

Six
TRIOS

pour Deux Violons & Basse

COMPOSÉS PAR

Felice Yaniewicz



PRIX 9^{fr}

A PARIS

*Chez Imbault M.^d de Musique, au Mont d'Or, Rue S.^t Honoré N.^o 200, entre
la Rue des Poulies et la Maison d'Aligre.*

Et Péristile du Théâtre de l'Opéra Comique, Rue Favart, N.^o 461.

Vⁿ 4369

Imbault

CATALOGUE

DE MUSIQUE VOCALE ET INSTRUMENTALE MISE AU JOUR PAR IMBAULT.

Professeur et Éditeur de Musique à Paris au Mont d'Or Rue Honoré N°200, entre la Rue des Poulies et la maison d'Aligre .

Et Péristyle du Théâtre de l'Opéra Comique National, Rue Favart, N° 461.

[illegible]

2^e SUITE DU CATALOGUE DE MUSIQUE VOCALE ET INSTRUMENTALE. Mise au jour PAR IMBAULT

Professeur et Éditeur de Musique à Paris au Mont d'Or Rue Honoré N° 200, entre la Rue des Poulies et la maison d'Aligre
 Et Peristyle du Théâtre de l'Opéra Comique National, Rue Favart N° 461.

Airs pour la Harpe		Rondo de Schuster		Air d'Angelini		Barin 1 ^{er} et 2 ^e (id.)		Airs avec Accompagnement le Guitare		75. Delle (lee)	
La Manière, op. 6. air var. ch. 6		Eccomi fra catene... 4 10		Frena le Brame... 5 12		Gabriel (jeune) (air de) 9		Airs des Delle... 2 10		67. Dot. (la)	
Machler (idem) 7 10		Me vira d'una la chaîne		(On trouve l'let... 5 12		Chapitre Second (idem) 9		Le Mome 1 ^{er} et 2 ^e Rom. ch. 2 10		58. Eprouve (l') villageoise.	
Airs variés en feuille				Duo d'Angelini		Conteur (air de) ou 2 ^e Part. 2		Rostonne op. 5... 6		81. Esclave (la belle)	
				Lascia pur ch'io vada... 5 12		Delire (ouv. et air de) 7 10				86. Evénement (lee) imprévu.	
				A la mort que l'on... 5 12		Demophoon (id.) de Cherubini 6				57. Fama (le) Lord.	
				La Pastorilla Nobile		Dechamps 1 ^{er} et 2 ^e Rom. ch. 4 10				13. Forme (le) trois	
				Se del duet che il Cor...		Dette (air de) 2 10				30. Fête (la) de l'Éprouve.	
				Dune pauvre Bergère...		Demichie, Rom. d'Estelle 9				121. Gelosie (le) Villane.	
				Rondo de Sarti		— de Giuseppe de Cordoue 6				105. Hélène et Francisque.	
				Lungi da te... 4		— d'Alceste... 4				106. Impresario (l') in angustie.	
				Reste encore... 4		— 1 ^{er} et 2 ^e l'air... ch. 4				57. Magie (la) fautive.	
				Scene et Air de Mengoni		Ducet Dumont, Rom. de				17. Marquis (les) Sammitte.	
				Ah! che il destino... 5		Lolote et Jagan... 3 10				41. Mica (le) Ballet de	
				O toi que j'aime... 5		— de Victor... 4 10				98. Négresse (la)	
				Che Cangi tempo... 5 10		Eclina (ouv. et air d') 9				114. Nephite.	
				Mon infidèle... 5 10		Gulnare (idem) 7 10				70. Nina.	
				Nunni qual Gelo... 6		Napin, France d'Alceste, Molo 6				78. Nive (la) Béarnaise.	
				Mêlé, je reste immobile		Satin (id.) op. 5. Rom. 5				82. Nive (la) Colonne.	
				Addio addio per sempre		Satin (id.) 2, 3, 4. Rom. ch. 3 10				61. Nivage (la)	
				Adieu, adieu Médée		1. Nivage, Giuseppe 12				115. Pastorella (la) noble.	
				Rondo de Barton an'Orléans		Iphigénie (ouv. d') Paradiée				108. Pajanne (la) fautive.	
				Echse téméraire... 6		en Duo bouffon... 4				150. Piazza (la) d'amore.	
				Del Matrimonio Segreto Duo		Jekoi (ouv. et air de) 5				100. Philopie (le) imaginaire.	
				Io ti lascio per... 5		La Lance, Rom. de Zélie 3 10				105. Prétendus (lee)	
				Je m'en va... 5		Le Brun 1 ^{er} et 2 ^e Rom. ch. 3 10				77. Promesse (lee) de mariage.	
				Air		— Romance de Renelle 6				27. Renaud.	
				Pria che spunti... 6		Le Jeune, 1 ^{er} (idem) 6				65. Richard Cœur de Lion.	
				Avant que le jour... 6		Le Mère, op. 14 (id.) 6				22. Rostère (la)	
				Polaca della Pietra Semplice		Maicen (ouv. et air de) d'Alceste 9				25. Seigneur (le) bienfaisant.	
				Sento che son vicino... 6		Martini 3 ^e Romance... 9				1. Tableau (le) parlant.	
				Ah! quel charmant d'air...		Mariage de Figaro (ouvert				76. Tarare.	
				Scene et Duo		et air du) par Mozart... 10				24. Tom-Jones.	
				L'Italiana in Londra		Matrimonio Segreto (ouv. et				90. Tuteur (le) avare.	
				In qual stato mai... 6		air de) 12				8. Union (l') de l'Amour et des Arts.	
				En quel état... 6		Modée (ouv. et air de) 9				109. Veuilleuse d'Annette et Lubin.	
				Duo del Matrimonio Segreto		Molinara (idem) 12				111. Villanella (la) rapita.	
				Cara Cara non dubitar...		Nive (ouv. et air de) la Colonne 6				11. Zemire et Azor.	
				Pourquoi cette Fragur...		Offrande à la Liberté 6					
				Se tanto in corpo avete...		Palmer (ouv. et air de) d'Alceste 7 10					
				En écrit vous engage...		Tarte (ouv. et air de) du Bal de 1 ^{er} et 2 ^e partie ch. 9					
				Scene et Duo		Perkins, 1 ^{er} Romance... 5					
				L'Italiana in Londra		Phrasme et Melior (ouv. et air de) 9					
				Dunque per un infido... 6		Prétendus (ouv. et air de) 9					
				Quoi pour un infidèle...		Peyche (idem du Ballet de) 7 10					
				Polaca de l'Impresario		Rocher de Leucate (ouv. et air de) 9					
				in angustie et della		Secret (ouv. et air de) 6					
				Capriciosa corretta		Tarare (id.) 6					
				La donna ha bello l'air...		Télémaque (id. du Ballet de) 7 10					
				Zélie a l'air de l'air...		Trente et 40 (ouv. et air de) 9					
				Airs per Basso		Une Jeunesse de l'air de) 9					
				da gli Zupari in fiera		Villanella rapita (id.) 6					
				Sei mille e quattro bei...		Vindandine (id.) 9					
				L'air fut choir pour l'air...		Wacher 3 ^e Romance... 4 10					
				Scene et Polaca du Picchi		— 4 ^e ... 10					
				Ah! senti non partir...		Wend (ouv. et air de) 10					
				Elle veut de partir...		Zingarelle, Stances... 6					
						Zangari (id.) in fiera 9					
						350. Air en feuille... 9					
						Montano et Stephanie (ouv. et air de) 9					
						</					

5.^E SUITE DU CATALOGUE DE MUSIQUE VOCALE ET INSTRUMENTALE *Mise au Jour* PAR IMBAULT.

Professeur et Editeur de Musique à Paris au Mont d'Or Rue Honoré N°200 entre la Rue des Poulies et la maison d'Aligre

Et Peristyle du Théâtre de l'Opéra Comique National, Rue Favart, N.º 46.

Suite des Ouvertures pour deux Violons 51. Chimène . 56. Colombine à la Cour . 7. Colombine (la) . 49. Comtesse (les deux) . 115. Cosa (la) rara . 75. Damade (les) . 59. Dardanus . 96. Déesses (les trois) rivaux . 172. Dêliré (le) . 104. Démophoon de Cherubini . 112. — — — de Vogel . 68. Pépit. (l'heureux) . 75. Deller (les) . 5. Déserteur (le) . 4. Devin (le) de Village . 52. Didon . 67. Dot (la) . 55. Droit (le) du Seigneur . 161. Elioca . 58. Epreuve (l) villageoise . 119. Epoux (les) mécontents . 81. Esclave (la belle) . 94. Esclaves (les) par amour . 56. Evélina . 26. Evénemens (les) imprévus . 124. Euphrosine . 48. Fêles . 15. Fermière (les trois) . 80. Fête (la) de L'arquebuse . 52. Fille (la bonne) . 21. Frascatana (la) . 185. Furberia e Puntiglio . 121. Gelosie (le) villane . 164. Gulinare . 105. Hélène et Francisque . 19. Henry IV . 47. Huren (le) . 54. Jardinier (la fante) . 106. Impresario (l) in angustie . 10. Iphigénie en Aulide . 45. — en Tauride de Piccini . 117. Lile (l) enchantée . 128. Italienne (l) à Londres . 165. Jokei (le) . 29. Jugement (le) de Midas . 46. Julie . 28. Jumeaux (les 2) de Bergama . 152. Lodoiska de Cherubini . 122. Louis IX . 54. Lucide . 57. Magie (la fausse) . 178. Maison à vendre . 71. Mariage (le) d'Antonio . 158. Mariage (le) de Figaro de Moz . 141. — — Camdeborin . 17. Mariage (les) Sammités . 179. Matrimonio (il) Segreto . 55. Melomanie (la) . 168. Montano et Stephanie . 41. Mirza (le ballet de) . 44. Myrtil et Lycoris . 98. Nègresse (la) . 114. Néphé . 126. Nicodème dans la Lune . 70. Nina . 78. Noce (la) Béarnaise . 120. Noce (les) de Dorine . 82. Odépe à Colonne . 12. Orphée . 158. Palmer (le major) . 61. Panurge . 155. Paris (le ballet de) . 115. Pastorella (la) noble . 151. Paul et Virginie . 150. Pazzo (la) d'Amore . 146. Pénelope . 91. Phédre . 100. Philosophie (le) imaginaire . 116. Pierre le Grand . 118. Pommiers (les) et le Moulin . 105. Prétendue (les) . 77. Promesses (les) de Maria . 156. Psyche (le ballet de) . 166. Puntion (la) . 125. Raoul Barbe bleue . 125. — — — de Créqui . 85. Renard d'Act . 160. Rencontre (la) en voyage . 65. Richard Cœur de Lion . 129. Rigueurs (les) du Chœur . 89. Rival (le) confident . 175. Rocher (le) de Leucate . 22. Rosière (la) . 99. Ruée contre Ruée . 87. Sargines . 97. Savoyards (les deux) . 162. Secret (le) . 127. Soirée (la) orageuse . 76. Tarare . 157. Télémaque (le ballet de) . 169. Trente (le) et Quarante . 102. Tulipano (le marquis de) . 90. Tuteur (le) avaré . 64. Tuteurs (les deux) . 177. Une Journée de Catinat . 109. Veuillesseffs L'anche et L'ache . 111. Villanella (la) rapita . 159. Vintandine (les) . 11. Zémire et Acor .		178. Maison à vendre . 158. Mariage (le) de Figaro de Moz . 179. Matrimonio (il) Segreto . 55. Melomanie (la) . 168. Montano et Stephanie . 114. Néphé . 70. Nina . 120. Noce (les) de Dorine . 82. Odépe à Colonne . 158. Palmer (le major) . 61. Panurge . 155. Paris (le ballet de) . 115. Pastorella (la) noble . 151. Paul et Virginie . 150. Pazzo (la) d'Amore . 146. Pénelope . 91. Phédre . 100. Philosophie (le) imaginaire . 116. Pierre le Grand . 118. Pommiers (les) et le Moulin . 105. Prétendus (les) . 77. Promesses (les) de Maria . 156. Psyche (le ballet de) . 166. Puntion (la) . 125. Raoul Barbe bleue . 125. — — — de Créqui . 85. Renard d'Act . 160. Rencontre (la) en voyage . 65. Richard Cœur de Lion . 129. Rigueurs (les) du Chœur . 89. Rival (le) confident . 175. Rocher (le) de Leucate . 22. Rosière (la) . 99. Ruée contre Ruée . 87. Sargines . 97. Savoyards (les deux) . 162. Secret (le) . 127. Soirée (la) orageuse . 76. Tarare . 157. Télémaque (le ballet de) . 169. Trente (le) et Quarante . 102. Tulipano (le marquis de) . 90. Tuteur (le) avaré . 64. Tuteurs (les deux) . 177. Une Journée de Catinat . 109. Veuillesseffs L'anche et L'ache . 111. Villanella (la) rapita . 159. Vintandine (les) . 11. Zémire et Acor .		185. Furberia e Puntiglio . 121. Gelosie (le) villane . 164. Gulinare . 105. Hélène et Francisque . 19. Henry IV . 106. Impresario (l) in angustie . 165. Jokei (le) . 10. Iphigénie en Aulide . 152. Lodoiska . 178. Maison à vendre . 158. Mariage (le) de Figaro de Moz . 179. Matrimonio (il) Segreto . 55. Melomanie (la) . 168. Montano et Stephanie . 114. Néphé . 70. Nina . 120. Noce (les) de Dorine . 78. Noce (la) Béarnaise . 82. Odépe à Colonne . 158. Palmer (le major) . 61. Panurge . 155. Paris (le ballet de) . 115. Pastorella (la) noble . 151. Paul et Virginie . 150. Pazzo (la) d'Amore . 146. Pénelope . 91. Phédre . 100. Philosophie (le) imaginaire . 116. Pierre le Grand . 118. Pommiers (les) et le Moulin . 105. Prétendus (les) . 77. Promesses (les) de Maria . 156. Psyche (le ballet de) . 166. Puntion (la) . 125. Raoul Barbe bleue . 125. — — — de Créqui . 85. Renard d'Act . 160. Rencontre (la) en voyage . 65. Richard Cœur de Lion . 129. Rigueurs (les) du Chœur . 89. Rival (le) confident . 175. Rocher (le) de Leucate . 22. Rosière (la) . 99. Ruée contre Ruée . 87. Sargines . 97. Savoyards (les deux) . 162. Secret (le) . 127. Soirée (la) orageuse . 76. Tarare . 157. Télémaque (le ballet de) . 169. Trente (le) et Quarante . 102. Tulipano (le marquis de) . 90. Tuteur (le) avaré . 64. Tuteurs (les deux) . 177. Une Journée de Catinat . 109. Veuillesseffs L'anche et L'ache . 111. Villanella (la) rapita . 159. Vintandine (les) . 11. Zémire et Acor .		185. Deller (les) 52. Didon . 119. Epoux (les) mécontents . 58. Epreuve (l) villageoise . 81. Esclave (la belle) . 94. Esclaves (les) par amour . 95. Estelle . 86. Evélina . 154. Evénemens (les) imprévus de Ferrari . 124. Euphrosine . 156. Flute (l'ajenchanté de Moz . 21. Frascatana (la) . 185. Furberia e Puntiglio . 121. Gelosie (le) villane . 164. Gulinare . 105. Hélène et Francisque . 19. Henry IV . 106. Impresario (l) in angustie . 142. Inconnue (l) persécutée . 180. I Nemici Generosi . 10. Iphigénie en Aulide . 128. Italienne (l) à Londres . 165. Jokei (le) . 182. [Labino e Carlotta] . [La Sposa Besbetica] . 152. Lodoiska de Cherubini . 122. Louis IX . 54. Lucide . 178. Maison à vendre . 158. Mariage (le) de Figaro . 17. Mariage (les) Sammités . 179. Matrimonio (il) Segreto . 159. Médée . 55. Melomanie (la) . 154. Modista (la) . 181. Molinara (la) . 168. Montano et Stephanie . 114. Néphé . 127. Nicodème dans la Lune . 70. Nina . 120. Noce (les) de Dorine . 82. Odépe à Colonne . 110. Orgon dans la Lune . 158. Palmer (le major) . 51. Panurge . 155. Paris (le ballet de) . 115. Pastorella (la) noble . 151. Paul et Virginie . 150. Pazzo (la) d'Amore . 116. Pierre le Grand . 100. Philosophie (le) imaginaire . 118. Pommiers (les) et le Moulin . 105. Prétendus (les) . 156. Psyche (le ballet de) . 166. Puntion (le) . 125. Raoul Barbe bleue . 125. — — — de Créqui . 85. Renard d'Act . 160. Rencontre (la) en voyage . 65. Richard Cœur de Lion . 129. Rigueurs (les) du Chœur . 89. Rival (le) confident . 175. Rocher (le) de Leucate . 22. Rosière (la) . 99. Ruée contre Ruée . 87. Sargines . 97. Savoyards (les deux) . 162. Secret (le) . 127. Soirée (le) bienfaisant . 155. Stratonice . 76. Tarare . 157. Télémaque (le ballet de) . 84. Théodore (le Roi) .
--	--	--	--	---	--	---

I^e
TRIO.

VIOLINO PRIMO

All^o Moderato

2

I^e
TRIO.

VIOLINO PRIMO

All^o Moderato

f

tr

cres

p

tr

p

tr

p

tr

p

tr

p

tr

p

VIOLINO PRIMO

3

Handwritten musical score for Violino Primo, page 57. The score consists of 12 staves of music in G major, featuring various musical notations including eighth notes, sixteenth notes, and trills. Performance markings such as *dol*, *rinf*, *cres*, *ga*, and *loco* are present throughout the piece.

I^e
TRIO.

VIOLINO PRIMO

All^o Moderato

A musical score for Violino Primo, I Trio, All Moderato. The score is written on 12 staves. The first staff begins with a treble clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked "All^o Moderato". The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *p* (piano), *cres* (crescendo), *tr* (trill), and *dol* (dolce). The score is written in a single system, with the staves connected by a brace on the left. The paper is aged and shows some staining.

VIOLINO PRIMO

3

Handwritten musical score for Violino Primo, page 57. The score consists of 13 staves of music in treble clef. The notation includes various note values, rests, and dynamic markings. The music is written in a single system across the page.

Dynamic markings and performance instructions include:

- dol* (dolce)
- rinf* (rinfornare)
- crec* (crescendo)
- tr* (trill)
- loco* (loco)
- fr* (forzando)

The page number 57 is written at the bottom center.

Andantino
la Pollacca

dol

f

p

Mineur

f

p

Majeur

8^a

tr

loco

VIOLINO PRIMO

5

Mineur

dol

p

p

p

Majeur

rinf

f

p

cres ——— cen ——— do f

V. S.

siegue l' All^o

Finale
Allegro

Violino Primo musical score, page 57. The score is written on 12 staves in 6/8 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as 'dol' (dolce) and 'rinf' (rinforzando). There are also trills marked 'tr.' and a section marked 'loco'. The page number '57' is at the bottom center.

VIOLINO PRIMO

7

Handwritten musical score for Violino Primo, page 7. The score consists of 14 staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one sharp), time signatures, and dynamic markings like 'tr' (trill), 'dol' (dolce), and 'rinf' (rinforzando). The music features a mix of melodic lines and dense chordal textures. The paper is aged and shows some staining.

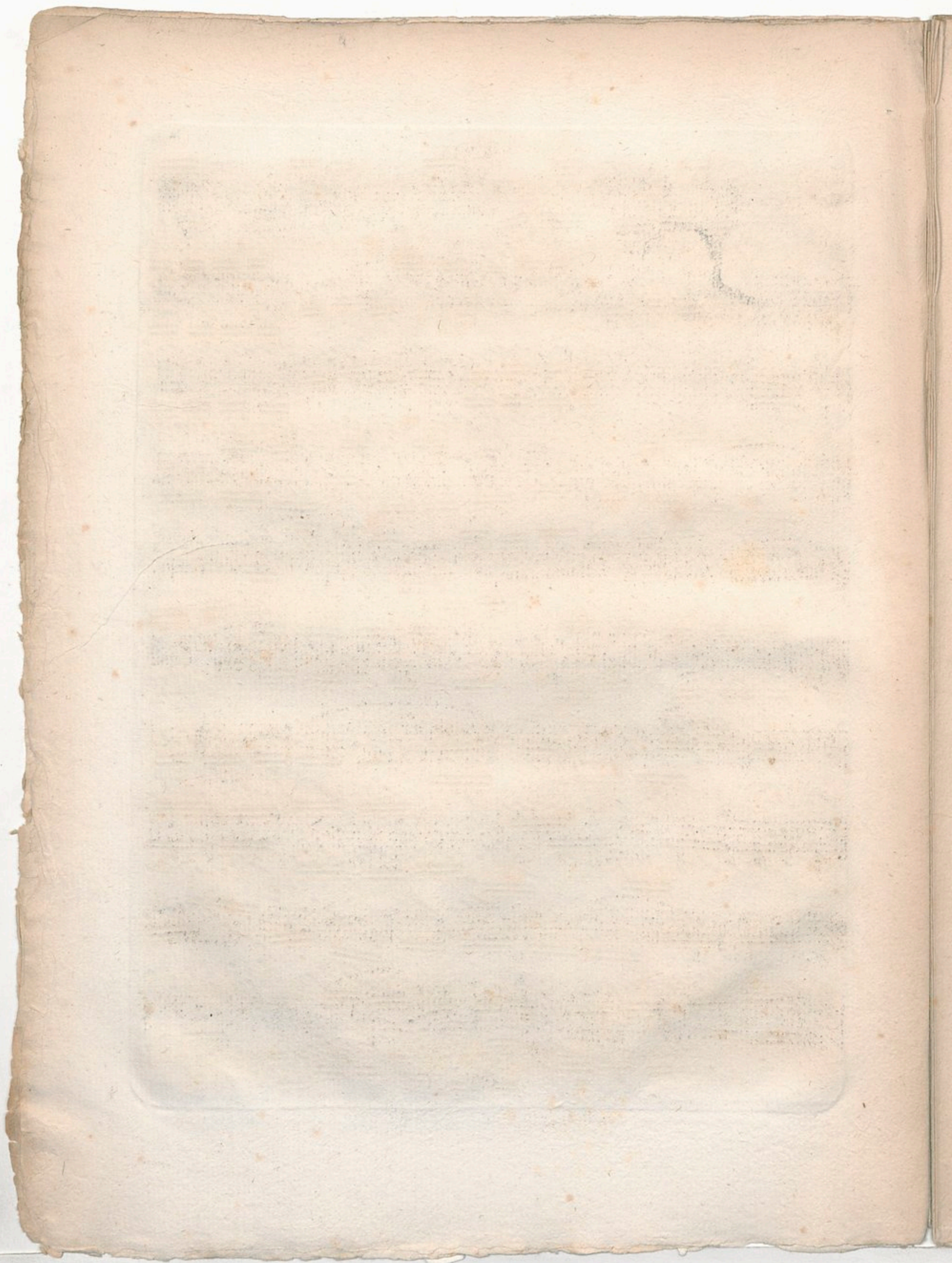
II^e
TRIOAllegro Mod^{to}

VIOLINO PRIMO

75

9

This image shows a page of musical notation, likely for a piano piece, featuring multiple staves with complex rhythmic patterns, dynamic markings, and articulation. The notation is in treble clef with a key signature of two sharps (F# and C#). The piece includes various dynamic markings such as *dol* (dolce), *cres* (crescendo), *rinf* (rinfacciato), *p* (piano), *f* (forte), and *pp* (pianissimo). There are also articulation marks like *tr* (trills) and *loco* (loco). The page number 57 is visible at the bottom center.



VIOLINO PRIMO

II

Andante

The musical score for Violino Primo, page 57, is written in 6/8 time and marked 'Andante'. It consists of ten staves of music. The notation includes various dynamics such as *f* (forte), *p* (piano), *rinf* (rinfornato), *cres* (crescendo), *rf* (rinfornato), *tr* (trill), and *dol* (dolce). The music features a variety of note values, including eighth and sixteenth notes, and rests. The score is written on a single page with a page number of 57 at the bottom.

All.^o Moderato

57

VIOLINO PRIMO

15

flautato

f

Sotto voce

p *cres*

rinf *p* *cres* *rinf* *p* *rinf*

p *rinf*

f

rinf *dol*

cres *rinf* *dol*

rinf *p* *rinf* *f*

I⁴ III^e
TRIO.

Allegro

VIOLINO PRIMO

This musical score is for the Violino Primo part of the Third Trio, marked Allegro. It consists of 14 staves of music in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single system. The score includes several dynamic markings: *rinf* (ritardando, rinforzando), *dol* (dolcissimo), *cres* (crescendo), *f* (forte), and *p* (piano). There are also trills marked with *tr*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The score ends with a double bar line and a repeat sign.

VIOLINO PRIMO

15

The musical score for Violino Primo on page 15 features the following elements:

- Staff 1:** Treble clef, G major key signature, 4/4 time signature. The music begins with a series of eighth and sixteenth notes.
- Staff 2:** Continues the melodic line with a *dol* (dolce) marking above a half note.
- Staff 3:** Includes a *cres* (crescendo) marking over a series of notes, followed by a *do* (doce) marking and a *p* (piano) dynamic marking.
- Staff 4:** Features a *f* (forte) dynamic marking and a *tr* (trill) marking.
- Staff 5:** Continues with a series of sixteenth-note passages.
- Staff 6:** Includes a *dol* marking and a *tr* marking.
- Staff 7:** Features a *dol* marking and a *tr* marking.
- Staff 8:** Continues with a series of sixteenth-note passages.
- Staff 9:** Includes a *f* (forte) dynamic marking and a *p* (piano) dynamic marking.
- Staff 10:** Features a *tr* (trill) marking.
- Staff 11:** Continues with a series of sixteenth-note passages.
- Staff 12:** Includes a *f* (forte) dynamic marking and a *p* (piano) dynamic marking.
- Staff 13:** Features a *tr* (trill) marking.
- Staff 14:** Includes a *cres* (crescendo) marking and a *f* (forte) dynamic marking.
- Staff 15:** Ends with a final chord marked *f* (forte).

Rendi sereno il ciglio. Par handel

Andante

semplicemente e Sostenuto

f *p* *rinf*

Rondeau
Allegro

alla Polaca

p *rinf*

p *rinf* *I*

VIOLINO PRIMO

17

Handwritten musical score for Violino Primo, page 17. The score consists of 12 staves of music in G major (one sharp). It features various musical notations including trills (tr), slurs, and dynamic markings such as *rinf*, *dol*, *Mineur*, and *Majeur*. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

IV^e
TRIO.All.^o Moderato

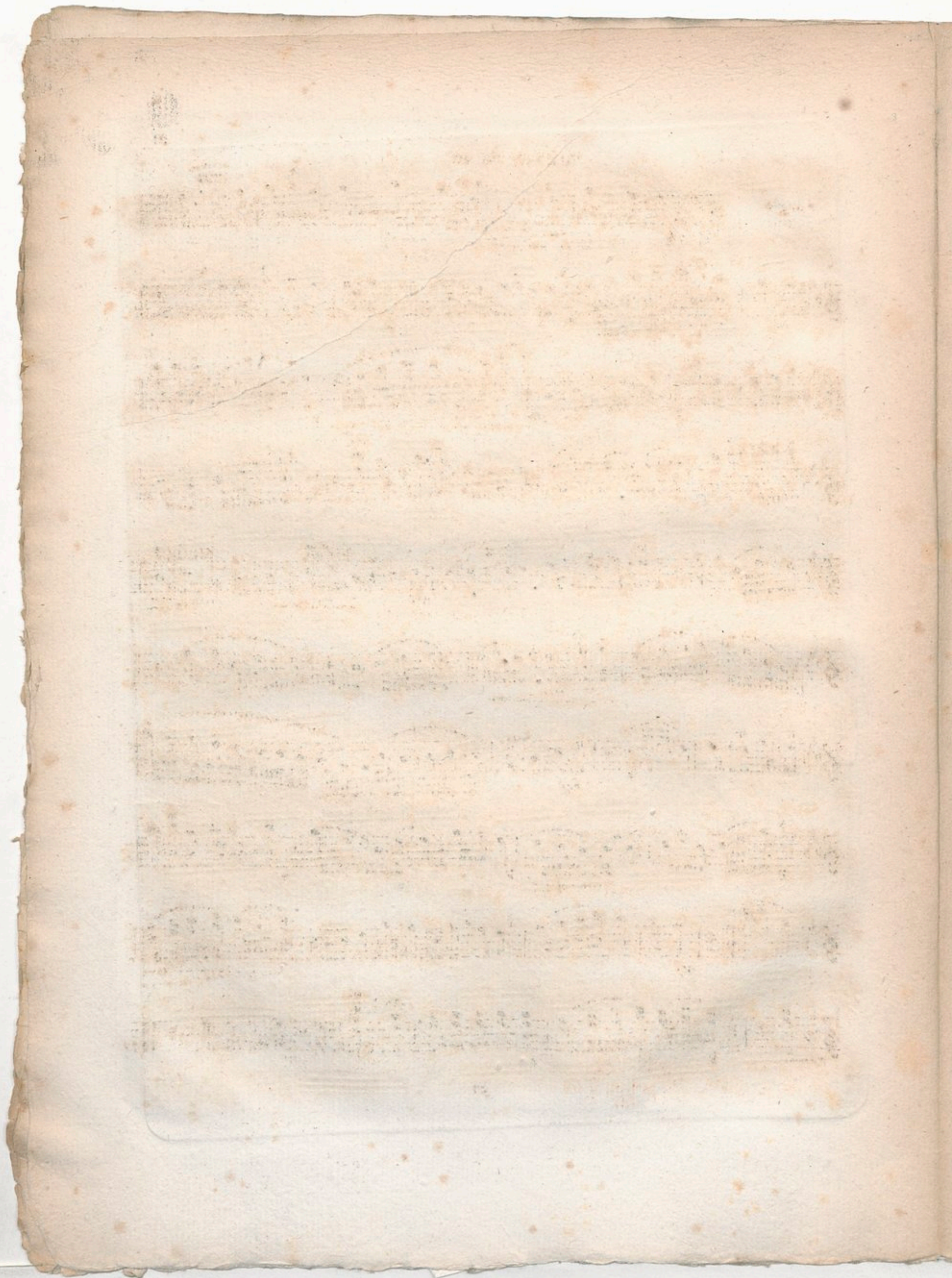
VIOLINO PRIMO

This musical score is for the Violino Primo part of a Trio section, page 18. It is in 2/4 time and features a key signature of one flat (B-flat). The tempo is marked 'All.^o Moderato'. The score consists of 15 staves of music. The first two staves begin with a treble clef, a key signature of one flat, and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages, often grouped in threes (trios). Dynamics include piano (p), crescendo (cres), forte (f), and rinforzando (rinf). There are also trills (tr) and accents (dol). The score concludes with a double bar line and a repeat sign. The page number 57 is printed at the bottom center.

VIOLINO PRIMO

19

Handwritten musical score for Violino Primo, page 19. The score consists of 15 staves of music in G major (one sharp) and 2/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'cres', 'rinf', 'f', 'p', and 'dol' are used throughout. Trills (tr) are indicated in several measures. The score ends with a double bar line and a final 'f' dynamic marking.



VIOLINO PRIMO

Adagio

Violino Primo musical score, Adagio, page 21. The score consists of ten staves of music in G major (one sharp) and 2/4 time. It features various dynamics including fortissimo (f), piano (p), and rinforzando (rinf), as well as trills (tr) and a decrescendo (dol). The music is written in treble clef with a key signature of one sharp (F#).



Polonese
Allegretto

This musical score is for the first violin part of a Polonese in 3/4 time, marked Allegretto. The key signature has one flat (B-flat). The piece begins with a piano (p) dynamic and features a continuous, flowing melody with many sixteenth and thirty-second notes. Dynamics fluctuate between piano (p) and forte (f). The score includes several trills (tr) and a section marked 'dol' (dolce) around the 15th measure. The piece concludes with a final flourish marked 'loco' and '8va' (octave), ending on a piano (p) dynamic. The page number 57 is printed at the bottom center.

VIOLINO PRIMO

Minore

23

rinf *dol* *rinf* *p* *p* *tr* *rinf* *f* *tr* *tr* *p* *tr* *lcco* *f* *ga* *3* *4* *Majeur* *dol* *f* *rinf* *p* *f* *Setto Voce* *pp* *f* *f*

V^e
TRIO.

VIOLINO PRIMO

Allegro

This page contains the musical score for the Violino Primo part of a Trio section, marked 'Allegro'. The score is written on 14 staves in G major (one sharp) and 4/4 time. The notation includes various dynamics such as *f* (forte), *p* (piano), *cres* (crescendo), *dol* (dolce), *tr* (trill), and *rinf* (rinfacciato). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and slurs. The page number 57 is visible at the bottom center.

VIOLINO PRIMO

25

Handwritten musical score for Violino Primo, page 25. The score consists of 13 staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics include 'rinf' (rinf), 'f' (forte), 'p' (piano), 'cres' (crescendo), 'dol' (dolce), and 'tr' (trill). The music features a mix of eighth and sixteenth notes, often beamed together in rapid passages. The final staff ends with a double bar line and a repeat sign.

le Chant des Juifs

VIOLINO PRIMO

Introduzione
Andante.

Handwritten musical score for Violino Primo, titled "le Chant des Juifs". The score is written on 15 staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "Andante". The score begins with a double bar line and a key signature change to three sharps. The first staff contains a treble clef and a key signature change to three sharps. The second staff contains a treble clef and a key signature change to three sharps. The third staff contains a treble clef and a key signature change to three sharps. The fourth staff contains a treble clef and a key signature change to three sharps. The fifth staff contains a treble clef and a key signature change to three sharps. The sixth staff contains a treble clef and a key signature change to three sharps. The seventh staff contains a treble clef and a key signature change to three sharps. The eighth staff contains a treble clef and a key signature change to three sharps. The ninth staff contains a treble clef and a key signature change to three sharps. The tenth staff contains a treble clef and a key signature change to three sharps. The eleventh staff contains a treble clef and a key signature change to three sharps. The twelfth staff contains a treble clef and a key signature change to three sharps. The thirteenth staff contains a treble clef and a key signature change to three sharps. The fourteenth staff contains a treble clef and a key signature change to three sharps. The fifteenth staff contains a treble clef and a key signature change to three sharps. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include *p* (piano), *cres* (crescendo), *f* (forte), *Majeur* (Major), and *inf* (infinitesimal). The score also includes a section marked "s'attacca il Rondo All^{to}" (attach the Rondo Allegretto) and a section marked "57".

p *cres* *cen* *do*

s'attacca il Rondo All^{to}

cres *f* *p*

f *p*

f *p*

f *p*

Majeur *f*

p

inf

p

f *p*

VIOLINO PRIMO

Handwritten musical score for Violino Primo, page 27. The score consists of 14 staves of music in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, dynamic markings (cres, f, p, loco), and articulation marks. The music features a mix of eighth and sixteenth notes, often beamed together in rapid passages. A wavy line above the third staff indicates a 'loco' section. The page number '27' is in the top right, and '57' is at the bottom center.

VI^e
TRIO

Allegro

VIOLINO PRIMO

VIOLINO PRIMO

Allegro

VI^e
TRIO

28

57

57

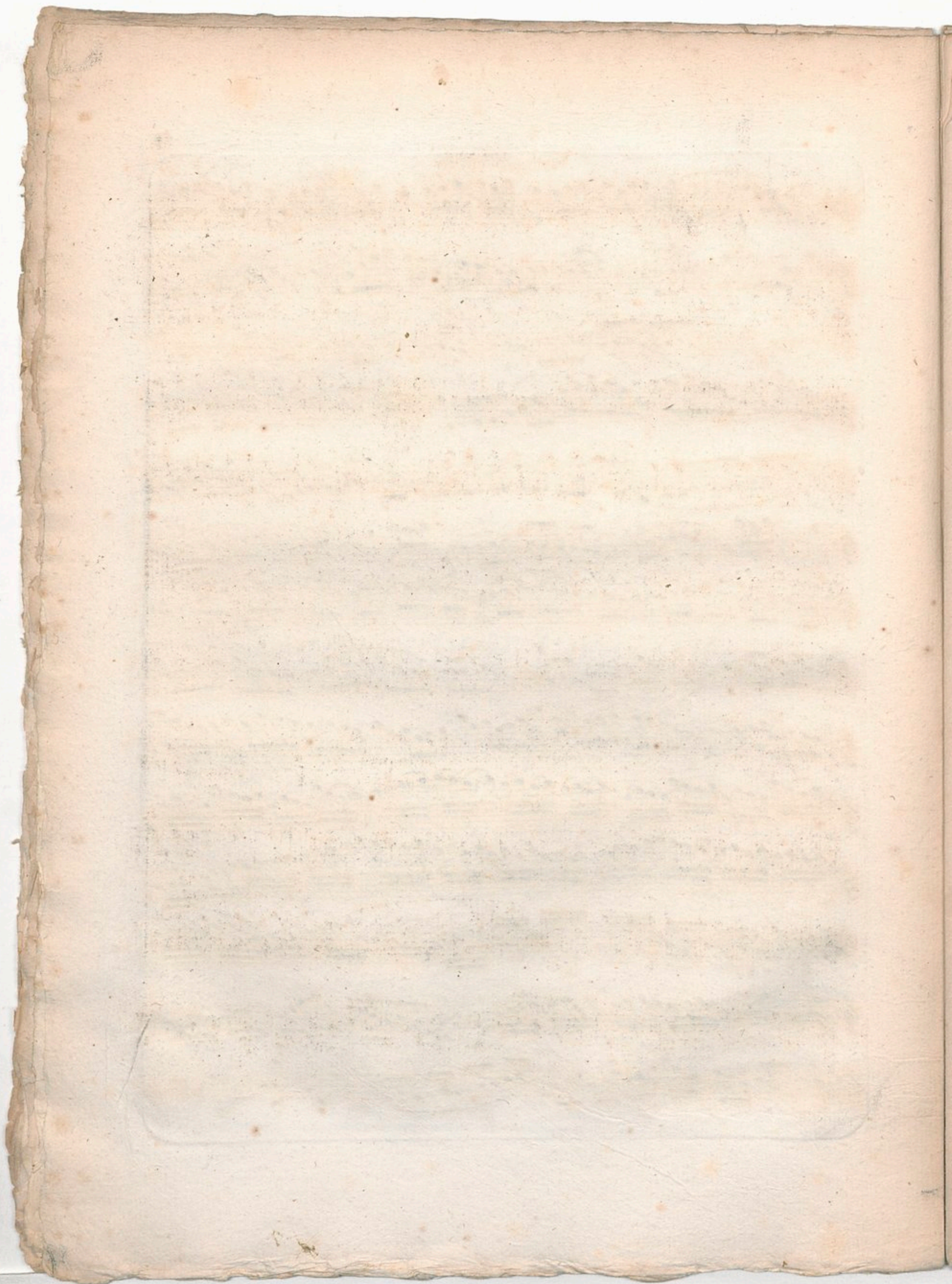
VIOLINO PRIMO

29

Handwritten musical score for Violino Primo, page 29. The score consists of 12 staves of music in G major (one sharp) and 2/4 time. The music is highly technical, featuring rapid sixteenth-note passages, trills, and dynamic markings. The page number 29 is in the top right corner, and 57 is at the bottom center.

Dynamic markings and performance instructions include:

- f* (forte)
- p* (piano)
- dol* (dolce)
- cras* (crescendo)
- tr* (trill)
- 3* (triplets)



VIOLINO PRIMO

31

Andante

Handwritten musical score for Violino Primo, page 31. The score is in G major (one sharp) and 6/8 time. It consists of ten staves of music. The tempo is marked 'Andante'. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like 'p' (piano), 'f' (forte), 'dol' (dolce), and 'cres' (crescendo). There are also trills marked 'tr.' and a fermata. The paper is aged and shows some staining.

Rondo
Allegro

Handwritten musical score for Violino Primo, Rondo Allegro, page 32. The score is written on 15 staves in G major (one sharp) and 2/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation includes many beamed notes, suggesting a fast and lively tempo. The score concludes with a double bar line on the 15th staff.

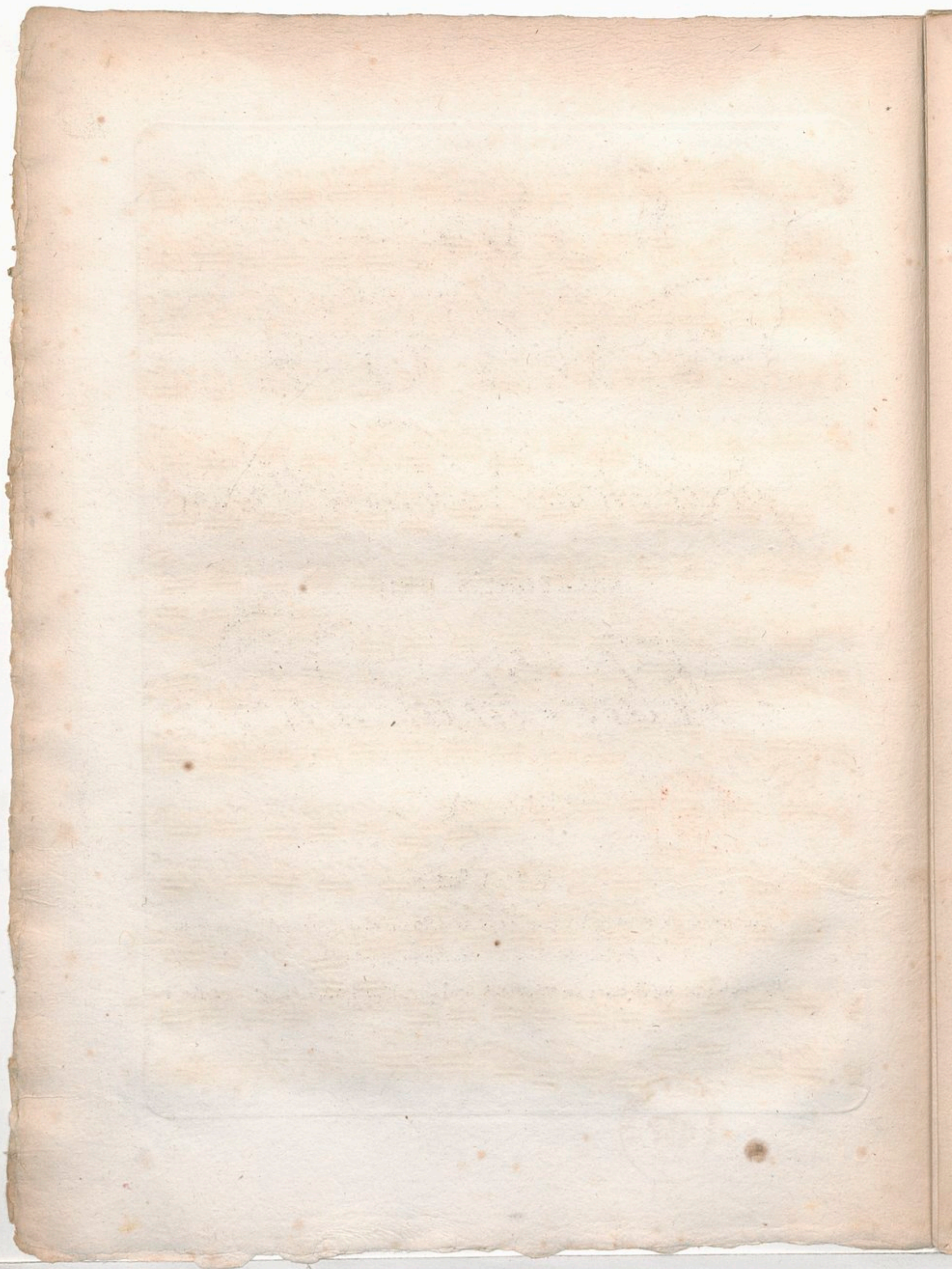
VIOLINO PRIMO

53

The musical score for Violino Primo on page 53 features 14 staves of handwritten notation. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes treble clefs, notes, rests, slurs, and trills. The music is written in a cursive, handwritten style. The page is aged and shows some wear.

57





Six
TRIOS

pour Deux Violons & Basse

COMPOSÉS PAR

Felice Yaniewicz



PRIX 9^{!!}

A PARIS

*Chez Imbault M.^d de Musique, au Mont d'Or, Rue S^t Honoré N^o 200, entre
la Rue des Poulies et la Maison d'Aligre.*

Et Péristyle du Théâtre de l'Opéra Comique, Rue Favart, N^o 461. ~

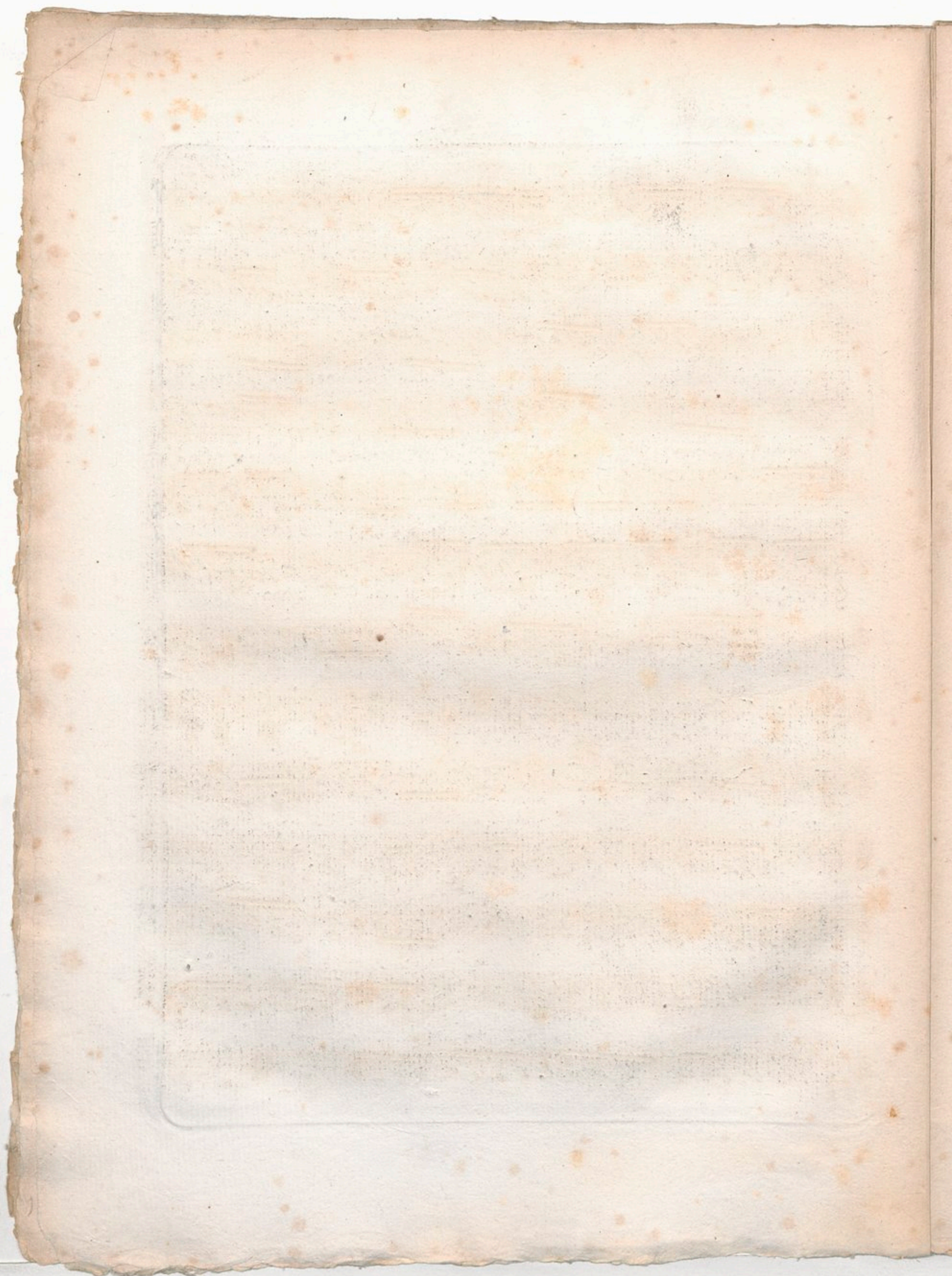
I.
TRIO.All^o Moderato

57

VIOLINO SECONDO

3

Handwritten musical score for Violino Secondo, page 57. The score consists of 13 staves of music in treble clef. It features various musical notations including notes, rests, and dynamic markings such as *p*, *dol*, *rinf*, *f*, and *cres*. The paper is aged and shows some staining.



VIOLINO SECONDO

5

Andantino
Pollacca .

The musical score is written for the second violin part of a piece titled 'Andantino Pollacca'. It begins in the key of D major (one sharp) and 3/4 time. The tempo is marked 'Andantino'. The score contains 14 staves of music. Key features include:
 - Dynamic markings: *f* (forte), *p* (piano), and *dol* (dolce).
 - Mood changes: 'Mineur' (minor) and 'Majeur' (major) are indicated at various points.
 - Triplet markings: Several groups of notes are marked with a '3' over them, indicating triplets.
 - The piece concludes with a double bar line and a fermata.

Allegro .

Handwritten musical score for Violino Secondo, page 6. The score is written on 14 staves in treble clef with a 6/8 time signature. It begins with the tempo marking "Allegro." and includes various musical notations such as eighth notes, sixteenth notes, and rests. A "p" (piano) dynamic marking appears on the sixth staff. The page number "57" is written at the bottom center.

VIOLINO SECONDO

7

Handwritten musical score for Violino Secondo, page 57. The score consists of 12 staves of music in treble clef. The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The paper is aged and shows signs of wear.

II^c
TRIO.All.^o Moderato

VIOLINO SECONDO

57

VIOLINO SECONDO

9

Measures 1-10 of the Violino Secondo part. The music is in D major and 2/4 time. The first system contains measures 1-4, and the second system contains measures 5-8. The third system contains measures 9-10. Dynamics include *f*, *p*, *cres*, *rinf*, and *pp*.

Andante .

Measures 11-20 of the Violino Secondo part, marked 'Andante'. The time signature changes to 6/8. The first system contains measures 11-14, and the second system contains measures 15-18. The third system contains measures 19-20. Dynamics include *f*, *p*, *cres*, *pp*, and *Solo*. The piece concludes with a double bar line.

Allegretto

Pollacca .

rinf

p

I

p

rinf *f* *f*

rinf *p*

f *dol*

p *Sotto Voce*

I *p*

rinf *f*

I *p* *pp* *p*

2 *p* *rinf*

f *p* *rinf* *p*

pp *p* *rinf*

f *p* *f* *f*

III^c
TRIO.

Allegro

VIOLINO SECONDO

11

57

Handwritten musical score for "Lied der Nachtigall" by Franz Schubert. The score consists of five staves of music, written in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The music is characterized by its flowing, lyrical quality, typical of Schubert's song compositions. Dynamics such as *p* (piano), *pp* (pianissimo), *f* (forte), and *rinf* (rinfacciato) are used throughout. Articulations like slurs and accents are present, and the piece concludes with a double bar line.

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The melody is written in a simple, folk-like style. The lyrics 'The Rose Tree' are written below the first staff. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'pp' (pianissimo). The handwriting is in ink on aged, slightly yellowed paper. The score is a single system, meaning it is written on a single line of music. The lyrics are written in a simple, sans-serif font. The overall appearance is that of a handwritten manuscript from the 19th or early 20th century.

VIOLINO SECONDO

13

rinf
p
f
p
fz
p
rinf
fz
p
Mineur
Majeur
ten:

IV^c
TRIO.Allegro Mod^{to}

VIOLINO SECONDO

This musical score is for the Violino Secondo part of the IV^c Trio, marked Allegro Mod^{to}. The music is written in a single system of 14 staves, all in treble clef with a key signature of two flats (B-flat and E-flat). The time signature is 2/4. The score begins with a piano (p) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several trills (tr) and triplets (3) throughout. Dynamic markings include piano (p), crescendo (cres), forte (f), and rinforzando (rinf). The piece concludes with a final measure marked with a piano (p) dynamic and a fermata. The page number 57 is printed at the bottom center.

57

VIOLINO SECONDO

15

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

Adagio .

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

Polonese

Allegretto.

12 staves of musical notation for Violino Secondo. The music is in 3/4 time, key of B-flat major. Dynamics include p (piano), f (forte), and rinforzo (rinf). The score ends with a repeat sign and a first ending bracket.

Violino Secondo

Minore

p

rinf

p

f

f

p

f

Magiore

pp

f

p

p

f

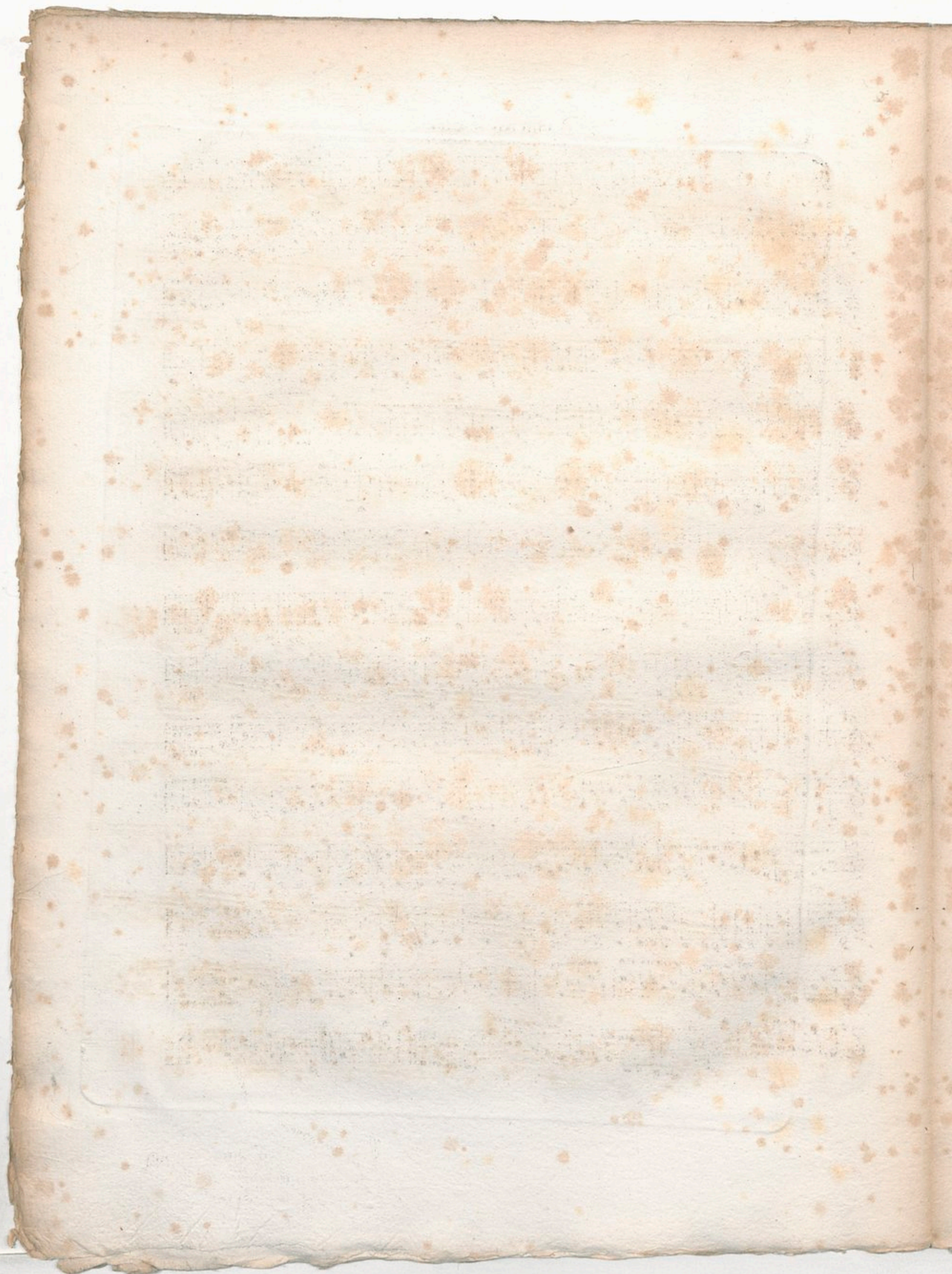
p

f

pp

f

57



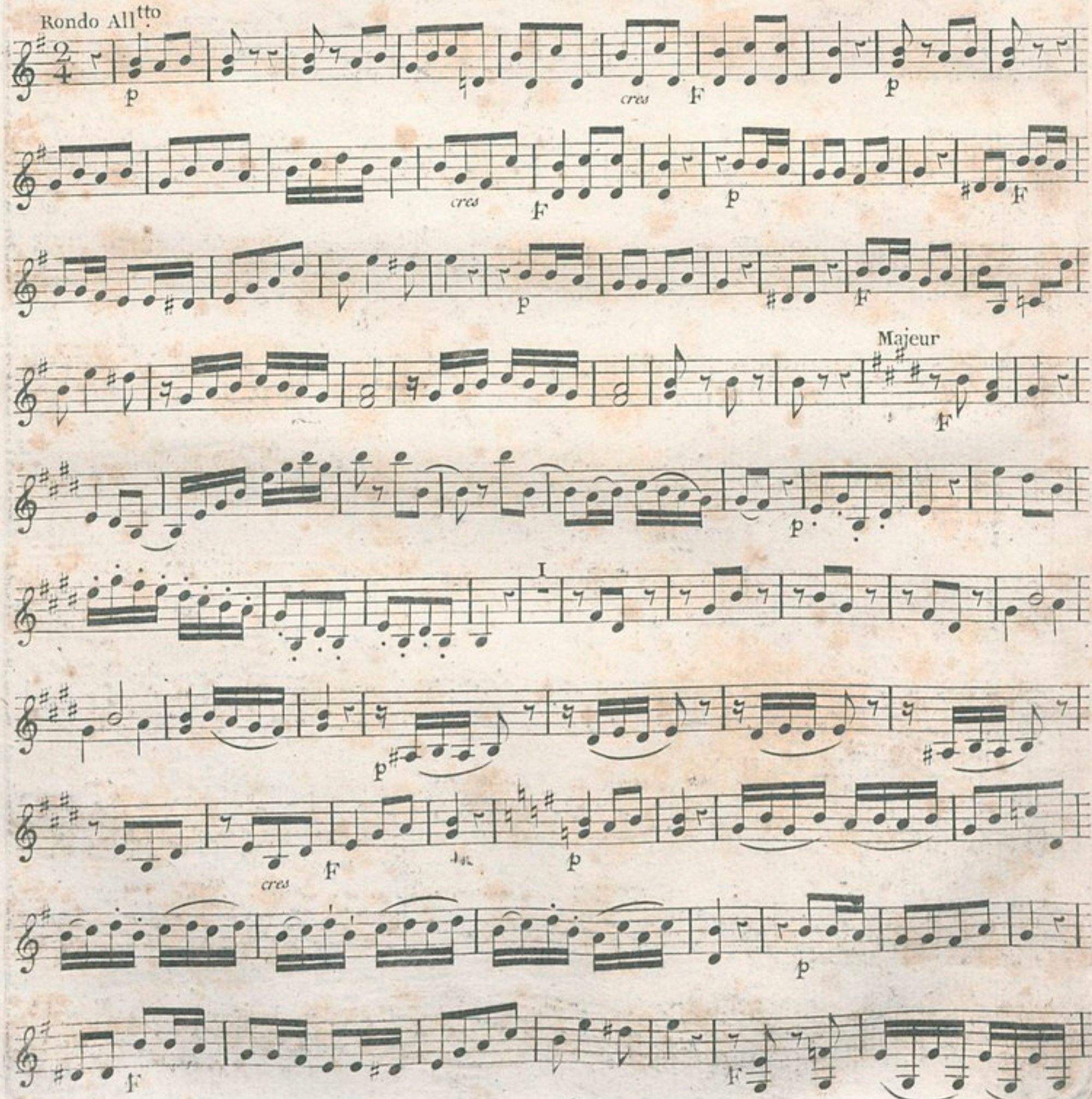
V^e
T R I O.

VIOLINO SECONDO

19

Allegro

musical score for Violino Secondo, Trio, Allegro. The score consists of 14 staves of music in G major, 3/4 time. It includes various dynamics (p, f, cresc, decresc, rinf) and articulations (accents, slurs). The piece concludes with a double bar line on the 14th staff.

Introduzione
Andante .Rondo All^{to}

VIOLINO SECONDO

21

The musical score for Violino Secondo on page 21 is written in G major (one sharp). It consists of 12 staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings. The music is written in a continuous, flowing style with many slurs and ties. The page number 21 is in the top right corner.

The score begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth notes, mostly beamed in pairs. The second staff continues this pattern. The third staff introduces some sixteenth notes. The fourth staff has a dynamic marking of *p* (piano). The fifth staff continues the melodic line. The sixth staff has a dynamic marking of *p*. The seventh staff has a dynamic marking of *f* (forte). The eighth staff has a dynamic marking of *p*. The ninth staff has a dynamic marking of *f*. The tenth staff has a dynamic marking of *p*. The eleventh staff has a dynamic marking of *f*. The twelfth staff has a dynamic marking of *p*.

VI^c
TRIO

Allegro

VIOLINO SECONDO

Violino Secondo

VI^c TRIO

Allegro

First staff: *f*, *p*, *f*, *p*, *cres*

Second staff: *rinf*, *p*, *cres*

Third staff: *rinf*, *p*, *rinf*, *f*

Fourth staff: *f*

Fifth staff: *rinf*, *f*, *p*, *pp*, *f*

Sixth staff: *f*, *b*

Seventh staff: *cres*, *rinf*, *p*

Eighth staff: *rinf*, *rinf*, *rinf*

Ninth staff: *rinf*, *f*

Tenth staff: *p*, *f*, *p*

Eleventh staff: *f*, *del*, *f*, *tr*

Twelfth staff: *p*, *rinf*, *f*, *p*, *f*

57

VIOLINO SECONDO

23

Musical score for Violino Secondo, measures 1-12. The score is in G major (one sharp) and 4/4 time. It features a series of eighth-note patterns with various dynamics including *p*, *cres*, *rinf*, *f*, and *pp*.

Andante.

Musical score for Violino Secondo, measures 13-24. The tempo changes to *Andante*. The score is in G major and 6/8 time. It features a series of eighth-note patterns with various dynamics including *p*, *pp*, and *f*.

VIOLINO SECONDO

Rondo
Allegro

Violino Secondo
Rondo Allegro

Dynamic markings: *p*, *pp*, *f*, *dol*, *cres*.

Performance markings: *Solo*, *tr*, *I*, *2*, *3*, *5*.



Six
TRIOS

pour Deux Violons & Basse

COMPOSÉS PAR

Félice Yaniewicz



PRIX 9^{fr}

A PARIS

*Chez Imbault M.^d de Musique, au Mont d'Or, Rue S.^t Honoré N.^o 200, entre
la Rue des Poulies et la Maison d'Aligre.*

Et Péristile du Théâtre de l'Opéra Comique, Rue Favart, N.^o 461.

I^e
TRIO.All.^o Moderato

BASSO

2

I^e
TRIO.

All.^o Moderato

BASSO

f

p

rinf

p

f

p

cres

f

p

rinf

p

f

rinf

p

f

cres

f

57

BASSO

5

Andantino
Pollacca.

Musical score for Bassoon (BASSO) in 3/4 time, Andantino tempo. The score consists of 14 staves of music. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andantino' and the piece is titled 'Pollacca.' The music features various dynamics including piano (p), forte (f), and mezzo-forte (mf). It includes several triplet markings (3) and trills (tr). The score is divided into sections labeled 'Mineur' (minor) and 'Majeur' (major). The piece concludes with a double bar line. The page number 57 is at the bottom center, and 'V.S. l'All?' is at the bottom right.

Allegro.

Handwritten musical score for Bass, page 57. The score is written on 12 staves in bass clef, 6/8 time. The tempo is marked "Allegro." The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The first staff begins with a first ending bracket. The second staff ends with a first ending bracket. The third staff contains a flat accidental. The fourth staff contains a first ending bracket. The fifth staff contains a first ending bracket. The sixth staff contains a first ending bracket. The seventh staff contains a first ending bracket. The eighth staff contains a first ending bracket. The ninth staff contains a first ending bracket. The tenth staff contains a first ending bracket. The eleventh staff contains a first ending bracket. The twelfth staff contains a first ending bracket. The score is written in a clear, legible hand.

First ending bracket above the first staff.

First ending bracket above the second staff.

Flat accidental (b) above the third staff.

First ending bracket above the fourth staff.

First ending bracket above the fifth staff.

First ending bracket above the sixth staff.

First ending bracket above the seventh staff.

First ending bracket above the eighth staff.

First ending bracket above the ninth staff.

First ending bracket above the tenth staff.

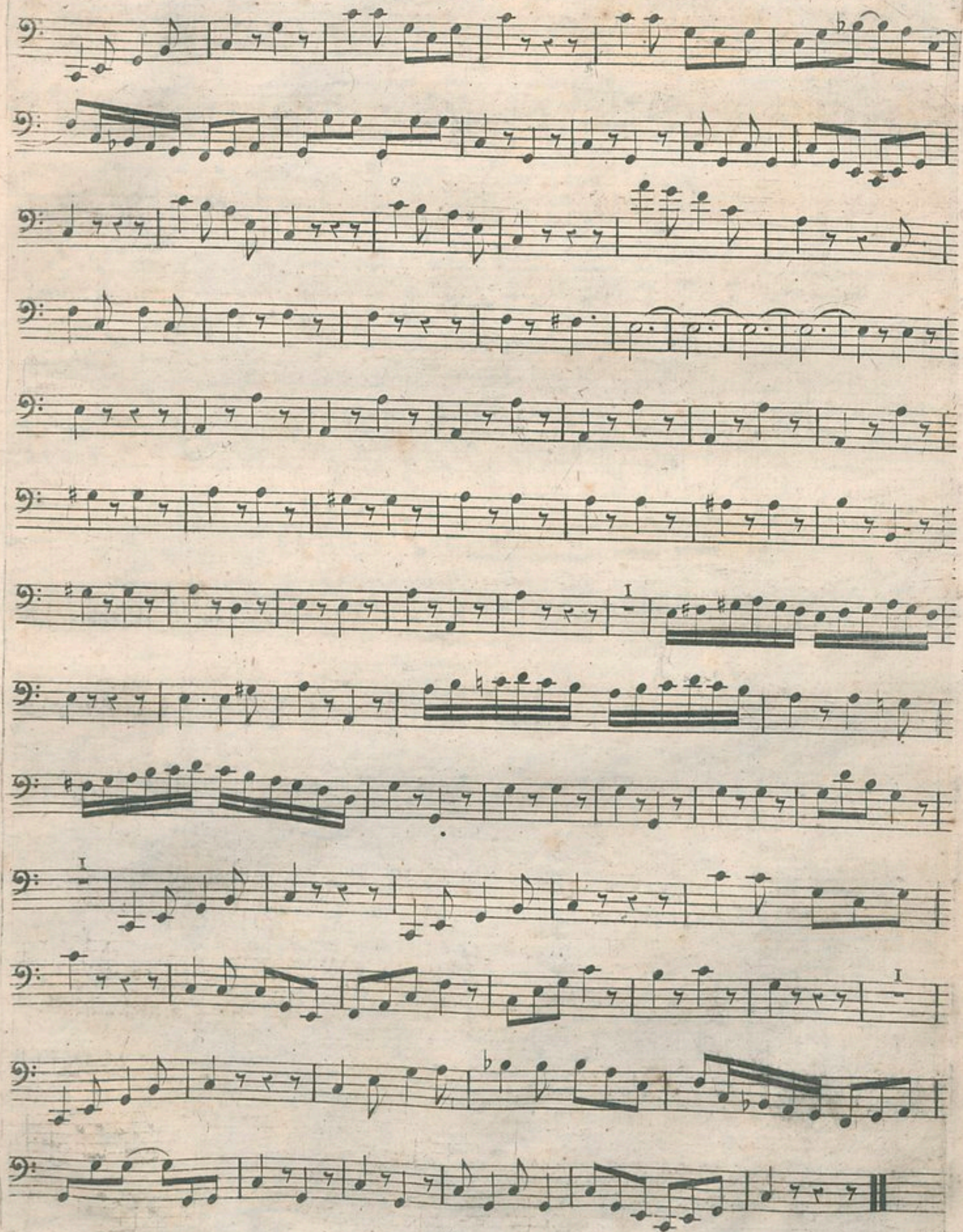
First ending bracket above the eleventh staff.

First ending bracket above the twelfth staff.

Dynamic marking *mf* (mezzo-forte) below the fifth staff.

Dynamic marking *p* (piano) below the twelfth staff.

BASSO



II.
TRIO.

BASSO

All.^o Moderato

This musical score is for the Bass part of a Trio, marked 'All. Moderato'. It consists of 16 staves of music in G major (one sharp) and common time. The notation includes various dynamic markings such as *f*, *p*, *cres.*, *pp*, *mf*, and *lento*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests and slurs. The score concludes with a double bar line and a final *f* dynamic marking.

BASSO

7

Andante

Andante

Measures 1-10: Bass clef, 6/8 time signature. Dynamics include *f*, *p*, *cres*, *dol*, *pp*, *f*, *p*, *cres*, *f*, *pp*, *f*, *p*, *cres*, *rinf*, *p*, *f*, *p*, *pp*.

Allegretto
Pollacca

Allegretto
Pollacca

Measures 11-20: Bass clef, 3/4 time signature. Dynamics include *p*, *rinf*, *f*, *rinf*, *f*, *pp*, *rinf*, *f*, *p*, *dol*, *rinf*, *f*, *p*, *pp*, *rinf*, *p*, *pp*, *rinf*, *f*, *p*, *rinf*, *p*, *rinf*, *f*.

57

III^e

TRIO.

First edition musical score for Bass, Trio, page 8. The score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music features various dynamics including *p* (piano), *f* (forte), *dol* (dolce), *cres* (crescendo), *rinf* (rinfacciato), and *pp* (pianissimo). The score is divided into measures by vertical bar lines, with some measures containing repeat signs. The page number 57 is visible at the bottom center.

57

BASSO

9

Andante.

Four staves of musical notation for the Andante section. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music is written in bass clef. Dynamics include *p*, *rinf*, *p*, *pp*, and *f*. The second staff has a first ending bracket. The third staff continues the melody. The fourth staff concludes the section with a double bar line.

Rondo
Allegro.

Eleven staves of musical notation for the Rondo Allegro section. The first staff has a treble clef, a key signature of two sharps, and a 3/8 time signature. The music is written in bass clef. Dynamics include *p*, *rinf*, *p*, *f*, and *pp*. The section includes a first ending bracket, a *cres* (crescendo) marking, and a key change to one sharp (F#) indicated by the word "Minore". The final staff ends with a double bar line and the dynamics *p* and *pp*.

IV.
TRIO.Allegro Mod^{to}

BASSO

Musical score for Bass part of the Trio, Allegro Mod^{to}. The score consists of 12 staves of music in 2/4 time, featuring various dynamics (p, cres, rinf, f) and articulation marks (accents, slurs). The key signature has two flats (B-flat and E-flat). The music includes triplet markings (3) and first/second endings (1, 2). The piece concludes with a double bar line.

Adagio

Musical score for Bass part of the Trio, Adagio. The score consists of 4 staves of music in 2/4 time, featuring various dynamics (p, rinf, pp, f) and articulation marks (accents, slurs). The key signature has two flats (B-flat and E-flat). The music includes triplet markings (3) and first/second endings (1, 2). The piece concludes with a double bar line.

BASSO

II

Polonese
Allegretto

Polonese
Allegretto

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

Mineur

Majeur

57

V^c
TRIO

Allegro

The musical score is written for a Bassoon (BASSO) in a Trio, marked Allegro. The time signature is 3/4. The key signature has one sharp (F#). The score consists of 15 staves of music. Dynamics include *rinf* (rinf), *p* (piano), *f* (forte), *cres* (crescendo), *dol* (dolando), and *ff* (fortissimo). Articulations include accents and slurs. The score includes repeat signs and first/second endings. The page number 57 is visible at the bottom.

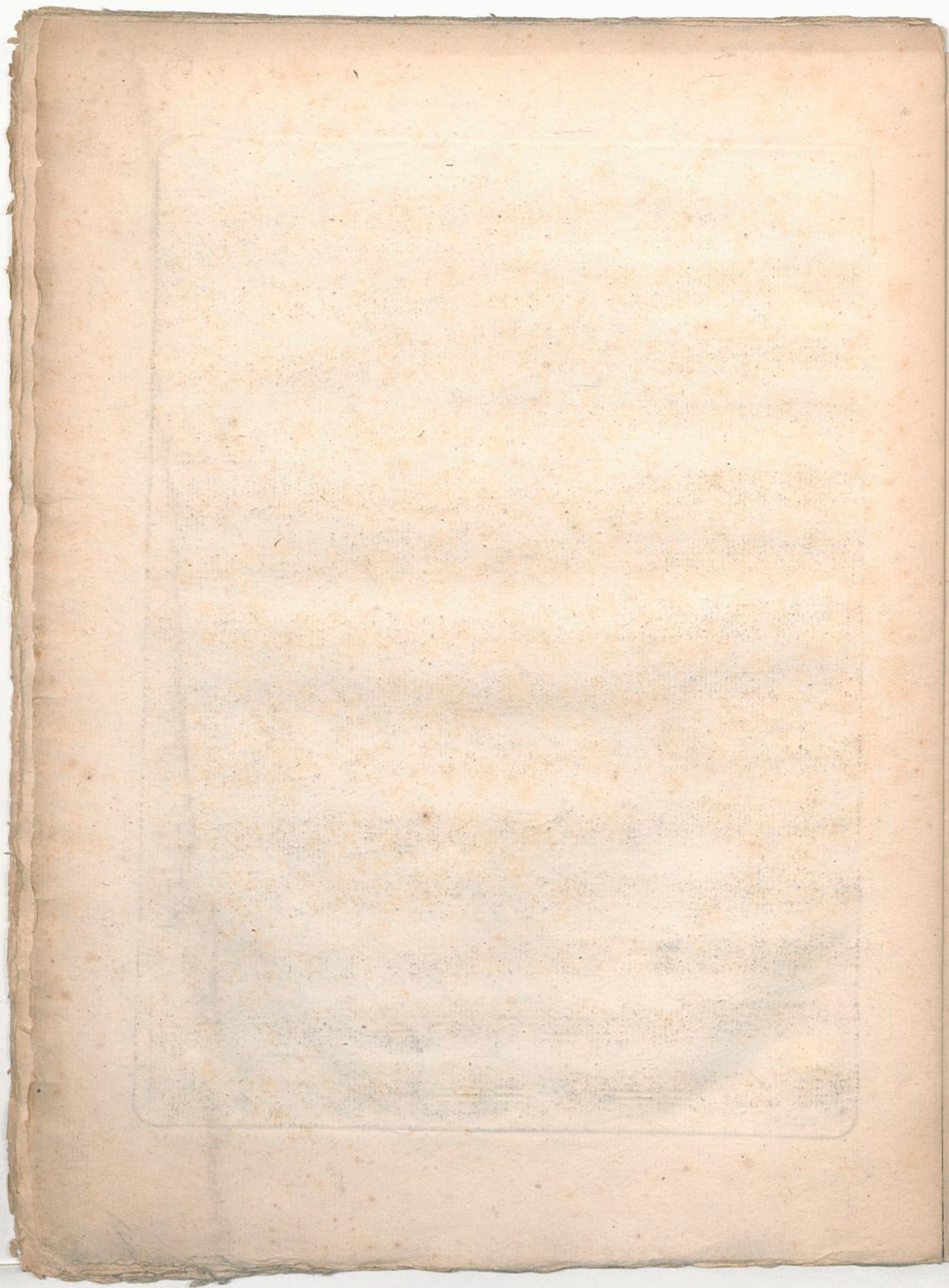
Introduzione
Andante.

s'attacca il Rondo Allto

Majeur

Mineur

57



VI^e
TRIO.

BASSO

15

Allegro

This musical score is for the Bassoon part of a VIe Trio, marked Allegro. The music is written on 12 staves in bass clef with a key signature of one flat (B-flat). The score includes various dynamic markings such as *f* (forte), *p* (piano), *cres* (crescendo), *rinf* (rinforzando), *pp* (pianissimo), and *dol* (dolce). It also features articulation marks like *I* and *3* (triplets). The piece concludes with a double bar line and a final *ff* (fortissimo) marking.

Andante.

Andante. Musical score for Bass, measures 1-12. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 6/8. The score includes dynamic markings: *p* (piano) at measures 1, 3, 5, 7, 9, 11, and 12. There are also crescendo and decrescendo hairpins. The section ends with a double bar line.

Rondo
Allegro.

Rondo Allegro. Musical score for Bass, measures 13-24. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 2/4. The score includes dynamic markings: *p* (piano) at measures 13, 15, 17, 19, 21, 23, and 24. There are also crescendo and decrescendo hairpins. The section ends with a double bar line.

BASSO

27

Handwritten musical score for Bass, page 27. The score consists of 14 staves of music in bass clef with a key signature of one flat. It includes various musical notations such as notes, rests, and dynamic markings like *p*, *pp*, *f*, *rinf*, and *lento*. There are also first and second endings marked with '1' and '2'. The page number '27' is in the top right corner.



