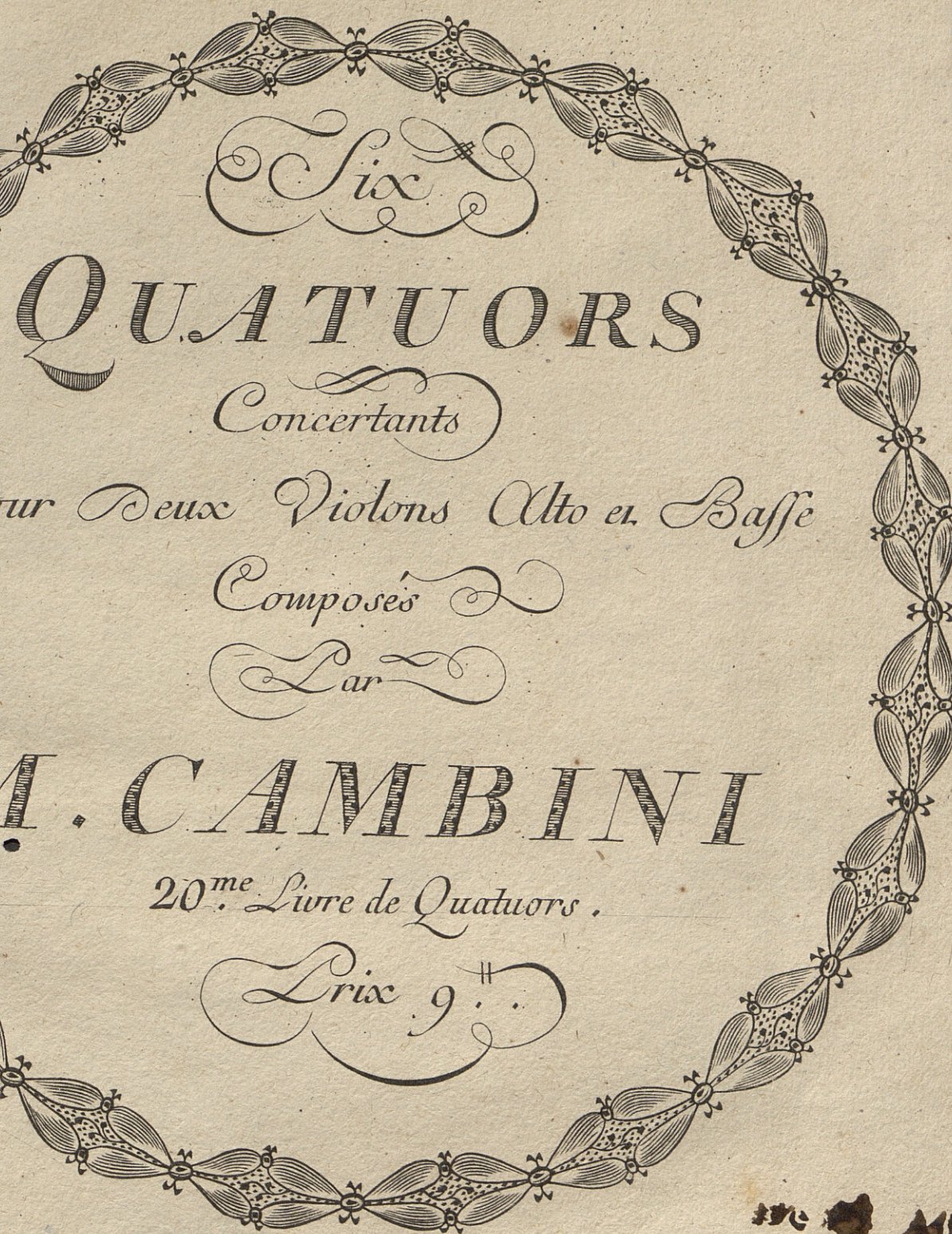


Equateurs de
Equateurs de
Violon



Six
QUATUORS
Concertants
Pour Deux Violons Alto et Basse
Composés
Par
M. CAMBINI
20^{me} Livre de Quatuors.
Prix 9^{sh}.

me **Atier**

A . PARIS .

*Chez le S^r Sieber Musicien rue S^t honore entre la rue D'Orleans
et celle des vieilles Etuves chez l'Apothicaire N^o 92*

Sieber

Celli N ^o 1. 2. 3. 4.	4 4	Méthodes
----------------------------------	-----	----------

Fouchetti p^r la mandoline 6^r
Le B... p^r la guitarrre... 2 3

QUARTETTO I.

All: maestoso

Violino Primo

[illegible]

Violino Primo

3

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, each beginning with a treble clef and a key signature of one flat (B-flat). The music is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of trills (tr) and slurs. Dynamic markings are present throughout, including 'dol.' (dolce), 'Presto', 'F' (forte), and 'P' (piano). The notation is dense and expressive, with many accidentals and slurs indicating intricate phrasing. The page is numbered '1' in the top right corner.

Allegro

Violino Primo

QUARTETTO II

[illegible]

Violino Primo

Violino Primo 5

The image shows a page of handwritten musical notation for the Violino Primo part, page 5. The music is written on 14 staves in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings. The dynamics include 'cres' (crescendo), 'F' (forte), 'diminuendo' (diminishing), 'dol.' (dolce), and 'P' (piano). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and trills. The score is written in a cursive, handwritten style.

Musical score for Violino Primo, page 6. The score consists of ten staves of music in G major, 2/4 time. It features various dynamics including piano (p), forte (f), and piano (p), as well as articulation marks like trills (tr) and accents (acc). The tempo is marked "Presto non tanto".

Musical score for Violino Primo, page 7. The score consists of ten staves of music in G major, 2/4 time. It features various dynamics including piano (p), forte (f), and piano (p), as well as articulation marks like trills (tr) and accents (acc). The tempo is marked "Presto non tanto". The score includes a section marked "Solo" and a section marked "loco".

QUARTETTO III

Musical score for Violino Primo, page 8, *All.^o espressivo*. The score consists of 12 staves of music in G major, 4/4 time. It features various musical notations including triplets, trills, and dynamic markings such as *dol.*, *cres*, *F*, and *P*. The music is highly expressive and technically demanding.

Musical score for Violino Primo, page 9, *Presto assai*. The score consists of 12 staves of music in G major, 4/4 time. It features various musical notations including triplets, trills, and dynamic markings such as *dol.*, *cres*, *F*, and *P*. The music is highly expressive and technically demanding.

All.^o con Nobiltà Violino Primo 11

QUARTETTO IV.

Solo

dol. *F* *dol.* *F* *dol.* *F* *dol.* *P*

cres *F* *cres*

FF *P* *dol.* *F* *dol.* *F*

Musical score for Violino Primo, page 12. The score consists of 12 staves of music in 6/8 time. It features various dynamics including *F*, *P*, *F*, *P*, *F*, *P*, *F*, *P*, *F*, *P*, *F*, *P*, and *F*. There are also markings for *dol.* (dolce), *Fin*, *cres*, and *tr* (trills). The music is written in a single system with multiple staves.

Musical score for Violino Primo, page 13. The score consists of 12 staves of music in 6/8 time. It features various dynamics including *P*, *PP*, *FF*, *P*, *F*, *P*, *P*, *F*, *P*, *P*, *P*, and *PP*. There are also markings for *al Segno*, *dol.*, and *tr*. The music is written in a single system with multiple staves.

QUARTETTO V.

All.^o con grazio

dol.

F

dol.

F

P

dol.

F

dol.

P

P

dol.

luogo

P

dol.

F

P

dol.

F

Voli adagio.

12 staves of musical notation for Violino Primo, page 16, Adagio. The score includes dynamic markings: *dol.*, *cres*, *p*, and *pp*.

All.^o con brio
e con
Vaghezza

4 staves of musical notation, continuing the piece with trills and other ornaments.

1.ª Stanza
2.ª Stanza
3.ª Stanza
4.ª Stanza
Solo
dol. con semplicità e languidezza
D. C. il 1.^{mo}

QUARTETTO VI

All.^o F maestoso e con brio

QUARTETTO VI

All.^o F maestoso e con brio

F P F P F tr tr dol.

dol.

F espresivo

cres F

dol. P tr P

F

Violino Primo

Op. 10, No. 1

Handwritten musical score for Violino Primo, Op. 10, No. 1. The score is written on 12 staves in G major (one sharp) and 2/4 time. It features various musical notations including slurs, ties, and dynamic markings such as *cres*, *dol.*, *F*, *P*, *tr*, *asprevo*, and *Volte Ad.* The manuscript is on aged, slightly stained paper.

[illegible]

Violino Primo

21

The musical score is written for Violino Primo and consists of 12 staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings like 'P' (piano), 'F' (forte), 'dol.' (dolce), 'cres' (crescendo), and 'tr' (trill). The music is written in a single system, with measures grouped by bar lines. The page number '21' is visible in the top right corner.

Six
QUATUORS

Concertants

Pour Deux Violons Alto et Violoncelle

Composés Par

W. PICHL.

Œuvre 2^m

Price 9[#]

A. PARIS.

*Chez le S^r Sieber Musicien rue S^t Honoré entre la rue des
vieilles Etuves et celles D'Orleans chez l'Apothicaire N^o 92,*

A. P. D. R.

Sieber

Rue S.^e Honore entre la Rue des Vieilles Etuves et celle d'Orleans chez l'Apothicaire. N.^o 92.

Symphonies en Uatures		Quatuors		Trios		Duos		Sonates		Concertos	
Bethoven N° 1	6	Casparini 1 ^{re} p ^{re} Clarinette	7	Schwindl 1 ^{re} a 2. Cor	7	Rover petit air	8	Bergh 1 ^{re} p ^{re} Viol. B.	7	Quintet p ^{re} Violon	4
Bethoven N° 2	7	Schwindl 2 ^{re} p ^{re} Flaut.	7	Simon 1 ^{re} id.	7	1. 2. 3. 4. 5. 6. 7. 8.	7	Canova 2 ^{re} p ^{re} Viol.	7	Dr. George p ^{re} Violon	4
Samitz 1 ^{re} a 2. Viol. B.	12	Goose 1 ^{re} a 2. Viol. et B.	7	Le Duc 5 ^{re} id.	7	10. 11. 12. 13. 14. 15.	7	Lahoussaye 1 ^{re} p ^{re} Viol. B.	7	N° 1. 2. 3. 4. 5.	4
Bach N° 1	7	Simon 7 ^{re} id.	7	Kammell 3 ^{re} id.	7	Francschini	6	Stad 1 ^{re} p ^{re} Viol. B.	7	Samitz p ^{re} Flute	4
Bach N° 2	7	Bach 8 ^{re} id.	7	Vannhal 1 ^{re} id.	7	Kammell 5 ^{re} 2 ^{re} 22.	7	Paganini 1 ^{re} p ^{re} Viol. B.	7	Samitz p ^{re} Violon	4
Vannhal N° 1	7	Giordani 2 ^{re} id.	7	Crumer 3 ^{re} id.	7	Borch p ^{re} Clarinette 1 et 2.	7	Samitz 1 ^{re} p ^{re} Viol. B.	7	Samitz p ^{re} Violon	4
Bethoven N° 3	7	Samitz 8 ^{re} Clarinette et Cor.	7	Wagner 1 ^{re} id.	7	Compant	0	Samitz 3 ^{re} id.	7	Samitz p ^{re} Violon	4
Bach N° 4	12	St George 1 ^{re} id.	7	Wagner 1 ^{re} p ^{re} Viol. B.	7	Rodolphe Langere p ^{re} 2 Cor.	1	Kammell 1 ^{re} id.	7	Crumer p ^{re} Violon	4
Paganini Quintet N° 1	12	Wagner 1 ^{re} id.	7	Dolphin 1 ^{re} pour 2 Viol. et B.	7	Julien avaries Violoncelle	0	Lal. 1 ^{re} id.	7	N° 1. 2. 3. 4. 5. 6. 7.	4
Kammell N° 1	12	Wagner 1 ^{re} id.	7	Demak 1 ^{re} p ^{re} 3 Viol.	7	Rover p ^{re} 2 Clarinettes 1. 2.	4	Schety 1. p ^{re} Violoncelle	0	Avaries p ^{re} Violon	4
Samitz N° 1	7	Giordani 3 ^{re} id.	7	Wagner 2 ^{re} p ^{re} Flaut. 1 et 2.	7	Demak 7 ^{re} id.	7	Samitz 1 ^{re} p ^{re} Violoncelle	0	N° 1. 2. 3. 4. 5.	4
Rover N° 1	12	Samitz 2 ^{re} id.	7	Wagner 3 ^{re} p ^{re} Viol. et B.	7	Giordani 1 ^{re} p ^{re} Flute	0	Schety 2 ^{re} p ^{re} Violoncelle	0	Rodolphe p ^{re} Violon	4
Bethoven N° 2	12	Samitz 1 ^{re} id.	7	Le Brun 2 ^{re} p ^{re} Flaut. 1 et 2.	7	Samitz 1 ^{re} p ^{re} Violoncelle	7	Samitz 2 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Bethoven N° 3	12	Kammell N° 1	7	Samitz 1 ^{re} p ^{re} Viol. et B.	7	Samitz 2 ^{re} p ^{re} Violoncelle	7	Samitz 3 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Bethoven N° 4	12	Abel N° 1	7	Samitz N° 1	7	Samitz 4 ^{re} p ^{re} Violoncelle	7	Samitz 5 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 1	12	Kammell N° 2	7	Samitz N° 2	7	Samitz 6 ^{re} p ^{re} Violoncelle	7	Samitz 7 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 2	12	Kammell N° 3	7	Samitz N° 3	7	Samitz 8 ^{re} p ^{re} Violoncelle	7	Samitz 9 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 3	12	Kammell N° 4	7	Samitz N° 4	7	Samitz 10 ^{re} p ^{re} Violoncelle	7	Samitz 11 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 4	12	Kammell N° 5	7	Samitz N° 5	7	Samitz 12 ^{re} p ^{re} Violoncelle	7	Samitz 13 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 5	12	Kammell N° 6	7	Samitz N° 6	7	Samitz 14 ^{re} p ^{re} Violoncelle	7	Samitz 15 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 6	12	Kammell N° 7	7	Samitz N° 7	7	Samitz 16 ^{re} p ^{re} Violoncelle	7	Samitz 17 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 7	12	Kammell N° 8	7	Samitz N° 8	7	Samitz 18 ^{re} p ^{re} Violoncelle	7	Samitz 19 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 8	12	Kammell N° 9	7	Samitz N° 9	7	Samitz 20 ^{re} p ^{re} Violoncelle	7	Samitz 21 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 9	12	Kammell N° 10	7	Samitz N° 10	7	Samitz 22 ^{re} p ^{re} Violoncelle	7	Samitz 23 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 10	12	Kammell N° 11	7	Samitz N° 11	7	Samitz 24 ^{re} p ^{re} Violoncelle	7	Samitz 25 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 11	12	Kammell N° 12	7	Samitz N° 12	7	Samitz 26 ^{re} p ^{re} Violoncelle	7	Samitz 27 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 12	12	Kammell N° 13	7	Samitz N° 13	7	Samitz 28 ^{re} p ^{re} Violoncelle	7	Samitz 29 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 13	12	Kammell N° 14	7	Samitz N° 14	7	Samitz 30 ^{re} p ^{re} Violoncelle	7	Samitz 31 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 14	12	Kammell N° 15	7	Samitz N° 15	7	Samitz 32 ^{re} p ^{re} Violoncelle	7	Samitz 33 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 15	12	Kammell N° 16	7	Samitz N° 16	7	Samitz 34 ^{re} p ^{re} Violoncelle	7	Samitz 35 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 16	12	Kammell N° 17	7	Samitz N° 17	7	Samitz 36 ^{re} p ^{re} Violoncelle	7	Samitz 37 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 17	12	Kammell N° 18	7	Samitz N° 18	7	Samitz 38 ^{re} p ^{re} Violoncelle	7	Samitz 39 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 18	12	Kammell N° 19	7	Samitz N° 19	7	Samitz 40 ^{re} p ^{re} Violoncelle	7	Samitz 41 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 19	12	Kammell N° 20	7	Samitz N° 20	7	Samitz 42 ^{re} p ^{re} Violoncelle	7	Samitz 43 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 20	12	Kammell N° 21	7	Samitz N° 21	7	Samitz 44 ^{re} p ^{re} Violoncelle	7	Samitz 45 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 21	12	Kammell N° 22	7	Samitz N° 22	7	Samitz 46 ^{re} p ^{re} Violoncelle	7	Samitz 47 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 22	12	Kammell N° 23	7	Samitz N° 23	7	Samitz 48 ^{re} p ^{re} Violoncelle	7	Samitz 49 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 23	12	Kammell N° 24	7	Samitz N° 24	7	Samitz 50 ^{re} p ^{re} Violoncelle	7	Samitz 51 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 24	12	Kammell N° 25	7	Samitz N° 25	7	Samitz 52 ^{re} p ^{re} Violoncelle	7	Samitz 53 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 25	12	Kammell N° 26	7	Samitz N° 26	7	Samitz 54 ^{re} p ^{re} Violoncelle	7	Samitz 55 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 26	12	Kammell N° 27	7	Samitz N° 27	7	Samitz 56 ^{re} p ^{re} Violoncelle	7	Samitz 57 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 27	12	Kammell N° 28	7	Samitz N° 28	7	Samitz 58 ^{re} p ^{re} Violoncelle	7	Samitz 59 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 28	12	Kammell N° 29	7	Samitz N° 29	7	Samitz 60 ^{re} p ^{re} Violoncelle	7	Samitz 61 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 29	12	Kammell N° 30	7	Samitz N° 30	7	Samitz 62 ^{re} p ^{re} Violoncelle	7	Samitz 63 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 30	12	Kammell N° 31	7	Samitz N° 31	7	Samitz 64 ^{re} p ^{re} Violoncelle	7	Samitz 65 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 31	12	Kammell N° 32	7	Samitz N° 32	7	Samitz 66 ^{re} p ^{re} Violoncelle	7	Samitz 67 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 32	12	Kammell N° 33	7	Samitz N° 33	7	Samitz 68 ^{re} p ^{re} Violoncelle	7	Samitz 69 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 33	12	Kammell N° 34	7	Samitz N° 34	7	Samitz 70 ^{re} p ^{re} Violoncelle	7	Samitz 71 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 34	12	Kammell N° 35	7	Samitz N° 35	7	Samitz 72 ^{re} p ^{re} Violoncelle	7	Samitz 73 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 35	12	Kammell N° 36	7	Samitz N° 36	7	Samitz 74 ^{re} p ^{re} Violoncelle	7	Samitz 75 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 36	12	Kammell N° 37	7	Samitz N° 37	7	Samitz 76 ^{re} p ^{re} Violoncelle	7	Samitz 77 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 37	12	Kammell N° 38	7	Samitz N° 38	7	Samitz 78 ^{re} p ^{re} Violoncelle	7	Samitz 79 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 38	12	Kammell N° 39	7	Samitz N° 39	7	Samitz 80 ^{re} p ^{re} Violoncelle	7	Samitz 81 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 39	12	Kammell N° 40	7	Samitz N° 40	7	Samitz 82 ^{re} p ^{re} Violoncelle	7	Samitz 83 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 40	12	Kammell N° 41	7	Samitz N° 41	7	Samitz 84 ^{re} p ^{re} Violoncelle	7	Samitz 85 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 41	12	Kammell N° 42	7	Samitz N° 42	7	Samitz 86 ^{re} p ^{re} Violoncelle	7	Samitz 87 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 42	12	Kammell N° 43	7	Samitz N° 43	7	Samitz 88 ^{re} p ^{re} Violoncelle	7	Samitz 89 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 43	12	Kammell N° 44	7	Samitz N° 44	7	Samitz 90 ^{re} p ^{re} Violoncelle	7	Samitz 91 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 44	12	Kammell N° 45	7	Samitz N° 45	7	Samitz 92 ^{re} p ^{re} Violoncelle	7	Samitz 93 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 45	12	Kammell N° 46	7	Samitz N° 46	7	Samitz 94 ^{re} p ^{re} Violoncelle	7	Samitz 95 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 46	12	Kammell N° 47	7	Samitz N° 47	7	Samitz 96 ^{re} p ^{re} Violoncelle	7	Samitz 97 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 47	12	Kammell N° 48	7	Samitz N° 48	7	Samitz 98 ^{re} p ^{re} Violoncelle	7	Samitz 99 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 48	12	Kammell N° 49	7	Samitz N° 49	7	Samitz 100 ^{re} p ^{re} Violoncelle	7	Samitz 101 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 49	12	Kammell N° 50	7	Samitz N° 50	7	Samitz 102 ^{re} p ^{re} Violoncelle	7	Samitz 103 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 50	12	Kammell N° 51	7	Samitz N° 51	7	Samitz 104 ^{re} p ^{re} Violoncelle	7	Samitz 105 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 51	12	Kammell N° 52	7	Samitz N° 52	7	Samitz 106 ^{re} p ^{re} Violoncelle	7	Samitz 107 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 52	12	Kammell N° 53	7	Samitz N° 53	7	Samitz 108 ^{re} p ^{re} Violoncelle	7	Samitz 109 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 53	12	Kammell N° 54	7	Samitz N° 54	7	Samitz 110 ^{re} p ^{re} Violoncelle	7	Samitz 111 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 54	12	Kammell N° 55	7	Samitz N° 55	7	Samitz 112 ^{re} p ^{re} Violoncelle	7	Samitz 113 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 55	12	Kammell N° 56	7	Samitz N° 56	7	Samitz 114 ^{re} p ^{re} Violoncelle	7	Samitz 115 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 56	12	Kammell N° 57	7	Samitz N° 57	7	Samitz 116 ^{re} p ^{re} Violoncelle	7	Samitz 117 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 57	12	Kammell N° 58	7	Samitz N° 58	7	Samitz 118 ^{re} p ^{re} Violoncelle	7	Samitz 119 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 58	12	Kammell N° 59	7	Samitz N° 59	7	Samitz 120 ^{re} p ^{re} Violoncelle	7	Samitz 121 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 59	12	Kammell N° 60	7	Samitz N° 60	7	Samitz 122 ^{re} p ^{re} Violoncelle	7	Samitz 123 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 60	12	Kammell N° 61	7	Samitz N° 61	7	Samitz 124 ^{re} p ^{re} Violoncelle	7	Samitz 125 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 61	12	Kammell N° 62	7	Samitz N° 62	7	Samitz 126 ^{re} p ^{re} Violoncelle	7	Samitz 127 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 62	12	Kammell N° 63	7	Samitz N° 63	7	Samitz 128 ^{re} p ^{re} Violoncelle	7	Samitz 129 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 63	12	Kammell N° 64	7	Samitz N° 64	7	Samitz 130 ^{re} p ^{re} Violoncelle	7	Samitz 131 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 64	12	Kammell N° 65	7	Samitz N° 65	7	Samitz 132 ^{re} p ^{re} Violoncelle	7	Samitz 133 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 65	12	Kammell N° 66	7	Samitz N° 66	7	Samitz 134 ^{re} p ^{re} Violoncelle	7	Samitz 135 ^{re} p ^{re} Violoncelle	7	Samitz p ^{re} Flute	4
Samitz N° 66	12	Kammell N° 67	7	Samitz N° 67	7	Samitz 136 ^{re} p ^{re</}					

QUARTETTO I.

Larghetto Sostenuto

Violino Primo

mezza voce

cres

F

P

SF

PP

All. moderato

4

2

5

Violino Primo

Ritardando a tempo

Rondo And. Moderato

dolce

8

loco

Alternativo 1º

8

loco

Alternativo 2º

Minore Piano

Rondo

Rondo D.C.

2

QUARTETTO II.

*All^o moderato**Violino Primo*

Violino Primo

All^o moderato

morendo

Violino Primo

Rondo Andante

dolce

mancando

QUARTETTO III

Allegro Vivace

11
Largo

mezza voce
Finale Andantino con Variazione
Var. I. P
Var. 3 Solo
F Var. 2. tacet
Dacapo

QUARTETTO IV

8

Violino Primo

QUARTETTO IV.

P Grave F P F P

SF P cres F

F P F P F P

cres F

cres F P

F P F P

All.^o Moderato P F P F PP

cres F P

F dol. F

P

dol. F P F

Violino Primo

9

cres *F* *cres* *P* *P* *P*

P *F* *P* *F* *dol.*

P *F* *P* *F* *P* *PP*

Menuetto

8 *2* *8* *2* *8* *2* *F loco*

Staccato *P* *F* *P* *Fin*

Trio *P* *dol.* *Men.º D. C.*

10 *All.^o Moderato*

Violino Primo

QUARTETTO V.

All.^o

Violino Primo

11

12

Arioso Andante

Violino Primo

12 *Arioso Andante* *Violino I Solo*

The musical score is written for Violino I Solo. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Arioso Andante'. The score consists of 12 staves of music. The first staff has a '1' above it. The second staff has a '1' above it. The third staff has a '1' above it. The fourth staff has a '1' above it. The fifth staff has a '1' above it. The sixth staff has a '1' above it. The seventh staff has a '1' above it. The eighth staff has a '1' above it. The ninth staff has a '1' above it. The tenth staff has a '1' above it. The eleventh staff has a '1' above it. The twelfth staff has a '1' above it. The score includes various dynamics such as *FP*, *F*, *P*, *cres*, *un poco Presto*, *Cantabile*, and *Fin*. There are also markings for *Majore* and *Minore* sections. The score ends with a double bar line and a 'Fin' marking. The final staff is marked 'dal Segno'.

FP *FP* *FP* *FP* *FP*

1

F *P*

F *P* *F* *P* *F*

FP *FP* *P* *FP* *P* *FP* *P* *F*

4 *3*

Majore *Minore* *cres*

P *FP* *P* *P* *F* *P*

F *P* *F*

P *F* *P* *F* *PP*

un poco Presto *F* *P* *F*

P *F*

Cantabile *Fin*

Alternativo 1. *F* *P* *FP*

1 *2* *P*

Alternativo 2. *P*

F *P*

dal Segno

Violino Primo

13

QUARTETTO VI

Largo

dal Segno .f.

This page contains musical notation for a piece titled "QUARTETTO VI". The music is written for multiple staves, likely representing different instruments in a quartet. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *F*, *P*, *cres*, *loco*, *dol.*, *Volte Subito*). The piece is marked "Largo" and "dal Segno". The notation is complex, featuring many beamed notes and rests, suggesting a fast or intricate tempo despite the "Largo" marking. The page is numbered "1" in the top right corner.

14 *Allegro*

Violino Primo

The page contains 14 staves of musical notation. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked *Allegro*. The notation includes various musical symbols such as notes, rests, trills, and dynamic markings like 'P' (piano) and 'F' (forte). The page is numbered '14' in the top left corner.

15

Violino Primo

Rondo Andante Amorofo

Minore

Fin

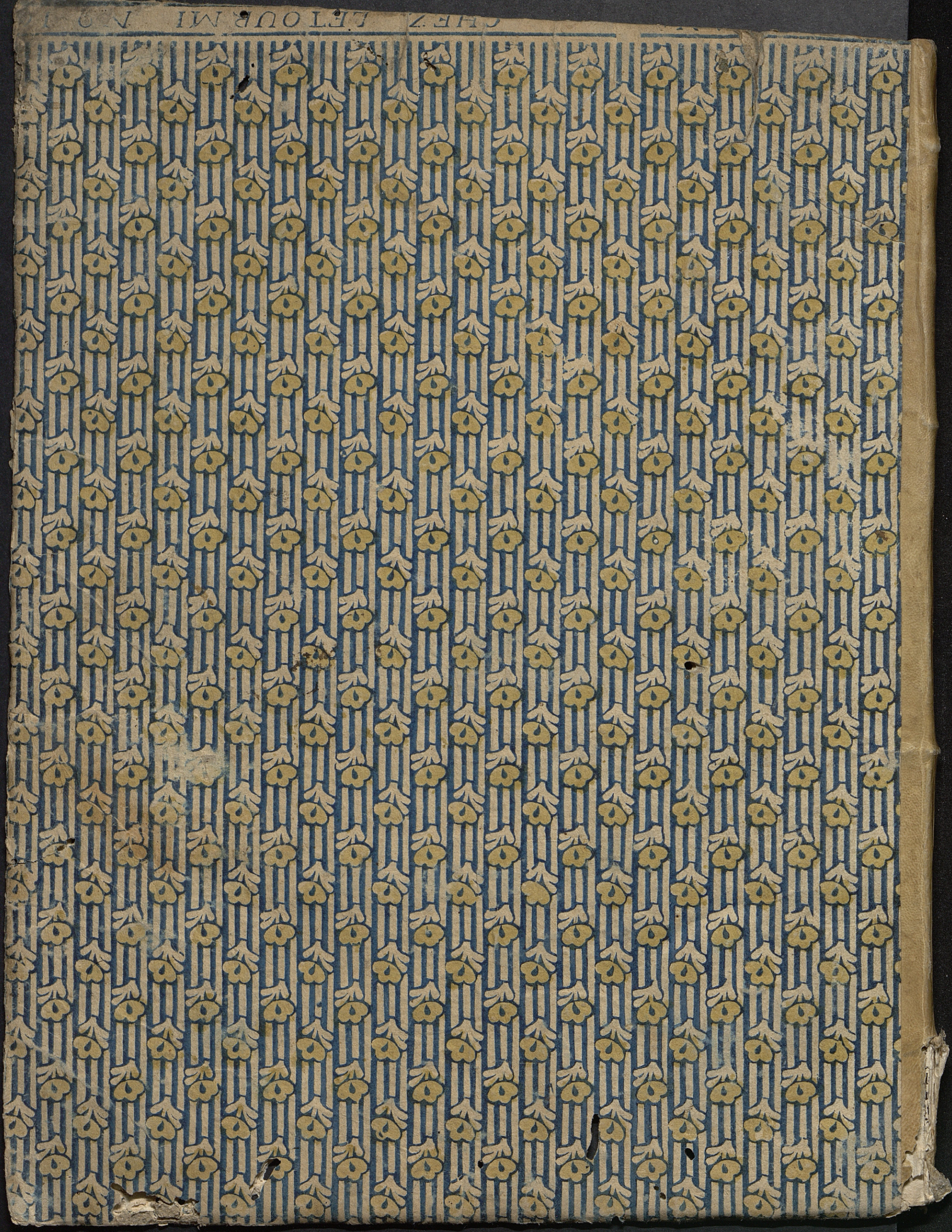
dol.

2

8

loco

dal Segno Final minore &



CHIZ
LEFT OUR MI
NO