

6.

W. P. Peddy

~~Flauto~~ ^{me} ₌

3 Doppelte Concerte af Kießler op 3.

1 ditte af Joseph Schmidt. op 15.

3 ditte af Herzger op 4.

6 Concerte af Kießler op 1. 2. 3. 4. 5. 6.

1 Enkelte Concerte af F. Hartmann.

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(NL 142)

Gieddes samling IX, 6.

restaurant of
Harry Larsen Jan. 1959

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A

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Par L'Éditeur J. J. HUMMEL.

Composées Par

J. F. KLÖFFLER,
Directeur du Concert de S. E. Mg.^r
Le Comte Regnante de Bentheim-Steinfürth.

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FLAUTO PRIMO

CONCERTO I

Allegro

p *f* *p* *f*

Soli

Tutti

Soli

Tutti

Soli

FLAUTO PRIMO

3

3

Largo

Soli

Tutti

Soli

Tutti

2

FLAUTO PRIMO

Allegro & f ai

Soli

Tutti

Soli

Tutti

Soli

FLAUTO PRIMO

CONCERTO II

Allegro Maest.

p *f* *Poco f* *Soli* *Tutti* *Soli* *Tutti* *Soli* *p* *Poco f*

FLAUTO PRIMO

7

Musical score for Flauto Primo, page 7. The score consists of 12 staves of music in G major (one sharp). It features various musical notations including treble clefs, key signatures, time signatures, and dynamic markings. The score is divided into sections labeled "Soli" and "Tutti". The music includes complex rhythmic patterns, triplets, and slurs. The page number "104" is visible in the bottom right corner.

FLAUTO PRIMO

CONCERTO III

CONCERTO III *Allegro*

Cres *ff* *p* *f* *Soli* *Nr* *Tutti* *Cres*

104

FLAUTO PRIMO

9

Soli

Tutti

Adagio

Soli

Tutti

104

O.

Mikspedde

~~Alto~~
Flauto 2^{do}

3 doppelte Concerter af Klottler op. 30.

1 ditto af Joseph Schmidt op 15.

3 ditto af Herzger op 4.

6 Concerter af Klottler op. 3ke.
n. og 3ke 2 Højre.

A Enxelte Concerter af Hartmann

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(H 142)

Gleditsis samling IX, 6



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Jan. 1909

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J. F. KLÖFFLER,
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FLAUTO SECONDO

CONCERTO I

Allegro

p *f* *p*

f

Soli

Tutti

Soli

Tutti

FLAUTO SECONDO

3

Soli

Tutti

Largo

Soli

Tutti

Soli

2

4

Allegro assai

Solid

Tutti $\frac{1}{16}$

Sol

Tutti

So 1

Tutti

5

II *Allegro Maest*

Allegro Maest

CONCERTO II *Allegro maestoso*

The image shows a page of a musical score for a concerto. The title is "CONCERTO II" followed by the tempo marking "Allegro maestoso". The score is written for multiple staves, likely for a string ensemble or orchestra. It includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *p* (piano), *f* (forte), *Poco f*, *Tutti*, and *Soli*. There are also performance instructions like *poco f*, *tutti*, and *soli*. The score includes measures 17 and 19. The notation is complex, with many slurs and accents, indicating a technically demanding piece.

FLAUTO SECONDO

Adagio

p *f* *p* *f* *p* *f* *p*

Soli 4 1

Tutti

3 *Soli*

Allegro

Soli

104

FLAUTO SECONDO

7

1

Tutti

Soli

Tutti

Soli

Tutti

104

FLAUTO SECONDO

9

Tutti

Cres

Soli

Adagio

Soli

Tutti

Soli

Tutti

FLAUTO SECONDO

Musical score for Flauto Secondo, page 10. The score is written in 2/4 time and begins with the tempo marking *Allegro*. The key signature has one sharp (F#). The score consists of 12 staves of music. Dynamics include *p* (piano), *f* (forte), *sol* (solo), and *tutti*. The score includes various musical notations such as slurs, accents, and fingerings. The piece concludes with a double bar line and the word *Fine*.



O.

Millicuddy

Violino 1^{mo}

Doppelte Concerten af Klößler op 3.

1. Alto af Joseph Schmidt. op 16.

3. Alto af Hezger op 4.

6. Concerten af Klößler op 1. 3. 5. 7. 9. 11.
af Joh 2. Högl.

A. Enkelte Concerten af G. Hartman

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(AL 142)

Gredde samling IX, 6.



restaureret af
Hans Lassen jrn.
1957

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CONCERTO I

Violino Concerto I

Allegro

104



VIOLINO PRIMO

CONCERTO II

All.^o Maestoso

Soli

Tutti

Soli

Tutti

Soli

Adagio

Cres

Soli

104

VIOLINO PRIMO

5

This page contains the first system of a Violino Primo musical score. The music is written in treble clef with a key signature of one sharp (F#). The tempo is marked *Allegro*. The score features various dynamics including *f* (forte), *p* (piano), and *ff* (fortissimo). There are also markings for *Tutti* and *Soli* sections. The piece concludes with a *Fine* marking and a *Dal Fine* instruction. The page number 104 is visible at the bottom right.

Tutti *Soli*

Allegro

Fine *Soli*

Tutti *Soli*

Tutti *Soli*

Dal Fine

104

VIOLINO PRIMO

CONCERTO III

Allegro

Cres

f

Soli

f

p

Poco f

Tutti 1

1

2

f

p

Poco

f

Tutti 1

1

Cres

hr

Soli

1

f

p

Poco

f

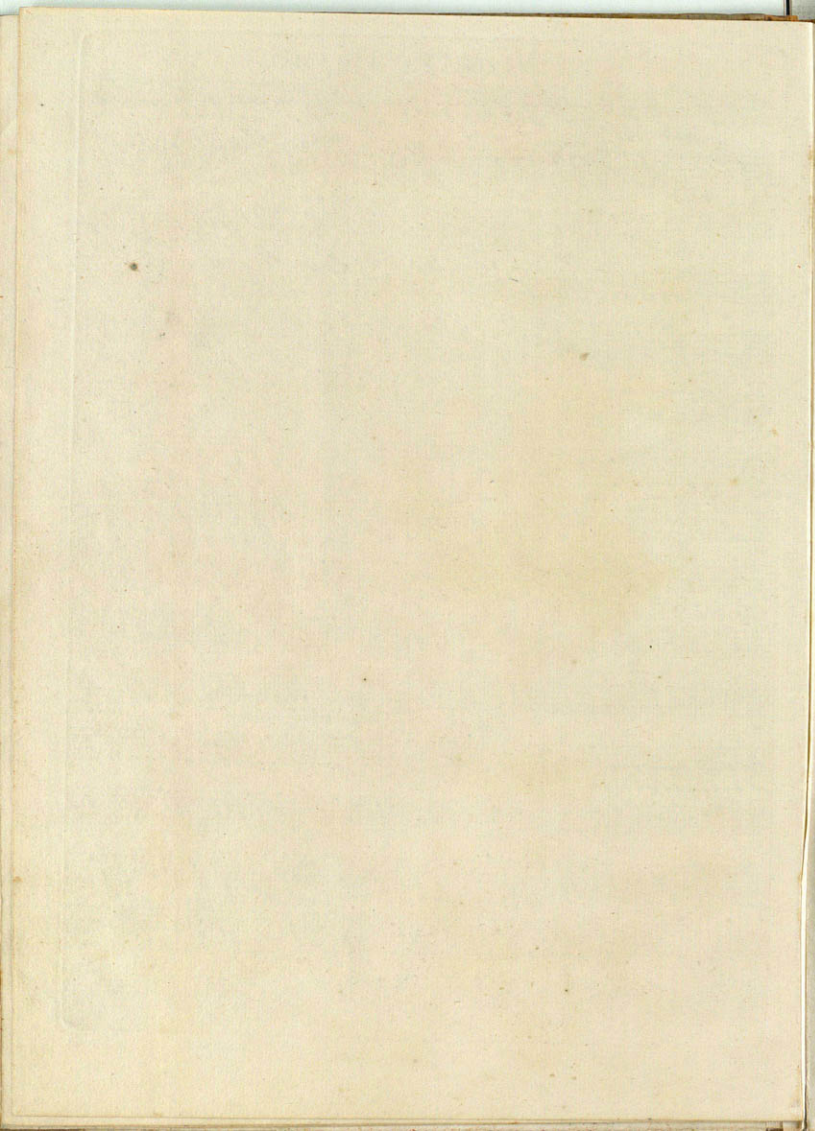
Tutti

Adagio

104

VIOLINO PRIMO

This page of musical notation is a score for a piano and orchestra. It consists of 15 staves. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamic markings such as *p* (piano), *f* (forte), and *ppp* (pianissimo) are used throughout. Performance instructions include *Soli* (solo) and *Tutti* (all), indicating when different instruments or sections enter. A *Presto* marking appears on the fourth staff. The score concludes with a double bar line and the word *Fine* on the final staff. The page number 104 is visible in the bottom right corner.



O.

Wiedgiedig.

Violino 2^{do}

3 doppelte Concerte af Kistler op. 3.

1 ditto af Joseph Seimiat op. 18.

3 ditto af Herzger op. 4.

6 Concerte af Kistler op. 3. Henna
af 3. & 2. Röhner.

4 Enkelte Concerte af Kistman.

Box A 9.3011

(92142)

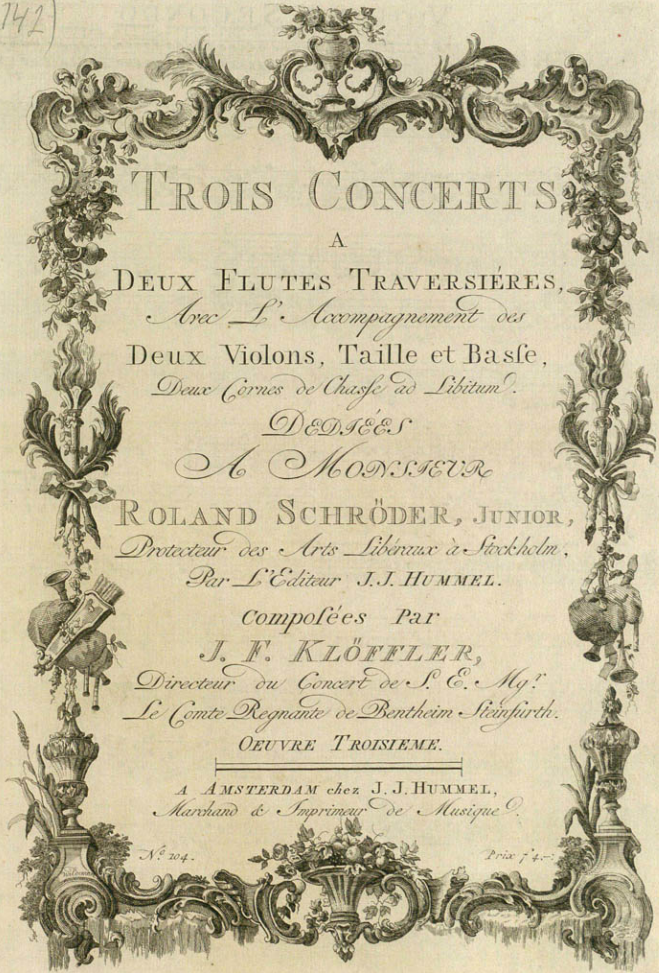
Giddes sampling IX, 6

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Violino 2 =

(N. 142)



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VIOLINO SECONDO

CONCERTO I



3

104

CONCERTO II

VIOLINO SECONDO

All^{re} Maestoso

Segue

Soli

Tutti

Segue

Segue

Soli

Tutti

Segue

Segue

Segue

Adagio

Soli

Tutti

VIOLINO SECONDO

5

Musical score for Violino Secondo, page 104. The score is written in G major (one sharp) and 2/4 time. It features various musical notations including treble clefs, key signatures, time signatures, and dynamic markings. The score is divided into sections labeled *Tutti*, *Soli*, and *Allegro*. The piece concludes with a *Flegere* marking and a double bar line.

CONCERTO III

Allegro

104

VIOLINO SECONDO

7

Soli
Tutti
P
Presto
Soli
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti
Soli
Tutti
Fin



O.

W. P. J. 1800.

~~Violon~~
Viola

3 doppelte Concerten af Kistler op 3.

1 ditte af Joseph Verriat. op 16.

2 ditte af Keszger op 4.

6 Concerten af Kistler op 1. 2. 3. 4. 5. 6.

4 Enkelte Concerten af P. Hartman

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restaurant of Harry Hansen Jan. 1959

(AL 142)

Gieddes samling II, 6.



Viola.

(N. 142)

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Composées Par

J. F. KLÖFFLER,

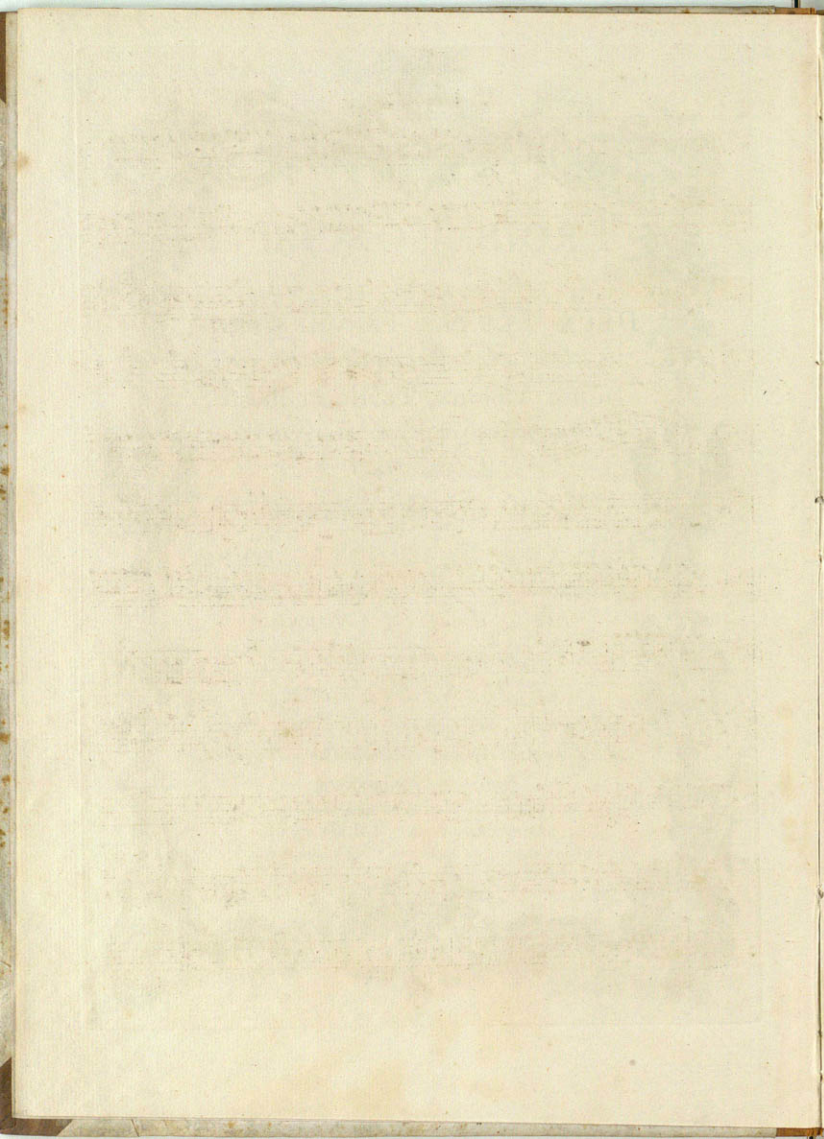
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Price f 4.-



1

104

V I O L A

Allegro assai

[illegible]

CONCERTO II

Allegro

CONCERTO II *Allegro*

p *f* *Soli* *Tutti* *p* *f* *Tutti*

104

3

104

CONCERTO III

Tim

B.

Milford.

~~Baso.~~
Baso.

3 Doppelte Concerte of Klotzler op 3.

1 ditto of Joseph Schmidt op 15.

3 ditto of Meuser op 4.

6 Concerte of Klotzler op 1. 3 Klammern
3te 2 Klammern

4 Einzelte Concerte of R. Hartmann.

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(M. 1212)

Gieddes samling IX, 6



restaureret af
Karey Larsen
jan. 1959

U 2510.
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CONCERTO I

CONCERTO I

Allegro

f, *p*, *Solo*, *Tutti*, *Solo p*, *f*, *p*, *Dal Segno*

104

B A S S O

62

BASSO

Largo

Allegro assai

Fin

Dal Segno

104

BASSO

CONCERTO II

Allegro Maestoso

Musical score for Bassoon, Concerto II, page 4. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is *Allegro Maestoso*. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like *f* (forte), *p* (piano), *Solo*, and *Tutti*. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and a *pp* (pianissimo) marking.

BASSO

Allegro

The musical score is written for a Bassoon. It begins with the tempo marking 'Allegro'. The key signature has one sharp (F#), and the time signature is 2/4. The score is composed of 13 staves. The music includes various dynamics such as *p* (piano), *f* (forte), and *Solo*. There are also markings for *Tutti* and *Solo* sections. The score is filled with musical notation, including notes, rests, slurs, and fingerings. The piece concludes with a double bar line.

6
BASSO
CONCERTO III

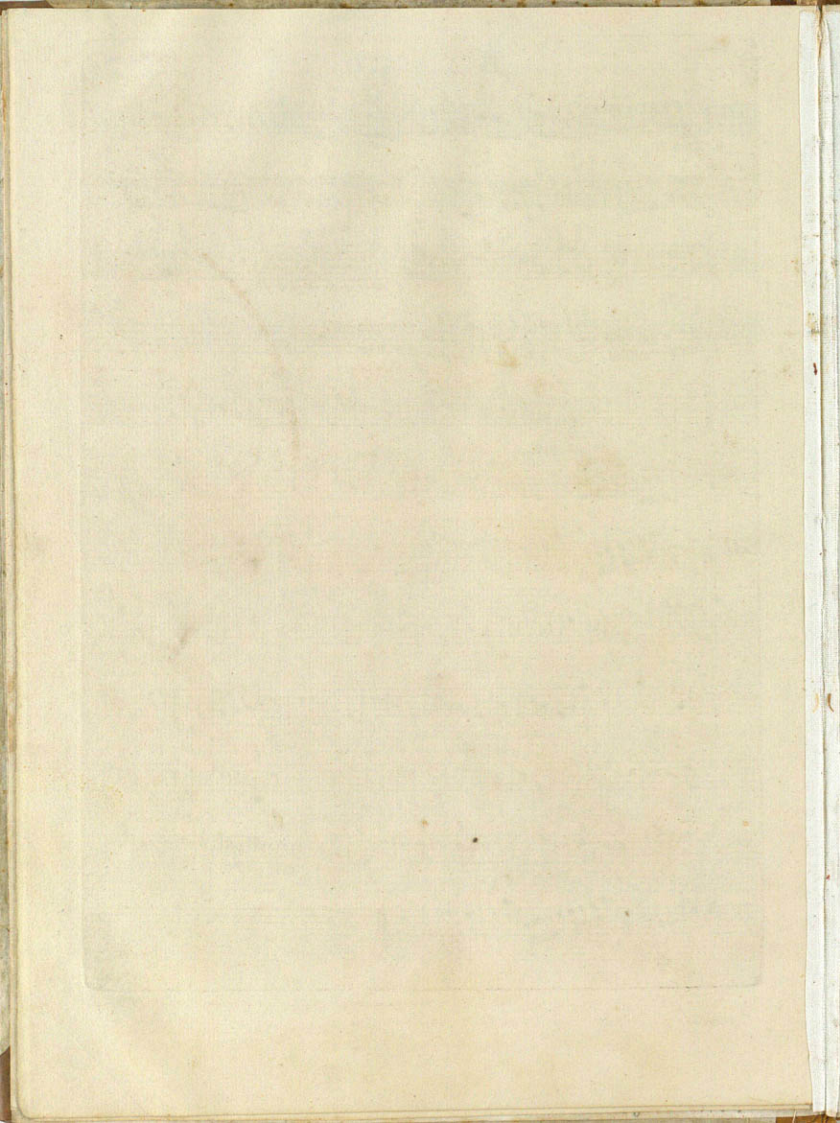
Allegro

The musical score is written for a Bassoon (BASSO) in Concerto III. It consists of 12 staves of music. The tempo is marked *Allegro*. The key signature is one flat (B-flat major or D minor). The time signature is common time (C). The score includes various musical notations such as notes, rests, slurs, and ornaments. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). Performance markings include *Soli* and *Tutti*. Fingerings are indicated by numbers 1-4 above notes. Ornaments are marked with asterisks (*). The score ends with a double bar line.

BASSO

7

The image shows a page of musical notation, likely for a piano piece. It consists of two systems of staves, each with a treble and bass staff. The first system is marked "Adagio" and the second "Presto". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano) and "f" (forte). Fingerings are indicated by numbers 1-5. The piece concludes with a "Fin" marking.



O.

Mitgedr.

~~Mitgedr.~~ jmo
Gorno

3 doppelte Concerten af Klötter op 3.

1 dte af Joseph Rmidt op 15.

3 dte af Mezger op 4.

6 Concerten af Klötter op 1. 3 delm
af Phil 2 Högster

4 Enkelte Concerten af C Hartman

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(M 142)

Gieddes samling II, 6

restaureret af Karry Larsen
jan. 1959

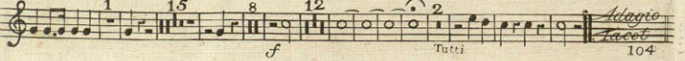
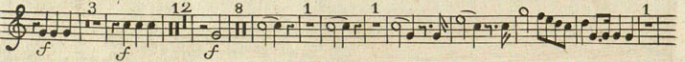
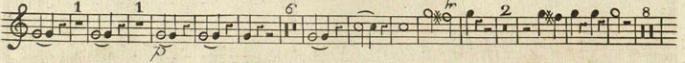
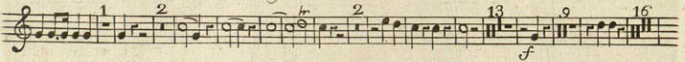
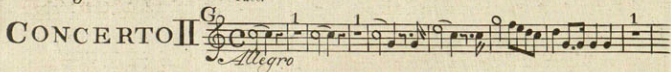
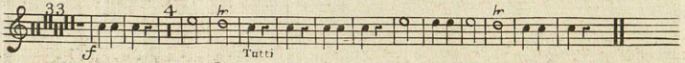
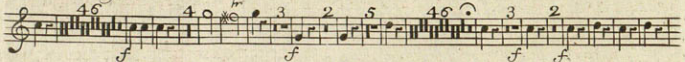
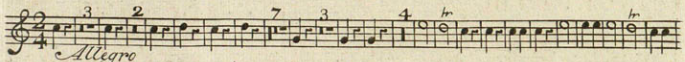
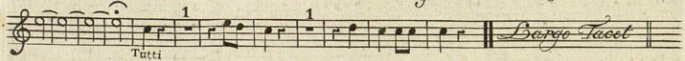
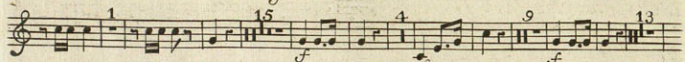
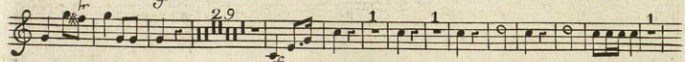
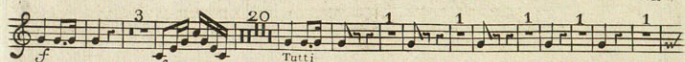
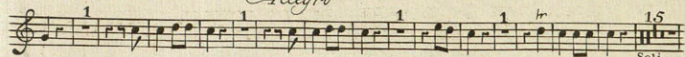
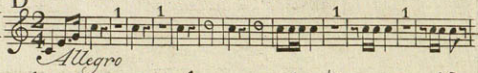


Porto /^{mo}
=

D CORNO PRIMO

Sr Klotzler Op. 3

CONCERTO I



*Adagio
Tacet*
104

CORNO PRIMO

2

Alliegro

CONCERTO III

Alliegro

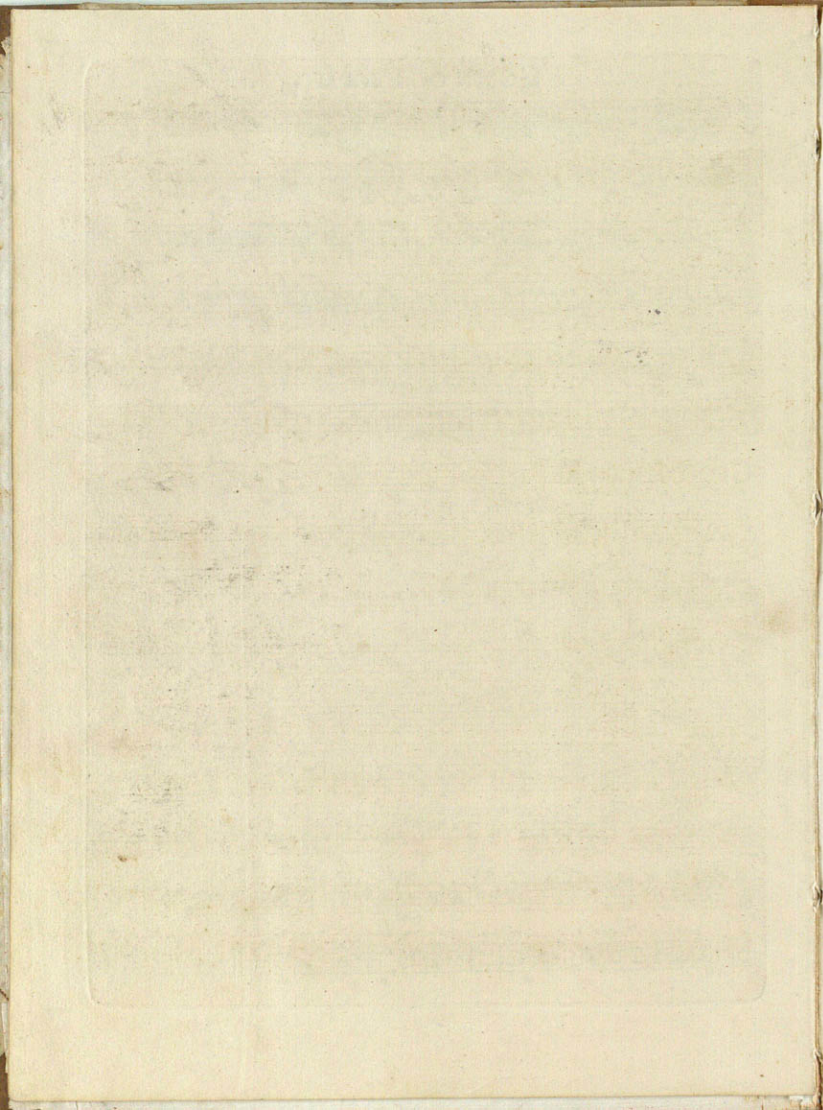
Tutti

Adagio Tacet

Presto

Tutti

Fin



O.

Wiegand

~~IIII~~ 2^{do}
Coro 2.

Doppelte Concerte of Krieger op 3.

1 ditto of Joseph Schmidt op 15.

3 ditto of Hezger op 4.

6 Concerte of Krieger op 1. 3^{te}
nam of 3^{te} 2 Flöten.

4 Concerte Concerte of J. Hartman.

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restaurant af Harry Linsen
jan. 1959

(M 142)

Gieddes samling IX, 6.



Corno 2^o

CORNO SECONDO

S^r K loffler Op 3

CONCERTO I

Allegro

f *Tutti* *Soli*

Largo Tacet

CONCERTO II

Allegro

f *Tutti*

Allegro Tacet

2

CONCERTO III

104

