

Fünftes

CONCERT

(in A moll)

für Violine

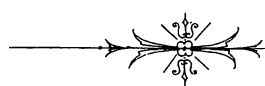
mit Begleitung
des Orchesters (oder des Pianoforte)

componirt
von

B. MOLIQUÉ.

Original - Ausgabe.

Op. 21.



Pr. { mit.Begl. des Orchesters Mk. 9.
" " " Quintett..... " 6.
" " " Pianoforte... " 6.

Violinstimme, mit Fingersatz, Bogenstricharten u. Betonungszeichen versehen von Jac.Dont M.2,50.

Eigenthum des Verlegers für alle Länder.
Ent. Stat. Hall.

LEIPZIG, FRIEDRICH HOFMEISTER.

3719.

Allegro.

B. Molique. Op. 21.

CONCERT. *Tutti.* 1 1

pp *p* *f* *fz* *pp* *dolce* *p* *fz* *fz* *fz* *p* *Solo.* *pp* *f* *p* *f* *p* *f*

VIOLINO I.

2
f pp f pp 3

2
p

1
mf

D
p pp

fp mf 4

1 fz fz 1 mf Tutti ff 1

fz p pp 1

1 4 ff p Solo. 1 pp

E Tutti. Solo. 13 Tutti. f

F Solo. 6 p pp fp

fp

mf

Tutti. *fz f* *f* *fz* *f* *pp*

f *pp* 3

2

1 *fp* *pp*

3 **II** *pp*

fp fp *mf*

Tutti. *mf* *ff*

ANDANTE. **Tutti.** *p* *mf*

Solo. *p* *pp* 1 *pp*

pp

A *mf*

1 *pp*

pizz. *pp* 4

arco. *pp* *3 Tutti.* *pp* *f*

Solo. *fp* *fp* *fp* *pp*

B *pp* *1*

pp *pizz.*

arco. *pp* *2* *pp* *1 pizz.* *pp*

RONDO. *Tutti.* *f* *fp* *1* *p*

Solo. *1* *pp*

pp

1 *f* *p* *pp*

A Tutti. *p* *f* *p*

f

f

f

B *1* *p* *pp* *fp*

[illegible]

5719

VIOLINO 2º

The musical score for Violino 2º consists of 13 staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Dynamics include *fp*, *mf*, *ff*, *p*, *pp*, and *f*. Performance instructions include *Tutti.*, *Solo.*, *Arco.*, and *Pizz.*. The score is divided into sections labeled *A.* and *B.*. Rehearsal marks 1, 2, 3, 4, and 7 are present. The score concludes with a double bar line.

fp fp mf mf ff

Tutti.

ANDANTE. *p mf p*

Solo. *pp*

pp

pp

mf

pp

Pizz. *pp*

Arco. *pp*

Tutti. *pp*

Solo. *f fp*

ff

B. *pp*

Pizz.

Arco. *pp*

Pizz. *pp*

VIOLINO 2º

Tutti.

Solo.

RONDO.

RONDO. *Allegretto*

f *fp* *pp*

A. Tutti. *p* *f* *p* *f*

B. *p* *mp* *ffp* *ffp* *fz* *mp* *f* *mp* *f* *mp*

C. *fz* *pp* *fz* *pp* *fz* *pp*

D. Tutti. *mf* *f*

1. 2. 3. 4. 5. 6.

VIGLINO 29.

E.

Solo.

Musical score for Violino 29, featuring various musical notations, dynamics, and section markers. The score is written for a single violin part.

The score begins with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegretto". The first section is marked "E. Solo." and includes dynamics such as *p*, *pp*, and *ppp*. The second section is marked "E. Tutti." and includes dynamics such as *f* and *pp*. The third section is marked "G. Solo." and includes dynamics such as *p*, *pp*, and *Pizz.* (Pizzicato). The fourth section is marked "Arco." and includes dynamics such as *pp* and *f*. The fifth section is marked "K." and includes dynamics such as *pp*, *fz*, and *ppp*. The sixth section is marked "L. Tutti." and includes dynamics such as *ff*. The seventh section is marked "Cadenza." and includes dynamics such as *pp* and *a Tempo.* The eighth section is marked "Tutti." and includes dynamics such as *pp*, *mf*, and *f*. The score concludes with the word "FINE."

Allegro.

ALTO.

B. Molique, Op. 21.

CONCERT.

Tutti.

CONCERT. *Tutti.* *pp* 1 1 1 2 3 4 5

6 *f* 3 *p* 4 *f* **A**

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

5 *pp* 9 **B** *f*

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

Solo. 27 **C** *p* *p* *f*

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

pp *f* *p*

3 *f* *pp*

p 1

Musical score for Alto, featuring various dynamics, articulations, and tempo changes. The score is written in 3/8 time and includes the following sections and markings:

- First Section:** Dynamics include *pp*, *fz*, *mf*, *ff*, and *Tutti.*
- Second Section:** Marked **ANDANTE**. Dynamics include *p*, *mf*, and *pp*. Includes the marking *Solo*.
- Third Section:** Dynamics include *pp*, *mf*, and *pp*. Includes the marking *A*.
- Fourth Section:** Dynamics include *pp*. Includes the marking *pizz.*
- Fifth Section:** Dynamics include *pp*. Includes the marking *arco.*
- Sixth Section:** Dynamics include *pp*, *f*, and *mf*. Includes the marking *Tutti.* and *Solo*.
- Seventh Section:** Dynamics include *pp*. Includes the marking *B*.
- Eighth Section:** Dynamics include *pp*. Includes the marking *pizz.*
- Ninth Section:** Dynamics include *pp*. Includes the marking *arco.*
- Tenth Section:** Dynamics include *pp*. Includes the marking *1 pizz.*
- Eleventh Section:** Marked **RONDO**. Dynamics include *f*, *fp*, *p*, *p*, and *pp*. Includes the marking *Solo.*
- Twelfth Section:** Dynamics include *pp* and *f*. Includes the marking *1*.

A Tutti
 Dynamics: *pp*, *p*, *f*, *p*, *f*, *p*.
 Section A consists of four staves of music. The first staff begins with a *pp* dynamic and a crescendo hairpin. The second staff has dynamics *p*, *f*, *p*, *f*. The third and fourth staves continue the melodic and harmonic development.

B Solo.
 Dynamics: *pp*, *ffp*, *ffp*, *ffp*, *ffp*.
 Section B consists of four staves. The first staff has dynamics *pp*, *ffp*, *ffp*, *ffp*. The second staff has dynamics *mf*, *f*, *pp*, *f*, *pp*. The third and fourth staves continue the solo passage.

C
 Dynamics: *fz*, *pp*, *fz*, *pp*, *pp*.
 Section C consists of three staves. The first staff has dynamics *fz*, *pp*, *fz*, *pp*. The second and third staves continue the musical material.

D
 Dynamics: *mf*, *f*.
 Section D consists of two staves. The first staff has dynamics *mf*, *f*. The second staff continues the musical material.

E
 Dynamics: *p*, *pp*, *ff*, *pp*.
 Section E consists of two staves. The first staff has dynamics *p*, *pp*, *ff*, *pp*. The second staff continues the musical material.

F
 Dynamics: *pp*, *f*.
 Section F consists of two staves. The first staff has dynamics *pp*, *f*. The second staff continues the musical material.

3 *G pizz.*
p

arco.
pp *pp*

f *pp*

pp *pp*

fp *fp*

p *pp*

fz *pp* *pp*

pp

L Tutti. *ff* *Cadenz.* *a Tempo.* *pizz. pp*

23 *mf*

p *mf* *f*

3 *Tutti.* *p* *ff*

Fine

Allegro.

VIOLONCELLO.

B. Molique. Op. 2

CONCERT. Tutti. 1 2 1

pp f p A. 2 f 2 f fz pp 1 2 p fz B. fz fz fz fz fz p f Solo. 3 pp p C. f p f 1. 2. 3. 4. 5. 6. 3 f

5719

Arco. *p*

Pizz. 2 *f* *pp* *p* *f* *pp* II Pizz. *f* *pp*

f *p*

Arco. *pp* *fz, fz* *mf*

6 *mf* *ff* Tutti.

ANDANTE. *p* *mf* *p* *pp* Solo.

3 *pp* *pp*

A. *pp* *mf* *pp*

Arco. *pp* Tutti. Arco. *pp*

Pizz. *pp*

Solo. *f* *p* *fz* *p* *fz* *p* *pp*

mf *pp*

Pizz. *pp*

Arco. *pp* Pizz. *pp*

Arco. *pp* 1 Pizz. *pp*

VIOLONCELLO.

RONDO. *Tutti.* *f* *fp* *p* *Solo.* *Pizz.* *p*

fz *p* *Arco.* *p* *A. Tutti.* *p*

f *p* *f* *f* *p* *B. Solo.* *pp*

fp *pp* *fp* *pp* *fp* *pp*

mf *f* *p* *f* *p*

pp *pp* *pp*

fz *pp* *fz* *pp* *pp*

mf *Tutti.* *f*

f *pp* *E* *Pizz.* *p* *Solo.* *ff*

VIOLONCELLO.

F. Tutti. Arco. *f*
 1 *p* 1 *pp* 1 *G. Solo.* *Pizz. pp* *mf* Arco. *pp*
 II. *pp* *pp* *f* 1 *pp* *f* *fp* *fp*
 3 I. 1 *Pizz. pp* *f* 1 *p*
 Arco. *p* K. *pp*
 L. Tutti. *ff* Cadenza. *pp* *Pizz.*
 3 Arco. *p* 2 12
mf *p* *mf* *f*
 3 *p* *ff* Tutti. *ff*

Allegro.

CONTRABASS.

B. Molique. Op. 21.

1

CONCERT. Tutti. 2 1

pp

A *f* *p* *p* *pp*

fz *fz*

pp *p* *fz* *fz*

B *fz* *fz*

fz *fz* *fz* *fz* *fz*

p *f*

Solo. 5 *pp*

p

C *f* *p* *f* *p*

f *p* *p* *pp*

1 pizz. 1 1 arco. 10 *f* *p*

arco. *pizz.* *pizz.*

D *p* *pp*

CONTRABASS.

This page of musical notation is for a double bass part, likely from a 19th-century concert piece. It consists of ten staves of music, each beginning with a bass clef. The notation includes a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Dynamics are indicated by letters such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *mp* (mezzo-piano). Performance instructions include *Tutti*, *Solo*, *arco* (arco), and *pizz.* (pizzicato). The piece is divided into sections by Roman numerals *I*, *G*, and *II*. The key signature changes from one flat (B-flat) to two sharps (F# and C#) in the middle of the page. The notation is written in a clear, professional style typical of 19th-century musical publications.

6 *mf* **Tutti.** *ff*

ANDANTE. *p* **Tutti.** *mf* *p* **Solo.**

6 *pp* *pp*

pizz. *arco.* *mf* *pp* **A.**

pizz. *arco.* *pp* *pizz.*

Tutti. *arco.* *pp* *pizz.* **Solo.** *p* *fz* *p*

fz *p* *pp* *mf* *pp*

pizz. *arco.* *pp*

pizz. 4 *pizz.* *pp*

RONDO. *f* *fp* 1 *p* 1 **Solo.** 1

pizz. *p*

p *fz* 1 *p*

arco. *p* **A.** **Tutti.** *p* *f* *p*

f

CONTRABASS.

4

CONTRABASS.

B Solo.

pp *fp* *pp* *fp* *pp*

fz *pp* *mf* *f* *p* *f* *p*

1 *pizz.* 3 *pizz.* 1 *p* *pp*

2 4 *arco.* 1 *pizz.* *arco.* 1 *pp* *mf*

C

p *fz* *pp* *fz* *pp*

pp

6 *mf*

D Tutti.

1 *f*

f *pp*

E Solo.

ff *pizz.* *p*

F Tutti. *arco.* *f*

3518

Allegro.
Tutti.

FLAUTO.

B. Molique. Op. 21.

CONCERT.

The musical score is written for a single flute part. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro.' and the performance instruction is 'Tutti.' The score is divided into sections A, B, C, D, and E. Section A starts at measure 12 and ends at measure 27. Section B starts at measure 27 and ends at measure 30. Section C starts at measure 30 and ends at measure 33. Section D starts at measure 33 and ends at measure 36. Section E starts at measure 36 and ends at measure 48. The score includes various musical notations such as notes, rests, dynamics (p, f, mf, ff, pp), articulation marks (accents, slurs), and fingerings. The key signature is C major. The score is written for a single flute part.

FLAUTO.

Tutti.

F. Solo. 3

G. Solo. 5

H. 37

Tutti.

ANDANTE.

A. 13

Tutti. 2

Solo. 16

B. 2

dolce.

Tutti. 1

Solo. 7

RONDO.

Tutti. 9

Solo. 16

A. Tutti. 4

B. 9

Solo. 4

B. 3

The musical score is written for a single flute part. It begins with a 'Tutti' section, followed by a 'F. Solo.' section with a key signature change to one sharp (F#). The 'G. Solo.' section continues with a key signature change to two sharps (F# and C#). The 'H.' section is marked with a key signature change to three sharps (F#, C#, and G#). The 'ANDANTE' section follows, with a key signature change to one sharp (F#). The 'A.' section is marked 'dolce' and includes a key signature change to two sharps (F# and C#). The 'B.' section is marked 'dolce' and includes a key signature change to three sharps (F#, C#, and G#). The 'RONDO' section is marked 'Tutti' and includes a key signature change to one sharp (F#). The 'Solo.' section is marked 'Tutti' and includes a key signature change to two sharps (F# and C#). The 'A. Tutti.' section is marked 'Tutti' and includes a key signature change to three sharps (F#, C#, and G#). The 'B.' section is marked 'Tutti' and includes a key signature change to one sharp (F#). The score concludes with a 'B.' section marked 'Tutti'.

3

mf *f* *pp* *f* *pp*

21 3 8 C. 3 27

D. Tutti. *f*

8 **E. Solo. F. Tutti.** *f*

16 1

2 Solo. *mp* **G.**

8 2 2

H. *pp*

21 3 5 **I.** 8 4

K. **L.** *p* *ff* Cadenza. *a Tempo.* 2

9 2 8 *pp* *f* *p*

10

5 **Tutti.** *ff*

FINE.

Allegro.

OBOE 1^o

B. Molique. Op. 21.

1

Tutti.

8

CONCERT

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ANDANTE -TAGE.

RONDO. *Tutti.* 2 *p* *p* *Solo.* 1 16

10 *A. Tutti.* 2 *f* *p* *f*

9 *B. Solo.* 4 *fz* 3 *fz* 3 *pp*

1 *mf* 2 *f* 2 *pp* 2 *pp*

21 *mf* 3 *fz* 8 *C.* 3 *f* 12

pp *mf* 5 *D. Tutti.* 1 *p* *fz*

8 *E. Solo.* 16 *F. Tutti.* 1 *f*

7 *G. Solo.* 10 *pp* 12

p *f* 25 *fz* 3 *fz* 5

I. 8 *10 K. 16* *pp* 7 *Tutti.* *ff* *Cadenza.*

a Tempo. 10 *pp* 1 *pp* 2 8

fz *p* *fz* *p* *fz* *p* 10 *f*

4 *pp* *ff*

Allegro.

OBOE II.

B. Molique. Op. 21.

CONCERT.

14 *f* *Tutti.* 10 *A* *ff* 2

2 *f* *fz* *fz* *p* 5

1 *p* 1

p *fz*

p *f* **B**

1 *fz* 5 *f*

3 *Solo.* 28 *f* 1 **C** 16 *p* 2 *p* *f*

2 *p* 5 *f* 16 *pp* 7 *pp*

1 **D** 22 *f* 1 *fz* 1 *fz* *mf* *Tutti.* 5 *ff* *f*

3 *fz* *fz* 20 *ff* *p* 14 4 *Solo.* **E** *Tutti.*

Solo. 9 *p* *Tutti.* 3 **F** *Solo.* 13 *pp* 2 *pp*

2 *pp* 7 *mf* *Tutti.* *f* *f*

f **G** *Solo.* 5 *f* 3 *f* 37 **H** *fz* 3

9 *fz* 9 *p* *Tutti.* *ff*

ANDANTE TACET.

Fine.

CLARINETTO 1^o in A.

B. Molique. Op. 21.

Allegro.

CONCERT. Tutti. 2

2 3

p *f* *p* *mf*

A.

p *f* *p* *f*

fz *fz*

21 *p* *mf* *f*

B.

fz *fz* *fz* *fz*

1 5 1

fz *f* *p*

Solo. 27 *f*

C. 3 2 *f*

1 46 **D.** 29 Tutti. *f*

pp *p*

f 17

Solo. 14 **E.** Tutti. *f* Solo.

pp *ff* *p* *p*

Tutti. **F.** Solo. 13 4 5

p *pp*

2 4 2 3

pp *pp* *pp*

CLARINETTO 1^o in A.

Tutti. *f* *pp* *f* *pp* *f* **G. Solo.** 5

3 13 4

f *pp*

11 **H.** 3 9 4

pp *f* *f* *p*

Tutti. 1 *mf* *ff*

ANDANTE. **Tutti.** 7 **Solo.** 16 *pp* *mf* *pp* **A.**

10

pp *pp*

pp **Tutti.** 1

pp

Solo. *p* *f* *p* *fz* *p* *fz* *mf* 2

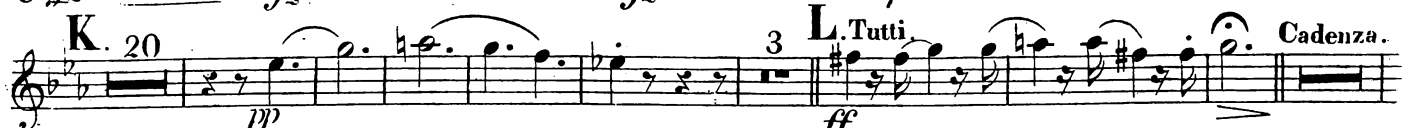
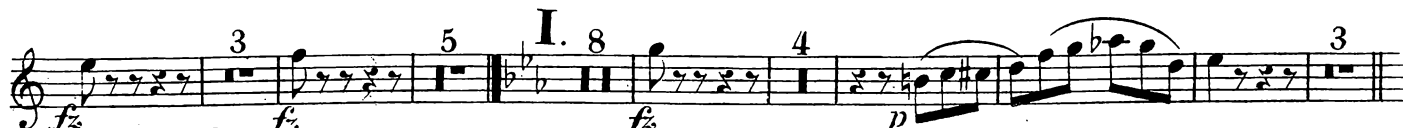
B. *pp* 10

1 4 *pp*

RONDO. **Tutti.** 3 2 **Solo.** 16 *mf* *p* *fz* *p* *p* **A. Tutti.** 3 *p*

1 *f* *f*

1 *p* *p*

B. Solo.

FINE.

Allegro.

CLARINETTO 2º in A.

B. Molique. Op. 21.

CONCERT.

Tutti. 14 **A.** 10 **f** **p**

f **p** **f**

fz **fz**

24 **B.** **p** **f**

fz **fz** **fz** **fz** **fz**

5 3 28 **C.** 3 **f** **Solo.** **f**

2 5 46 **D.** 29 **Tutti.** **f**

2 20 **f**

Solo. **E.** **Tutti.** **Solo.** **Tutti.** **F.** **Solo.** **Tutti.** **ff** **p** 14 4 14 4 31 **f**

G. **Solo.** 5 3 13 **f** **mp**

7 11 **H.** 3 15 **f** **pp**

1 **Tutti.** **mp** **mf** **ff**

ANDANTE. **Tutti.** 7 **Solo.** **A.** 20 **mf** **pp** **pp**

11 5 2 **Solo.** 1 1 **Tutti.** **p** **f** **fz** **fz**

20 1 4 **p** **pp** **pp**

CLARINETTO 2º in A.

RONDO. Tutti. 3 4 Solo. 10 A. Tutti.

mf *fz* *p* *f*

1 *f*

p *p* *p* *pp* Solo.

3 10 1 *fz* *fz* *mf* *f* *p* *f*

27 3 8 C. 3 27 *p* *fz* *fz* *fz* *fz*

D. Tutti. 1 *f* *fz* *fz* *fz*

fz *p*

Solo. 14 **E.** Tutti. *f*

pp

pp 5 *pp*

G. Solo. 14 *pp*

H. 1 *f* *pp*

21 3 5 **I.** 8 10 **K.** 21 *fz* *fz* *fz*

3 **L.** Cadenza. *ff* Tutti. *a Tempo.* 45 *f*

pp *p* *ff* Tutti.

FINE.

Allegro.

CONCERT.

2 *p* 2 3 *p*

f 5 *mf* *p*

A. *f* *p* *f* *p* *f*

fz *fz* *fz* *fz*

5 1 *p*

1 *p*

B. *f* *fz* *p* *mf*

f *fz* *fz* *fz* *fz*

1 5 *f*

Solo. 1 24 *p*

C. 1 3 2 5 2 *f* *p*

p *f* *p* *f* *f* *pp*

2 5 16 *pp*

D. 4 1 15 5 1 *p* *f*

Tutti. 1 1 1 *fz* *fz* *mf* *ff*

17

Solo. E. Tutti. Solo.

5719.

Musical score for Bassoon 1, featuring various musical notations, dynamics, and section markers. The score is written in bass clef with a key signature of one sharp (F#). It includes measures 1 through 30, with section markers C, D, E, F, G, H, I, J, K, L, and M. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score concludes with a Cadenza and a final *ff* marking.

Section markers and measures:

- C.** Measures 1, 3, 15, 21, 3
- D.** Measures 8, 15, 5
- E.** Measures 14, 5
- F.** Measures 14, 5
- G.** Measures 13, 2, 3
- H.** Measures 21, 3, 5
- I.** Measures 8, 5, 3
- J.** Measures 16, 3
- K.** Measures 16, 3
- L.** Measures 3, 3
- M.** Measures 3, 3

Dynamics and markings:

- pp* (pianissimo)
- p* (piano)
- fz* (forzando)
- mf* (mezzo-forte)
- f* (forte)
- ff* (fortissimo)
- a Tempo. p*
- Tutti.*
- Cadenza.*

The score concludes with the word **FINE.**

Allegro.

FAGOTTO II.

B. Molique. Op. 21.

1

CONCERT.

Tutti.

10 **A**

14 *f* *f* *p*

5 *fz* *p*

1 *p* 1 *p*

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

fz *fz* *fz* *fz* *fz*

1 5 *f* 1

Solo. 27 1 **C** 3 2 5

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

p 2 *p* *f* 2 *p* *f* 5 16 *pp*

7 1 **D** 15 5 1

pp *f*

1 *fz* *fz* *mf* **Tutti.** 1 *ff* 1

17 *pp* *ff*

Solo. E **Tutti Solo.** **Tutti. 3 F** **Solo.** 3 *p*

14 4 9 *p* *f* 7 *p*

19 **Tutti.** *mf* *f* *f* *f* **G** **Solo.** 5 *f*

3 13 *pp* 7 11 **H** 3 *f*

15 *f* *pp* 1 *ff* **Tutti.**

3719

FAGOTTO II.

ANDANTE. Solo.

Tutti.

7

16

Musical score for Fagotto II, featuring various musical notations, dynamics, and section markers. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked ANDANTE. The score includes several sections and dynamics:

- Section A:** Starts with a Solo section (measures 7-16) and a Tutti section (measures 17-26). Dynamics include *pp*, *mf*, and *pp*.
- Section B:** Starts with a Solo section (measures 27-36) and a Tutti section (measures 37-46). Dynamics include *pp*, *p*, and *pp*.
- Section C:** Starts with a Solo section (measures 47-56) and a Tutti section (measures 57-66). Dynamics include *fz*, *f*, *mf*, and *pp*.
- Section D:** Starts with a Solo section (measures 67-76) and a Tutti section (measures 77-86). Dynamics include *p*, *pp*, and *pp*.
- Section E:** Starts with a Solo section (measures 87-96) and a Tutti section (measures 97-106). Dynamics include *fz*, *f*, and *f*.
- Section F:** Starts with a Solo section (measures 107-116) and a Tutti section (measures 117-126). Dynamics include *p*, *pp*, and *pp*.
- Section G:** Starts with a Solo section (measures 127-136) and a Tutti section (measures 137-146). Dynamics include *p*, *pp*, and *pp*.
- Section H:** Starts with a Solo section (measures 147-156) and a Tutti section (measures 157-166). Dynamics include *fz*, *f*, and *f*.
- Section I:** Starts with a Solo section (measures 167-176) and a Tutti section (measures 177-186). Dynamics include *p*, *pp*, and *pp*.
- Section J:** Starts with a Solo section (measures 187-196) and a Tutti section (measures 197-206). Dynamics include *fz*, *f*, and *f*.
- Section K:** Starts with a Solo section (measures 207-216) and a Tutti section (measures 217-226). Dynamics include *p*, *pp*, and *pp*.
- Section L:** Starts with a Solo section (measures 227-236) and a Tutti section (measures 237-246). Dynamics include *fz*, *f*, and *f*.
- Section M:** Starts with a Solo section (measures 247-256) and a Tutti section (measures 257-266). Dynamics include *p*, *pp*, and *pp*.
- Section N:** Starts with a Solo section (measures 267-276) and a Tutti section (measures 277-286). Dynamics include *fz*, *f*, and *f*.
- Section O:** Starts with a Solo section (measures 287-296) and a Tutti section (measures 297-306). Dynamics include *p*, *pp*, and *pp*.
- Section P:** Starts with a Solo section (measures 307-316) and a Tutti section (measures 317-326). Dynamics include *fz*, *f*, and *f*.
- Section Q:** Starts with a Solo section (measures 327-336) and a Tutti section (measures 337-346). Dynamics include *p*, *pp*, and *pp*.
- Section R:** Starts with a Solo section (measures 347-356) and a Tutti section (measures 357-366). Dynamics include *fz*, *f*, and *f*.
- Section S:** Starts with a Solo section (measures 367-376) and a Tutti section (measures 377-386). Dynamics include *p*, *pp*, and *pp*.
- Section T:** Starts with a Solo section (measures 387-396) and a Tutti section (measures 397-406). Dynamics include *fz*, *f*, and *f*.
- Section U:** Starts with a Solo section (measures 407-416) and a Tutti section (measures 417-426). Dynamics include *p*, *pp*, and *pp*.
- Section V:** Starts with a Solo section (measures 427-436) and a Tutti section (measures 437-446). Dynamics include *fz*, *f*, and *f*.
- Section W:** Starts with a Solo section (measures 447-456) and a Tutti section (measures 457-466). Dynamics include *p*, *pp*, and *pp*.
- Section X:** Starts with a Solo section (measures 467-476) and a Tutti section (measures 477-486). Dynamics include *fz*, *f*, and *f*.
- Section Y:** Starts with a Solo section (measures 487-496) and a Tutti section (measures 497-506). Dynamics include *p*, *pp*, and *pp*.
- Section Z:** Starts with a Solo section (measures 507-516) and a Tutti section (measures 517-526). Dynamics include *fz*, *f*, and *f*.

CORNO I in C.

B. Molique. Op. 21.

Allegro.

CONCERT. *Tutti.* **A** *25 p f* *1 f*

1 f *1 f*

6 p *4 p* *2* *6*

p **B** *f* *2*

15 Solo. *30 f* **C** *1 2* *1 pp f pp f*

8 pp *f* *pp* *f*

5 f *30 D* *12 pp* *7 f*

3 mf *Tutti.* *5 f* *1* *2*

7 pp

f *p* **E** *Tutti.* *2 Solo.* *Tutti.* *14 p* *14 f*

2 F *Solo.* *13 pp* *16 Tutti.* *f* *1 f* *1 G* *Solo.* *6 f*

3 37 II *3 f* *19 Tutti.* *mf ff*

ANDANTE. *in E. Tutti.* *3 p* *2 Solo.* *3* *Solo.*

9 pp **A** *mf pp* *1 pp* *1*

CORNO I in E.

19 *pp* 2 *f* Solo. 1 *fz* 1 *fz* 2 *mf pp* **B**

1 *pp* 1 *pp* 13 *pp* 7 *p* *pp*

RONDO. *in C.* 7 Solo. 10 **A** Tutti. *p*

16 *fz* 3 *f* 2 *f* 2 *f*

4 *p* 1 *p* 4 **B** 4 Solo. 3 *fz*

9 *f* *p* *mf* 3 *f* 29 *fz* 3 *fz*

8 **C** 3 *fz* 17 *p* 5 *p* **D** Tutti. *f*

1 *fz* 1 *fz* 1 *fz* 1 *fz*

1 *p* **E** 5

Solo. 16 **F** Tutti. *f*

8 **G** Solo. *mf* 28

H. 25 *fz* 3 *fz* 5 **I** 8 *fz*

10 **K** 28 **L** Tutti. *ff* Cadenz. *à Tempo.* 1 2 3 4 *pp*

5 6 7 8 9 10 *mf* 5 *f*

5 Tutti. *ff* 2

Fine.

Allegro.

CORNO 2º in C.

B. Molique. Op. 21.

CONCERT.

CONCERT.

Tutti. 25 **A.** 1 1

B. 6 4 2 6 15 30 Solo.

C. 1 2 1 8 5 30 12 7

D. 3 7 5 1 2

E. Tutti. 2 Solo. Tutti. 2

F. Solo. 13 16 Tutti. 1 1 G. Solo. 6 f

H. 3 37 3 19 Tutti. 3 2 Solo. 3 Solo. 19

ANDANTE. 13 2 Solo. 1 1 2 B. 1

A. 1 1 19

B. 1 13 7 p

CORNO 2^a in C.

in C. Tutti. Solo. 7 16 10 A. Tutti. 3

RONDO. *f* *fz* *p*

f *f* *fz* 2

B. Solo. 4 1 4 4 3 9

p *p* *fz* *fz*

3 29 3 8 C. 3

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

17 5 D. *fz* *p* *p* *f*

fz *fz* *fz* *fz*

1 5 E. Solo. F. Tutti. 16 1 *fz*

p *p*

G. Solo. 8 28 *mf*

H 25 3 5 I. 8

fz *fz*

K. L. Tutti. Cadenza. a Tempo. 10 28 2 24 1. 2. 3. 4.

fz *f* *pp*

5. 6. 7. 8. 9. 10. 5 *mf* *f*

Tutti. 5 2 *ff*

FINE.

Allegro.**CONCERT.**

Tutti. 8 *p* 1 1 1 10 **A** *f*

1 *f* 1 *f*

1 2 2 27 *fz* *f* *f*

B 3 *f*

3 *f*

Solo. 28 *f* 1 **C** 3 2 *f*

53 **D** 29 **Tutti.** 11 *f* 2 21 *ff*

2 **Solo.** **E** **Tutti.** 14 2 *p* 13 *f* **Tutti.** 1 *p*

F **Solo.** 17 *pp* 9 *pp* *mf* **Tutti.** *f*

G **Solo.** *f*

5 3 37 **H** 3 6 *pp*

11 **Tutti.** *ff*

ANDANTE TACET.

TROMBA I in D.

RONDO.

The musical score is written for Tromba I in D. It begins with a Rondo section. The first staff shows a melody starting with a forte (*f*) dynamic. The second staff continues the melody with a piano (*p*) dynamic. The third staff features a section marked '1' and '11 B Solo.' with a forte (*f*) dynamic. The fourth staff shows a section marked '3' and '58 C 32 D Tutti.' with a forte (*f*) dynamic. The fifth staff features a section marked '1' and '8 E Solo. F Tutti.' with a forte (*f*) dynamic. The sixth staff continues the melody. The seventh staff features a section marked '2' and '7 G Solo.' with a mezzo-forte (*mf*) dynamic. The eighth staff shows a section marked 'H 25' and '3' and '5 I 8' and '10' with a forte (*f*) dynamic. The ninth staff features a section marked 'K 24' and 'L Tutti.' with a piano (*pp*) dynamic. The tenth staff shows a section marked '21' and '3' and '1' and '1' with a piano (*p*) dynamic. The eleventh staff features a section marked '1' and '7' with a mezzo-forte (*mf*) dynamic. The twelfth staff shows a section marked '5' and 'Tutti.' with a forte (*f*) dynamic.

6 Solo.

10 A Tutti.

11 B Solo.

3 58 C 32 D Tutti.

1 8 E Solo. F Tutti.

2 7 G Solo.

H 25 3 5 I 8 10

K 24 L Tutti.

Cadenz.

21 3 1 1

1 7

5 Tutti.

TROMBA II in D.

B. Molique. Op. 21.

Allegro.

CONCERT.

8 1 1 1 10

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

A *f* *f* *f*

1 2 2

fz *fz* *fz*

27 **B** 3 *f* *f*

3 3 Solo. 28 *f*

1 **C** 3 2 53 **D** 29 *f*

Tutti. 11 2 21 2 Solo. **E** 2 *p*

Solo. 13 *f* **Tutti.** 1 *p* **F** Solo. 17 *pp* 9 *pp*

mf **Tutti.** *f* *f* *f*

G Solo. 5 3 37 **H** 3 6 *pp*

11 **Tutti.** *ff*

ANDANTE TACET

TROMBA II in D.

RONDO. *Tutti.* *f* *6* *Solo.* *16* *fz* *10* *A Tutti.* *f*

p *f* *f*

1 *11* *B Solo.* *4* *fz* *3*

58 *C* *32* *D Tutti.* *fz* *8* *fz* *fz* *fz*

fz *1* *8* *E Solo.* *16* *F Tutti.* *1* *f*

2 *7* *G Solo.* *28* *mf*

II *25* *3* *5* *I* *8* *10*

fz *fz* *fz*

K 24 *L Tutti.* *pp* *ff* *f* *Cadenz.* *1*

21 *3* *1* *1*

pp *p* *p*

1 *7* *mf* *f*

5 *Tutti.* *ff*

Fine

Allegro.

TYMPANI in E A.

B. Molique. Op. 21.

CONCERT.

8 1 1 10 A.

p *f* *f*

2 2 1 2

f *f* *fz* *f*

2 27 B. 4

fz *f* *f* *f*

3 3 28 1 C. 3

f *f* Solo. *f*

2 53 D 29 36 tr 2 14 E 4 14 4 F 28

f *f* Tutti. *pp* *ff* Solo. Tutti. Solo. Tutti. Solo.

Tutti. *pp* *mf* *f* *f* *f* *f* G. Solo. 5 3 28

4 H 3 *f* 20 Tutti. *ff*

ANDANTE TACET.

6 16 10 A. 2

RONDO. *f* Solo. *f* Tutti. *f*

1 6 11

f *f* *f*

B. 4 62 C. 32 D. 8

Solo. *fz* Tutti. *fz* *fz* *fz* *fz*

1 8 E. Solo. F. Tutti. 2

16 1 *f*

13 G. Solo. H. 25 9 I. 8

28 *f* *fz*

10 K. 24 L. Tutti. Cadenza. 28

pp *ff* a Tempo.

1 1 1 7

p *mf* *f*

5 Tutti. *ff* *tr*

FINE.