



Six Dues
111

Six
DUETTI
Pour

un Violon et Violoncello

DÉDIÉS A MONSIEUR

Richard Phillips Bar.^t

Composés par

J. B. CIRRI

Maitre de Musique

DU DUC DE GLOUCESTER

OPERA XIII. Prix 7.ⁿ 4.^s

A PARIS

Chez M.^{rs} De Roulléde, La Chevar diere rue du Roule à la Croix d'or.

A Lyon. M. Castaud vis à vis la Comédie

A Bruxelles. M. Godefroy rue de la Madeleine

A Bordeaux. M.^{rs} Chapuy, Botillon, Saulnier et Ledenta.

DUETTO I

Violino

All^o non molto

Adagio

Assai

Violino

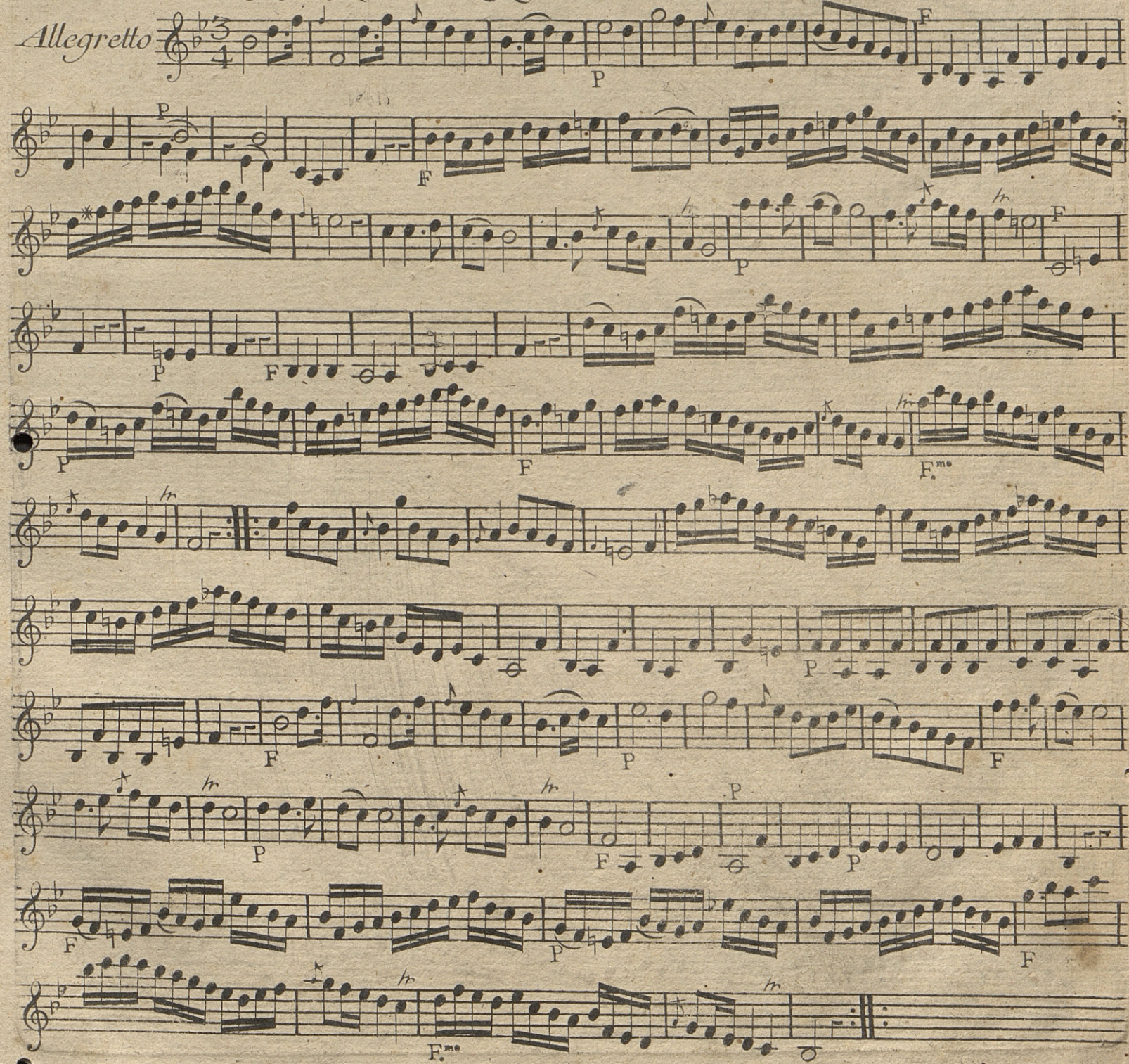
DUETTO II

Allegro • *Violino*



Adagio

Violino



6
All^o mod^o Violino
DUETTO III

The first system of the musical score for Duetto III, marked 'All^o mod^o Violino'. It consists of 12 staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one flat), time signatures (3/8 and 6/8), and dynamic markings like 'P' (piano) and 'F' (forte). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is written in a style characteristic of 18th or 19th-century manuscript notation.

Molto Adagio

The second system of the musical score, marked 'Molto Adagio'. It consists of 2 staves of music. The notation includes treble clefs, key signatures (one flat), and time signatures (3/8 and 6/8). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is written in a style characteristic of 18th or 19th-century manuscript notation.

Violino

The third system of the musical score, marked 'Violino'. It consists of 6 staves of music. The notation includes treble clefs, key signatures (one flat), and time signatures (3/8 and 6/8). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is written in a style characteristic of 18th or 19th-century manuscript notation.

Tempo di Menuetto

The fourth system of the musical score, marked 'Tempo di Menuetto'. It consists of 12 staves of music. The notation includes treble clefs, key signatures (one flat), and time signatures (3/8 and 6/8). The music features complex rhythmic patterns, including triplets and sixteenth notes, and is written in a style characteristic of 18th or 19th-century manuscript notation.

D.C. Sino al S.

DUETTO IV

Sotto voce Violino

All. con brio

Adagio

Violino

Rondo Allegro

DUETTO V

Violino

All.^o

This section of the musical score for Violino, Duetto V, is marked *All.^o* and consists of 12 staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The music features a complex, fast-paced melody with many sixteenth and thirty-second notes, often beamed together. There are several dynamic markings, including *p* (piano) and *f* (forte), and articulation marks such as slurs and accents. The piece concludes with a double bar line.

Staccato

This section of the musical score for Violino, Duetto V, is marked *Andantino* and consists of 2 staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The tempo is slower than the previous section, and the melody is more melodic and less technically demanding, featuring mostly eighth and quarter notes. Dynamic markings include *p* (piano) and *f* (forte).

Violino

This section of the musical score for Violino, Duetto V, continues the *All.^o* tempo and consists of 4 staves of music. It maintains the fast, intricate melodic style of the previous section, with many sixteenth and thirty-second notes. Dynamic markings include *p* (piano) and *f* (forte).

Allegretto

This section of the musical score for Violino, Duetto V, is marked *Allegretto* and consists of 12 staves of music. The tempo is moderate, and the melody is more rhythmic and dance-like, featuring many eighth and sixteenth notes. Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a double bar line.

DUETTO VI

Violino

All.^o Spiritoso

[illegible]

Violino

Allegretto Amorofo

The musical score is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth notes, often beamed in groups of four or eight. Dynamic markings 'P' (piano) and 'F' (forte) are used throughout. The piece ends with a double bar line and repeat dots. The paper is aged and shows some staining.

2

Six
D U O
Dialogues

Pour Violon et Violoncelle .

Composés

• **PAR M. CAMBINI**

1^{er} Livre de Duo de Violon et Violoncelle

ŒUVRE 35

Prix ^{# 8}
7 . 4 .

A PARIS

*Chez M^r. Boyer, au Magasin de Musique, Rue neuve des petits Champs,
près la Rue de Gaillon, Maison de l'Apoticaire, N^o 83.*

Chez Mad^e. Le Menu, Rue du Roule, à la Clef d'Or.

Revisé par Rihiere

Boyer

CATALOGUE

Des Œuvres de Musique, Mis au Jour par M.^{re} BOYER, Rue neuve des petits Champs, près la Rue Gaillon,
Maison de l'Apoticaire, N^o. 83.
A PARIS.

METHODES

Breuil d'instruction à l'usage de ceux qui composent pour la clarinette et le Cor avec des remarques sur l'usage de ces deux Instruments par Rader. 6	Gamme de Clarinette et Cor par Rader. 1	Gamme de Basson et 2 ^e Duo par Rader. 1	Gamme de Serpent Idem. 1	Gamme et 2 ^e Duo pour la Flûte par Rader. 1	Gamme et 2 ^e Duo pour le Hautbois par Rader. 1	Méthode de Clavier par DON. 6	Méthode de Flûte d'alto avec une suite d'arrangements pour cet instrument par Milan. 7	Méthode de musique par Le Menu. 7	Méthode pour apprendre la musique sans transposition avec 80 Leçons à deux parties sur toutes les Clés toutes les mesures et dans la musique par Rollet. 8	Méthode de Violon par Mozart. 9	Art de toucher le Clavecin selon la manière perfectionnée des Modernes par Marpou. 7	Breuil sur l'accompagnement du Clavecin par les principes de la composition pratique et de la basse fondamentale pour parvenir en très peu de temps à accompagner avec des Chiffres ou sans Chiffres par Clement. 6	Méthode de Violoncelle par Cypri le Jeune. 7	Méthode de Flûte par Bordet. 6
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SONATES

Lelli 2 ^e p ^r Violon. 7	Mathieu 4 ^e Idem. 6	Demachy 2 ^e Idem. 7	Dun 1 ^{er} Idem. 7	Dun 2 ^e Idem. 16	Dun 3 ^e Idem. 1	Dun 4 ^e Idem. 1	Dun 5 ^e Idem. 1	Dun 6 ^e Idem. 1	Dun 7 ^e Idem. 1	Dun 8 ^e Idem. 1	Dun 9 ^e Idem. 1	Dun 10 ^e Idem. 1	Dun 11 ^e Idem. 1	Dun 12 ^e Idem. 1	Dun 13 ^e Idem. 1	Dun 14 ^e Idem. 1	Dun 15 ^e Idem. 1	Dun 16 ^e Idem. 1	Dun 17 ^e Idem. 1	Dun 18 ^e Idem. 1	Dun 19 ^e Idem. 1	Dun 20 ^e Idem. 1	Dun 21 ^e Idem. 1	Dun 22 ^e Idem. 1	Dun 23 ^e Idem. 1	Dun 24 ^e Idem. 1	Dun 25 ^e Idem. 1	Dun 26 ^e Idem. 1	Dun 27 ^e Idem. 1	Dun 28 ^e Idem. 1	Dun 29 ^e Idem. 1	Dun 30 ^e Idem. 1
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DUO

Symonetti 1 ^{er} . 6	Schubert 3 ^e . 6	Lorenzini 1 ^{er} . 7	Doguardino 2 ^e . 7	Neffert 1 ^{er} . 7	Rembach 4 ^e . 7	Vanhoff 1 ^{er} . 7	Pauner 1 ^{er} . 7	Rader 2 ^e . 7	Rader 3 ^e . 7	Rader 4 ^e . 7	Rader 5 ^e . 7	Rader 6 ^e . 7	Rader 7 ^e . 7	Rader 8 ^e . 7	Rader 9 ^e . 7	Rader 10 ^e . 7	Rader 11 ^e . 7	Rader 12 ^e . 7	Rader 13 ^e . 7	Rader 14 ^e . 7	Rader 15 ^e . 7	Rader 16 ^e . 7	Rader 17 ^e . 7	Rader 18 ^e . 7	Rader 19 ^e . 7	Rader 20 ^e . 7	Rader 21 ^e . 7	Rader 22 ^e . 7	Rader 23 ^e . 7	Rader 24 ^e . 7	Rader 25 ^e . 7	Rader 26 ^e . 7	Rader 27 ^e . 7	Rader 28 ^e . 7	Rader 29 ^e . 7	Rader 30 ^e . 7
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RECUEILS de Flûte

Bordet 2 ^e . 6	Bordet 3 ^e . 6	Bordet 4 ^e . 6	Bordet 5 ^e . 6	Bordet 6 ^e . 6	Bordet 7 ^e . 6	Bordet 8 ^e . 6	Bordet 9 ^e . 6	Bordet 10 ^e . 6	Bordet 11 ^e . 6	Bordet 12 ^e . 6	Bordet 13 ^e . 6	Bordet 14 ^e . 6	Bordet 15 ^e . 6	Bordet 16 ^e . 6	Bordet 17 ^e . 6	Bordet 18 ^e . 6	Bordet 19 ^e . 6	Bordet 20 ^e . 6	Bordet 21 ^e . 6	Bordet 22 ^e . 6	Bordet 23 ^e . 6	Bordet 24 ^e . 6	Bordet 25 ^e . 6	Bordet 26 ^e . 6	Bordet 27 ^e . 6	Bordet 28 ^e . 6	Bordet 29 ^e . 6	Bordet 30 ^e . 6
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GUITARRE

Godard. 6	Pachard. 6	Guchard. 6	Rabem. 6	Cardon. 6	Beaur Harpe. 6
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TRIO

Beethoven 7 ^e . 6	Kenné 6 ^e p ^r Violon. 6	et 2 Violoncelles. 6	Schwindl p ^r Flûte. 7	Piltz Idem. 7	Vento 1 ^{er} . 7	Rader 1 ^{er} . 7	Neffert Duo mixte. 7	Trio par Rader. 7	Neffert. 7	Schmidt. 7	Kammell 3 ^e . 7	Cramer 2 ^e . 7	Stumpff 2 ^e . 7	Lorenzini 3 ^e . 7	Harold p ^r Flûte. 7	Milwack 4 ^e . 7	Raimondi 1 ^{er} . 7	Remberger 4 ^e . 7	Cambini p ^r Flûte. 7	Violon et Alto. 7	Cambini 3 ^e p ^r 2 Violon. 7	Stumpff pour Flûte. 7	Stumpff pour Flûte. 7	M. V. et Alto ou Violoncelle. 7
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RECUEILS D'ARIETTES

Avec accompagnement. 4	Parry. 4	Blanchette. 4	Albanese 3 ^e . 4	Albanese 5 ^e . 4	Dupont. 4	Les leçons de Minerve. 4	à l'usage des Maîtres. 4	Religieuses p ^r Violon. 4	Rader 1 ^{er} et 2 ^e Airs. 4	d'Opéra comiques. 4	Bordet 1 ^{er} et 2 ^e et 3 ^e . 4	avec Flûte. 4
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SIMPHONIES

Schwindl 1 ^{er} . 12	Lorenzo Borg 2 ^e . 12	Mathurin. 12	Sacchini Quatuor. 12	Starkhoff. 12	Rovetti 2 ^e . 12	Rovetti Haydn Holzbau. 12	Haydn 30 ^e . 12
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OPERA COMIQUES

Les 3 Sultanes. 6	Laurette. 18	Les petits Airs. 2
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RECUEILS de Clarinette

Rader 1 ^{er} Air d'harmonie. 6	Rader 2 ^e Idem. 6	Rader 3 ^e Idem. 6	Rader 4 ^e Idem. 6	Rader 5 ^e Idem. 6	Rader 6 ^e Idem. 6	Rader 7 ^e Idem. 6	Rader 8 ^e Idem. 6	Rader 9 ^e Idem. 6	Rader 10 ^e Idem. 6	Rader 11 ^e Idem. 6	Rader 12 ^e Idem. 6	Rader 13 ^e Idem. 6	Rader 14 ^e Idem. 6	Rader 15 ^e Idem. 6	Rader 16 ^e Idem. 6	Rader 17 ^e Idem. 6	Rader 18 ^e Idem. 6	Rader 19 ^e Idem. 6	Rader 20 ^e Idem. 6	Rader 21 ^e Idem. 6	Rader 22 ^e Idem. 6	Rader 23 ^e Idem. 6	Rader 24 ^e Idem. 6	Rader 25 ^e Idem. 6	Rader 26 ^e Idem. 6	Rader 27 ^e Idem. 6	Rader 28 ^e Idem. 6	Rader 29 ^e Idem. 6	Rader 30 ^e Idem. 6
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RECUEILS de Basson

Stumpff 1 ^{er} . 3	Stumpff 2 ^e . 3	Stumpff 3 ^e . 3
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QUATUOR.

Leomane p ^r Flûte. 9	Rader Air de Laurette. 9	Rader Quatuor. 9	Rader p ^r Flûte. 9	Rader 2 ^e Idem. 9	Rader 3 ^e Idem. 9	Rader 4 ^e Idem. 9	Rader 5 ^e Idem. 9	Rader 6 ^e Idem. 9	Rader 7 ^e Idem. 9	Rader 8 ^e Idem. 9	Rader 9 ^e Idem. 9	Rader 10 ^e Idem. 9	Rader 11 ^e Idem. 9	Rader 12 ^e Idem. 9	Rader 13 ^e Idem. 9	Rader 14 ^e Idem. 9	Rader 15 ^e Idem. 9	Rader 16 ^e Idem. 9	Rader 17 ^e Idem. 9	Rader 18 ^e Idem. 9	Rader 19 ^e Idem. 9	Rader 20 ^e Idem. 9	Rader 21 ^e Idem. 9	Rader 22 ^e Idem. 9	Rader 23 ^e Idem. 9	Rader 24 ^e Idem. 9	Rader 25 ^e Idem. 9	Rader 26 ^e Idem. 9	Rader 27 ^e Idem. 9	Rader 28 ^e Idem. 9	Rader 29 ^e Idem. 9	Rader 30 ^e Idem. 9
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ARIETTES

d'Opéra comiques. 12	Journal de Clavecin par Clement. 12	Anneq 1762. 12	Anneq 1763. 12	Anneq 1764. 12	Anneq 1765. 12	Anneq 1766. 12	Anneq 1767. 12	Anneq 1768. 12	Anneq 1769. 12	Anneq 1770. 12	Anneq 1771. 12	Anneq 1772. 12	Anneq 1773. 12	Anneq 1774. 12	Anneq 1775. 12	Anneq 1776. 12	Anneq 1777. 12	Anneq 1778. 12	Anneq 1779. 12	Anneq 1780. 12	Anneq 1781. 12	Anneq 1782. 12	Anneq 1783. 12	Anneq 1784. 12	Anneq 1785. 12	Anneq 1786. 12	Anneq 1787. 12	Anneq 1788. 12	Anneq 1789. 12	Anneq 1790. 12	Anneq 1791. 12	Anneq 1792. 12	Anneq 1793. 12	Anneq 1794. 12	Anneq 1795. 12	Anneq 1796. 12	Anneq 1797. 12	Anneq 1798. 12	Anneq 1799. 12	Anneq 1800. 12
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SIMPHONIES

Concertante. 3

OUVERTURES

en Quatuor. 4	2 ^e Idem. 4	3 ^e Idem. 4	4 ^e Idem. 4	5 ^e Idem. 4	6 ^e Idem. 4	7 ^e Idem. 4	8 ^e Idem. 4	9 ^e Idem. 4	10 ^e Idem. 4	11 ^e Idem. 4	12 ^e Idem. 4	13 ^e Idem. 4	14 ^e Idem. 4	15 ^e Idem. 4	16 ^e Idem. 4	17 ^e Idem. 4	18 ^e Idem. 4	19 ^e Idem. 4	20 ^e Idem. 4	21 ^e Idem. 4	22 ^e Idem. 4	23 ^e Idem. 4	24 ^e Idem. 4	25 ^e Idem. 4	26 ^e Idem. 4	27 ^e Idem. 4	28 ^e Idem. 4	29 ^e Idem. 4	30 ^e Idem. 4
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CONCERTO

Lelli 2 ^e p ^r Violon. 7	Stamitz 3 ^e Idem. 7	Stamitz 4 ^e Idem. 7	Stamitz 5 ^e Idem. 7	Stamitz 6 ^e Idem. 7	Stamitz 7 ^e Idem. 7	Stamitz 8 ^e Idem. 7	Stamitz 9 ^e Idem. 7	Stamitz 10 ^e Idem. 7	Stamitz 11 ^e Idem. 7	Stamitz 12 ^e Idem. 7	Stamitz 13 ^e Idem. 7	Stamitz 14 ^e Idem. 7	Stamitz 15 ^e Idem. 7	Stamitz 16 ^e Idem. 7	Stamitz 17 ^e Idem. 7	Stamitz 18 ^e Idem. 7	Stamitz 19 ^e Idem. 7	Stamitz 20 ^e Idem. 7	Stamitz 21 ^e Idem. 7	Stamitz 22 ^e Idem. 7	Stamitz 23 ^e Idem. 7	Stamitz 24 ^e Idem. 7	Stamitz 25 ^e Idem. 7	Stamitz 26 ^e Idem. 7	Stamitz 27 ^e Idem. 7	Stamitz 28 ^e Idem. 7	Stamitz 29 ^e Idem. 7	Stamitz 30 ^e Idem. 7
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OUVERTURES

d'Opéra comiques. 16	Zemur et Azor. 16	Lucile. 16	Le Déserteur. 16	Le Tableau parlant. 16	Atmi de la Maison. 16	Rose et Colas. 16	Les deux Amours. 16	Le Sultan. 16	Laurette. 16	L'Olympiade. 16	Miral et Lycoris. 16	Wagenciel Symphonie. 16	Iphigénie. 16	Roland. 16	Les deux Comtes. 16	La Fracastana. 16	La Rotonde. 16	Helle. 16	Le Prince d'Andorre. 16	Atmi de la Chine. 16	Le Mari indigne. 16	L'Amour Soldat. 16	Le Chevalier errant. 16	Echo et Narcisse. 16	L'Amant jaloux. 16	L'Ecole de la jeunesse. 16	Andromaque. 16	Les Evénemens imprévus. 16	Le Seigneur bien aimant. 16	La Fausse Magie. 16	Les trois Portiers. 16	Le Balla Tronno. 16	Les Jannites. 16	Henry IV. 16	Les deux Sylphes. 16	Atmi de la France. 16	Atmi de la Grèce. 16	Atmi de la Rome. 16	Atmi de la Chine. 16	Atmi de la Turquie. 16	Atmi de la Perse. 16	Atmi de l'Inde. 16	Atmi de l'Arabie. 16	Atmi de l'Afrique. 16	Atmi de l'Asie. 16	Atmi de l'Europe. 16	Atmi de l'Amérique. 16	Atmi de l'Océanie. 16	Atmi de l'Asie Mineure. 16	Atmi de l'Asie Centrale. 16	Atmi de l'Asie Orientale. 16	Atmi de l'Asie Occidentale. 16	Atmi de l'Asie Septentrionale. 16	Atmi de l'Asie Méridionale. 16	Atmi de l'Asie Nord-Occidentale. 16	Atmi de l'Asie Nord-Orientale. 16	Atmi de l'Asie Sud-Occidentale. 16	Atmi de l'Asie Sud-Orientale. 16	Atmi de l'Asie Nord-Occidentale. 16	Atmi de l'Asie Nord-Orientale. 16	Atmi de l'Asie Sud-Occidentale. 16	Atmi de l'Asie Sud-Orientale. 16
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PIECES D'ORGUE

Lacour nouvelles. 3	Atmi de la France. 3	Atmi de la Grèce. 3	Atmi de la Rome. 3	Atmi de la Chine. 3	Atmi de la Turquie. 3	Atmi de la Perse. 3	Atmi de l'Inde. 3	Atmi de l'Arabie. 3	Atmi de l'Afrique. 3	Atmi de l'Asie. 3	Atmi de l'Europe. 3	Atmi de l'Amérique. 3	Atmi de l'Océanie. 3	Atmi de l'Asie Mineure. 3	Atmi de l'Asie Centrale. 3	Atmi de l'Asie Orientale. 3	Atmi de l'Asie Occidentale. 3	Atmi de l'Asie Septentrionale. 3	Atmi de l'Asie Méridionale. 3	Atmi de l'Asie Nord-Occidentale. 3	Atmi de l'Asie Nord-Orientale. 3	Atmi de l'Asie Sud-Occidentale. 3	Atmi de l'Asie Sud-Orientale. 3
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CONCERTO

de Clavecin. 12	Stamitz 1 ^{er} . 12	Stamitz 2 ^e . 12	Stamitz 3 ^e . 12	Stamitz 4 ^e . 12	Stamitz 5 ^e . 12	Stamitz 6 ^e . 12	Stamitz 7 ^e . 12	Stamitz 8 ^e . 12	Stamitz 9 ^e . 12	Stamitz 10 ^e . 12	Stamitz 11 ^e . 12	Stamitz 12 ^e . 12	Stamitz 13 ^e . 12	Stamitz 14 ^e . 12	Stamitz 15 ^e . 12	Stamitz 16 ^e . 12	Stamitz 17 ^e . 12	Stamitz 18 ^e . 12	Stamitz 19 ^e . 12	Stamitz 20 ^e . 12	Stamitz 21 ^e . 12	Stamitz 22 ^e . 12	Stamitz 23 ^e . 12	Stamitz 24 ^e . 12	Stamitz 25 ^e . 12	Stamitz 26 ^e . 12	Stamitz 27 ^e . 12	Stamitz 28 ^e . 12	Stamitz 29 ^e . 12	Stamitz 30 ^e . 12
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MOTETS

Motets pour les principales Fêtes de l'année par Le Menu. 9

F

Violino

Tempo di Minuetto

2^e. Menuet

3^e Menuet

D. C. il primo Minuetto

Duo II

All.^o con gusto *Violino*

Violino

4

All.^o con gusto Violino

Duo II

solo

Dol. *Dol.*

solo

Violino

*Rondo Allegro
Spiritoso.*

Spiritoso

Handwritten musical score for a piece titled "Rondo Allegro Spiritoso". The score is written on ten staves, organized into two main sections. The first section, "Rondo Allegro Spiritoso", is in 2/4 time and features a key signature of one sharp (F#). It begins with a treble clef and a key signature of one sharp. The tempo and mood are indicated as "Rondo Allegro Spiritoso". The notation includes various musical symbols such as notes, rests, and dynamic markings like "Dol.", "F", "cres", and "fin". The second section, "Mineur", is in 2/4 time and features a key signature of three flats (Bb, Eb, Ab). It begins with a treble clef and a key signature of three flats. The tempo and mood are indicated as "Mineur". The notation includes various musical symbols such as notes, rests, and dynamic markings like "Dol.". The score concludes with a double bar line and the instruction "D.C. il Rondo".

Duo III

Allegro

Violino

Duo III

Allegro

P

cres

P

Violino

Rondo Allegretto

P

fin

D.C. il Rondo

Mineur

Dol.

cres

Dol.

D.C. il Rondo

cres P

cres P

Duo IV

Violino

Do

Allegro

Duo IV *Allegro* *Dol.*

solo *Dol.* *Dol.* *cres* *Dol.*

Violino

Rondo
Allegretto

Do ✓

Rondo
Allegretto

Violino

Dol.

cres

fin

F

Dol.

F

p

cres

D.C. il Rondo

Mineur

Dol.

F

Dol.

F

D.C. il Rondo

p

Duo V

Violino

Allegro

Violino

Rondo
Allegro

Violino

Duo VI

Allegro

Allegro

Duo VI

Dol. *cres*

Dol.

m F *cres*

Dol. *cres* *Dol.*

F *Dol.* *cres*

Dol. *cres* *Dol.*

cres *Dol.*

p

Violino

Handwritten musical score for a Minuet in B-flat major, Op. 34, No. 1 by Franz Schubert. The score is written on ten staves in treble clef with a key signature of two flats (B-flat major). The tempo is marked "Tempo di Minuetto" and "Grazioso". The piece begins with a "Dol." (Dolce) marking. The first section features a melody with a "Dol." marking and a "F" (Forte) dynamic. The second section is marked "Dol." and "cres" (crescendo). The third section is marked "Dol." and "mF" (mezzo-forte). The fourth section is marked "Dol." and "F". The fifth section is marked "Dol." and "F". The sixth section is marked "Dol." and "F". The seventh section is marked "Dol." and "F". The eighth section is marked "Dol." and "F". The ninth section is marked "Dol." and "F". The tenth section is marked "Dol." and "F". The piece concludes with a double bar line and a repeat sign.

3

Six
DUO

DIALOGUES

Pour deux Violoncelles

COMPOSÉS

PAR

C. STUMPF.

ŒUVRE XVI^e.

Prix 6^{1b}.

A PARIS

Chez M.^r Boyer, au Magasin de Musique, Rue neuve des petits Champs,
près la Rue de Gaillon, Maison de l'Apothicaire, N^o 82.
Chez M^{me} Le Menu, Rue du Roule, à la Clef d'Or.

Écrit par Ribière

Boyer

I Duo *All.^o Moderato* *Premiere Partie*

The musical score for Duo I, Premiere Partie, is written in 3/4 time with a key signature of one sharp (F#). It consists of 12 staves of music. The notation includes eighth notes, sixteenth notes, and triplets. The piece is marked *All.^o Moderato*.

1^{re} Partie

Rondeau $\text{\$}$

The musical score for the 1^{re} Partie, Rondeau, is written in 2/4 time with a key signature of one sharp (F#). It consists of 10 staves of music. The notation includes eighth notes, sixteenth notes, and triplets. The piece is marked *Rondeau* and *fin*. The key signature changes to one flat (F) for the *Mineur* section.

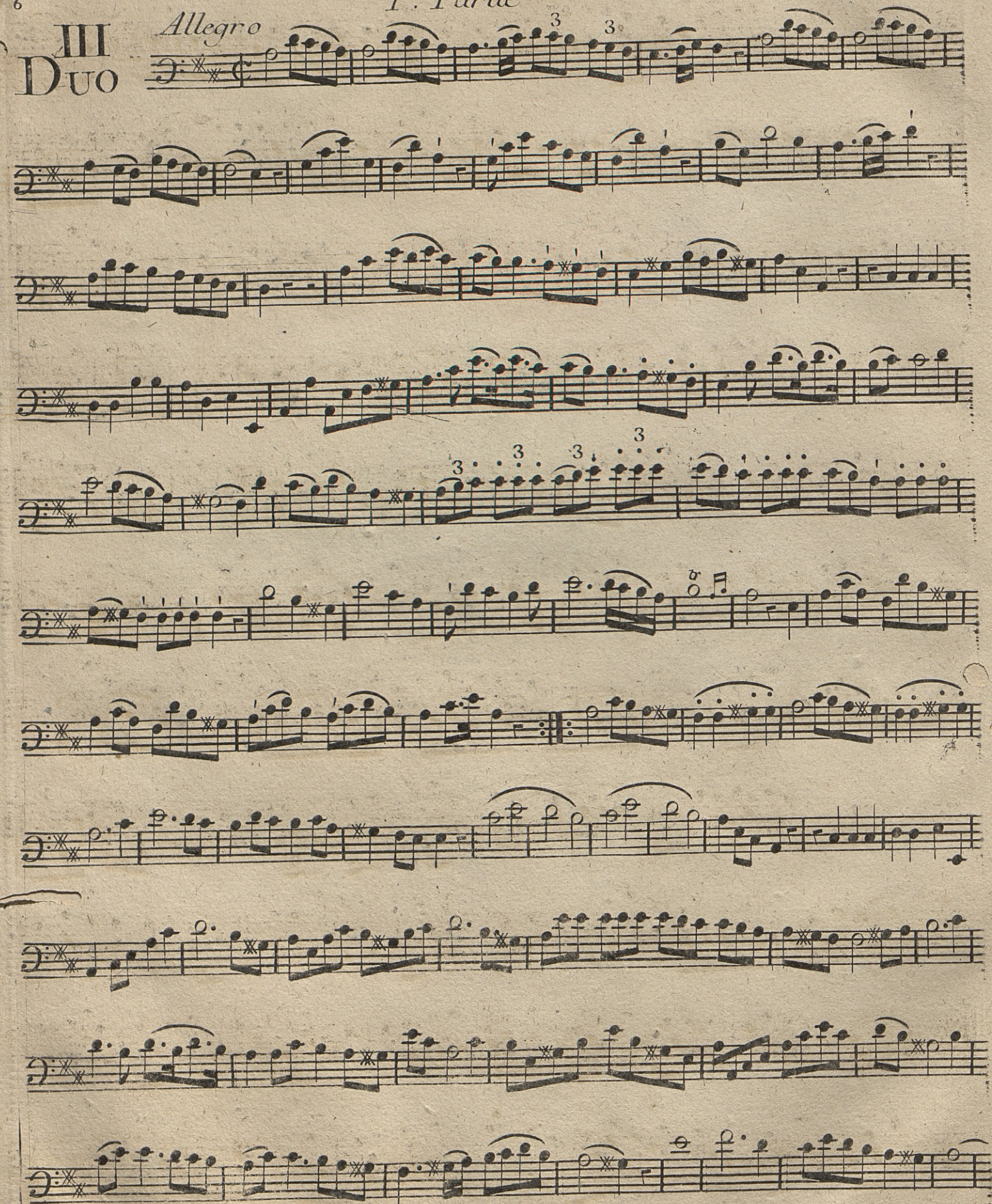
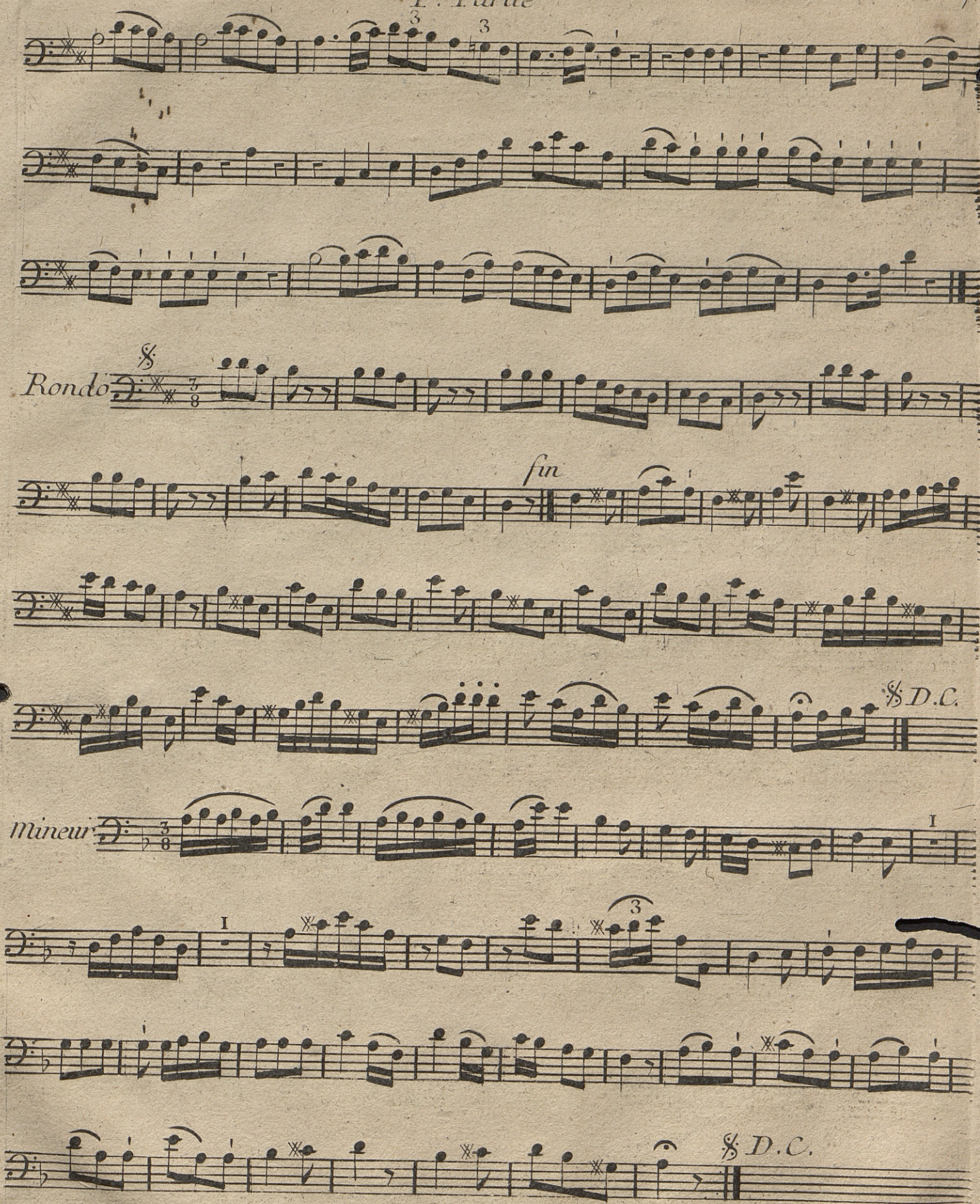
Mineur $\text{\$}$ *D.C.*

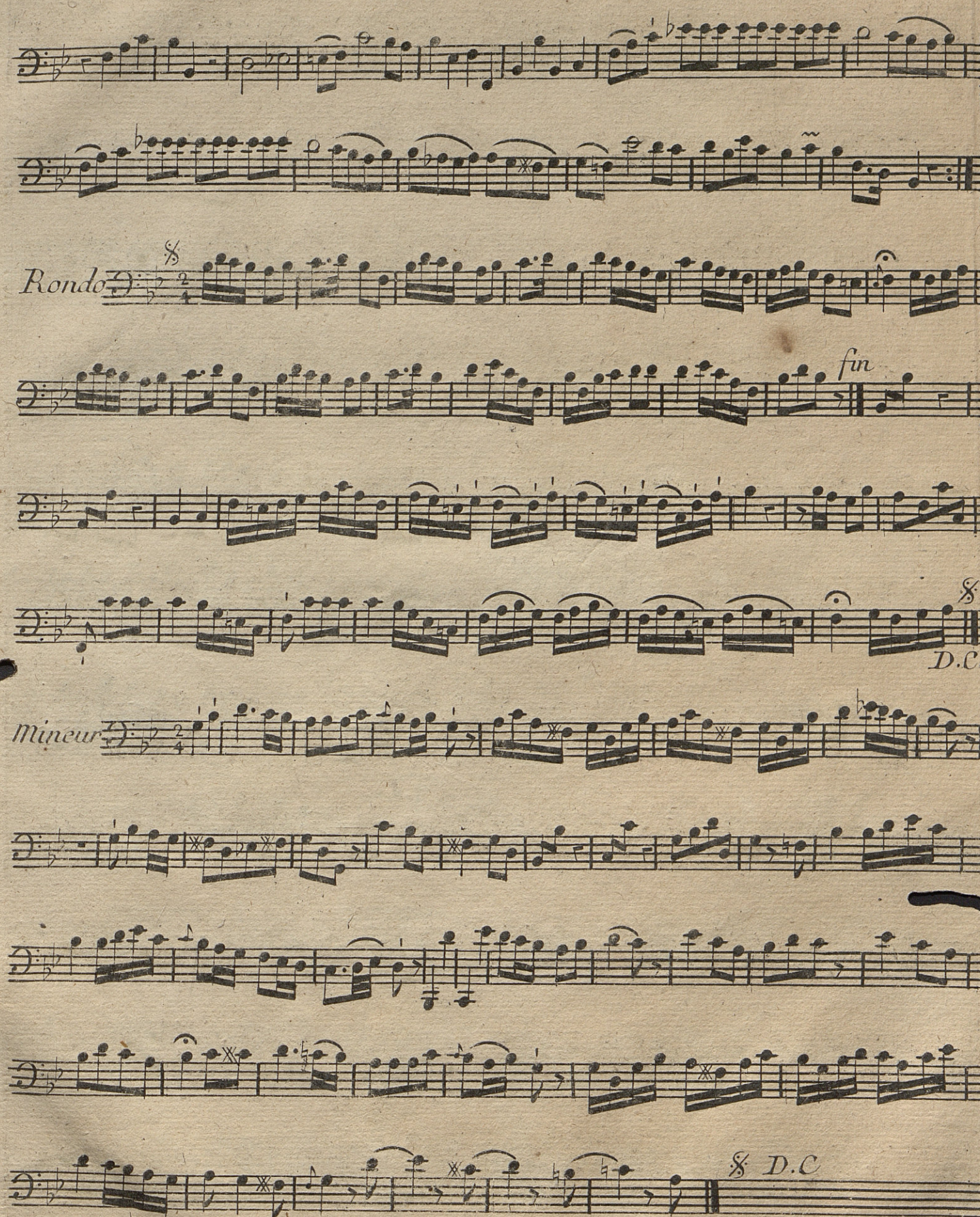
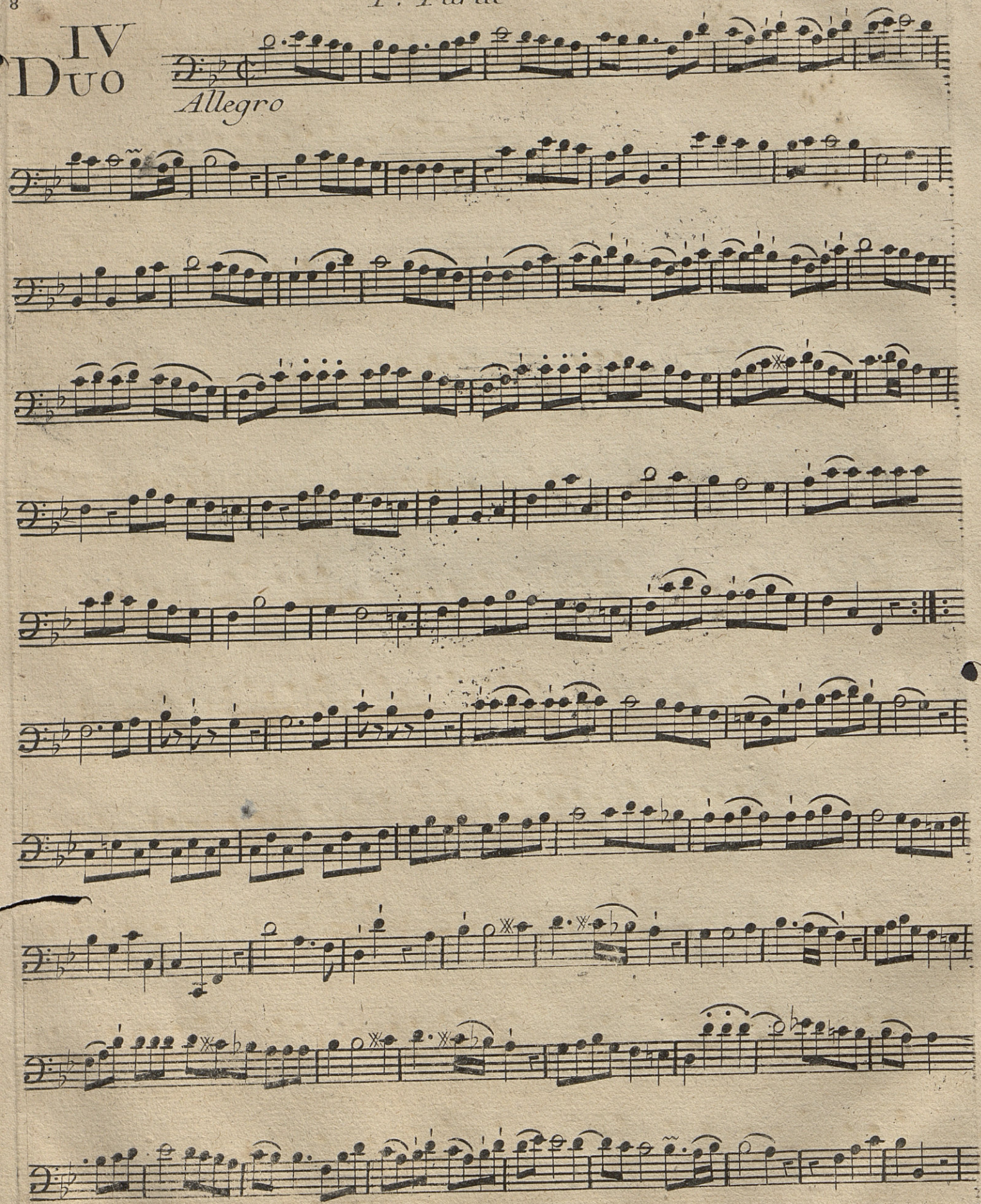
4 II Duo *Allegro* 1^{re} Partie

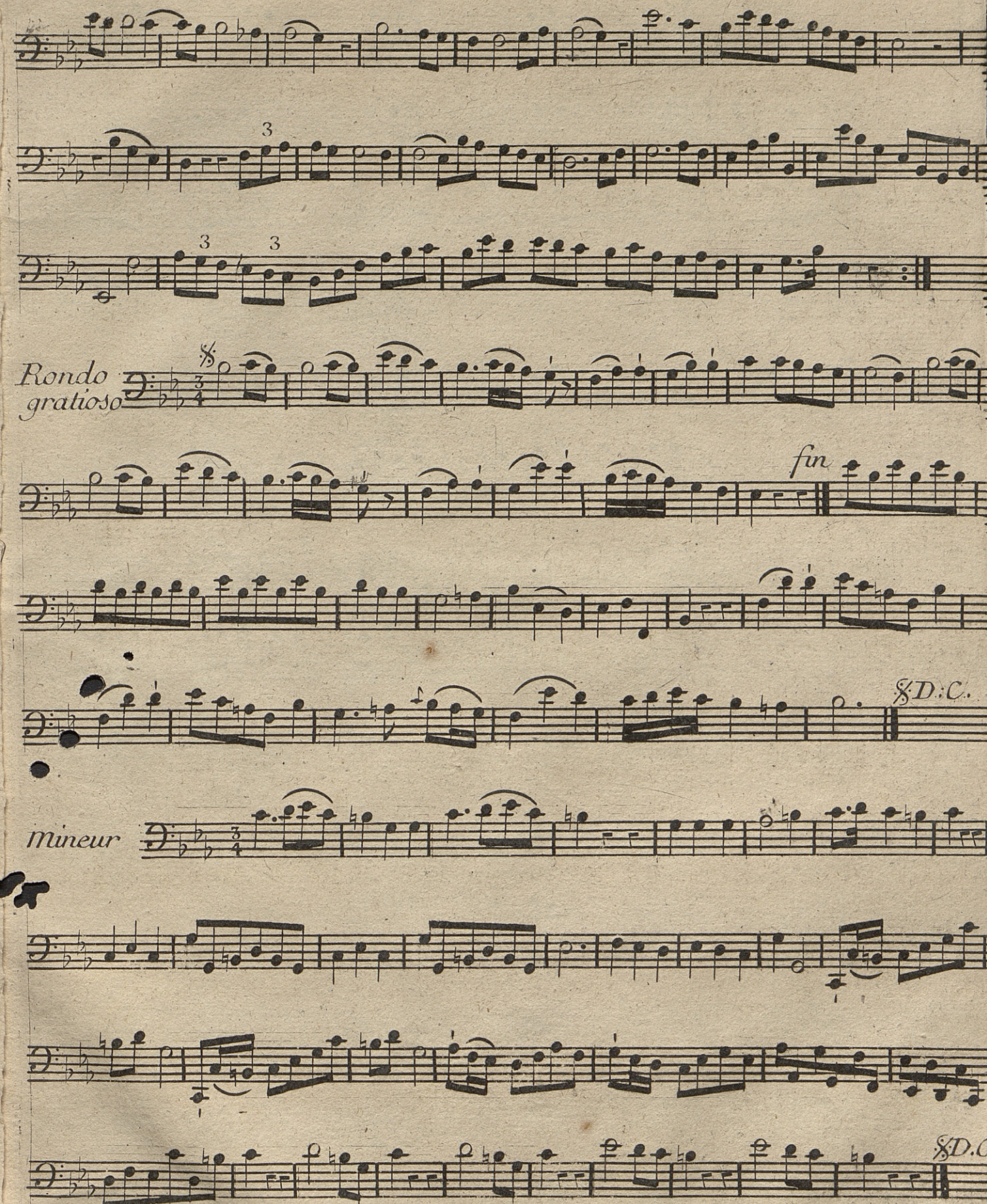
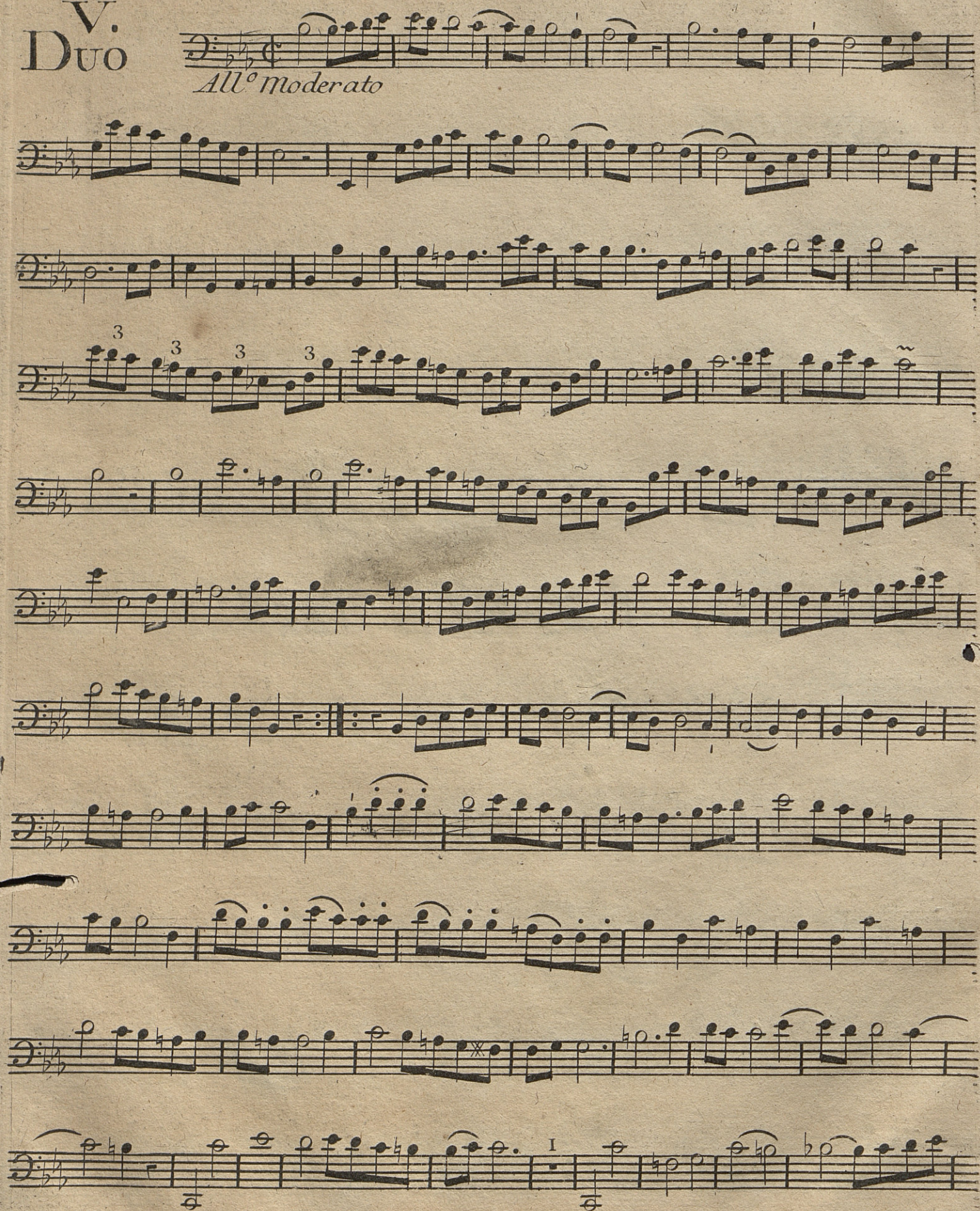
Handwritten musical score for Duo, 1st Part, Allegro. The score consists of 10 staves of music in G major, 2/4 time. It features various rhythmic patterns, including eighth and sixteenth notes, and includes triplets on the fourth, fifth, and eighth staves. The notation is in a cursive, handwritten style typical of 18th-century manuscripts.

1^{re} Partie

Handwritten musical score for 1st Part, Rondo tempo gracios. The score consists of 10 staves of music in G major, 3/4 time. It includes a 'fin' marking on the fourth staff and a 'D.C.' (Da Capo) instruction on the sixth staff. The notation is in a cursive, handwritten style.

III
DUO*Allegro*1^{re} Partie1^{re} Partie

IV
DUO*Allegro*

V.
DUO*All^o Moderato*

VI
DUO

1^{re} Partie

1^{re} Partie

u uoc c b

