

C. 36.

fagotto obligato.

Stamitz 6.

SIMPHONIE



CONCERTANTE

Pour un Hautbois ou Flute et Basson Oblige'

deux Violons deux Alto et Basse.

Exécutes à Versailles au Grand Couver

Par M^{rs}

Bezzozzi et Jadin

COMPOSÉ PAR

CARLO STAMITZ *Lainé*

N^o II.

Prix 4^m 4^s

A PARIS.

Chez M^{me} Le Marchand M^{de} de Musique rue Fromanteau et à l'Opera

A . P . D . R .

Ym 2569

2

Symphonie

Fagotto obbligato

Allegro
Moderato

55

II

Solo

I

4

2

lutti

15

3 Solo

II Solo

3

lutti

14

2 Solo

Fagotto Obligato

3

Handwritten musical score for Fagotto Obligato, Oboe, and Fagotti. The score is written on ten staves. The first five staves are for the Fagotto Obligato, the next two for the Oboe, and the last three for the Fagotti. The tempo markings are *Moderato*, *Cadance*, *allegro*, and *Moderato*. The score ends with a double bar line and the marking *D.C.* and *al*. The signature *Me* is at the bottom right.

9

Moderato

Oboe

Cadance

Fagotti

allegro

Moderato

D.C.

al

segne

Me

Fagotto Obligato

Andante $\text{D}_\flat \frac{2}{4}$

p *f* *fp* *fpp* *fpp* *fpp* *ff*

p

Solo

1 *2*

4

tutti

Solo

8

1

6

6

Fagotto obbligato

Rondo
Moderato

p *f* *tutti* *meno* *1* *6* *3* *1* *tutti* *Solo 6* *2* *5* *tutti*

CATALOGUE

Des Ouvrages qui appartiennent au S^r Le Marchand de l'Académie Royale de Musique, éditeur et
M^e de Musique de LL. SS. MM. JJ. et Royales l'Empereur et l'Impératrice Reine de Hongrie &c. pour
tout ce qui concerne leurs troupes, ayant fait à Vienne l'ordonnance générale militaire. Son
Magazin est au milieu de la rue Promenant, au 3 Octobre, à Paris.

Sonates à Violon Seul		Symphonies		Trio		Oeuvres de M ^{rs} de la Borde	
Kleinrock 1 ^{re} 4 Breunig 2 ^{de} 4 Tacot de Londres et pour la flûte Les Marchand 3 ^{es} p ^{tes} 1 ^{re} flûte 6 Recueil des Amis 4 ^{es} p ^{tes} 1 ^{re} flûte 10 2 ^{de} idem 10		3 Quintettes p ^{tes} 2 Viol. alto et Basso Oboeorg. et M ^{rs} P. de la Bonté, Ficher Haspel et allées 6 Les Ares du Seigneur de Cythere par le Baron 9 1 ^{re} Concerto de M ^{rs} le Noble Violon 4 4		Trio de M ^{rs} de la Borde 7 Pont p ^{tes} M. P. et Basso 7 4 Idem pour Flûte 7 4		Opéras Lincoln et Semences 5 Le 1 ^{er} acte seul 5 Le 2 ^{de} seul 5 4 Le 3 ^{de} seul 5 4 Le Privilège 5 Chapman balot 5 Théâtre et pelée 5	
Duos à 2 Violons		Mandoline et Guitarrre		Petits concerts d'opéras comiq ^{es} en trois Par m ^{rs} Huet		Opéras Comiques, de M ^{rs} de la Borde	
Breunig 1 ^{re} 6 Donach 6 Tacot de Londres et p ^{tes} la flûte 6 Recueil de Kaufmann 4 4 2 ^{de} Recueil idem p ^{tes} f. et v. p ^{tes} Gluck 4 4 Les Marchand 1 ^{re} œuvre p ^{tes} le violon 4 4 3 ^{de} Kaufmann 4 4 Kaufmann p ^{tes} 2 Basses ou Violoncelle 6 Breunig de p ^{tes} 2 Violons 4 4 Vacher pour 2 Violons 4 4 Bhore p ^{tes} Clarinette et Basses 4 4 4 ^{de} Recueil de Kaufmann 4 4 Sonate de Pugnani pour Clarinette p ^{tes} Baher 1 16		Mazuchelly p ^{tes} Mandoline 1 4 1 ^{re} Recueil d'ariettes p ^{tes} la Guitarrre par m ^{rs} Royer de Surmon 3 12 2 ^{de} idem 3 12 3 ^{de} idem 3 12		1 ^{re} Recueil 6 2 ^{de} idem 6 3 ^{de} idem 6 4 ^{de} idem 6 5 ^{de} idem 6 6 ^{de} idem 6 7 ^{de} idem 6 8 ^{de} idem 6 9 ^{de} idem 6 10 ^{de} idem 6		Anette et Lubin 12 Le Chat perdu 12 Le Retour de Graciosa 12 La meunière de Chaville 12	
Arriettes		Parties Separes		Methodes		Recueils de Chansons, Par M ^{rs} de la Borde	
Le Triomphe de l'Amour par M ^{rs} Trial p ^{tes} 4 4 Le Triomphe de Bagnac p ^{tes} Bagnac taille du dit 3 Dardanus du dit 2 8 Elipolite 3 Les regrets avec Symphonie par le Chevalier Gluck 1 16 La Rose idem du dit 1 16 Les dans de l'ami id du dit 1 16 Le Peintre de Bataille id du dit 1 16 Un tempête id du dit 1 16 Le Dux idem du dit 1 16 La vraye amitié id du dit 1 16 Duocet de Mars et Thetis par M ^{rs} Huet 2 8 L'ariette seul du dit 1 4 Trio de Société à 3 voix par M ^{rs} Mém 9 Un Recueil d'ariettes avec accomp ^{te} par Corden 3 12 Un Recueil id par Gluck 9 L'Amour badin par M ^{rs} Mém 1 16 Shouroux retour par M ^{rs} Gluck 1 16 La Fidélité par M ^{rs} Trial 3 Le Baiser par Gluck 1 16 La Saison par le même 1 16 La Rose nacrante p ^{tes} Clav 1 16 La Fuite idem d'Edelmann 1 16 L'ariette de la Cécile dans Orphée 1 8 Mélis à deux voix avec accompa- gnement par m ^{rs} Gluck 1		Silvius de M ^{rs} Trial 1 8 Europe à Cythere 1 16 Airs detaches de la fête de flore 1 16 Les Ares d'Orphée et Euridice Par m ^{rs} Gluck 2 8 Hypomene et alalante de m ^{rs} Vacher 1 16 l'arbre Enchanté 2 8		Diapason G ^{te} de tous les Instru- ments a vent avec un nouveau projet de copier 12		1 ^{re} p ^{tes} Clavecin et Violon 8 2 ^{de} id 8 3 ^{de} id 8 4 ^{de} id 8 5 ^{de} id 8 6 ^{de} id 8 1 ^{re} p ^{tes} Harpe et Clavecin 6 2 ^{de} id 6 3 ^{de} id 6	
		Clavecin et Harpe		Opéras		Menuets et Allemandes	
		la Chaconne de Junon p ^{tes} Clavec 3 Recueil d'ariettes pour Clavecin 3 la Chaconne de Stamitz p ^{tes} 3		La parution de Sileva par M ^{rs} Trial entree 24 l'arbre Enchanté et p ^{tes} de Gluck 15 La fête de flore en un acte par M ^{rs} Trial 25 Orphée et Euridice de m ^{rs} Gluck 25		1 ^{re} Recueil de m ^{rs} de Vienne 1 4 2 ^{de} id 1 4 3 ^{de} Recueil d'Allemandes de Vienne 1 4 4 ^{de} id 1 4 La Ragende allemande 1 4 Recueil d'Allemandes au figure 1 6 Recueil d'Airs dansant 1 12	

C. 36.

Basso.

Stamitz C.

Vm²⁵ 69

Basse

*Allegro
Moderato*

This image shows a page of musical notation for a symphony, likely from a 19th-century manuscript. The notation is written on multiple staves, each containing various musical symbols such as notes, rests, and dynamic markings. The tempo is indicated as 'Allegro Moderato' at the top left. The key signature is one flat (B-flat). The notation includes various musical notations, including notes, rests, and dynamic markings like 'pizzicato' and 'colarco'. The page is numbered '1' in the top left corner. The notation is written in a clear, elegant hand, typical of the period. The page is a single page of a larger manuscript, as indicated by the '1' in the top left corner. The notation is written in a clear, elegant hand, typical of the period. The page is a single page of a larger manuscript, as indicated by the '1' in the top left corner.

Basse

Andante
Moderato

Handwritten musical score for Bass, featuring two sections: *Andante Moderato* and *Rondo poco Moderato*. The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *f*, *cresc*, *decresc*). It also includes performance instructions like *Solo*, *pizzicato*, *colarco*, and *tutti*.

Andante Moderato Section:

- Staff 1: *p*, *p*, *fp*, *fpfp*, *f*
- Staff 2: *pizzicato*, *colarco*, *f cresc*
- Staff 3: *Solo*, *p*, *f*, *p*
- Staff 4: *f*, *f*, *f*, *p*
- Staff 5: *f*, *pizzicato*, *colarco cresc f*
- Staff 6: *p*, *p*
- Staff 7: *p*, *cres*

Rondo poco Moderato Section:

- Staff 8: *Rondo poco Moderato*, *Solo*, *f*, *tutti*, *Minor*, *4*
- Staff 9: *f*, *pizzicato*, *colarco*, *f*, *tutti*
- Staff 10: *Solo*, *p*, *f*, *tutti*
- Staff 11: *p*, *f*, *p*, *f*, *p*, *f*, *tutti*
- Staff 12: *f*, *f*, *f*, *f*

alto I^o

C. 36.

Stamitz 6.

Vm²⁵ 69

2^a *Simphonie* *alto I^o*

allegro
Moderato

This page contains the first alto part of the 2nd Symphony, marked *allegro* and *Moderato*. The score is written on 15 staves. It begins with a treble clef and a common time signature (C). The first staff starts with a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic, followed by piano (*p*) and forte (*f*) markings. The third staff includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth staff features a piano (*p*) dynamic, a pizzicato instruction, and a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic. The sixth staff includes a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic. The seventh staff has a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic. The eighth staff includes a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic. The ninth staff has a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic. The tenth staff includes a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic. The eleventh staff has a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic. The twelfth staff includes a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic. The thirteenth staff has a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic. The fourteenth staff includes a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic. The fifteenth staff has a piano (*p*) dynamic, a piano (*p*) dynamic, and a piano (*p*) dynamic.

3

2
4
p
fpfp
fpfp
fpfp cresc.
f Solo
p
pizzicato
Colarco
f
f
p
2
f
p
f
p
Solo f
p
6 tutti
p
Colarco
f
p
4
3

Rondo
Moderato

p *Solo* *tutti* *15* *7* *Solo p* *4* *6* *Mineur* *pizzicato* *3* *Colarco* *p* *7* *tutti* *Majeur* *Solo* *p* *1* *6* *6* *p* *pp* *7* *p* *f* *p*

Andante *alto 2^o*

f p f p f p f p

6 *pizzicato* *colarco*

Solo *4* *2* *6* *pizzicato* *colarco*

4 *3* *8*

tutti *p* *cresc. f*

Rondo Moderato

15 *7* *6* *colarco* *7* *p*

Mineur *pizzicato* *Majeur*

Solo *4* *6* *6* *f* *p*

7

C. 36.

alto 2^{do}

Stamitz C.

Vm 25
Vm . 69

2^a Symphonie

alto 2^a

allegro

Moderato

The musical score is written on 12 staves. It begins with a treble clef and a common time signature (C). The first staff contains a melodic line with various note values and rests. The second staff continues the melody, with a dynamic marking of *f* (forte). The third staff introduces a new melodic line, also marked *f*. The fourth staff features a *pizzicato* instruction, indicating that the strings should play a staccato, percussive sound. The fifth staff has a *Colarco* marking, which is a common misspelling of *Colarco* (likely *Colarco* or *Colarco*). The sixth staff includes a *Solo* marking and a dynamic of *f*. The seventh staff has a *tutti* marking and a dynamic of *f*. The eighth staff features a *pizzicato* instruction. The ninth staff has a *Colarco* marking. The tenth staff includes a *Solo* marking and a dynamic of *f*. The eleventh staff has a *pizzicato* instruction. The twelfth staff concludes the movement with a final chord and a double bar line.

Violino 2.^{do}

C. 36.

Stamitz 6.

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A . P . D . R .

Violino 2º

*Allegro
Moderato*

This page of musical notation is for a symphony, featuring multiple staves with various musical notations including notes, rests, and dynamic markings. The tempo is marked *allegro* and *Moderato*. The dynamics include *p* (piano), *f* (forte), *cres* (crescendo), *Solo*, and *tutti*. The notation includes various note values, rests, and articulation marks.

Violino 2^a tutti

Handwritten musical score for Violino 2^a, page 3. The score is written on 14 staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a single system. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include 'p' (piano), 'f' (forte), 'Solo', 'cres' (crescendo), and 'tutti'. The score ends with a double bar line and a repeat sign. The paper is aged and shows signs of wear, including creases and discoloration.

Violino 2^a

Andante

Moderato

Handwritten musical score for Violino 2^a, featuring 16 staves of music. The tempo markings are *Andante* and *Moderato*. The score includes various dynamics such as *f* (forte), *p* (piano), *cres* (crescendo), and *dim* (diminuendo). Performance instructions include *pizzicato*, *colar?*, *tutti*, *pizz*, and *Solo*. The notation includes treble clefs, a key signature of one flat (B-flat), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some markings like "6" and "3" which might refer to fingerings or specific musical techniques.

Violino 2º

5

Rondo
poco
Modº

f
pp

Solo
f
p

tutti
f
p

Minor

tutti
Major
f
p

Solo
f
p

tutti

C. 36.



flauto obbligato

Stamitz 6.

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A . P . D . R .

Vm 15 69

2 *Symphoni* *Hautbois ou Flute obligé*

*Allegro
Moderato*

tutti
p
f
p
f
p
cres
f
Solo
tutti f
p
Solo
15

This is a handwritten musical score for a Hautbois or Flute obligé part, likely from a symphony. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo and mood are indicated as 'Allegro Moderato'. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p' (piano), 'f' (forte), and 'cres' (crescendo). Performance markings include 'tutti' and 'Solo'. There are also some numerical markings like '3', '5', '1', and '15' which might indicate measure numbers or repeat signs. The paper is aged and has a slightly torn edge.

Hautbois ou Flute Oblige

5

The musical score is written on ten staves. The first seven staves are for the Hautbois or Flute Oblige, featuring a variety of musical notations including treble clefs, notes, rests, and dynamic markings such as *tutti*, *Solo*, and *Moderato*. The eighth staff is for the Oboe, marked *Oboe* and *Moderato*. The ninth staff is for the Bassoon, marked *Fagotti* and *allegro*. The tenth staff is for the Piano, marked *Moderato*. The score concludes with the instruction *D.C. al segno* and a double bar line.

This is a handwritten musical score for a piece titled "Hautbois ou Flauto" by J. S. Bach. The score is written on 12 staves, each with a treble clef and a key signature of one flat (B-flat). The time signature is 2/4. The piece begins with the tempo marking "Andante". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). There are also performance instructions like "tutti" and "Solo". The score is numbered with "20" and "6" in the top right corner, and "10" is written above the eighth staff. The handwriting is in a cursive style, typical of 18th-century manuscripts.

Hautbois ou Flute oblige

5

Rondo

Moderate

The musical score is written on ten staves. It begins with a treble clef and a 2/4 time signature. The first staff is marked *Moderate*. The music consists of a series of eighth and sixteenth notes, often beamed together. Dynamics include *f* (forte) and *p* (piano). A section marked *Mineur* (minor) begins on the fifth staff, indicated by a key signature change to two flats. This section includes a *Solo* marking. The key signature changes back to major on the seventh staff, marked *Majeur* (major). The score includes various musical ornaments, such as trills and grace notes, and is punctuated by repeat signs and fermatas. The piece concludes with a final cadence on the tenth staff.

C. 36.

Violino I^o

Stamitz 6.

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A . P . D . R .

Vm 25 69

Symphonie

Violino I^o

Allegro

Moderato

Handwritten musical score for Violino I of a Symphony. The score is written on 15 staves. The tempo is marked "Allegro Moderato". The key signature is one flat (B-flat). The score includes various musical notations, including notes, rests, and accidentals. Dynamics are marked throughout, including *p* (piano), *f* (forte), *cresc.* (crescendo), and *dim.* (diminuendo). Performance instructions include *Solo* and *tutti*. The score is written in a clear, legible hand.

Violino I^o

3

p *f*

Solo

p *ff* *p* *tutti*

cresc. il for *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

tutti

[illegible]

5

Modera^o

Kondo
Modera

p *Solo* *f*

Mineur *f*

Majeur *tutti* *Solo* *p*

f *p* *f* *p*