

VI  
CONCERTI  
a Septe, e Otto Stromenti  
a Violino Principale, Violino Primo, Violino Secondo,  
Violino Primo de Repieno, Violino Secondo de Repieno,  
Alto Viola, Organo e Violoncello,  
DEL SIGNOR  
GIO. DE SANTIS  
NAPOLITANO.  
Opera Secondo.

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Imprimé aux depens  
de

GERHARD FREDRIK WITVOGEL,

Chez le quel on Les trouve

A AMSTERDAM.



1840  
JANUARY 1st  
To the Hon. Secy of the Navy  
Washington  
Dear Sir  
I have the honor to acknowledge  
the receipt of your letter of the  
10th inst. in relation to the  
purchase of the schooner  
"Hull" for the service of the  
Navy. I am glad to hear that  
the vessel is to be purchased  
and will be ready for service  
in a few days. I am, Sir,  
Very respectfully,  
Your obedient servant,  
J. M. Smith  
Comdr. U. S. S. "Hull"

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## CONCERTO I

Allegro Assai.

*Piano.*

*Forte.*

*Solo.*

*Tutti.*

*Piano.*

*Forte.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Piano.*

*Piano p.*

*Tutti.*



## Violino Principale.

*Adagio.* *Solo.* *Tutti.* *Solo.* *Tutti.*

*Non Presto.* *Solo.* *Piano.* *Forte.* *Solo.* *Tutti.*

## Violino Principale.

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



## CONCERTO II

Allegro Assai

Violino Principale.

CONCERTO II

Allegro Assai

Piano.

Forte.

Solo.

Tutti.

Solo.

Violino Principale.

Tutti.

Piano.

Forte.

Solo.

Tutti.

Solo.



## Violino Principale.

*Largo Solo.*

## Violino Principale.

Volte



## Violino Principale.

*Allegro.*

*Solo.*

*Tutti.*

*Solo.*

## Violino Principale.

*Tutti.*

*Solo.*

*Forte.*

*Tutti.*



CONCERTO III *Allegro.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*



## Violino Principale.

*Largo assai. Solo.*

*Allegro.*

*Piano.*

*Forte.*

*Piano.*

*Forte.*

*Solo.*

*Tutti.*

## Violino Principale.

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*



## CONCERTO IV

*Allegro.*

Musical score for Violino Principale, page 16. The score is for Concerto IV, Allegro. It features 12 staves of music. The key signature has one sharp (F#). The tempo is marked 'Allegro.' and there are 'Solo.' and 'Tutti.' markings. The music consists of rapid sixteenth-note passages and triplet figures.

Musical score for Violino Principale, page 17. The score continues from page 16. It features 12 staves of music. The key signature has one sharp (F#). The tempo is marked 'Allegro.' and there are 'Solo.' and 'Tutti.' markings. The music consists of rapid sixteenth-note passages and triplet figures.



## Violino Principale.

*Largo Assai.*

Measures 1-12 of the Violino Principale part, page 18. The tempo is *Largo Assai*. The key signature is one sharp (F#). The time signature is common time (C). The music consists of a violin part with a complex melodic line and a bass line with fingerings (6, 5, 7, 6) and a trill (t) in measure 11.

## Violino Principale.

Measures 13-24 of the Violino Principale part, page 19. The tempo is *Grave*. The key signature is one sharp (F#). The time signature is common time (C). The music consists of a violin part with a complex melodic line and a bass line with fingerings (6, 5, 7, 6) and a trill (t) in measure 13.

Volti.



*Allegro Assai.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*



## CONCERTO V

Non Presto.

Musical score for Violino Principale, page 22. The score is in 3/4 time, key of B-flat major. It features a variety of musical textures including sixteenth-note runs, eighth-note patterns, and sustained notes. The tempo is marked 'Non Presto'. The score is divided into sections labeled 'Solo.' and 'Tutti.'.

Musical score for Violino Principale, page 23. The score continues from page 22, maintaining the 3/4 time and B-flat major key. It includes more complex passages with trills, slurs, and dynamic markings like 't' (tutti) and 'tutti.' (tutti). The tempo remains 'Non Presto'.



*Largo.*



*Allegro Assai.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*



CONCERTO VI *Allegro.*

*Piano.*

*Forte.*

*Piano.*

*Forte.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

*Solo.*

*Tutti.*

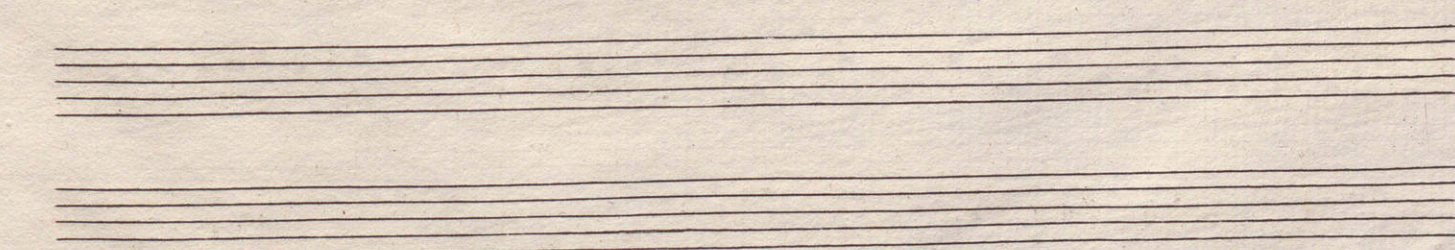
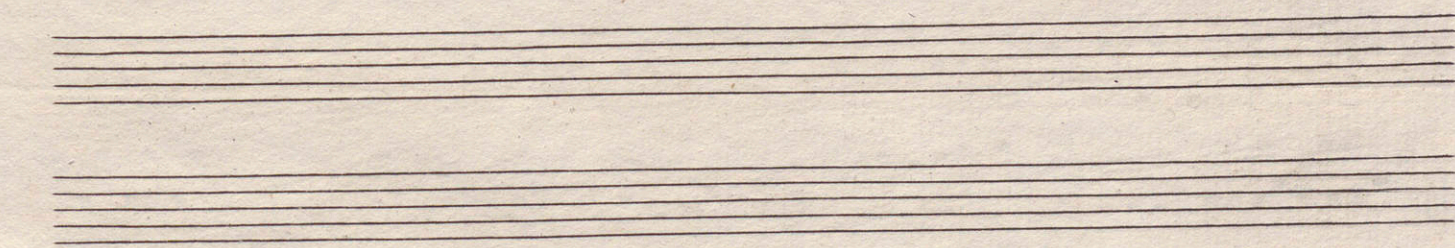
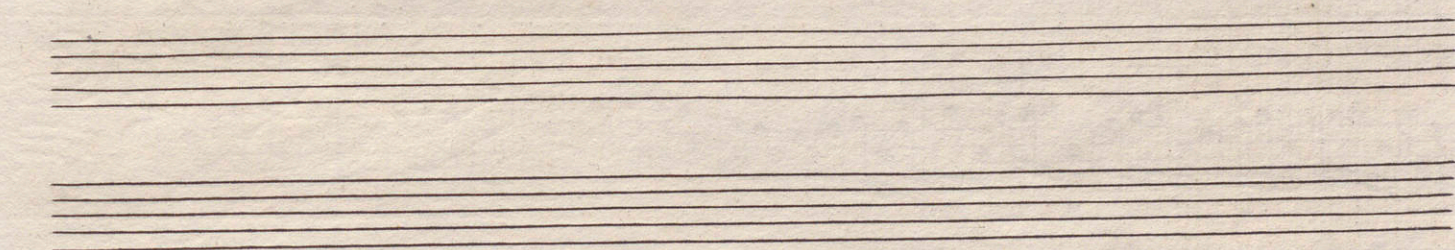
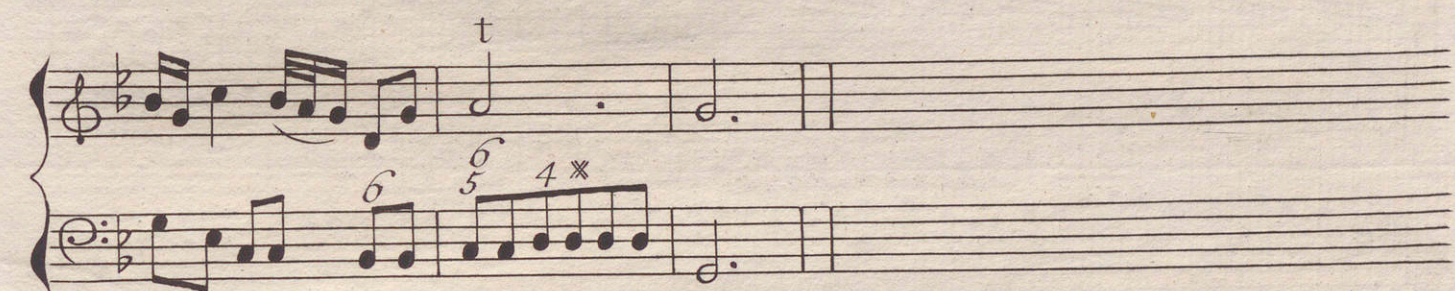
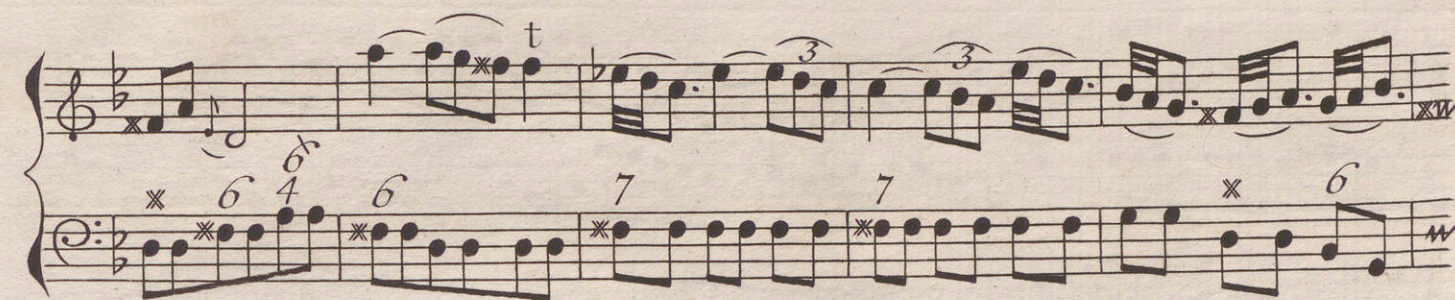
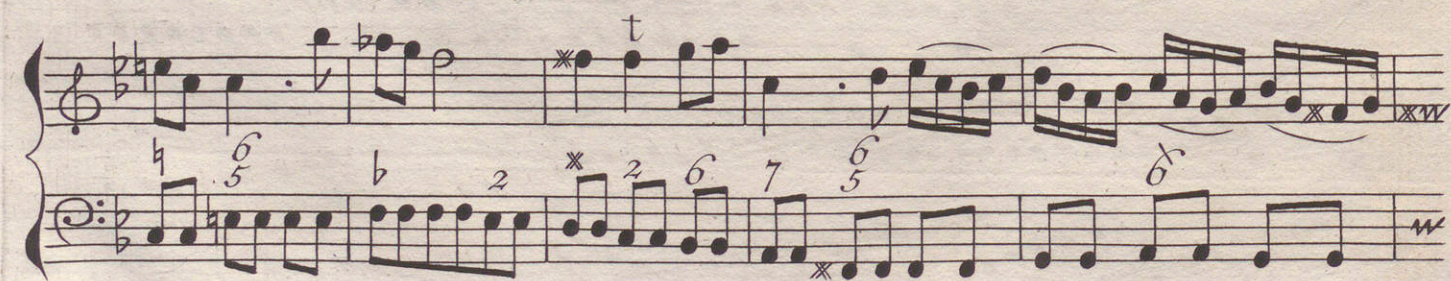
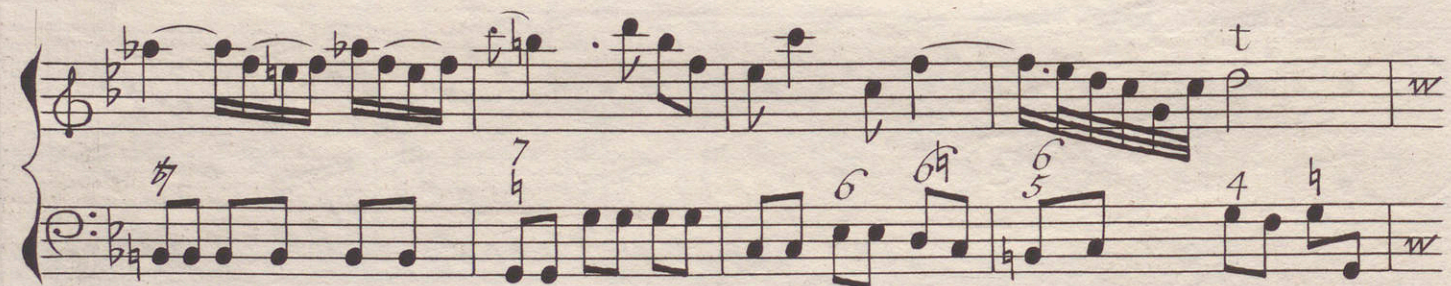
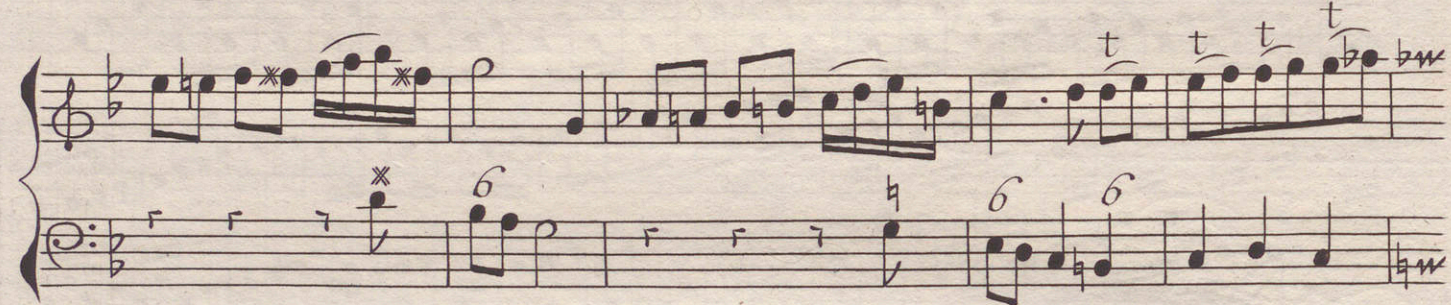
*Solo.*

*Tutti.*

*Piano.*

*Forte.*







## Violino Principale.

*Allegro.*

*Piano.*

*Forte.*

*t t*

*solo.*

*d d*

*Tutti.*

*Piano.*

*Forte.*

*solo.*

## Violino Principale.

*Tutti.*

*solo.*

*t t*

*Tutti.*

*Fine.*



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## CONCERTO I

*Allegro Assai.*

*Piano.*

*Forte.*

*Piano.*

*Tutti.*

*Piano.*

*Forte.*

*Piano.*

*Tutti.*

*Piano.*

*Tutti.*

*Piano.p.*

*Tutti.*



## Violino Primo.

Adagio. *Piano.* *Tutti.* *Piano.* *Tutti.* *Non Presto.* *Tutti.* *Piano.*

## Violino Primo.

*Piano. p.* *Tutti.* *Piano.* *Tutti.* *Piano.* *Tutti.* *Piano.* *Tutti.* *Piano.* *Tutti.*



CONCERTO II  $\text{C}^{\#}$   $\text{Allegro Assai.}$

*Piano.* *Forte.* *Piano.* *Tutti.* *Piano.*

*Tutti.* *Piano.* *Forte.* *Piano.* *Tutti.* *Piano.* *Tutti.*



## Violino Primo.

*Largo Tacet.* *Allegro.*

*Piano.*

6

14

*Tutti.*

8

*Piano.*

## Violino Primo.

*Tutti.*

10

16

*Piano.*

4

*Tutti.*



## Violino Primo.

## CONCERTO III

*Allegro.*

1

*Piano.*

4

*Tutti.*

2

*Piano.*

*Tutti.*

4

*Piano.*

*Tutti.*

1

5

*Piano.*

*Tutti.*

## Violino Primo.

*Largo tacet.*

*Allegro.*

*Piano.*

*Forte.*

*Piano.*

*Forte.*

*Piano.*

13

*Tutti.*

14

*Tutti.*

*Piano.*

10

*Piano.*

4

*Tutti.*

1

*Piano.*

24

*Tutti.*



## CONCERTO IV

*Allegro.*

CONCERTO IV *Allegro.*

*Piano.*

9 *Tutti.*

*Piano.*

2 *Tutti.*

A handwritten musical score on aged, yellowed paper. The score consists of ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are several dynamic markings: "Piano." appears on the third, fifth, and seventh staves; "Tutti." appears on the fourth, sixth, and eighth staves. Some staves have small numbers (1, 2, 3, 4, 7) above them, possibly indicating measures or sections. The final staff is labeled "Largo Tacet." and ends with a double bar line. The handwriting is in dark ink, and the paper shows signs of age and wear.



## Violino Primo.

*Allegro Assai.*

*Piano.*

*Tutti.*

*Piano.*

*Tutti.*

*Piano.*

*Tutti.*

*Piano.*

*Tutti.*

*Piano.*

*Piano.*

## Violino Primo.

*Tutti.*

*Piano.*

*Tutti.*

*Piano.*

*Tutti.*

*Piano.*

*Tutti.*

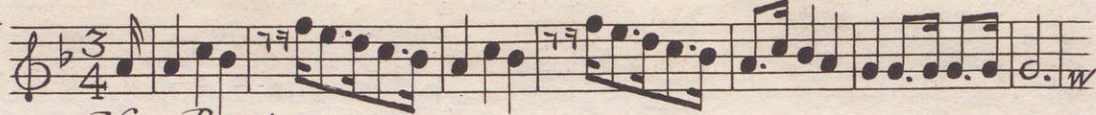
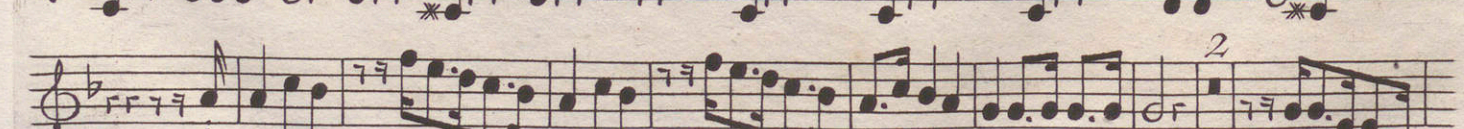
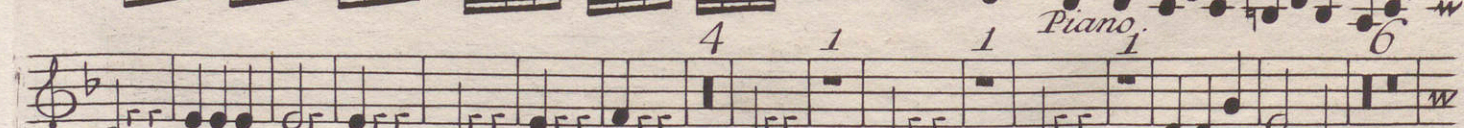
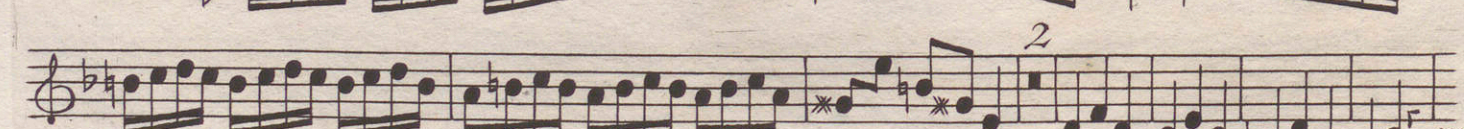
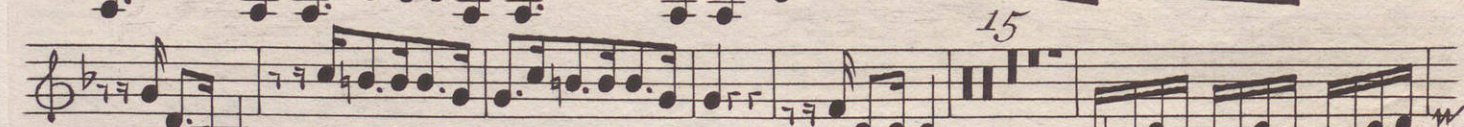
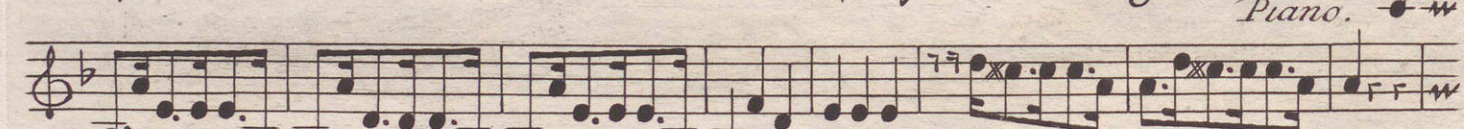
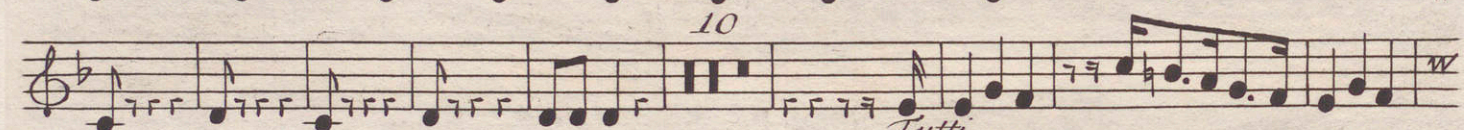
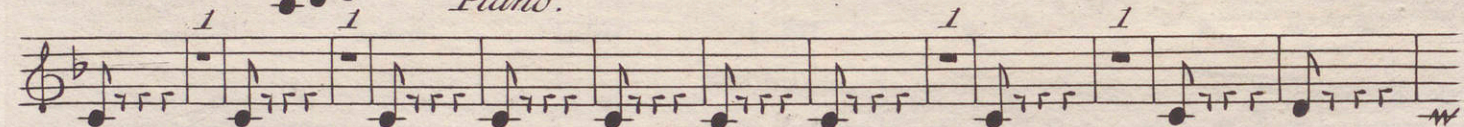
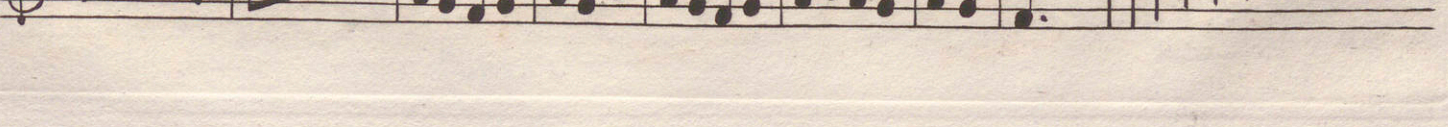
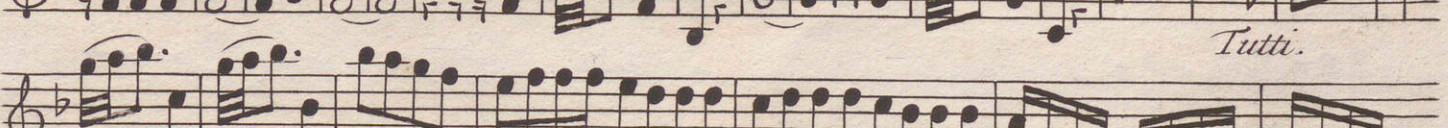
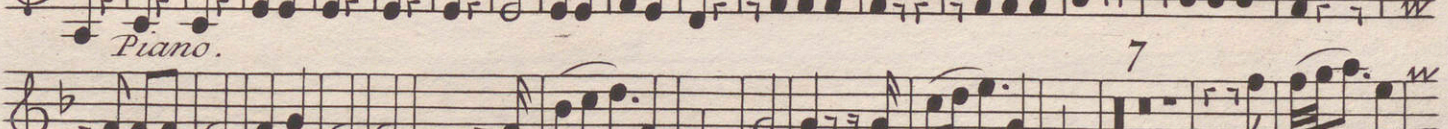
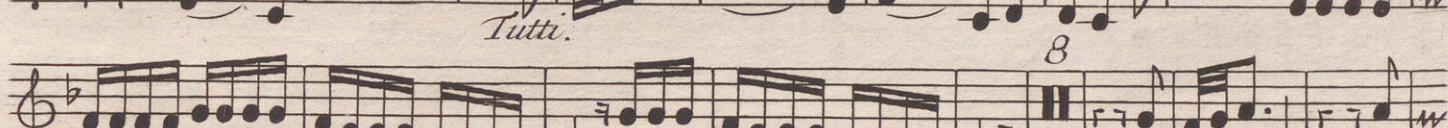
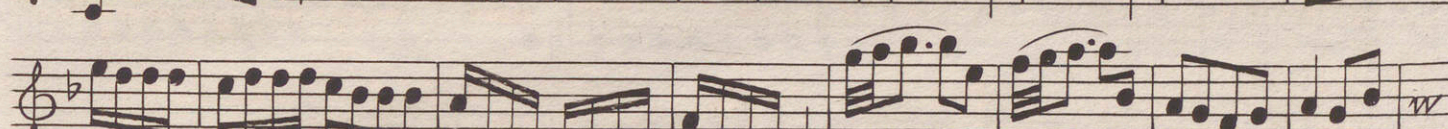
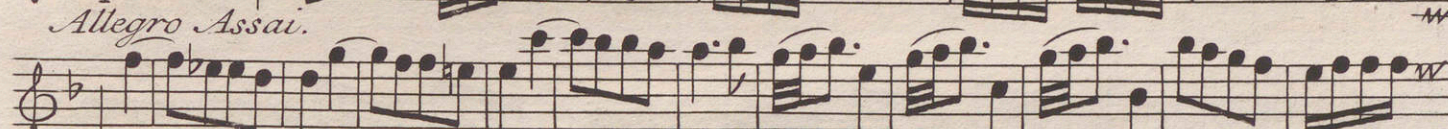
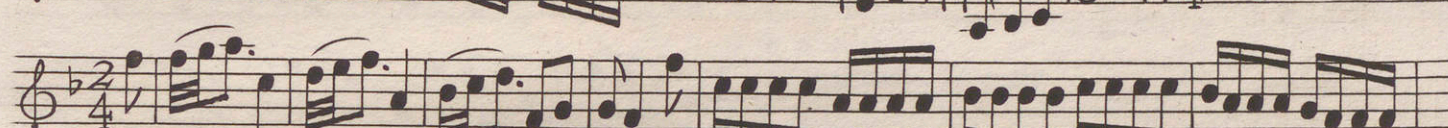
*Piano.*

*Tutti.*

*Piano.*



## CONCERTO V

*Non Presto.**Tutti.**Piano.*



CONCERTO VI *Allegro.*

*Piano.*

*Forte.*

*Piano.*

*Forte.*

5

*Piano.*

3

3 *Piano.*

*Tutti.*

13

*Piano.*

*Tutti.*

5

*Piano.*

*Tutti.*

6

*Piano.*

7

*Tutti.*

*Piano.*

*Forte.*



## Violino Primo.

*Largo Assai. Semp. Piano.*

*Allegro.*

*Piano.*

*Forte.*

1

8

*Piano.*

16

## Violino Primo.

*Tutti.*

*Piano.*

*Forte.*

*Piano.*

*Tutti.*

*Piano.*

*Tutti.*

*Fine.*

27

4

*Piano.*

19

*Tutti.*

16

*Fine.*



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Violino Secondo.

1

CONCERTO I

*Allegro Assai.*

*Piano.* *Forte*

*Piano* *Tutti.*

*Piano.* *Forte.* *Piano.*

*Tutti.*

*Piano.*

*Tutti.* *Tutti.* *Tutti.*

*Piano.*

*p.p.* *Tutti.*



## Violino Secondo.

Adagio. Piano. Tutti. Piano. Tutti. Non Presto. 1. 7. 1. Piano. p.p.

## Violino Secondo.

1. 1. 15. Tutti. 1. 3. Piano. 20. Tutti. 3. 4. 3. 4. Piano. Tutti. 12. 1. 12. Tutti.



CONCERTO II  $\text{C}^{\#}$   $\text{C}$   
*Allegro Assai.*

*Pianis. p.*  
*Forte.*  
*Piano.*  
*Tutti.*  
*Piano.*

*Tutti.*  
*Piano.*  
*Forte.*  
*Piano.*  
*Tutti.*  
*Piano.*  
*Tutti.*  
*Largo Tacet.*



## Violino Secondo.

*Allegro.*

*Piano.* 6 14

*Tutti.*

8

*Piano.*

10

*Tutti.*

16

*Piano.*

## Violino Secondo.

4

*Tutti.*

CONCERTO III

*Allegro.*

*Piano.* 2 4

*Tutti.*

2

*Piano.* 7

*Tutti.*

4

*Piano.*

1

*Piano.*

5

*Tutti.*

*Largo Tacet.*

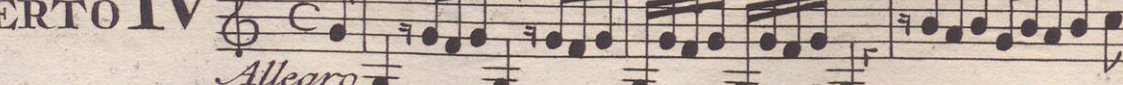


*Violino Secondo.*

This image shows a page of musical notation, likely a score for a piano concerto. The notation is written on multiple staves, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 3/8. The music is marked with various dynamics and articulations. Key markings include "Allegro" at the top, "Piano" and "Forte" throughout, and "Tutti" indicating a section where all instruments play. There are also numerical markings such as 1, 3, 4, 10, 13, 14, 24, and 25, which likely refer to measures or specific musical points. The notation includes various note values, rests, and slurs, indicating a complex and expressive piece of music.

## CONCERTO IV

CONCERTO IV *Allegro.*



*Violino Secondo.*

This image shows a page of handwritten musical notation, likely for a string quartet. The page contains 12 staves of music, arranged in six pairs. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff has a '1' below it, and the second staff has a '9' below it. The third staff has a 'Tutti.' marking. The fourth staff has a 'Piano.' marking. The fifth staff has a '1' below it. The sixth staff has a '2' below it. The seventh staff has a 'Tutti.' marking. The eighth staff has a 'Piano.' marking. The ninth staff has a '3' below it. The tenth staff has a 'Tutti.' marking. The eleventh staff has a 'Piano.' marking. The twelfth staff has a 'Tutti.' marking. The notation is dense and detailed, with many notes and rests. The handwriting is in ink on aged paper.



*Violino Secondo.*

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features multiple staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The tempo and mood are indicated by the markings "Largo Tacet" and "Allegro Assai". The notation includes various musical elements such as notes, rests, and fingerings. Dynamic markings like "Piano" and "Tutti" are used to indicate changes in volume and texture. The piece is written in 3/8 time, and the notation includes many slurs and ties, suggesting a continuous and flowing melody. The page is numbered 12, 10, and 20, which likely correspond to measures or sections of the piece.

*Violino Secondo.*

Handwritten musical score for "L'Allegretto" by Beethoven. The score consists of ten staves of music, primarily in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include "Piano." appearing multiple times, "Tutti." indicating a change in texture or volume, and "Piano. 24" near the bottom. The manuscript is written in dark ink on aged, slightly yellowed paper.



## CONCERTO V

*Non Presto.*

1

Piano.

10

Tutti.

4

Piano.

15

Tutti.

2

4

1 1 1 Piano. 6

Tutti.

9

Piano.

Tutti.

*Largo Tacet.*

*Allegro Assai.*

8

Piano.

17

Tutti.

8

Piano.

6

Tutti.

Piano.

7

Tutti.

40

Tutti.



CONCERTO VI *Allegro.*

*Piano.*

*Forte.*

*Piano.*

*Forte.*

*Piano.*

*Piano.*

*Tutti.*

*Piano.*

*Tutti.*

*Piano.*

13 *Piano.*

*Tutti.*

*Piano.*

*Tutti.*

*Piano.*

*Tutti.*

*Piano.*

*Forte.*



*Violino Secondo.*

Handwritten musical score for a piece titled "Tango Assai. Semp. Piano." and "Allegro." The score is written on 12 staves, each with a treble clef and a key signature of one flat (B-flat). The first staff is marked "Tango Assai. Semp. Piano." and the second staff is marked "Allegro." The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The tempo and dynamics are indicated by the markings "Tango Assai. Semp. Piano." and "Allegro." The score concludes with a double bar line and the number "16" written below the final staff.

*Violino Secondo.*

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on ten staves, each beginning with a treble clef and a key signature of one flat (B-flat). The music is composed of various note values, including eighth and sixteenth notes, as well as rests. Dynamic markings such as 'Tutti', 'Piano', and 'Forte' are interspersed throughout the score. There are also numerical markings, possibly indicating measures or fingerings, such as '1', '27', '4', and '19'. The handwriting is in dark ink on aged, slightly yellowed paper. The overall style is characteristic of 19th-century musical manuscripts.

*Fine.*



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CONCERTO I

*Allegro Assai.*

Musical score for Violino Primo di Ripieno, Concerto I, Allegro Assai. The score consists of 15 staves of music. The key signature is one flat (B-flat). The tempo is marked *Allegro Assai*. The score includes various dynamics and markings:

- Staff 4: *Piano.*
- Staff 5: *23 Forte.*
- Staff 6: *Tutti.*
- Staff 7: *Piano.*
- Staff 8: *22 Forte.*
- Staff 9: *Tutti.*
- Staff 10: *5*
- Staff 11: *15 Tutti.*
- Staff 12: *Tutti.*
- Staff 13: *12 Tutti.*

The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings. The page number 1 is visible in the top right corner.



## Violino Primo di Ripieno.

Adagio. 10

11

Tutti.

Non Presto.

37

Tutti.

36

Tutti.

8

Tutti.

16

Tutti.

12

## Violino Primo di Ripieno.

Tutti.

CONCERTO II  $\text{C}^*$

Allegro Assai.

Piano.

Forte.

29

Tutti.

25

Tutti.

Piano.

Forte.

20

Tutti.

22

Tutti.

Largo Tacet.



## Violino Primo di Ripieno.

*Allegro.*

15

29

41

*Tutti.*

*Tutti.*

*Tutti.*

## CONCERTO III

*Allegro.*

## Violino Primo di Ripieno.

15

13

11

10

*Tutti.*

*Tutti.*

*Tutti.*



*Violino Primo di Ripieno.*

This page of musical notation is for a piano piece, likely from a 19th-century manuscript. It features ten staves of music, each beginning with a treble clef and a key signature of one sharp (F#). The time signature is 3/8 for the first two staves and 3/4 for the remaining eight. The notation includes various musical elements such as eighth notes, sixteenth notes, and triplets. Dynamic markings are prominently displayed throughout the piece, including "Largo Tacet.", "Allegro.", "Piano.", "Forte.", and "Tutti.". Measure numbers 38, 30, and 32 are clearly visible, indicating the progression of the music. The manuscript shows signs of age, with some ink bleed-through and slight discoloration of the paper.

## CONCERTO IV

CONCERTO IV *Allegro.*

*Violino Primo di Ripieno.*

[illegible]



## Violino Primo di Ripieno.

*Allegro Assai.*

10

22

34

38

42

46

*Tutti.*

## Violino Primo di Ripieno.

CONCERTO V *Non Presto.*

16

31

33

36

40

*Tutti.*

*Largo Tacet.*



## Violino Primo di Ripieno.

*Allegro Assai.*

20 *Tutti.* 35 *Tutti.* 40 *Tutti.*

CONCERTO VI *Allegro.*

*Piano.* *Forte*

## Violino Primo di Ripieno.

*Piano.* *Forte*

25 *Tutti.* 26 *Tutti.* 12 *Tutti.* 21 *Tutti.* *Piano.* *Forte.* 3 *Largo Tacet.*



## Violino Primo di Ripieno.

*Allegro.*

*Piano.*

*Forte.*

47

*Tutti.*

*Piano.*

*Forte.* 51

*Tutti.*

38

*Tutti.*

*Fine.*



VI  
CONCERTI  
a Septe, e Otto Stromenti  
a Violino Principale, Violino Primo, Violino Secondo,  
Violino Primo de Repieno, Violino Secondo de Repieno,  
Alto Viola, Organo e Violoncello,  
DEL SIGNOR  
GIO. DE SANTIS  
NAPOLITANO.  
Opera Secondo.

---

Imprimé aux depens  
de

GERHARD FREDRIK WITVOGEL,

Chez le quel on Les trouve

A AMSTERDAM.



Violino Secondo di Ripieno.

1

CONCERTO I

*Allegro Assai.*

*Piano.* 23

*Forte.* Tutti.

*Piano.* 22 *Forte.* Tutti.

6 Tutti.

2 15 Tutti. Tutti.

12 Tutti.



## Violino Secondo di Ripieno.

Adagio 10

11

Tutti

Tutti

Non presto.

1

37

1

1

36

Tutti.

8

8

Tutti.

16

Tutti.

1

12

## Violino Secondo di Ripieno.

Tutti.

CONCERTO II

Allegro Assai.

Piano.

Forte.

29

Tutti.

25

Tutti.

Piano.

Forte.

20

Tutti.

22

Tutti.



*Largo Tacet.*

*Allegro.*

41

*Tutti.*

29

*Tutti.*

41

*Tutti.*

CONCERTO III

*Allegro.*

15

*Tutti.*

13

*Tutti.*

11

*Tutti.*

10

*Tutti.*

*Largo Tacet.*



## Violino Secondo di Ripieno.

1  
Allegro.

Piano.

Forte.

1 38

Tutti.

18 30

Tutti.

32

Tutti.

1 1

## CONCERTO IV

Allegro.

## Violino Secondo di Ripieno.

24

Tutti.

20

Tutti.

6

2 Tutti.

11

Tutti.

13

Tutti.

Largo Tacet.



## Violino Secondo di Ripieno.

*Allegro Assai.*

1

38

*Tutti.*

42

*Tutti.*

22

10

*Tutti.*

34

*Tutti.*

## Violino Secondo di Ripieno.

## CONCERTO V

*Non presto.*

1

36

*Tutti.*

33

*Tutti.*

31

16

*Tutti.*

3

*Largo Tacet.*



## Violino Secondo di Ripieno.

*Allegro Assai.*

35

*Tutti.*

20

*Tutti.*

35

*Tutti.*

40

*Tutti.*

CONCERTO VI *Allegro.*

*Piano.*

## Violino Secondo di Ripieno.

*Forte.*

*Piano.*

*Forte.*

25

*Tutti.*

26

*Tutti.*

12

*Tutti.*

21

*Tutti.*

*Piano.*

*Forte.*

*Largo Tacet.*



*Violino Secondo di Ripieno.*

*Allegro.*

*Piano.*

*Forte.*

47

*Tutti.*

*Piano.*

51

*Forte.*

*Tutti.*

38

*Tutti.*

*Fine.*



VI  
CONCERTI  
a Septe, e Otto Stromenti  
a Violino Principale, Violino Primo, Violino Secondo,  
Violino Primo de Repieno, Violino Secondo de Repieno,  
Alto Viola, Organo e Violoncello,  
DEL SIGNOR  
GIO. DE SANTIS  
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Opera Secondo.

---

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Chez le quel on Les trouve

A AMSTERDAM.



Alto Viola.

CONCERTO I

*Allegro Assai.*

Piano. 7 Forte. 9 Piano. p:p: Tutti. 11 Piano. 12 Tutti. 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100



## Alto Viola.

Adagio. 11

Tutti. 10

Non presto.

7

Piano. 15

p.p:

Tutti.

3

Piano. 20

Tutti. 3

Piano. Tutti. 12

Tutti. 12

Tutti.

## CONCERTO II

Allegro Assai.

Piano.

7 Forte

## Alto Viola.

Piano.

7

5

Tutti.

Piano.

1

Tutti.

Piano.

3

Forte.

Piano.

6

Tutti.

4

Piano.

11

Tutti.

Largo Tacet.



## Alto Viola.

*Allegro.*

*Piano.*

6 *Piano.* 14 *Tutti.*

8 *Piano.* 10 *Tutti.* 16 *Piano.*

4 *Tutti.*

## CONCERTO III

*Allegro.*

## Alto Viola.

1 *Piano.* 4

*Tutti.*

2 *Piano.* 7 *Tutti.*

*Piano.* 4 *Tutti.*

1 *Piano.* 5

*Tutti.*

*Largo Assai.*



## Alto Viola.

Allegro. *Piano.*

*Forte.* *Piano.*

*Forte.* 4 *Piano.*

13 *Tutti.* 14

*Piano.* *Tutti.* 10

*Piano.* 4 *Tutti.*

24 *Piano.*

*Tutti.*

## CONCERTO IV

*Allegro.*

*Piano.*

## Alto Viola.

1

10 *Tutti.*

*Piano.* 1 1

2 *Tutti.*

4 2

*Piano.* *Tutti.* 8

*Tutti.* *Piano.* 2 *Tutti.*

*Piano.* 4 *Tutti.*

*Largo Tacet.*



*Allegro Assai.*

1

4

1

Piano. 20

Tutti.

3

12

Piano.

Piano.

10

Tutti.

8

1

1

1

Piano

Tutti.

1

1

1

Piano.

Tutti.

1

2

Piano.

24

Tutti.

CONCERTO V

*Non presto.*

Piano.

1

1

11

Tutti.

4

Piano.

15

Tutti.

2

Piano.

1

6

2

1

Tutti.

9

Tutti.

3

*Largo Tacet.*



## Alto Viola.

*Allegro Assai.*

8 17

*Piano.* *Tutti.*

8 6

*Piano.* *Tutti.*

7

40

*Tutti.* *Tutti.*

CONCERTO VI *Allegro.*

*Piano.* *Forte.*

5

*Forte.* *Piano.*

3

*Piano.* *Tutti.*

## Alto Viola.

13

*Piano.*

5

*Tutti.* *Piano.*

6

*Tutti.* *Piano.*

7

*Tutti.* *Piano.* *Forte.*

*Largo Assai: Semp: Piano.*

1



## Alto Viola.

*Allegro.* *Piano.*

*Forte.* 8 *Piano.*

16 *Tutti.*

*Piano.* *Forte* 1 1

*Piano.* 27

*Tutti.* 4 *Piano.*

19 *Tutti.*

*Fine.*



VI  
CONCERTI  
a Septe, e Otto Stromenti  
a Violino Principale, Violino Primo, Violino Secondo,  
Violino Primo de Repieno, Violino Secondo de Repieno,  
Alto Viola, Organo e Violoncello,  
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A AMSTERDAM.







## Violoncello o Cimbalo.

## CONCERTO I

*Allegro Assai.*

*Piano.*

*Forte.*

*Solo.*

*Piano.*

*Solo.*

*Tutti.*

*Piano.*

*Forte.*

*Solo.*

*Solo.*

*Tutti.*

*Tutti.*

## Violoncello o Cimbalo.

*Solo.*

*Piano.*

*Tutti.*

*Solo.*

*Tutti.*

*Piano.*

*Piano p.*

*Forte.*



*Violoncello o Cimbalo.*

[illegible]

*Violoncello o Cimbalo.*

Handwritten musical score for a piece titled "Novecento e Comodo." The score is written on ten staves, each with a treble clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections labeled "Tutti." and "Solo." in purple ink. The music features a mix of eighth and sixteenth notes, often beamed together, and rests. There are also some unusual markings, such as "6 6 6 6" and "6 6 6 6" above certain notes, and "6 6 6 6" below others. The score ends with a double bar line and a final note.

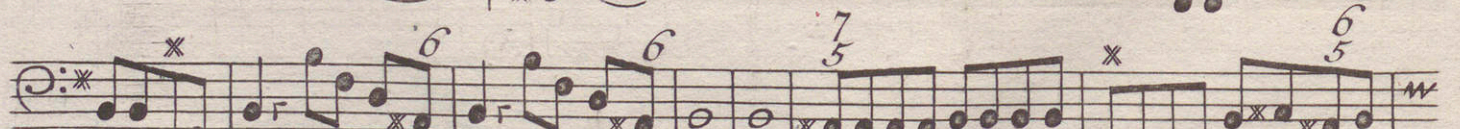
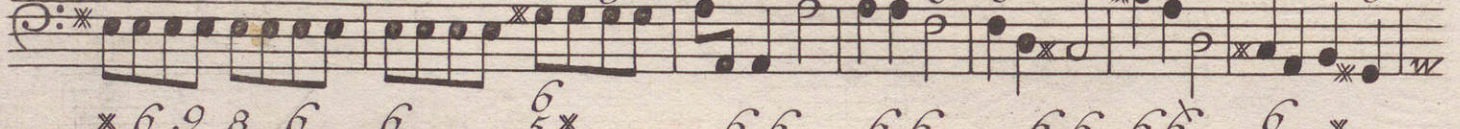
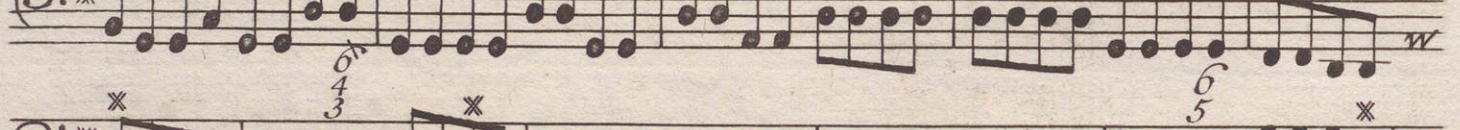
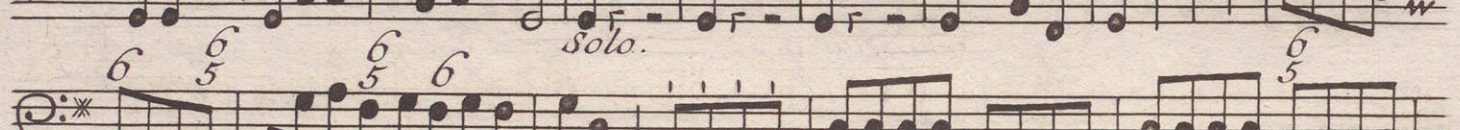
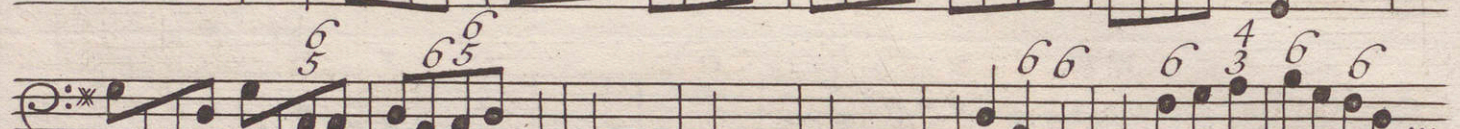
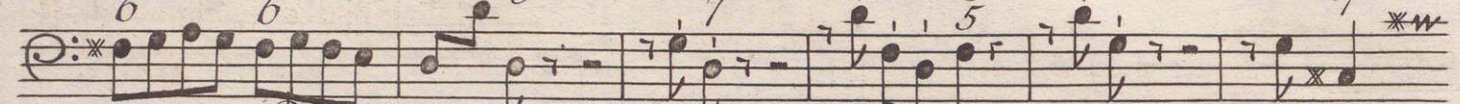


## Violoncello o Cimbalo.

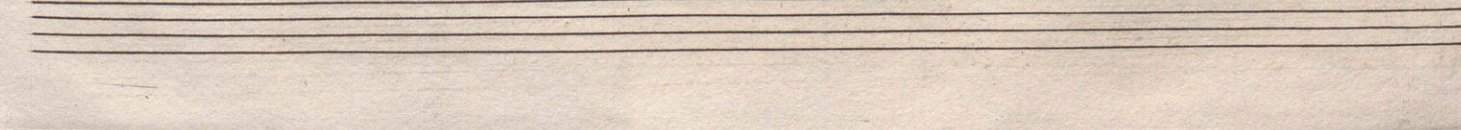
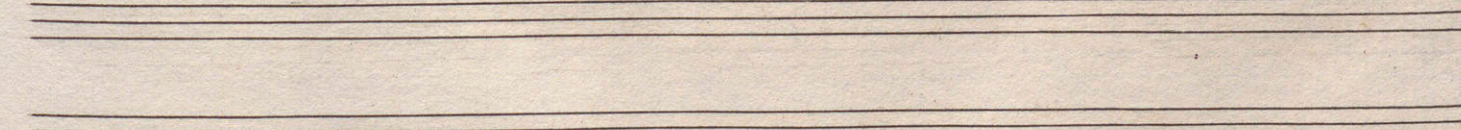
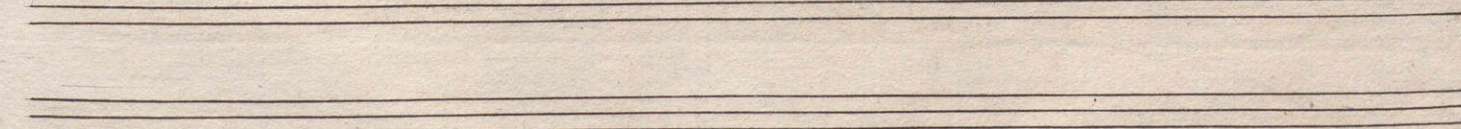
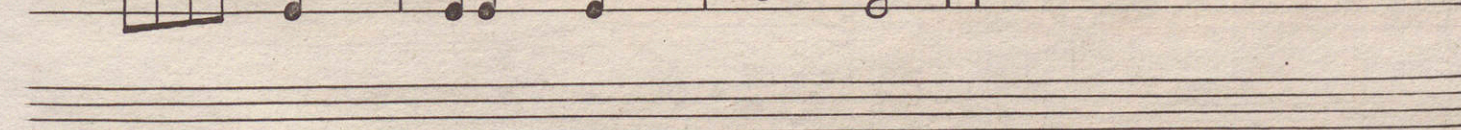
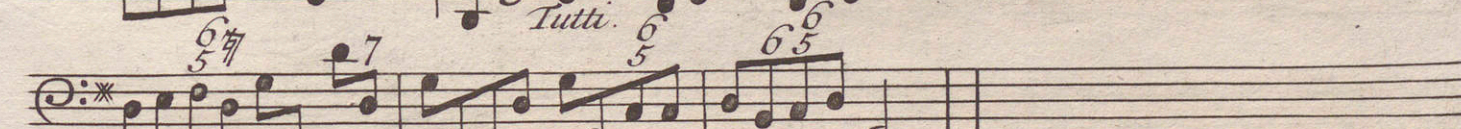
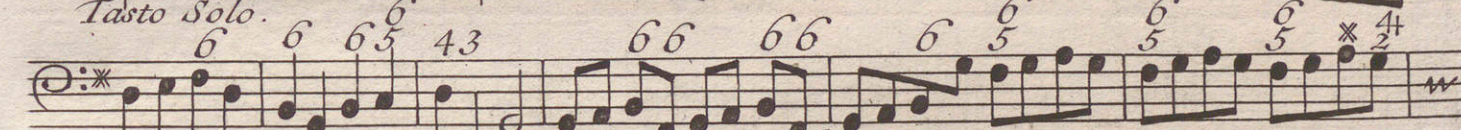
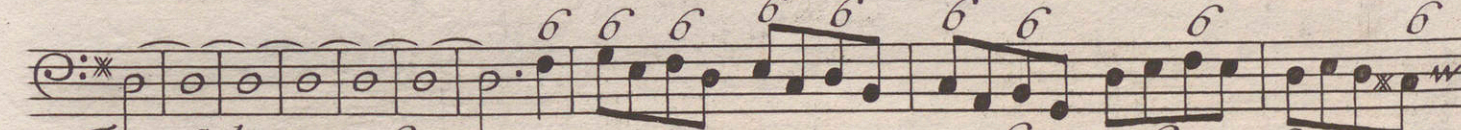
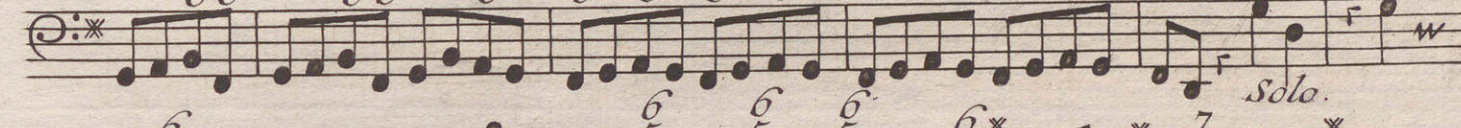
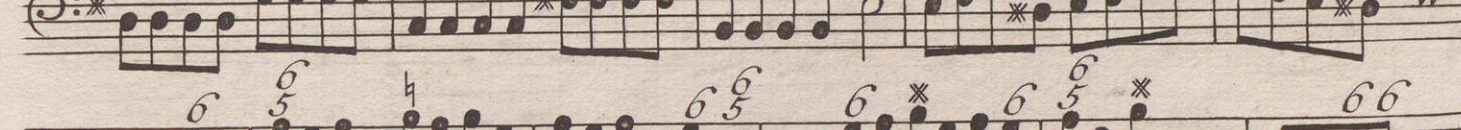
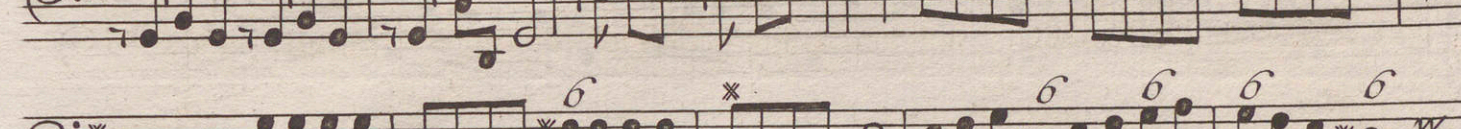
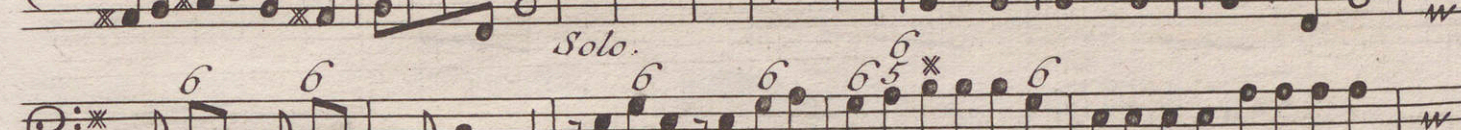
## CONCERTO II



Allegro Assai.



## Violoncello o Cimbalo.





*Violoncello o Cimbalo.*

A page of handwritten musical notation for a piano solo. The score is written on ten staves, with five systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Largo Solo." at the beginning. The notation is highly detailed, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5, 6, 7), trills (marked with 't'), and slurs. The music is written in a fluid, cursive style characteristic of 19th-century manuscript notation. The page is numbered "1" in the top right corner.

*Violoncello o Cimbalo.*

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features multiple staves with various musical notations including notes, rests, and dynamic markings such as "Allegro", "Piano", "Tutti", and "Solo". The notation includes complex fingerings and articulations.

The piece begins with a tempo marking of "Allegro" and a 3/4 time signature. The notation is written for a single melodic line, likely the right hand, with a key signature of one sharp (F#). The piece is characterized by a series of sixteenth-note runs and trills, with various fingerings indicated by numbers 1-5 and 7-9. Dynamic markings include "Piano" (p), "Tutti" (t), and "Solo" (s). The piece concludes with a "Tutti" marking and a 4/6 time signature.



## CONCERTO III

Allegro.

12 staves of musical notation for Violoncello or Cymbalo. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Fingerings (1-7) and breath marks (asterisks) are indicated throughout. The piece includes sections for 'Solo' and 'Tutti'.

Continuation of the musical score for Violoncello or Cymbalo. The score continues with 12 staves of music. It includes 'Tutti' and 'Solo' markings, and a section marked 'Largo assai Solo'. The notation continues with various musical symbols, fingerings, and breath marks.



*Violoncello o Cimbalo.*

43

Allegro 65

Piano 6 6

Forte 6 5

Piano 7 6 6

Forte Solo 6 5

Tutti 6 5

Solo 7 6

Tutti 6 5

Solo 6 5

Tutti 6 5

Tutti 6 5

43

Tutti 6 5

# CONCERTO IV

*Allegro.*

6 5 # 7 6 5 5 # 7 4 3 6 5 9 8 4 6 4 3 4 3 9 8 7 6 5 7 4 3 5

6 5 6 6

*Solo.*

*Violoncello o Cimbalo.*

Handwritten musical score for the piece "Nachtigall" (The Nightingale) by Carl Maria von Weber. The score is written on a single melodic line with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-5 above the notes. Ornaments are marked with asterisks (\*). The score is divided into sections labeled "Solo." and "Tutti.".



## Violoncello o Cimbalo.

*Largo Assai.*

## Violoncello o Cimbalo.

*Grave.*

Volti.



*Violoncello o Cimbalo.*

Handwritten musical score for a piece titled "Allegro assai" in 3/8 time. The score is written on ten staves, with the first staff indicating the tempo and time signature. The notation includes various musical symbols such as notes, rests, and accidentals. Performance markings like "Solo" and "Tutti" are interspersed throughout the score, indicating changes in the number of performers. The score is written in a clear, legible hand, with some corrections and markings visible.

*Violoncello o Cimbalo.*

Handwritten musical score for Concerto V. The score is written on multiple staves, featuring musical notation, fingerings, and performance markings. The title "CONCERTO V" is prominently displayed at the top. The tempo marking "Non Presto." is visible. The score includes various musical notations such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 and 6-7. Performance markings include "Tutti.", "Solo Piano.", "Solo.", "Tasto solo.", and "Tutti.".



*Violoncello o Cimbalo.*

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in ten systems, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked "Largo." at the beginning. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-5 above or below notes. There are also various ornaments and accidentals throughout the piece. The handwriting is in dark ink on aged paper.

*Violoncello o Cimbalo.*

Handwritten musical score for "Allegro Assai" in B-flat major, Op. 10, No. 1 by Frédéric Chopin. The score is for piano and includes 12 staves of music. It features various musical notations such as treble and bass clefs, key signature (two flats), time signature (2/4), and dynamic markings like "Allegro Assai", "Solo", and "Tutti". The score is heavily annotated with fingerings (numbers 1-5) and includes a "Tasto Solo" section. The manuscript is on aged, slightly stained paper.



*Violoncello o Cimbalo.*

## CONCERTO VI

CONCERTO VI

The image shows a handwritten musical score for a piece titled "CONCERTO VI". The score is written on twelve staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegro." at the beginning. The dynamics range from "Piano." to "Forte." and "Tutti." to "Solo." The notation includes various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 and 6-7. There are also some markings like "x" and "w" on the staves. The score is written in a cursive, handwritten style.

*Violoncello o Cimbalo.*

[illegible]



## Violoncello o Cimbalo.

*Largo Assai.*

*Allegro.*

*Piano.*

*Forte.*

*Solo.*

*Tutti.*

## Violoncello o Cimbalo.

*Piano.*

*Forte.*

*Solo.*

*Tasto Solo.*

*Tutti.*

*Tutti.*

*Fine.*



VI  
CONCERTI  
a Septe, e Otto Stromenti  
a Violino Principale, Violino Primo, Violino Secondo,  
Violino Primo de Repieno, Violino Secondo de Repieno,  
Alto Viola, Organo e Violoncello,  
DEL SIGNOR  
GIO. DE SANTIS  
NAPOLITANO.  
Opera Secondo.

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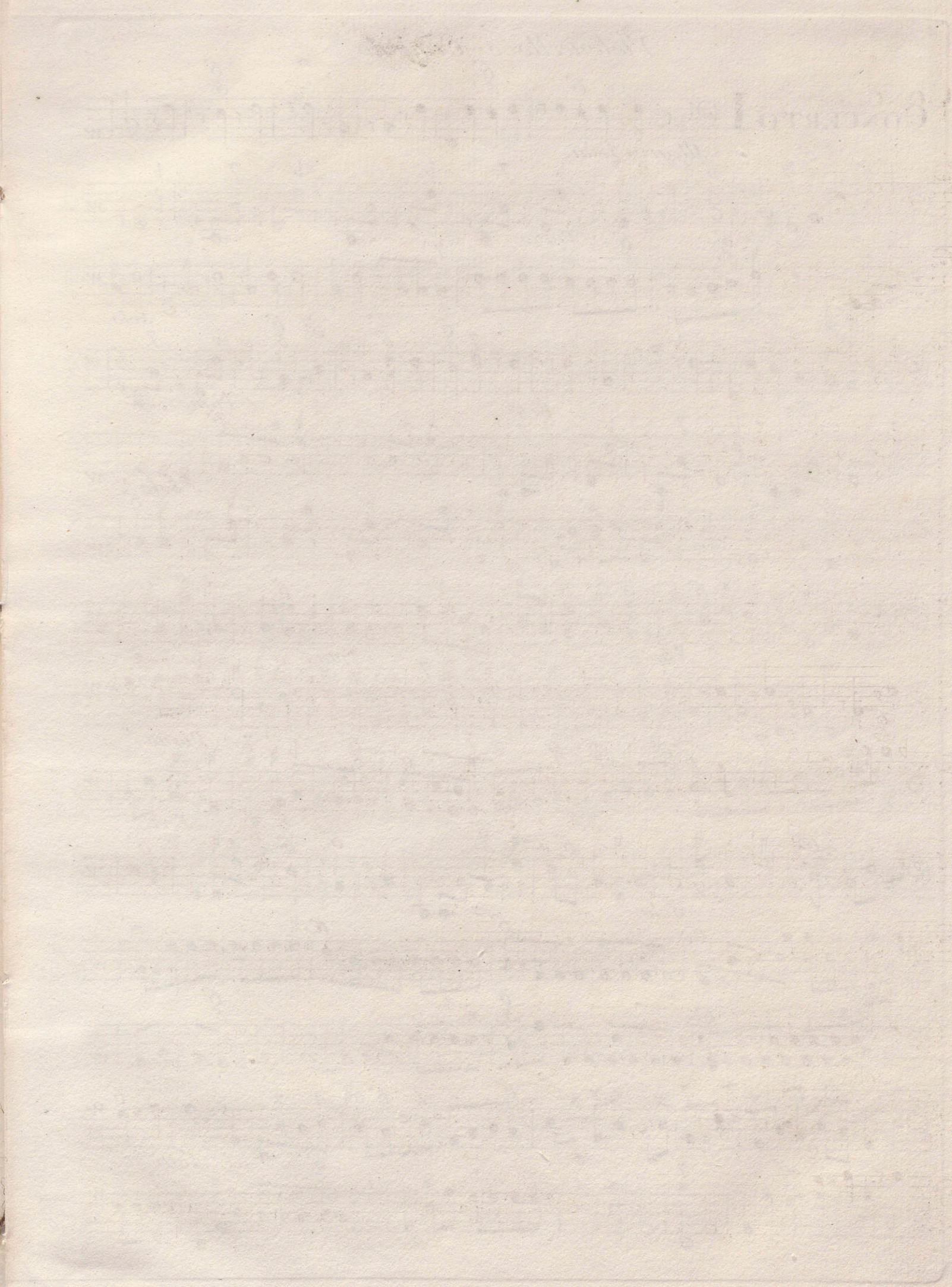
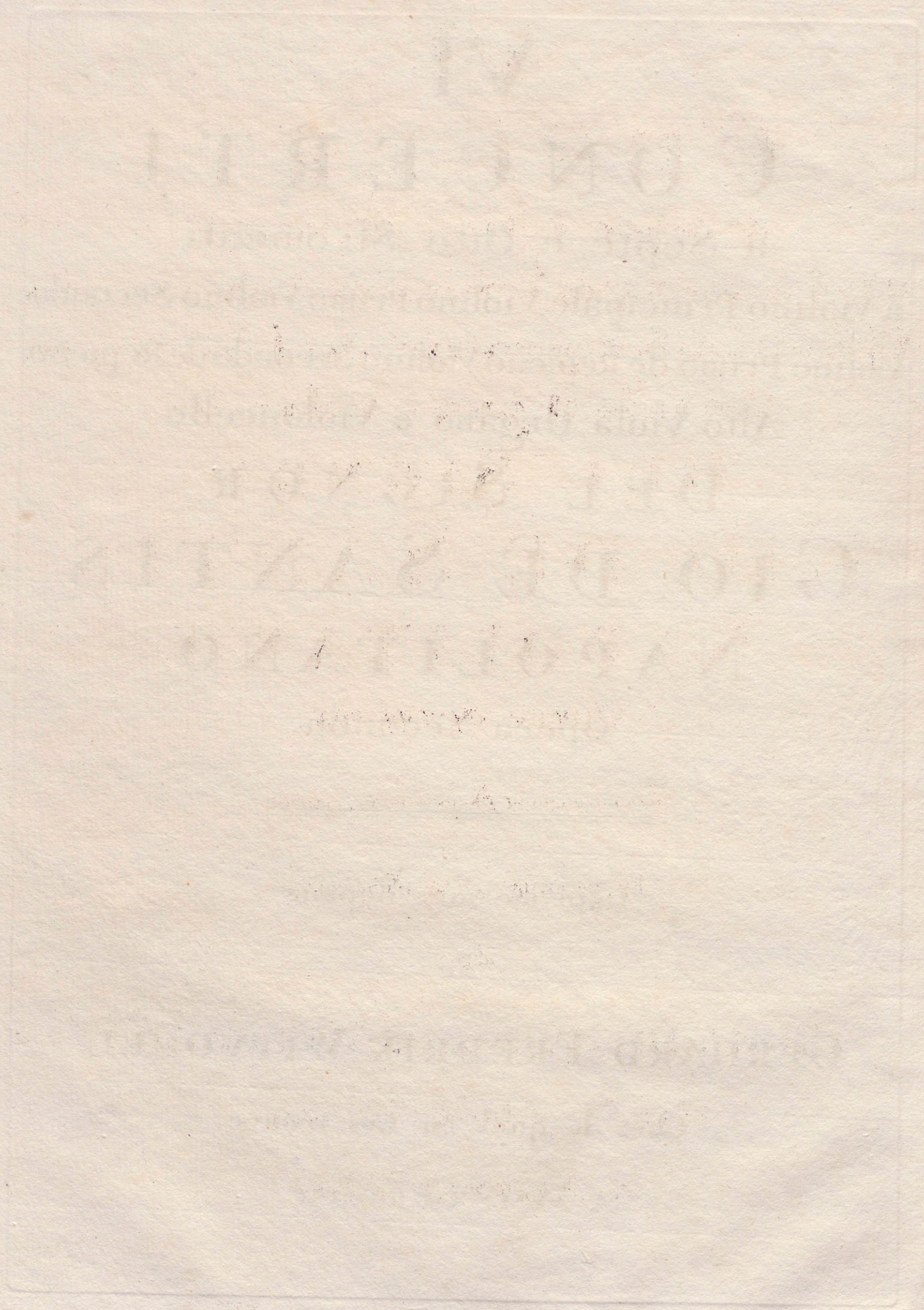
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GERHARD FREDRIK WITVOGEL,

Chez le quel on Les trouve

A AMSTERDAM.







## Violoncello o Cimbalo.

## CONCERTO I

*Allegro, Assai.*

*Piano.*

*Forte.*

*Solo.*

*Piano.*

*Solo.*

*Tutti.*

*Piano.*

*Forte.*

*Solo.*

*Solo.*

*Tutti.*

*Tutti.*

## Violoncello o Cimbalo.

*Solo.*

*Piano.*

*Tutti.*

*Solo.*

*Tutti.*

*Piano.*

*Piano p.*

*Forte.*



## Violoncello o Cimbalo.

Adagio. Solo. Tutti. Non Presto. Solo. Piano. Forte. Solo. Tutti. Solo. Piano.

## Violoncello o Cimbalo.

Tutti. Solo. Tutti. Solo. Tutti. Solo. Tutti. Solo. Tutti. Solo. Tutti. Solo.



## Violoncello o Cimbalo.

## CONCERTO II



*Piano.*

*Solo.*

*Piano.*

*Tutti.*

*Solo.*

*Tutti.*

## Violoncello o Cimbalo.

*Solo.*

*Tutti.*

*Solo.*

*Tasto Solo.*

*Tutti.*



*Violoncello o Cimbalo.*

This image shows a page of musical notation for a piano solo, titled "Largo Solo." The music is written in a key with one sharp (F#) and common time (C). It consists of eight systems of staves, each with a treble and bass staff joined by a brace. The notation is highly detailed, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5, 6, 7), articulations (e.g., accents, staccato), and dynamic markings (e.g., \* for accents). The piece concludes with a final measure in the eighth system.

*Violoncello o Cimbalo.*

Handwritten musical score for a piece titled "Allegro." The score is written in 3/4 time and features multiple staves with complex fingerings and dynamic markings. The notation includes various musical symbols such as notes, rests, and accidentals, along with specific performance instructions like "Piano," "Tutti," "Solo," and "Forte." The score is densely packed with musical notation, including many sixteenth and thirty-second notes, and is characterized by a high level of technical difficulty, as evidenced by the numerous fingerings and the "Tutti" section.



## Violoncello o Cimbalo.

## CONCERTO III

Allegro.

Musical score for Violoncello or Cymbalo, Concerto III, Allegro. The score consists of 12 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written for a single instrument, with various fingerings and articulations indicated by numbers and asterisks. The score includes several dynamic markings: "Solo" appears on the 4th and 10th staves, "Tutti" on the 7th and 11th staves, and "Piano" on the 9th staff. The piece concludes with a double bar line on the 12th staff.

## Violoncello o Cimbalo

Musical score for Violoncello or Cimbalo, Concerto III, Allegro. The score consists of 12 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is written for a single instrument, with various fingerings and articulations indicated by numbers and asterisks. The score includes several dynamic markings: "Tutti" appears on the 3rd and 8th staves, "Solo" on the 5th staff, and "Largo assai Solo" on the 10th staff. The piece concludes with a double bar line on the 12th staff.

Volti



*Violoncello o Cimbalo.*

Allegro 65

Piano.

Forte.

Piano.

Solo.

Tutti.

Solo.

Tutti.

Solo.

Tutti.

Tutti.

# CONCERTO IV

CONCERTO IV

The image shows a musical score for 'CONCERTO IV'. It consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro.' above the staff. The music is written in a single melodic line. The second staff continues the melody, with some notes marked with '6' and '5' above them, and a 'Solo.' marking below the staff. The third staff continues the melody, with a '6' marking above the final note. The score is written in a clear, legible font, with various musical notations including notes, rests, and clefs.

Allegro.

Solo.

*Violoncello o Cimbalo.*

This image shows a page of musical notation, likely for a piano piece. The notation is written on multiple staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by complex fingerings, often indicated by numbers 1-5 above or below notes, and various articulations such as slurs, accents, and staccato marks. The piece includes several dynamic markings, including 'Solo.' and 'Tutti.', which are placed above the staves. The notation is dense, with many notes and rests, and the overall style suggests a late 19th or early 20th-century composition. The page is numbered '66' in the top left corner.



## Violoncello o Cimbalo.

*Largo Assai.*

## Violoncello o Cimbalo.

*Grave.*

Volti.



*Violoncello o Cimbalo.*

Handwritten musical score for a piece titled "Allegro assai" in 3/8 time. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The tempo is marked "Allegro assai" with a metronome marking of 56. The score includes various musical notations, including eighth and sixteenth notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 and 6-7. Performance markings such as "Solo" and "Tutti" are used to indicate changes in texture. The score is a single system, likely for a piano or organ.

*Violoncello o Cimbalo.*

Handwritten musical score for Concerto V. The score is written on multiple staves, featuring various musical notations including notes, rests, and performance markings. The markings include "Tutti", "Non Presto", "Solo Piano", "Tutti", "Solo", "Tasto Solo", and "Tutti". The score is written in a historical style, with a key signature of one flat (B-flat) and a time signature of 3/4. The notation includes many accidentals and dynamic markings, suggesting a complex and expressive piece.



## Violoncello o Cimbalo.

*Largo* 6

Violoncello o Cimbalo.

## Violoncello o Cimbalo.

*Allegro Assai*

*Solo*

*Tutti*

*Tasto Solo*

*Tutti*

*Solo*

*Tutti*

Violoncello o Cimbalo.



*Violoncello o Cimbalo.*

# CONCERTO VI

*Allegro.*

*Piano.*

*Forte. W*

*Piano.*

*Solo.*

*Tutti.*

*Solo.* #

*Violoncello o Cimbalo.*

Tutti

glo.

*Tutti.*

*Solo*

Piano

*Forte.*



## Violoncello o Cimbalo.

*Largo Assai.*

*Allegro.*

*Piano.*

*Forte.*

*Solo.*

*Tutti.*

## Violoncello o Cimbalo.

*Piano.*

*Forte.*

*Solo.*

*Tasto Solo.*

*Tutti.*

*Tutti.*

*Fine.*