 1. 8. n. <sup>o</sup> 33. Toeschi, 1. 8. n. <sup>o</sup> 34. n. <sup>o</sup> 35. n. <sup>o</sup> 36. n. <sup>o</sup> 37. Ricci, Sinf. concertante, 1. 10. n. <sup>o</sup> 38. Dilers, 1. 8. n. <sup>o</sup> 39. Yammall, 1. 10. n. <sup>o</sup> 40. Gebart, 1. 10. n. <sup>o</sup> 41. Dilers, 1. 8. n. <sup>o</sup> 42. Dilers, 1. 8. n. <sup>o</sup> 43. Dilers, 1. 8. n. <sup>o</sup> 44. Dilers, 1. 8. n. <sup>o</sup> 45. n. <sup>o</sup> 46. Bach, 1. 8.	<b>SONATE.</b> <b>PERIARRI</b> , Op. 2. <sup>a</sup> 1. 8. <b>SOARS</b> , 1. 8. <b>YANMALLER</b> , 1. 8. <b>PROVER</b> , Op. 2. <sup>a</sup> Per Ob. o Flauto 1. 8.
<b>Opera Quarta.</b> 1. Andrei, 2. Galuberti, 3. Jomelli, 4. G. B. S. Martini, 5. Peret, 6. Rosselli. Corni ad libitum.	<b>CANABICH</b> , Op. 5. <sup>a</sup> pour Flute Violon Alto et Basse 9. <b>CANABICH</b> , Op. 6. <sup>a</sup> a gr. Orch. 12. <b>CANABICH</b> , Op. 7. <sup>a</sup> quintetti per 2 Flauti Violino Alto e Violoncello 9. <b>CIRRI</b> , Op. 2. <sup>a</sup> Corni ad libitum 9. <b>COMI</b> , Op. 1. <sup>a</sup> Corni e Ob. ad libit. 12. <b>DITERS</b> , Op. 6. <sup>a</sup> Cor. e Ob. ad libit. 7-4. <b>DELLICCI</b> , Op. 3. <sup>a</sup> a quattro 9. <b>FELICIS CONI</b> , Op. 1. <sup>a</sup> a 4. P. 9. <b>FILTZ</b> , Op. 8. <sup>a</sup> a grande Orch. 6. <b>GOSSEC</b> , Op. 12. <sup>a</sup> a gr. Orchestre 12. <b>GASLIN</b> , Op. 1. <sup>a</sup> per Obboe Violino Alto e Basso 9. <b>GALUPPI</b> , Op. 8. <sup>a</sup> Corni ad libit. 6. <b>HAYDEN</b> , Op. 8. <sup>a</sup> Cor. e Ob. ad libit. 7-4. <b>HOFMANN</b> , Op. 1. <sup>a</sup> Cor. ad libit. 9. <b>JOMELLI</b> , Op. 2. <sup>a</sup> Cor. ad libit. 6. <b>LIDARTI</b> , Op. 2. <sup>a</sup> a 4. Parties 9. <b>MISLIVECCH</b> , Op. 2. <sup>a</sup> quintetti 9. <b>MARTIN</b> , Op. 2. <sup>a</sup> a 4. o a più Stronenti 9. <b>PUGNANI</b> , Op. 1. <sup>a</sup> a 4. 5. e 7. Parties Corni ad libitum 12. <b>PUGNANI</b> , Op. 9. Ob. e Corni ad libitum 12. <b>RICHTER</b> , Op. 8. <sup>a</sup> Cor. e Ob. ad libit. 9. <b>RUGER</b> , Romano, Op. 1. <sup>a</sup> Corni ad libitum 12. <b>ROESER</b> , Op. 1. <sup>a</sup> Corni Obboe o Clarini obbligati 12. <b>STAMITZ</b> , Padre Op. 11. <sup>a</sup> Corni Obboe o Clarini obbligati 7-4. <b>STAMITZ</b> , Fils Op. 2. <sup>a</sup> Corni e Obboe ad libitum 7-4. <b>SARTI</b> , Op. 1. <sup>a</sup> Corni ad libit. 9. <b>SCHWINDL</b> , Op. 3. <sup>a</sup> Corni e Obboe obbligati 12. <b>TOESCH</b> , Op. 20. Cor. e Ob. ad libit. 7-4. <b>TOESCH</b> , Op. 5. <sup>a</sup> per Flauto Violino Alto e Violoncello dialogo Musicale 9. <b>TELON</b> , Op. 2. <sup>a</sup> a 4. Parties 9. <b>WAGENSEIL</b> , Op. 6. <sup>a</sup> Corni e Obboe ad libitum 6. <b>YANMALLER</b> , Op. 4. <sup>a</sup> Corni e Obboe ad libitum 12. <b>YANMALLER</b> , Op. 5. <sup>a</sup> Corni e Obboe ad libitum 12. <b>HAYDEN</b> , Op. 22. Sinfonie e quartetti Corni et Obboe ad libitum 9. <b>SCHWANBERGER</b> , Op. 1. <sup>a</sup> Corni e Obboe ad libitum 12. <b>BOCCHERINI</b> , Op. 20. <sup>a</sup> troisième livre de Quatuor 9. <b>VACHON</b> , Op. 7. <sup>a</sup> Second Livre de Quatuor 9.  Diverimenti di <b>BOCCHERINI</b> , Op. 11. <sup>a</sup> quatrième livre de Quatuor 9.	<b>LES ENTRE-ACTES</b> <b>STABINGHER</b> , Op. 2. <sup>a</sup> per Flauto, Violino, Alto et Basso 6.	n. <sup>o</sup> 1. Filtz, 1. 8. n. <sup>o</sup> 2. Ruge, 1. 8. n. <sup>o</sup> 3. Frautzel, 1. 8. n. <sup>o</sup> 4. Canabich, 1. 8. n. <sup>o</sup> 5. Wagensseil, 1. 8. n. <sup>o</sup> 6. Bach, 1. 8. n. <sup>o</sup> 7. Beck, 1. 8. n. <sup>o</sup> 8. Filtz, 1. 8. n. <sup>o</sup> 9. Wagensseil, 1. 8. n. <sup>o</sup> 10. Bodé, 1. 8. n. <sup>o</sup> 11. Canabich, 1. 8. n. <sup>o</sup> 12. Bach, 1. 8. n. <sup>o</sup> 13. Yammaller, 1. 10. n. <sup>o</sup> 14. Hayden, 1. 10. n. <sup>o</sup> 15. Bach, 1. 10. n. <sup>o</sup> 16. Pfeiffer, 1. 10. n. <sup>o</sup> 17. Hehsky, 1. 10. n. <sup>o</sup> 18. Frautzel, 1. 10. n. <sup>o</sup> 19. Roover, 1. 8. n. <sup>o</sup> 20. Roover, 1. 8. n. <sup>o</sup> 21. Roover, 1. 8. n. <sup>o</sup> 22. Roover, 1. 8. n. <sup>o</sup> 23. Roover, 1. 8. n. <sup>o</sup> 24. Roover, 1. 8. n. <sup>o</sup> 25. Schwindl, 1. 8. n. <sup>o</sup> 26. Ordone, 1. 8. n. <sup>o</sup> 27. Jomelli, 1. 8. n. <sup>o</sup> 28. Mazzoni, 1. 8. n. <sup>o</sup> 29. Latilla, 1. 8. n. <sup>o</sup> 30. Stamitz, 1. 10. n. <sup>o</sup> 31. Toeschi, 1. 8. n. <sup>o</sup> 32. Toeschi, 1. 8. n. <sup>o</sup> 33. Toeschi, 1. 8. n. <sup>o</sup> 34. n. <sup>o</sup> 35. n. <sup>o</sup> 36. n. <sup>o</sup> 37. Ricci, Sinf. concertante, 1. 10. n. <sup>o</sup> 38. Dilers, 1. 8. n. <sup>o</sup> 39. Yammall, 1. 10. n. <sup>o</sup> 40. Gebart, 1. 10. n. <sup>o</sup> 41. Dilers, 1. 8. n. <sup>o</sup> 42. Dilers, 1. 8. n. <sup>o</sup> 43. Dilers, 1. 8. n. <sup>o</sup> 44. Dilers, 1. 8. n. <sup>o</sup> 45. n. <sup>o</sup> 46. Bach, 1. 8.	<b>SONATE.</b> <b>PERIARRI</b> , Op. 2. <sup>a</sup> 1. 8. <b>SOARS</b> , 1. 8. <b>YANMALLER</b> , 1. 8. <b>PROVER</b> , Op. 2. <sup>a</sup> Per Ob. o Flauto 1. 8.
<b>Opera Quinta.</b> 1. Wagensseil, 2. Jomelli, 3. Cannaloka, 4. Galuppi, 5. Wagensseil, 6. L. S. Corni ad libitum.	<b>CANABICH</b> , Op. 5. <sup>a</sup> pour Flute Violon Alto et Basse 9. <b>CANABICH</b> , Op. 6. <sup>a</sup> a gr. Orch. 12. <b>CANABICH</b> , Op. 7. <sup>a</sup> quintetti per 2 Flauti Violino Alto e Violoncello 9. <b>CIRRI</b> , Op. 2. <sup>a</sup> Corni ad libitum 9. <b>COMI</b> , Op. 1. <sup>a</sup> Corni e Ob. ad libit. 12. <b>DITERS</b> , Op. 6. <sup>a</sup> Cor. e Ob. ad libit. 7-4. <b>DELLICCI</b> , Op. 3. <sup>a</sup> a quattro 9. <b>FELICIS CONI</b> , Op. 1. <sup>a</sup> a 4. P. 9. <b>FILTZ</b> , Op. 8. <sup>a</sup> a grande Orch. 6. <b>GOSSEC</b> , Op. 12. <sup>a</sup> a gr. Orchestre 12. <b>GASLIN</b> , Op. 1. <sup>a</sup> per Obboe Violino Alto e Basso 9. <b>GALUPPI</b> , Op. 8. <sup>a</sup> Corni ad libit. 6. <b>HAYDEN</b> , Op. 8. <sup>a</sup> Cor. e Ob. ad libit. 7-4. <b>HOFMANN</b> , Op. 1. <sup>a</sup> Cor. ad libit. 9. <b>JOMELLI</b> , Op. 2. <sup>a</sup> Cor. ad libit. 6. <b>LIDARTI</b> , Op. 2. <sup>a</sup> a 4. Parties 9. <b>MISLIVECCH</b> , Op. 2. <sup>a</sup> quintetti 9. <b>MARTIN</b> , Op. 2. <sup>a</sup> a 4. o a più Stronenti 9. <b>PUGNANI</b> , Op. 1. <sup>a</sup> a 4. 5. e 7. Parties Corni ad libitum 12. <b>PUGNANI</b> , Op. 9. Ob. e Corni ad libitum 12. <b>RICHTER</b> , Op. 8. <sup>a</sup> Cor. e Ob. ad libit. 9. <b>RUGER</b> , Romano, Op. 1. <sup>a</sup> Corni ad libitum 12. <b>ROESER</b> , Op. 1. <sup>a</sup> Corni Obboe o Clarini obbligati 12. <b>STAMITZ</b> , Padre Op. 11. <sup>a</sup> Corni Obboe o Clarini obbligati 7-4. <b>STAMITZ</b> , Fils Op. 2. <sup>a</sup> Corni e Obboe ad libitum 7-4. <b>SARTI</b> , Op. 1. <sup>a</sup> Corni ad libit. 9. <b>SCHWINDL</b> , Op. 3. <sup>a</sup> Corni e Obboe obbligati 12. <b>TOESCH</b> , Op. 20. Cor. e Ob. ad libit. 7-4. <b>TOESCH</b> , Op. 5. <sup>a</sup> per Flauto Violino Alto e Violoncello dialogo Musicale 9. <b>TELON</b> , Op. 2. <sup>a</sup> a 4. Parties 9. <b>WAGENSEIL</b> , Op. 6. <sup>a</sup> Corni e Obboe ad libitum 6. <b>YANMALLER</b> , Op. 4. <sup>a</sup> Corni e Obboe ad libitum 12. <b>YANMALLER</b> , Op. 5. <sup>a</sup> Corni e Obboe ad libitum 12. <b>HAYDEN</b> , Op. 22. Sinfonie e quartetti Corni et Obboe ad libitum 9. <b>SCHWANBERGER</b>			

Violino Primo.

Andantino.

QUINTETTO I.

Sotto Voce

poco F. P.

poco F. P. Cres. P.

Dol. P.

tr tr tr tr tr tr tr

Dol.

1 Dol.

1 F.

7 P.

3 P.

F. Dol. F.

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 one sharp (F#) and the time signature is 3/4. The score features several trills (tr) and triplets (3). Dynamic markings include *Dol.*, *F.*, *P.*, *poco F.*, and *F.*. 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<sup>o</sup>

Trio.

2  
Violino Primo.

All.<sup>o</sup> a *♩* ai.

The musical score for Violino Primo, page 5, consists of 13 staves of music. The key signature is two sharps (F# and C#), and the tempo is marked 'All.<sup>o</sup> a *♩* ai.'. The dynamics range from 'F.' (Forte) to 'Fmo' (Fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings.

Staff 1: *F.* *P.* *F.* *P.*

Staff 2: *Cres.* *F.*

Staff 3: *Fmo* *P.* *F.*

Staff 4: *P.* *F.* *P.*

Staff 5: *F.* *P.* *F.* *P.*

Staff 6: *Fmo* *F.*

Staff 7: *F.* *P.*

Staff 8: *F.*

Staff 9: *F.* *P.* *F.* *P.* *Cres.*

Staff 10: *F.* *P.* *Cres.* *P.*

Staff 11: *F.* *P.* *Fmo*

Staff 12: *P.* *F.* *P.* *F.*

Violino Primo.  
Androoso.

QUINTETTO II.

Con Sordine.

F. Dol.

poco F. P.

Dol.

All.<sup>o</sup> 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 placed throughout the piece. The notation includes various articulations like slurs and accents, and concludes with a double bar line.



Violino Primo.

All.<sup>o</sup> Minuetto.

This page of a musical score for Violino Primo, page 9, contains 13 staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is characterized by continuous sixteenth-note patterns, often grouped in pairs or fours, and is frequently marked with dynamic instructions such as *F.* (forte) and *P.* (piano). The score includes various musical notations such as slurs, accents, and repeat signs. 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 major, 2/4 time. It features various dynamics (Dol., P., F., Cres., Smorz.), articulations (tr., acc.), and performance markings (Pmo, 16, 8, 2).

Dynamics and markings include: *Dol.*, *P.*, *F.*, *Cres.*, *Smorz.*, *Pmo*, *16*, *8*, *2*.

Articulations include: *tr.*, *acc.*

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 accents. The tempo marking *Non tanto Adagio.* is present. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and concludes with a *P.* dynamic marking.

Musical staff 1: Treble clef, 3/4 time signature, key signature of two flats. The staff contains a series of eighth and sixteenth notes with slurs. A dynamic marking *P.* is located below the staff.

Musical staff 2: Treble clef, 3/4 time signature. The staff contains a triplet of eighth notes marked with a '3' above. This is followed by a series of eighth notes with slurs. Dynamic markings *F.* are placed below the staff. Trills are indicated with *tr* above notes.

Musical staff 3: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs. Dynamic markings *F.* are placed below the staff. Trills are indicated with *tr* above notes.

Musical staff 4: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs. Dynamic markings *P.* and *poco F.* are placed below the staff.

Musical staff 5: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs. Trills are indicated with *tr* above notes. The staff ends with a double bar line and the word *tenuta.* below.

Musical staff 6: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs. A dynamic marking *P.* is located below the staff. The word *Trio.* is written above the staff.

Musical staff 7: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs.

Musical staff 8: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs.

Musical staff 9: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs. A dynamic marking *P.* is located below the staff. The word *Presto.* is written above the staff. The staff ends with a double bar line and the word *D.C.* below.

Musical staff 10: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs. Dynamic markings *F.* and *P.* are placed below the staff. The word *Cres.* is written below the staff.

Musical staff 11: Treble clef, 3/4 time signature. The staff contains a series of eighth notes with slurs. Trills are indicated with *tr* above notes. Dynamic markings *F.* and *P.* are placed below the staff.

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, often featuring sixteenth-note patterns and trills. Dynamic markings such as *F.* (forte) and *P.* (piano) are used throughout to indicate changes in volume. Trills are marked with *tr*. The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a double bar line and repeat dots at the end of the tenth staff.

*2 Adagio.*

# QUINTETTO IV.

*All.º è con forza.*

The musical score for Violino Primo, Quintetto IV, is written in 2/4 time and begins with a tempo marking of *2 Adagio.* The piece is marked *All.º è con forza.* The score consists of 14 staves of music. The first staff is the treble clef with a key signature of one flat (B-flat). The music is characterized by frequent trills (tr.) and slurs. Dynamics include *pma*, *R.*, *P.*, *tenuta*, *F.*, *Dol.*, *P.*, *F.*, *Dol.*, *F.*, *Soli.*, *2*, *1*, *Fmo*, *Soli. tr.*, *4*, *F.*, *Dol.*, *tr.*, *Dol.*, *pmo*, *4*, *tr.*, *tr.*, *tr.*, *Dol.*, *tr.*, *P.*, *tr.*, *tr.*, *tr.*, *tr.*, *P.*, *F.*, and *Espresivo.*

2  
Violino Primo.

The musical score for Violino Primo on page 15 is composed of 15 staves. The notation includes various dynamics and performance instructions:

- Staff 1:** Starts with *P.* (piano), followed by *F.* (forte) and *F.* (forte). Includes *tutti.* and *tr* (trill) markings.
- Staff 2:** Features *P.* (piano) and *Fmo* (fortissimo) markings.
- Staff 3:** Includes *Fmo* (fortissimo) and *Soli.* (solo) markings.
- Staff 4:** Contains measure numbers *2* and *14*, along with *pmo* (pianissimo) and *P.* (piano) markings.
- Staff 5:** Marked *Solo.tr* (solo trill) and *F.* (forte).
- Staff 6:** Features *tr* (trill) markings.
- Staff 7:** Includes *tr* (trill) markings and a *Dol.* (dolce) marking.
- Staff 8:** Contains measure number *3* and *P.* (piano) markings.
- Staff 9:** Features *tr* (trill) markings and *F.* (forte) markings.
- Staff 10:** Includes measure number *1* and *F.* (forte) markings.
- Staff 11:** Marked *Cadenza.* (cadenza).
- Staff 12:** Features *tr* (trill) markings.
- Staff 13:** Includes measure number *1* and *tr* (trill) markings.
- Staff 14:** Contains measure number *7* and *tutti.* markings.
- Staff 15:** Features *P.* (piano) and *F.* (forte) markings.



*Adagio.*

Musical staff 1: Treble clef, key signature of two flats, common time. Dynamics: *F.*, *P.*, *F.*, *P.*

Musical staff 2: Treble clef, key signature of two flats, common time. Dynamics: *F.*, *P.* Includes a trill (*tr*) and a fermata.

Musical staff 3: Treble clef, key signature of two flats, common time. Dynamics: *F.*, *P.*

Musical staff 4: Treble clef, key signature of two flats, common time. Dynamics: *F.*, *P.*, *poco F.*, *P.*

Musical staff 5: Treble clef, key signature of two flats, common time. Dynamics: *Dol.* Includes a first ending bracket (*1*) and a fermata.

Musical staff 6: Treble clef, key signature of two flats, common time. Dynamics: *Cres. F.*, *P.* Includes a trill (*tr*).

Musical staff 7: Treble clef, key signature of two flats, common time. Dynamics: *F.*, *P.* Includes a trill (*tr*).

Musical staff 8: Treble clef, key signature of two flats, common time. Dynamics: *F.*, *P.* Includes a trill (*tr*).

Musical staff 9: Treble clef, key signature of two flats, common time. Dynamics: *F.*, *P.* Includes a trill (*tr*).

Musical staff 10: Treble clef, key signature of two flats, common time. Dynamics: *poco F.*, *P.*, *pmo*. Includes a trill (*tr*).

Rondeau. *All.<sup>o</sup>*

Musical staff 11: Treble clef, key signature of two flats, 3/4 time. Dynamics: *F.*, *pmo*. Includes a trill (*tr*).

Musical staff 12: Treble clef, key signature of two flats, 3/4 time. Dynamics: *P.* Includes triplets (*3*) and a staccato marking (*Staccato*).

2  
Violino Primo.

First musical staff with various notes and trills (tr) marked with asterisks.

Second musical staff with dynamic markings *Cres.* and *P.* and trills (tr) marked with asterisks.

Third musical staff with a first finger fingering (1) and trills (tr) marked with asterisks.

Fourth musical staff with dynamic markings *F.* and *P. mo*, and triplets (3) marked with asterisks.

Fifth musical staff with trills (tr) marked with asterisks.

Sixth musical staff with dynamic marking *P.* and a second finger fingering (2).

Seventh musical staff with a second finger fingering (2) and trills (tr) marked with asterisks.

Eighth musical staff with dynamic markings *Cres.* and *P.* and trills (tr) marked with asterisks.

Ninth musical staff with dynamic markings *P.*, *F.*, and *P. mo* and trills (tr) marked with asterisks.

Tenth musical staff with dynamic markings *F.* and *P.* and trills (tr) marked with asterisks.

Eleventh musical staff with dynamic marking *P.*

Twelfth musical staff with dynamic markings *F.* and *F. mo* and trills (tr) marked with asterisks.

Violino Primo.

*Non tanto Sostenuto*

QUINTETTO V<sup>o</sup>

3  
Piano assai. p<sup>mo</sup>

4 tr tr tr 3  
R.

P.

4 tr tr tr  
R. F. tr

*All<sup>o</sup> assai.*

p<sup>mo</sup>

tr tr tr F<sup>mo</sup>

F<sup>mo</sup> p<sup>mo</sup>

tr tr Dol.

*Grave.*

P.

F. P. F.

P. F. P.

P.

2  
Violino Primo.

*F<sup>mo</sup>*  
*F.*  
*Cres.* *R.* *P.* *Cres.*  
*F.* *F<sup>mo</sup>*  
*P.* *F.*  
*tr.* *tr.* *tr.* *tr.*  
*tr.* *P.* *Dol.* *R.*  
*Dol.* *R.* *Grazioso.*  
*F.* *P.* *F.* *P.*  
*F.* *P.*  
*F<sup>mo</sup>*

Violino Primo.

20 Allegretto.

The musical score is written for Violino Primo in G major (one sharp) and 3/4 time. The tempo is marked 'Allegretto'. The piece begins with a dynamic of 'Dolce' and a 'Cres.' (crescendo) leading to 'Dol.'. The first staff includes trills (tr) and a first ending bracket (1). The second staff has dynamics 'P.', 'Cres. F.', 'P.', and 'pmo'. The third staff starts with 'poco F.' and 'P.', followed by 'Soave.'. The fourth staff includes 'poco F.', 'Dol.', and trills. The fifth staff has a trill and 'F.'. The sixth staff is marked with a '4' and contains trills and 'R.'. The seventh staff has a trill and 'R.'. The eighth staff starts with a first ending bracket (1), 'pmo', and 'Soave.'. The ninth staff has a second ending bracket (2) and 'pmo'. The tenth staff has 'poco F.', 'P.', and 'poco F. Dol.'. The eleventh staff is marked 'Soave.'. The twelfth staff has a third ending bracket (3), a trill, and 'F.'. The thirteenth staff has 'Fmo'. The piece concludes with a double bar line.

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<sup>o</sup> Maestoso.

The musical score consists of 12 staves of music. The notation includes various dynamics such as *F.* (Forte), *P.* (Piano), *p<sup>mo</sup>* (piano molto), *poco F.* (poco Forte), and *Dol.* (Dolce). It also features numerous trills (*tr*) and triplets (*3*). The music is written in a key signature of two sharps (F# and C#) and a common time signature (C). The score includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. The overall style is characteristic of 18th or 19th-century violin repertoire.