



Septième

CONCERTO

pour le

Violon,

avec accompagnement de

deux Violons, Alto, Basse

Flûte, deux Hautbois, deux Bassons, deux Cors et Timbales

ou Pianoforté

par

P. RODÉ.

Oeuvre 9.

N^o 3934.

L'Arrang^t de Piano est Propriété de l'Éditeur.

*Prix au Orch. 12.
au Pf. 4, 48.*

A Offenbach ²/_m, chez Jean André.



301- 1949/50

Violino principale.

Concerto.

Moderato.

Violino principale.

ritard. *Maggiore.*

f *p* *con forza* *Tutti* *ff*

Violino principale.

p *f* *fz* *fz* *fz*

Solo

6 *6* *6*

sp *6* *sp* *6* *sp* *6*

sp *6* *sp* *6* *sp* *6*

con molto espres.

1 2 3 4 1 2 3 4

Violino principale.

This page of a musical score for the first violin part contains ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is characterized by intricate sixteenth-note passages and slurs. Performance markings include *rit.* (ritardando), *pp* (pianissimo), *f* (forte), *sva* (sforzando), *loco*, and *Tutti*. The piece concludes with a double bar line and a repeat sign.

Violino principale.

Adagio. *ff* *ten.* *ff* *ten.* *ten: p*

Solo

sul una Corda
Minore.

loco *Maggiore.* *Tutti*

Rondo con spirito. *Solo* *Tutti* *ff*

Solo

Tutti *Solo* *con forza*

Violino principale.

This page of a musical score for the principal violin part contains 14 staves of music. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several trills and grace notes throughout. Performance markings include *con*, *do f*, *crea*, *Solo*, and *Tutti*. The *Solo* marking appears at the beginning of the final staff, and *Tutti* markings appear at the beginning of the second-to-last and third-to-last staves. The music concludes with a double bar line and repeat dots.

Violino principale.

Solo
Maggiore.

ritard.
sul la 3^{ra} Corda

Tempo 1^{mo}

2^{da} Corda

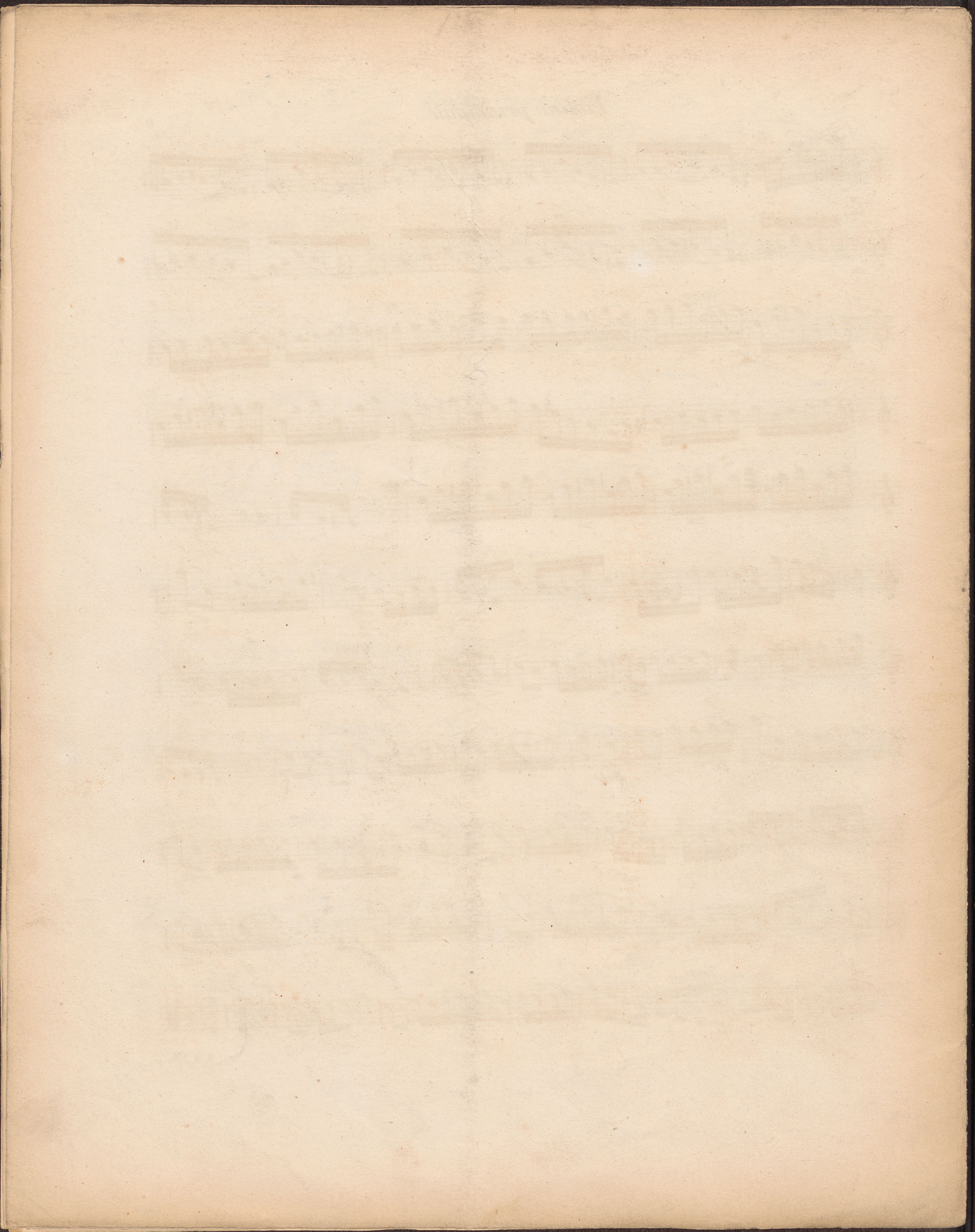
Miore.

Violino principale.

Solo

Tutti
ff

Tutti
ff





Moderato.

Concerto.

Handwritten musical score for Violino primo, consisting of 12 staves. The score includes various musical notations such as notes, rests, and dynamic markings. A large diagonal line is drawn across the first six staves. The score is annotated with several performance instructions: *ff*, *p*, *cres.*, *fx*, *ff*, *pp*, *Solo*, *cres.*, *sost.*, *ritard.*, *Maggiore.*, *stacc.*, *pp*, *p*, *fp*, *f*, and *p*.

Violino primo.

Solo
f p *f p*
f p *cres.*
Tutti
ff *ff* *p*
f *ff* *ff*
Solo
p *pizz.*
arco. *fp* *fp*
f p *fp* *pp* *pp* *Solo* *p*
f p *f p* *f p*

Violino primo.

pp
Tutti
f

Adagio
ff ten. ff ten. ff ten. p

Solo.
p
Minore sost.
Maggiore.
Tutti
p

Rondo.
Solo.
p
ff Tutti

Solo
p
ten.

Tutti
ff

Solo.
p
ff

Solo.
p
ff

pp
f
f ten.

Violino primo

p

cres. *f* *fp* *fp*

2

Solo *Tutti* *ff Tutti*

p *Maggiore.* *ff* *ten.*

ritard.

Tempo 1mo

Minore.

pp

Solo *ff Tutti ten.*

Tutti

ff

3934



Moderato.

Concerto.

ff

Solo. p sostenuto. fx

fx ff

p cres = cen = do

ff fx

Solo p

cres. fp sostenuto.

ritard. Maggiore.

staccato.

f p fp f

fp fp fp

Violino secondo.

The musical score for Violino secondo, page 2, is written in G major (one sharp) and 4/4 time. It consists of 14 staves of music. The score begins with a *cres.* (crescendo) leading to a *ff* (fortissimo) section marked *Tutti*. The second staff features a *ff* dynamic, followed by a *p* (piano) section marked *Solo*. The third staff starts with a *p* dynamic and includes an *arco.* (arco) instruction. The fourth staff continues with *arco.* and a *pizz.* (pizzicato) instruction. The fifth and sixth staves feature *sp* (sforzando) dynamics. The seventh staff has a first ending bracket labeled '1'. The eighth staff has a fifth ending bracket labeled '5'. The ninth and tenth staves feature *f* (forte) and *fp* (forzando piano) dynamics. The eleventh staff features *pp* (pianissimo) dynamics. The twelfth staff features *cres.* (crescendo) leading to *f* (forte) and *ff* (fortissimo) dynamics, marked *Tutti*. The thirteenth and fourteenth staves feature *fx* (forzando) dynamics. The piece concludes with a double bar line and a fermata.

Violino secondo.

Adagio. *ff* *ten.* *ff* *ten.* *ff* *ten. p*

Solo. *p* *Minore.* *sost.*

Maggiore. *Tutti* *al fine*

Rondo. *Solo.* *ff* *Tutti* *Solo* *ten.* *ff* *Tutti* *f* *f* *f* *ten.*

p *cres.* *f* *sp* *sp*

Violino secondo.

Tutti
ff
Solo.
p
Tutti
ff
Solo
Maggiore.
p
ten.
ritard.
Tempo 1mo
Minore.
f
p
f
p
Tutti
ff
Solo.
p
ff

Rode 7^{me}

Viola.



1

Moderato.

Concerto. *ff*

p sost.

fx

fx

fx

ff

p

cres.

ff

fx

fx

Solo p

3

cres.

sp

sostenuto

Maggiore.

ritard.

p

staccato.

pp

sp

f

p

sp

f

p

7

6

f p

f p

f p

Tutti

cres.

f

ff

p

ff

3

Solo

Viola.

The musical score for Viola is divided into several sections:

- First Section:** Features a series of sixteenth-note passages. It includes dynamic markings *f p*, *f p*, *pp*, and *sfz*. Performance instructions include *arco.* and *pizz.*. Fingerings 1, 2, and 3 are indicated throughout.
- Adagio Section:** Marked *Adagio* and *ff*. It features a melodic line with tenuto marks (*ten.*) and dynamic markings *ff* and *p*. It includes the instruction *Solo*.
- Second Section:** A melodic passage with dynamic markings *fz* and *sfz*. It includes the instruction *Tutti.* and a *cres.* (crescendo) marking.
- Third Section:** A melodic passage with dynamic markings *ff* and *p*. It includes the instruction *Solo*.
- Fourth Section:** A melodic passage with dynamic markings *ff* and *p*. It includes the instruction *Tutti.* and a *Minore.* (minor) key change.
- Rondo Section:** Marked *Rondo* in 2/4 time. It features a rhythmic pattern with dynamic markings *p* and *ff*. It includes the instruction *Solo* and a *ten.* marking.

Viola.

Tutti
ff
Solo 5
pp *f* *f* *p* 3 2
cres. *f* *fp* *fp*
2 2
Solo *Tutti* *ff* *Solo*
p 1
Maggiore. *ten.* *p*
4 *rit.* *Tempo 1mo*
Minore. *f* *p* *f* *p*
p *pp* 8
Solo. *ff Tutti*
Tutti *ff* 1



Moderato.
Concerto. *ff*

p *fx*

fx *fx* *fx* *fx* *fx*

p

cres. *ff*

fx *fx* *Solo.* *p*

cres. *fp*

sostenuto. *ritard.*

Maggiore. *pp* *staccato.*

pp *f* *p*

fp *f* *p*

Basso.

The musical score for the Bassoon (Basso) consists of 11 staves of notation. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- Staff 1: Initial melodic line.
- Staff 2: Dynamics *f p*, *f p*, *f p*.
- Staff 3: Dynamics *cres.*, *ff* *Tutti*.
- Staff 4: Dynamics *ff*, *p*.
- Staff 5: Dynamics *ff*, *p*, with the instruction *Solo.*
- Staff 6: Dynamics *ff*, *p*.
- Staff 7: Dynamics *pizz.*, *rit.*, *arco.*
- Staff 8: Dynamics *fp*, *fp*.
- Staff 9: Dynamics *fp*, *fp*, *fp*.
- Staff 10: Dynamics *fp*.
- Staff 11: Dynamics *fp*, *fp*, *fp*.

First system of musical notation, including a *cres.* marking and a *f* dynamic.

Second system of musical notation, marked *Adagio*, with dynamics *ff*, *ten.*, and *ten.p*.

Third system of musical notation, marked *Adagio*, with a *p* dynamic.

Fourth system of musical notation, marked *Minore!*.

Fifth system of musical notation.

Sixth system of musical notation, marked *Maggiore.* and *Tutti*, ending with a first ending bracket.

Seventh system of musical notation, marked *Rondo*, with *Solo* and *Tutti* markings, and dynamics *p* and *ff*.

Eighth system of musical notation, marked *Rondo*, with *Solo* and *ten.* markings, and a *p* dynamic.

Ninth system of musical notation, marked *Rondo*, with *Tutti* and *ff* markings.

Tenth system of musical notation, marked *Rondo*, with *Solo* and *p* markings.

Eleventh system of musical notation, marked *Rondo*, with *ff*, *ff*, *f*, and *f ten.* markings, ending with a third ending bracket.

Basso.

The musical score for Bassoon (Basso) consists of ten staves of notation. The first staff begins with a dynamic marking of *p* and includes a first ending bracket with a '2' above it. The second staff features *fp* dynamics. The third staff has a first ending bracket with a '2' above it. The fourth staff includes *Tutti* and *Solo* markings, with *ff* dynamics. The fifth staff has *Tutti*, *Solo*, *Maggiore.*, and *ten.* markings, with *ff* and *p* dynamics. The sixth staff includes a first ending bracket with a '4' above it. The seventh staff has *Minore.* markings, with *f* and *p* dynamics. The eighth staff includes a first ending bracket with numbers 1 through 9 above it, and a second ending bracket with a '2' above it. The ninth staff has *Tutti* and *Solo* markings, with *ff* and *p* dynamics, and a *ten.* marking. The tenth staff has a *Tutti* marking and *ff* dynamics.



Moderato.
Concerto.

f

fz

fz

fz

fz

fz

fz

p cresc.

f

fz

fz

fz

15 Solo. Vno princ. pp

17

Maggiore

18 Vno princ. pp

1 Tutti. f

18 Vno princ.

1

8

3

38

22 30 Tutti. Vno princ. ff

Flauto.

Adagio. *ff* *ten.* *ff* *ten.* *ff* *ten.* *p* *Soti.*

Solo. *p* *Soti.* *p* *Soti.*

Minore. 12 *Maggiore.* *Tutti.* *Soti.* *Soti.*

Rondo. *Solo.* 7 *f* *Tutti.*

Solo. 17 *f*

Solo. 18 46 *Tutti.*

Solo. *f* *Tutti.*

Maggiore. 20 *Soti.* 8 *p*

Minore. 9 28 *f*

Tutti. *ff* *Solo.* 17

Tutti. *f*

Rocherme

Oboe primo.



1

Moderato.
Concerto.

Oboe primo.

Adagio. *ten.* *ten.* *ten.* *Solo*

ff *ff* *ff* *p* *p*

Minore. *p Solo.* *7* *Vine* *7* *p Solo.* *6* *Vine* *p Solo.*

Maggiore. *Tutti.* *Soli*

Rondo. *p Solo.* *8* *Tutti* *Solo.* *17* *Tutti* *p Solo.*

Solo. *18* *48* *Violino* *Tutti* *ff* *3* *Tutti*

Maggiore. *ff* *8* *Solo* *f*

9 *Minore* *20* *Tutti* *p* *17* *Tutti* *f*

30 *Vine* *f* *Soli* *f*

Flute 7^{me}

Oboe secondo.



1.

Concerto *Moderato.*

7th

11

35 *Maggiore*

9 *pp*

12 *Tutti*

33 *Solo*

22 15 14 *Tutti*

38 *Solo*

Oboe secondo.

Adagio.

Rondo.

ff *ten.* *ff* *ten.* *ff* *ten.* *p* *Solo* *Solo.7* *Solo* *Minore*

p *p* *Maggiore* *p* *Solo* *p* *Solo*

Solo. 8 *Tutti* *Solo 17* *Tutti* *p* *Solo 18* *ff* *48* *Vno s'mo* *Tutti* *ff* *Solo 3* *Tutti*

Maggiore *ff* *8* *p* *Minore* *9* *Tutti* *Solo 17* *Tutti* *ff* *30* *Vno s'mo* *ff*

Rode 7^{me}

Fagotto primo.

1

Concerto. Moderato.

ff

fz

p Solo

ff

Maggiore.

p Solo

pp

Tutti.

ff

fz

Solo

pp Solo

p

f

1

7

1

2

10

9

2

12

3

5

14

38

22

8

40



Fagotto primo

Adagio.

ff ten. ff ten. ff ten. p

Solo 7 *Vno fmo* 6 *Vno fmo* 4 *p* *Soli* *Minore* 3

p *Soli* *Maggiore* 3 *Vno fmo* *Soli* *Soli* *Soli*

Rondo.

Solo 8 *Tutti* *ff* *Solo* 17 *Tutti* *ff*

Solo 18 *ff* 48 *Vno fmo* *Tutti* *Solo* 3 *Tutti* *ff*

Solo 20 *ff* *Minore* 25 *Vno fmo* *Tutti* *ff* 30

Maggiore *Solo* 17 *Tutti* *ff*

The musical score is written for the first Bassoon (Fagotto primo) and consists of two main sections: Adagio and Rondo. The Adagio section begins with a series of notes in a minor key, marked with dynamics like *ff ten.* and *ff ten. p*. It includes several measures of *Solo* and *Vno fmo* (first solo) playing, with a key signature change to *Maggiore* (Major) indicated by a double bar line. The Rondo section is more rhythmic and features alternating *Solo* and *Tutti* passages. It includes key signature changes to *Minore* (Minor) and *Maggiore* (Major). Dynamics range from *ff* (fortissimo) to *p* (piano). Measure numbers 3, 6, 7, 8, 17, 18, 20, 25, and 30 are clearly marked throughout the score.

Rode 7^{me}

Fagotto secondo.

1

Moderato.

Concerto.

ff

7

11

ff

35

Solo

19

Maggiore.

pp

12

Tutti.

ff

3

38

22

15

14

Tutti

p

Fagotto secondo.

Adagio. *ff* *ten.* *ff* *ten.* *ff* *ten.* *p* *Soli.* *p*

Soli *Sola* 8 *Sola.* *Soli* 7 *Soli* *Minore.* 3

p 7 *Maggiore* *Soli* 4 *p* *p*

Rondo. *Solo* 8 *Tutti.* *Solo.* 17 *ff*

Solo. 18 48 *Vno sm* *Tutti.* *ff* *Solo*

3 *Tutti.* *Maggiore.* 25 *Minore.* 30

Vno *ff* *Tutti.* *Solo.* 17 *ff* *Solo.* 20

Rece 7^{me}

Corni primo in A.



1

Concerto. *Moderato.*

ff 1 1 ff 11 1 36 25 8 Fl. Solo. ff pp 12 Tutti 1 1 3 38 22 8 Oboe Solo. pp 13 *cres.* Tutti

3934



Corno primo in A.

Adagio. *in C.*

Tutti. *ff* *ten.* *ff* *ten.* *ff* *ten.* *p* *Soli* *p* *Soli* 7

Viol. *p* *Solo.* *Viol.* *p* *Solo.* *Tutti.* *Viol.* *p* *Soli.* 6 15

Rondo. *in A.* *Solo* *ff* *Tutti.* *Solo.* *Tutti.* *ff* *Soli.* 8 17 3 18

Viol. *46* *Tutti* *ff* *Solo.* *Tutti* 3 3

Solo *20* *Solo.* *pp* 8

Viol. *37* *Tutti.* *ff* *Solo.* *Tutti.* *f* 17 3

Rehe 7^{me}

Corni secondo in A.



1

Concerto. *Moderato.*

ff *ff* *Solo.* *pp* *Tutti* *ff* *Solo.* *pp* *cres:* *f* *Tutti.*

Corno secondo in A

Adagio. *in C*

Solo. *ten. ff* *ten. ff* *ten. ff* *ten. p* *o* *o* *o* *o* *Solo.* *Solo* *p*

8 7 15 1

Rondo. *in A.* *Solo.* 8 *Tutti* *Solo* 17 3 *Solo* 18

46 *Vno 1mo* *Tutti* *Solo.* *Tutti.* 3 3

20 *Solo.* 8 *Solo* *p*

37 *Vno primo.* *Tutti.* *Solo.* 17 3 *Tutti.* *f*

The musical score is written for a second horn in A. It begins with an Adagio section in C major, marked 'Solo.' and featuring dynamic markings of *ten. ff* and *ten. p*. The first staff contains a melodic line with notes marked with 'o' above them. The second staff continues the melody with dynamic markings of *Solo.*, *p Solo.*, *Tutti.*, *p Solo.*, and *p Solo.*. The Rondo section follows in A major, marked 'Solo.' and 'Tutti'. It includes first and second endings for the first violin, indicated by 'Vno 1mo' and 'Vno primo.'. The score concludes with a *Tutti.* marking and a dynamic of *f*. The number 3934 is printed at the bottom right.

Rode 7^{me}

Timpani in E. A.



1

Concerto. *Moderato.*

26

1

Solo 35

25

27

Tutti

Vno princ.

ff

3

ff

2

Solo.

38

22

28

Vno princ.

p

cres.

ff

Tutti

Adagio et Rondo Tacet.

3934