

Violino Primo

SIX
SIMPHONIES

A QUATRE PARTIES OBLIGÉES

Avec Cors de Chasses ad libitum

COMPOSÉES PAR

IGNATIO HOLTZBAUR

Maitre de Chapelle de S.A.S.M.^{gr} l'Electeur Pallatin.

Mises au jour

PAR M.^R HUBERTI

Ordinaire de L'Academie Royale de Musique

ŒUVRE II.^E

Gravées par M.^{dme} Oger.

Prix 9.^{llj}.

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A PARIS

Chez { *M.^r Huberti, rue de l'Arbre sec à la Ville de Paris.*
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A LYON

M.^{rs} les Freres le Goux, Place des Cordeliers.

AVEC PRIVILEGE DU ROY.

Imprimé par Tournelle.

H. 10a



Extrait du Privilège du Roy.

Par Lettres patentes du Roy données à Versailles ce 2^{ème} jour d'Avril 1757. Signées par Le Roy en son Conseil LE BEGUE, et scellées. Il est permis à notre Amé le S^r HUBERTI d'imprimer, ou faire graver plusieurs pieces de Musique instrumentale de la composition de WAGENSEIL et de VARILAUTORI STRANTERI, durant le temps et espace de dix années, avec deffenses à toutes personnes de quelque qualité, et condition qu'elles soient, d'en introduire d'impression étrangere dans aucun lieu de notre obeissance comme aussi de graver, imprimer, faire graver, ou imprimer vendre et debiter les dites pieces ni d'en faire aucun extrait sous quelque pretexte que ce soit d'augmentation, correction changement, ou autres, sans la permission expresse, et par écrit du dit exposant, ou de ceux qui auront droit de lui, et ce pendant le dit temps, à peine de confiscation des exemplaires contrefaits, et trois mille livres d'amende et de tous dommages et interests, ainsi qu'il est porté plus au long par les dites patentes.

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Signé SAVOYE Adjoint

CATALOGUE des Œuvres de M^r Huberty Ordinaire de l'Academie Royale de Musique rue de l'Arbre sec à la Ville de Paris.

Simphonies	Trios	Duos	Sonates
Stamitz 3 ^e Œuvre à 4 P. 9 ^{es}	Wagenseil 2 ^e 7 ^{es} 4 ^{es}	P ^{re} Recueil d'airs François et Italiens variés par M. Labbe... 6 ^{es}	Chabran 1 ^{re} 9 ^{es}
Stamitz 4 ^e Œuv. avec H.B. 9 ^{es}		2 ^e Rec. idem 6 ^{es}	Domenico ferrari 3 ^e Œuv. 7 ^{es} 4 ^{es}
Stamitz 5 ^e Œuv. Mêlée 9 ^{es}		3 ^e Rec. idem 6 ^{es}	Domenico ferrari 4 ^e Œuv. 7 ^{es} 4 ^{es}
Wagenseil et Holtzbaur à 4 9 ^{es}		4 ^e Rec. idem à un Violon Seul 4 ^{es} 4 ^{es}	
Wagenseil 3 ^e à 4 9 ^{es}		Duos de Milanre 6 ^{es}	
Holtzbaur à 4 9 ^{es}			
Filtz 2 ^e Œuvre à 4 et à 6. 9 ^{es}			
Touchmolin 1 ^{re} Œuvre à 4 9 ^{es}			
	Conc ^{to} pour le Clavecin 4. Con ^{to} de Wagenseil 4 ^e Œuv. 12 ^{es}		Pour le Clavecin 6. Sonattes avec accompagnement d'un Violon de Wagenseil 5 ^e Œuv. 9 ^{es} 6. Sonattes idem 6 ^e 9 ^{es}
		Salve regina, avec accompagnement par M. Pergolen. 5 ^{es}	

2.

Allegro assai. Violino Primo.

SINFONIA I

The musical score is written for the first violin part of the first symphony. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro assai'. The score is divided into measures by vertical bar lines. Dynamics are indicated by letters: 'P' for Piano, 'F' for Forte, and 'P.F.' for Piano Forte. There are also markings for 'Piano' and 'Forte' in some measures. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A notable section in the lower half of the page consists of a dense, rapid sixteenth-note passage. The score concludes with a double bar line and repeat dots.

Violino Primo.

Piano
Andante.
poco rin.F.P.
rin.F.P.
rin.F.P.
P.
rin.F.
P.
rin.F.P.
rin.F.P.
rin.F.P.
P.
P.
F.
P.
F.
P.
F.
P.
F.
P.
P.
F.
P.
rin.F.
P.
rin.F.P.
rin.F.
P.
rin.F.
P.
rin.F.
P.
rin.F.P.
rin.F.P.
Pianissimo.
Da Capo

4.

Violino Primo.

SINFONIA II

Allegro.

P. ten. F. P. F. P. F.

P. F. rin. F.

P. rin. F. F. P. F. P. F.

Solo Rit. molto.

P. ten. F. P. F. P. F. P. F.

P. F. P.

F. ten. P. F.

P. F. P. F.

Andante.

rin. F. P.

rin. F. P.

Violino Primo.

This page of a musical score for Violino Primo contains 15 staves of music. The notation is in treble clef with a key signature of two sharps (F# and C#). The music is characterized by rapid sixteenth-note passages and various dynamic markings. The score includes several first endings marked with double bar lines and repeat signs. Performance instructions such as *Presto.*, *Soli.*, and *Pianis.* are present. Dynamic markings include *P.* (piano), *F.* (forte), *For^{mo}*, and *rin F.* (ritornello forte). The page concludes with a double bar line and repeat sign.

6.

Pia. Violino Primo.

SINFONIA III

Largo Molto e Staccato *Forte.* *P.* *F.* *P.*

F. *P.* *rin F.* *P.* *rin F.* *P.* *F.* *P.* *Presto assai.*

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

F. *P.*

Pianis? *Pianis?* *Grav.*

F. Fortis? *Passau.*

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

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

Pianis? *F.*

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

poco F. Fortis? *P.* *Pianis?* *Grav.*

Ritenu. *P.* *poco F. Fortis?*

Andante Molto e con Spirito. Violino Primo.

Piano.

rin F.

rin F.

poco F.

P.

E. P.

F. P.

poco F.

P.

E. P.

E. P.

Allegro Tempo di Minuetto

P.

F.

Passai.

F.

P.

poco EP.

piu presto.

rin F.

rin F.

rin F.

F. +

F.

E.

P.

E.

Fortis?

8.

Violino Primo.

SINFONIA IV

Allegro Molto. Piano. Forte.

The musical score is written for the first violin part of the fourth symphony. It begins with a treble clef, a key signature of two sharps (G major), and a 3/4 time signature. The tempo is marked 'Allegro Molto'. The score is divided into sections of piano (P) and forte (F) dynamics. The music is characterized by rapid sixteenth-note passages and rhythmic patterns. There are several measures with accents and slurs, and some measures contain fingerings (1, 2). The score concludes with a double bar line and repeat dots.

222

Violino Primo.

Andante.

Fiano Sempre.

The first section of the music is marked *Andante* and *Fiano Sempre*. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *F.P.* (Forte Piano) and *EP.* (Energico Piano). There are also some numerical markings like '6' and '3' above notes, possibly indicating fingerings or breath marks. The section concludes with a double bar line.

Presto.

The second section of the music is marked *Presto*. It begins with a treble clef, the same key signature of two sharps, and a 3/8 time signature. The notation is more rhythmic and includes dynamic markings such as *P.* (Piano) and *F.* (Forte). There are also some numerical markings like '3' and '6' above notes. The section concludes with a double bar line.

Violino Primo.

SINFONIA V

Allegro Spiritoso.

This section of the score consists of ten staves of music in 3/4 time. The notation features a variety of rhythmic patterns including eighth and sixteenth notes, often with slurs and accents. Dynamics such as *p*, *f*, *Forle*, and *rin f.* are used throughout. The music has a lively and energetic character.

Andante Grazioso.

This section of the score consists of eight staves of music in 3/4 time. The tempo is noticeably slower than the previous section. The notation is more melodic and includes slurs, accents, and rests. Specific instructions like *Pizzicato* and *Colarco* are present, indicating changes in playing technique. Dynamics include *p* and *rin f.*.

Violino Primo.

This page of a musical score for Violino Primo contains two sections: a Minuet and a Trio. The Minuet section begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *rin f.p.*, *poc f.*, *P.*, and *F.* are used throughout. The Trio section follows, marked with a *P.* dynamic and a 3/4 time signature. It consists of a single melodic line with a more lyrical character. The page concludes with a *Minuet Da Capo* instruction, indicating a repeat of the Minuet section. The score is written on 18 staves, with some staves containing multiple systems of music.

12.

Violino Primo.

SINFONIA VI

Allegro assai.

Piano.

The musical score for Violino Primo, Sinfonia VI, page 27, is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked *Allegro assai*. The score consists of 12 staves of music. The first staff begins with a *Piano* dynamic. The second staff has a *Forte* dynamic. The third staff has a *F* dynamic. The fourth staff has *F.P.*, *FP.*, and *F.* dynamics. The fifth staff has *P.*, *Cres.*, *F.*, and *Fortissimo.* dynamics. The sixth staff has *Cres.*, *F.*, *Fortissimo.*, *P.*, and *F.* dynamics. The seventh staff has *P.* and *F.* dynamics. The eighth staff has *P.* dynamics. The ninth staff has *P.* dynamics. The tenth staff has *P.* dynamics. The eleventh staff has *P.* dynamics. The twelfth staff has *P.* dynamics. The score ends with a double bar line.

Violino Primo.

Piano.
Allegro Grazioso.

Forte. *P.* *F.*

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

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

F. *P.* *F.* *rin F.* *P.*

P.

Allegro Molto.

F. *P.*

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

F. *P.*

F. *P.*

P. *F.*

P. *F.*

P. *F.*

P. *F.*

Fortis? *P.*

F.

FINE.



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H. 106.



2.

Allegro assai Violino Secondo.

SINFONIA I

The musical score for Violino Secondo, Sinfonia I, page 22, is written in G major and 2/4 time. It consists of 14 staves of music. The tempo is marked *Allegro assai*. The score includes various dynamics such as *Piano* (P), *Forte* (F), and *acc.* (accents). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and dynamic markings throughout the piece.

Violino Secondo.

Piano.
Andante.
poco rin F.P. *rin F.P.* *rin F.P.*

Presto Molto.
Piano.
F. *P.* *F.* *P.* *F.* *P.*

Pianiss.
rin F. *F.* *P.* *rin F.P.* *rin F.P.*
DC senza replica

4.

Violino Secondo.

SINFONIA II

Allegro.

The musical score for the Violino Secondo part of Sinfonia II is divided into two main sections. The first section, marked *Allegro*, spans from the beginning to the end of the page. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is *Allegro*. The music is characterized by rapid sixteenth-note passages and dynamic contrasts between fortissimo (F) and piano (P). Performance instructions include *riten.*, *ten.*, and *sol.*. The section concludes with a repeat sign and a final cadence. The second section, marked *Andante*, begins at the bottom of the page. It features a 4/4 time signature and a key signature of two sharps. The tempo is *Andante*. This section is dominated by sixteenth-note patterns, often grouped in sixths, and includes trills and slurs. Dynamics range from piano (P) to mezzo-forte (mf).

Violino Secondo.

The musical score for Violino Secondo, page 5, is written in G major (one sharp) and 3/4 time. It consists of 14 staves of music. The notation includes various musical symbols such as slurs, accents, and dynamic markings. Key markings include:

- rin F.* (ritardando in forte) appearing on the second and third staves.
- P.* (piano) appearing on the second, third, fifth, sixth, seventh, eighth, ninth, tenth, and eleventh staves.
- Presto.* (fast) appearing on the fifth staff.
- Soli.* (solo) appearing on the ninth staff.
- Pianus.* (soft) appearing on the ninth staff.
- poco F.* (poco forte) and *F^{mo}* (finito) appearing on the sixth staff.

The music features complex rhythmic patterns, including triplets and sixteenth-note runs, often with slurs and accents. The score concludes with a double bar line and repeat dots on the final staff.

6.

Pia Violino Secondo.

SINFONIA III

Largo Molto e Staccato. Forte.

The musical score for Violino Secondo in Sinfonia III consists of 14 staves. The tempo is *Largo* and the style is *Molto e Staccato*. The dynamics range from *Piano* (*p*) to *Forte* (*f*), including *Piano assai*, *Pianissimo*, *Cres.*, *poco f.*, and *Segue Forte*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Violino Secondo.

Andante Molto e con Spirito.

rin F.
rin F.
ten poco F.
P.
F. P.
F. P.
poco F.
rin F. P.
F. P.
F. P.

Allegro Tempo di Minuetto.

F.
P.
F.
Passu.
F.
P.
poco F. P.
rin F.
rin F.
F.
Pu. Presto
F.
P.
F.
Fortis.

8.

Violino Secondo.

SINFONIA IV

Allegro Molto. Piano. Forte.

Segue

Violino Secondo.

Piano Sempre.

Andante.

10.

Violino Secondo.

SINFONIA V

Allegro Spirito.

The first movement of the symphony is written for the second violin. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked *Allegro Spirito*. The score consists of ten staves of music. The first staff starts with a *Piano* dynamic. The second staff begins with a *Forte* dynamic. The music is characterized by rapid sixteenth-note passages and frequent dynamic shifts between *Forte* and *Piano*. The movement concludes with a *Forte* dynamic.

Andante Grazioso.

The second movement is written for the second violin. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked *Andante Grazioso*. The score consists of six staves of music. The first staff is marked *Pizzicato*. The second staff includes markings for *Colarco* and *rin F.*. The music features a mix of *Pizzicato* and *Colarco* techniques, with dynamics ranging from *Piano* to *Forte*. The movement ends with a *Colarco* marking.

Violino Secondo.

The musical score is written for the second violin and consists of several sections:

- Menuet:** The first section is in 3/4 time, marked *rin F. P.* (ritardando, forte, piano). It features a melodic line with triplets and a bass line with a steady eighth-note accompaniment. Dynamics include *poco F.* and *P.*
- Trio:** The second section is in 3/4 time, marked *P.* (piano). It continues the melodic and accompanimental patterns of the minuet.
- Menuet da capo:** A repeat of the minuet section, marked *P.* and ending with a double bar line.
- Presto:** The final section is in 3/8 time, marked *P.* (piano). It is a fast, rhythmic piece with a complex melodic line and a driving accompaniment. Dynamics include *F.* (forte) and *P.* (piano).

The score includes various musical notations such as slurs, accents, and dynamic markings. The page number 11 is located in the top right corner.

12.

Violino Secondo.

SINFONIA VI

Allegro assai,

Piano.

The musical score for the Violino Secondo part of Sinfonia VI, page 27, is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked *Allegro assai*. The score consists of 12 staves of music. The dynamics are indicated as follows: *Piano* (P) at the beginning and end of several phrases; *Forte* (F) for several sections; *Fortissimo* (F.F.) for a section in the fourth staff; *Forzando* (Fz) for a section in the sixth staff; *Forzando molto* (Fzmo) for a section in the seventh staff; *Crescendo* (Cres.) for sections in the sixth and seventh staves; and *Forzando poco* (Fzmo) for a section in the eighth staff. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Alto Viola 2

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2.

Alto Viola.

SINFONIA I

Allegro assai.

Piano.

The musical score for the Alto Viola part of Sinfonia I, Allegro assai, consists of 13 staves. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a *Piano* dynamic. The first staff contains the initial melodic line with first and second endings marked. The second staff features a *Forte* dynamic followed by *Piano* and *Forte* markings. The third staff continues with *Piano*, *Forte*, *Piano*, *rit. F.*, and *Piano* dynamics. The fourth staff has a *Forte* dynamic. The fifth staff includes *Piano*, *F. P.*, and *Forte* markings. The sixth staff has *Piano*, *Forte*, and *Piano* dynamics. The seventh staff starts with *Forte* and ends with *Piano*, *Forte*, *Piano*, and *Forte*. The eighth staff has *Piano*, *Forte*, and *Piano* dynamics. The ninth staff begins with *rit. F. P.* and ends with *Forte*. The tenth staff has a *Piano* dynamic. The eleventh staff has *Forte*, *Piano*, *Forte*, and *Piano* dynamics. The twelfth staff has a *Forte* dynamic.

Alto Viola.

Piano.
Andante. *poco rinF.* *rinFP.* *rinFP.* *rinF.*

P. *rinF.* *P.*

rinFP. *rinFP.* *rinFP.*

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

Presto Molto.

F. *P.* *F.*

P. *F.*

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

P.

rinFP. *rinF.* *P.* *rinF.* *P.*

rinF. *P.* *rinF.* *F.*

P. *rinF.* *P.* *p^{mo}*

Da Capo Senza replica.

4.

Alto Viola.

SINFONIA I

Forte.
Allegro.

The main musical score for the Alto Viola consists of 12 staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The dynamics range from *Piano* (P) to *Forte* (F), with some instances of *ritornello* (rit.) and *Solo*. There are also markings for *ten.* (tension) and *rit.* (ritardando). The music is written in a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The score concludes with a double bar line and repeat signs.

Col Basso Sempre.

The Basso Continuo line is written in a bass clef with a 2/4 time signature. It begins with the tempo marking *Andante* and the instruction *Pizzicato*. The dynamics are marked as *rit. F.*, *rit. F.*, and *P.*. The line consists of a single staff of music with various rhythmic patterns and articulations, ending with a double bar line and repeat signs.

Alto Viola.

1

rit. F. rit. F.

Presto

P.

F. *P.* *FF.* *F^{mo}*

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

8 *P. soli* *F.* *P.* *F.*

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

6.

SINFONIA III *Alto Viola.*

Piano. *Forte.*
Largo Molto e Staccato.
 P. F. P. rinEP.

Presto assai.
 rinEP. F. P. F. P. F. P. F. P.

F. P. F. P. F.

P.

F. P. F.

p.mo P.mo Cres. F. F.mo

P.

F. P. F. F.

P.mo

F. P. F. P.

F. P. F. P.

poco F. F.mo P.

Alto Viola.

Cres
F P poco F.

P

Andante Molto e con Spiritoso

rin F.

rin F. poco F. ten P. F. P. F. P.

poco F. P. rin F. rin F.

P

Allegro Tempo di Minuetto

P F

P F P poco F. P.

rin F. P. rin F. P. rin F. P.

piu Presto P F

P F F. mo

8. *Alto Viola.*

SINFONIA IV *Allegro Molto*

Musical staff with notes and rests.

Musical staff with notes and rests. Includes dynamic markings *Piano* and *Forte*.

Musical staff with notes and rests. Includes dynamic marking *P*.

Musical staff with notes and rests. Includes dynamic markings *F.* and *P*.

Musical staff with notes and rests.

Musical staff with notes and rests. Includes dynamic markings *P* and *F.*

Musical staff with notes and rests. Includes dynamic marking *P*.

Musical staff with notes and rests. Includes dynamic marking *F.*

Musical staff with notes and rests.

Musical staff with notes and rests. Includes dynamic marking *Andante Sempre Piano*.

Musical staff with notes and rests. Includes dynamic markings *F P* and *F.P.*

Alto Viola.

The musical score for the Alto Viola part on page 9 consists of 12 staves. The notation includes treble clef, a key signature of two sharps (F# and C#), and a 3/8 time signature. The music is primarily composed of sixteenth-note passages, often with slurs and accents. Dynamic markings are used throughout, including 'F' (forte), 'P' (piano), 'Cres' (crescendo), and 'poco F. P.' (poco forte piano). A 'Presto' tempo marking is located on the fourth staff. The score ends with a double bar line and repeat signs.

10.

Alto Viola

SINFONIA V

Allegro Spiritoso

Piano

Forte *P.* *F.*

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

P. *F.*

F. *P.*

F. *P.*

F. *P.*

P. *F.*

P. *F.*

P. *F.* *P.*

Andante Molto

Pizzicato *Colarco*

Pizzicato *Colarco*

Pizzicato *Colarco*

Pizzicato *Colarco* *Pizzicato*

Colarco

Alto Viola

Menuet

The first system of the Minuet, starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The melody is written in a simple, elegant style with quarter and eighth notes.

The second system of the Minuet, continuing the melody from the first system.

Trio
Piano

The beginning of the Trio section, marked *Piano*. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is more rhythmic and includes some triplet figures.

The second system of the Trio section.

Presto

The third system of the Trio section, marked *Presto*. The tempo is noticeably faster, and the melody is more intricate with sixteenth notes.

The fourth system of the Trio section, featuring a first ending bracket and a fermata.

The fifth system of the Trio section, including a second ending bracket and a fermata.

The sixth system of the Trio section.

The seventh system of the Trio section.

The eighth system of the Trio section, ending with a first ending bracket and a fermata.

The ninth system of the Trio section, including a second ending bracket and a fermata.

The tenth system of the Trio section, concluding the piece with a final cadence.

Menuet Da Capo

12.

Alto Viola

SINFONIA VI

Allegro assai

Piano

Forle

The musical score for the Alto Viola part of Sinfonia VI, page 27, is written in common time (C) with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro assai'. The score begins with a dynamic of 'Piano' and a 'Forle' (likely 'Forle' or 'Forle') marking. The first staff contains the title 'SINFONIA VI' and the tempo 'Allegro assai'. The music is characterized by a mix of eighth and sixteenth notes, often beamed together. Dynamics range from 'P' (Piano) to 'F' (Forle) and 'F^{mo}' (Forle molto). There are several 'tenuto' markings throughout the piece. The score concludes with a final cadence.

Alto Viola

Piano
Allegro Gracioso *Forte P.* *F.*

P. *F.* *F. mo P.* *F. mo P.*

F. *F. mo P.* *P.*

F. *P.* *F.* *P.* *F. mo P.* *P.*

Allegro Molto

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

F.

P. *F.*

P. *F.*

FINE.



Basso

SIX
SIMPHONIES

A QUATRE PARTIES OBLIGÉES

Avec Cors de Chasses ad libitum

COMPOSÉES PAR

IGNATIO HOLTZBAUR

Maitre de Chapelle de S.A.S.M^{gr} l'Electeur Pallatin.

Mises au jour

PAR M^r. HUBERTI

Ordinaire de L'Academie Royale de Musique

ŒUVRE II.^E

Gravées par M^{dme}. Oger.

Prix 9.^{ll}.

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A LYON

{ *M^{rs} les Freres le Goux, Place des Cordeliers.*

AVEC PRIVILEGE DU ROY.

Imprimé par Tournelle.

H. 10 d.



2.

Basso.

SINFONIA I

Allegro assai.

Piano.

The musical score is written for Bassoon (Basso) and consists of 12 staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked *Allegro assai* and the dynamic is *Piano*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings (*Forté*, *P.*, *F.*, *rin F.P.*). Fingering instructions are provided throughout the piece, often with numbers 1-7 and asterisks. The music features a mix of eighth and sixteenth notes, with some passages being more technically demanding.

Basso.

Piano. 5
Andante. *pp* *rin F.* *P.* *rin FP.* *rin FP.* *rin F.*

P. *rin F.* *P.*

rin FP. *rin FP.* *rin FP.*

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

Presto Molto.

F. *P.* *F.*

P. *F.* *P.*

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

rin FP. *rin FP.*

rin F. *P.* *rin F.* *P.*

rin F. *P.* *rin F.* *P.*

rin F. *P.* *rin F.* *Fortis?* *P.*

rin F. *P.* *rin F.* *Pianiss?*

Da Capo Senza replica.

4.

Basso,

Allegro.

SINFONIA II

Forle.

Piano.

Piano Pizzicato

Andante.

rin F.

Basso.

Handwritten musical score for Bass, page 5. The score consists of 12 staves of music in bass clef with a key signature of two sharps (F# and C#). The music is highly technical, featuring many sixteenth and thirty-second notes, often beamed together. Numerous fingering numbers (1-7) and asterisks are placed above notes. Dynamic markings include 'F.', 'P.', 'P.F.', 'Fortis?', 'Piano.', and 'Prasto.'. The piece concludes with a double bar line and repeat dots.

6.

Basso.

SINFONIA III

Largo Molto e Staccato.

The musical score consists of 12 staves of music, all in bass clef. The notation includes various dynamics such as *p*, *f*, *pp*, *p^{mo}*, and *cresc.*, along with articulation like *staccato*. Fingerings are indicated by numbers 1-7 above notes. The music is characterized by wide intervals and staccato articulation.

Basso.

Handwritten musical score for Bassoon, featuring various dynamics, articulations, and fingerings across multiple staves. The score includes the following sections and markings:

- Staff 1:** *Cres.*, *F.*
- Staff 2:** *P.*, *poco F.*, *Fmo*
- Staff 3:** *Andante Molto e con Spiritoso.*
- Staff 4:** *rin F.*
- Staff 5:** *poco F.*, *F.P.*, *F.P.*, *rin F.*
- Staff 6:** *Cres.*, *P.*, *F.P.*, *F.P.*
- Staff 7:** *Allegro.*, *P.*, *F.*, *P.*, *F.*
- Staff 8:** *Passu.*, *F.*, *P.*, *F.*
- Staff 9:** *P.*, *rin F.*
- Staff 10:** *rin FP.*, *rin FP.*, *rin FP.*, *F.*, *piu Presto.*
- Staff 11:** *P.*, *F.*, *P.*
- Staff 12:** *F.*, *Fmo*

8. *Basso.*
Allegro Molto. Piano. Forte.

SINFONIA IV

P. Violoncello Solo.

P. Violoncello.

Basso.

Sempre Piano.
Andante.
 Musical notation with fingerings (6, 5, 4, 7) and dynamics (F. P.).

Musical notation with fingerings (6, 7, 5, 4, 4, 6, 5, 4, 6) and dynamics (F. P.).

Musical notation with fingerings (6, 6, 7, 6, 4, 6, 4, 6, 6, 4, 7, 6, 6) and dynamics (Cresc., F., P.).

Musical notation with fingerings (6, 7, 5, 4, 6, 7, 5, 6, 6, 5, 5, 7, 6, 7, 5, 5) and dynamics (F. P., F. P., poco F., P., F.).

Presto.
 Musical notation with fingerings (6, 7, 5, 6, 7, 5, 4, 6, 7, 7, 4, 6, 7, 7, 6, 5) and dynamics (P., F., P., F., P., F.).

P Violoncello.
 Musical notation with dynamics (F.).

P Violoncello.
 Musical notation with fingerings (6, 6, 7, 5, 4, 7) and dynamics (F.).

P Violoncello.
 Musical notation with fingerings (5, 5, 5, 5, 6, 5) and dynamics (F.).

Musical notation with fingerings (6, 6) and dynamics (F.).

Musical notation with fingerings (6, 7, 7, 6, 7, 5, 6, 7, 5, 9, 6, 9, 3, 4, 6, 5, 6) and dynamics (P., F., P., F., P. Violoncello.).

Musical notation with fingerings (6, 7, 5, 4, 6, 7, 6, 7, 5, 6) and dynamics (F., P., F., F.).

Musical notation with fingerings (7, 5, 5, 6, 6, 5, 7, 6, 6, 7) and dynamics (F.).

10.

Basso.

SINFONIA V

Allegro Spiritoso.

Piano.

Forte.

The first section of the score consists of six staves of music. The first staff is the treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with various dynamics: *P.*, *F.P.*, *F.*, *P.*, *F.*, and *P.*. The second staff is the bass clef with a similar dynamic pattern: *P.*, *F.P.*, *F.*, *P.*, *F.*, and *P.*. The third staff continues the bass clef line with dynamics *F.*, *F.*, and *P.*. The fourth staff returns to the treble clef with dynamics *F.* and *P.*. The fifth and sixth staves are bass clef lines with dynamics *EP.*, *EP.*, *EP.*, *F.*, *F.*, and *F.* respectively. The music is characterized by rhythmic patterns and fingerings indicated by numbers above the notes.

Andante Molto.

Pizzicato.

The second section of the score consists of five staves of music. The first staff is the treble clef with a key signature of one flat and a 3/4 time signature. It contains a melodic line with dynamics *Colarco.*, *poc F.P.*, and *poc F.P.*. The second staff is the bass clef with dynamics *Pizzicato.* and *Colarco.*. The third staff continues the bass clef line with dynamics *Pizzicato.*, *Colarco.*, and *Pizzicato.*. The fourth and fifth staves are bass clef lines with dynamics *Colarco poc F.P.*, *poc F.P.*, and *F.P.* respectively. The music is characterized by slower rhythmic patterns and fingerings indicated by numbers above the notes.

Basso.

Menuet.

P. F. P. F.

P. F.

Trio.

P. rin F. P.

poc F. P. poc FP. Menuet da Capo.

Presto.

F.

P.

F.

F.

P. F.

12.

Basso.

SINFONIA VI

Allegro assai.

Piano.

Forte.

The musical score consists of ten staves of music for the Bassoon part. The notation includes various dynamics such as *P.* (Piano), *F.* (Forte), *P. Cres.* (Piano Crescendo), *F. mo* (Forte moment), and *tenuto.* (tenuto). Articulations like asterisks (*) and slurs are used throughout. Fingerings are indicated by numbers 1-7 above or below notes. The score begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music is characterized by rapid sixteenth-note passages and complex rhythmic patterns.

Basso.

Piano.
Allegro Grazioso.

Allegro Molto.

FINE.



Coruo Juino

SIX
SIMPHONIES

A QUATRE PARTIES OBLIGÉES

Avec Cors de Chasses ad libitum

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H. 10g



In F. *Corno Primo.* 3.
SINFONIA III *Forte*

Largo Molto e Staccato.

P. *Presto assai* *F.* *P.* *F.* *F.* *F.* *P.* *F.* *rin F.* *F.* 3

F. *F.* 7

F. *F.* *F.* 8

F. *F.* *P.* *F.* *P.* *poco F.* *Fmo* 7

P. *Cres. F.* *P.* *poco F.* *Fmo* 4

P. *F.* *Andante Tacet.* 1

Allegro Tempo di Minuetto. *P.* *F.*

P. *F.* *Piu Presto.* 12 12

P. *F.* 2

In A. p. *F.* *F.*
SINFONIA IV *Allegro Molto.*

P. *F.* 4 11

P. *F.* 1 8

Andante Tacet. 5 6

Presto. 12 1 1 1

22 6 1 9

1 1 4 4

FINE



Coruo Secundo

SIX
SIMPHONIES

A QUATRE PARTIES OBLIGÉES

Avec Cors de Chasses ad libitum

COMPOSÉES PAR

IGNATIO HOLTZBAUR

Maitre de Chapelle de S.A.S.M^{gr} l'Electeur Pallatin.

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H. 10h.



2.

Corno Secondo

SINFONIA I

In D.

Allegro assai

Musical score for the first horn of the first symphony, measures 1-22. The score is written in treble clef with a common time signature. It begins with a key signature of one sharp (F#). The tempo is marked 'Allegro assai'. The dynamics range from piano (p) to piano forte (Piano Forte). The score includes various musical notations such as slurs, accents, and fingerings. Measure numbers 1, 2, 3, 4, 5, 19, and 22 are indicated. The section concludes with the tempo marking 'Andante Tacet'.

SINFONIA II

In E.

Allegro

Da Capo senza replica

Musical score for the first horn of the second symphony, measures 1-12. The score is written in treble clef with a common time signature. It begins with a key signature of one sharp (F#). The tempo is marked 'Allegro'. The dynamics range from piano (p) to piano forte (Piano Forte). The score includes various musical notations such as slurs, accents, and fingerings. Measure numbers 3, 4, 6, 12, and 14 are indicated. The section concludes with the tempo marking 'Andante Tacet'.

In F. *Corno Secondo* 3.
SINFONIA III

Presto assai *Largo Molto e Staccato* *rin. F.* *F.*

Forte *E.* *E.* *1*

P. *E.* *P.* *E.* *E.* *E.* *P.* *E.* *3*

E. *F.* *7*

E. *E.* *E.* *8*

E. *E.* *P.* *E.* *P.* *poc. F.* *F. mo*

P. Croc. E. *P.* *poc. E.* *F. mo* *Andante Tacet*

Allegro Tempo di Minuetto *P.* *K.*

E. *P.* *12* *12* *piu Presto* *P.*

K. *F. mo*

In Ap.
SINFONIA IV

Allegro Molto

4 *11* *1*

B. *K.*

1 *P.* *8*

2 *1* *Andante Tacet*

3 *4* *1* *12* *1* *1* *5* *6*

Presto

22 *6* *1* *9*

1 *1* *4* *4*

FINE.

