

IV

SINFONIE

è Quartetti

*Per due Violini Alto e Basso Obligati  
Obboe e Corni ad libitum.*

COMPOSTE

*Dall. Sig.<sup>or</sup> Giuseppe*

HAYDEN

*Maestro di Capella alla Corte di Viena,*

OPERA XII.

Prix 9<sup>th</sup>

*Novamente stampata a Spese di G. B. Venier.*

A PARIS.

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A LYON.

*Aux Adresses de Musique*

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# CATALOGUE

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Opera Seconda. 1. Jomelli, 2. Haase, 3. Graun, 4. Holzhauser, 5. C. Giulini, 6. Bernasconi, Corni ad libitum.	CIRRI, Op. 2. Corni ad libitum 9. COMI, Op. 1. Corni e Ob. ad libi. 12. DITERS, Op. 6. Cor. e Ob. ad libi 6. DEMACHI, Op. 3. a quattro. . . . . 9. FRANCISCONI, Op. 2. a 4. P. 9. FILTZ, Op. 3. a grande Orch. 6. GOSSEC, Op. 12. a gr. Orchestre 12. GASMAN, Op. 1. per Obboe Violino Alto e Basso. . . . . 9. GALUPPI, Op. 8. Corni ad libi. 6. HEYDEN, Op. 8. Cor. e Ob. ad li. 6. HOFFMAN, Op. 1. Cor. ad libi 9. JOMELLI, Op. 2. Cor. ad libi 6. LIDARTI, Op. 2. a 4. Parties. 9. MISLIWICCH, Op. 2. quintetti. 9. MARTIN, Op. 2. a 4. o a più Strumenti. . . . . 9. PUGNANI, Op. 1. a 4. 5. e 7. Parties, Corni ad libitum. . . . . 22. PUGNANI, Op. 9. Ob. e Corni ad libitum. . . . . 12. RICHTER, Op. 3. Cor. e Ob. ad libi 9. RUGE, Romano, Op. 1. Corni ad libitum. . . . . 12. ROESER, Op. 1. Corni Obboe o Clavini obbligati. . . . . 12. STAMITZ, Padre Op. 2. Corni Obboe o Clavini obbligati 7. 4. STAMITZ, Fillo Op. 2. Corni e Obboe ad libitum. . . . . 7. 4. SARTI, Op. 1. Corni ad libit. . . . . 9. SCHWINDL, Op. 3. Corni e Ob- boe obbligati. . . . . 12. TOESCHI, Op. 10. Cor. e Ob. ad libi. 6. TOESCHI, Op. 5. per Flauti Violino Alto e Violoncello il dialogo Musicale 9. TALON, Op. 2. a 4. Parties. . . . . 9. WAGENSEL, Op. 6. Corni e Obboe ad libitum. . . . . 6. VANMALTER, Op. 4. Corni e Obboe ad libitum. . . . . 12. VANMALTER, Op. 5. Corni e Obboe ad libitum. . . . . 12. HAYDEN, Op. 12. Sinfonie e quar- tetti Corni et Obboe ad libitum. 9.	n.º 1. Filz, . . . . . 2. 8. n.º 2. Ruge, . . . . . 2. 8. n.º 3. Fraentzel, . . . . . 2. 8. n.º 4. Canabich, . . . . . 2. 8. n.º 5. Wagensel, . . . . . 2. 8. n.º 6. Bach, . . . . . 2. 8. n.º 7. Beck, . . . . . 2. 8. n.º 8. Filz, . . . . . 2. 8. n.º 9. Wagensel, . . . . . 2. 8. n.º 10. Bode, . . . . . 2. 8. n.º 11. Canabich, . . . . . 2. 8. n.º 12. Bach, . . . . . 2. 8. n.º 13. Vanmaller, . . . . . 2. 16. n.º 14. Heyden, . . . . . 2. 16. n.º 15. Bach, . . . . . 2. 16. n.º 16. Pfeiffer, . . . . . 2. 16. n.º 17. Hechtky, . . . . . 2. 16. n.º 18. Fraentzel, . . . . . 2. 16. n.º 19. Roesser, . . . . . 2. 8. n.º 20. Roesser, . . . . . 2. 8. n.º 21. Roesser, . . . . . 2. 8. n.º 22. Roesser, . . . . . 2. 8. n.º 23. Roesser, . . . . . 2. 8. n.º 24. Roesser, . . . . . 2. 8. n.º 25. Schwindl, . . . . . 2. 8. n.º 26. Ordanez, . . . . . 2. 8. n.º 27. Jomelli, . . . . . 2. 8. n.º 28. Mazzoni, . . . . . 2. 8. n.º 29. Latilla, . . . . . 2. 8. n.º 30. Stamitz, . . . . . 2. 16. n.º 31. Toeschi, . . . . . 2. 8. n.º 32. Toeschi, . . . . . 2. 8. n.º 33. Toeschi, . . . . . 2. 8. n.º 34. n.º 35. n.º 36. n.º 37. Ricci, Sinf. concertante. . . 2. 16. n.º 38. Diers, . . . . . 2. 8. n.º 39. Vannall, . . . . . 2. 16. n.º 40. Gebart, . . . . . 2. 16. n.º 41. Diers, . . . . . 2. 8. n.º 42. Diers, . . . . . 2. 8.	SONATE. FERARRI, Op. 2. . . . . 7. SOMIS, . . . . . 6. VANMALTER, . . . . . 4. PROUER, Op. 2. Per Ob. o Flauto 3.	
Opera Terza. 1. C. Giulini, 2. Casrucci, 3. Bernasconi, 4. C. Lombardo, 5. Kohaut, Galuppi. . . 7. 4.	CIRRI, Op. 2. Corni ad libitum 9. COMI, Op. 1. Corni e Ob. ad libi. 12. DITERS, Op. 6. Cor. e Ob. ad libi 6. DEMACHI, Op. 3. a quattro. . . . . 9. FRANCISCONI, Op. 2. a 4. P. 9. FILTZ, Op. 3. a grande Orch. 6. GOSSEC, Op. 12. a gr. Orchestre 12. GASMAN, Op. 1. per Obboe Violino Alto e Basso. . . . . 9. GALUPPI, Op. 8. Corni ad libi. 6. HEYDEN, Op. 8. Cor. e Ob. ad li. 6. HOFFMAN, Op. 1. Cor. ad libi 9. JOMELLI, Op. 2. Cor. ad libi 6. LIDARTI, Op. 2. a 4. Parties. 9. MISLIWICCH, Op. 2. quintetti. 9. MARTIN, Op. 2. a 4. o a più Strumenti. . . . . 9. PUGNANI, Op. 1. a 4. 5. e 7. Parties, Corni ad libitum. . . . . 22. PUGNANI, Op. 9. Ob. e Corni ad libitum. . . . . 12. RICHTER, Op. 3. Cor. e Ob. ad libi 9. RUGE, Romano, Op. 1. Corni ad libitum. . . . . 12. ROESER, Op. 1. Corni Obboe o Clavini obbligati. . . . . 12. STAMITZ, Padre Op. 2. Corni Obboe o Clavini obbligati 7. 4. STAMITZ, Fillo Op. 2. Corni e Obboe ad libitum. . . . . 7. 4. SARTI, Op. 1. Corni ad libit. . . . . 9. SCHWINDL, Op. 3. Corni e Ob- boe obbligati. . . . . 12. TOESCHI, Op. 10. Cor. e Ob. ad libi. 6. TOESCHI, Op. 5. per Flauti Violino Alto e Violoncello il dialogo Musicale 9. TALON, Op. 2. a 4. Parties. . . . . 9. WAGENSEL, Op. 6. Corni e Obboe ad libitum. . . . . 6. VANMALTER, Op. 4. Corni e Obboe ad libitum. . . . . 12. VANMALTER, Op. 5. Corni e Obboe ad libitum. . . . . 12. HAYDEN, Op. 12. Sinfonie e quar- tetti Corni et Obboe ad libitum. 9.	n.º 1. Filz, . . . . . 2. 8. n.º 2. Ruge, . . . . . 2. 8. n.º 3. Fraentzel, . . . . . 2. 8. n.º 4. Canabich, . . . . . 2. 8. n.º 5. Wagensel, . . . . . 2. 8. n.º 6. Bach, . . . . . 2. 8. n.º 7. Beck, . . . . . 2. 8. n.º 8. Filz, . . . . . 2. 8. n.º 9. Wagensel, . . . . . 2. 8. n.º 10. Bode, . . . . . 2. 8. n.º 11. Canabich, . . . . . 2. 8. n.º 12. Bach, . . . . . 2. 8. n.º 13. Vanmaller, . . . . . 2. 16. n.º 14. Heyden, . . . . . 2. 16. n.º 15. Bach, . . . . . 2. 16. n.º 16. Pfeiffer, . . . . . 2. 16. n.º 17. Hechtky, . . . . . 2. 16. n.º 18. Fraentzel, . . . . . 2. 16. n.º 19. Roesser, . . . . . 2. 8. n.º 20. Roesser, . . . . . 2. 8. n.º 21. Roesser, . . . . . 2. 8. n.º 22. Roesser, . . . . . 2. 8. n.º 23. Roesser, . . . . . 2. 8. n.º 24. Roesser, . . . . . 2. 8. n.º 25. Schwindl, . . . . . 2. 8. n.º 26. Ordanez, . . . . . 2. 8. n.º 27. Jomelli, . . . . . 2. 8. n.º 28. Mazzoni, . . . . . 2. 8. n.º 29. Latilla, . . . . . 2. 8. n.º 30. Stamitz, . . . . . 2. 16. n.º 31. Toeschi, . . . . . 2. 8. n.º 32. Toeschi, . . . . . 2. 8. n.º 33. Toeschi, . . . . . 2. 8. n.º 34. n.º 35. n.º 36. n.º 37. Ricci, Sinf. concertante. . . 2. 16. n.º 38. Diers, . . . . . 2. 8. n.º 39. Vannall, . . . . . 2. 16. n.º 40. Gebart, . . . . . 2. 16. n.º 41. Diers, . . . . . 2. 8. n.º 42. Diers, . . . . . 2. 8.	SONATE. FERARRI, Op. 2. . . . . 7. SOMIS, . . . . . 6. VANMALTER, . . . . . 4. PROUER, Op. 2. Per Ob. o Flauto 3.	
Opera Quarta. 1. Andrei, 2. Galinberti, 3. Jomelli, 4. G. B. S. Martini, 5. Peretz, 6. Rosselli. 9.	CIRRI, Op. 2. Corni ad libitum 9. COMI, Op. 1. Corni e Ob. ad libi. 12. DITERS, Op. 6. Cor. e Ob. ad libi 6. DEMACHI, Op. 3. a quattro. . . . . 9. FRANCISCONI, Op. 2. a 4. P. 9. FILTZ, Op. 3. a grande Orch. 6. GOSSEC, Op. 12. a gr. Orchestre 12. GASMAN, Op. 1. per Obboe Violino Alto e Basso. . . . . 9. GALUPPI, Op. 8. Corni ad libi. 6. HEYDEN, Op. 8. Cor. e Ob. ad li. 6. HOFFMAN, Op. 1. Cor. ad libi 9. JOMELLI, Op. 2. Cor. ad libi 6. LIDARTI, Op. 2. a 4. Parties. 9. MISLIWICCH, Op. 2. quintetti. 9. MARTIN, Op. 2. a 4. o a più Strumenti. . . . . 9. PUGNANI, Op. 1. a 4. 5. e 7. Parties, Corni ad libitum. . . . . 22. PUGNANI, Op. 9. Ob. e Corni ad libitum. . . . . 12. RICHTER, Op. 3. Cor. e Ob. ad libi 9. RUGE, Romano, Op. 1. Corni ad libitum. . . . . 12. ROESER, Op. 1. Corni Obboe o Clavini obbligati. . . . . 12. STAMITZ, Padre Op. 2. Corni Obboe o Clavini obbligati 7. 4. STAMITZ, Fillo Op. 2. Corni e Obboe ad libitum. . . . . 7. 4. SARTI, Op. 1. Corni ad libit. . . . . 9. SCHWINDL, Op. 3. Corni e Ob- boe obbligati. . . . . 12. TOESCHI, Op. 10. Cor. e Ob. ad libi. 6. TOESCHI, Op. 5. per Flauti Violino Alto e Violoncello il dialogo Musicale 9. TALON, Op. 2. a 4. Parties. . . . . 9. WAGENSEL, Op. 6. Corni e Obboe ad libitum. . . . . 6. VANMALTER, Op. 4. Corni e Obboe ad libitum. . . . . 12. VANMALTER, Op. 5. Corni e Obboe ad libitum. . . . . 12. HAYDEN, Op. 12. Sinfonie e quar- tetti Corni et Obboe ad libitum. 9.	n.º 1. Filz, . . . . . 2. 8. n.º 2. Ruge, . . . . . 2. 8. n.º 3. Fraentzel, . . . . . 2. 8. n.º 4. Canabich, . . . . . 2. 8. n.º 5. Wagensel, . . . . . 2. 8. n.º 6. Bach, . . . . . 2. 8. n.º 7. Beck, . . . . . 2. 8. n.º 8. Filz, . . . . . 2. 8. n.º 9. Wagensel, . . . . . 2. 8. n.º 10. Bode, . . . . . 2. 8. n.º 11. Canabich, . . . . . 2. 8. n.º 12. Bach, . . . . . 2. 8. n.º 13. Vanmaller, . . . . . 2. 16. n.º 14. Heyden, . . . . . 2. 16. n.º 15. Bach, . . . . . 2. 16. n.º 16. Pfeiffer, . . . . . 2. 16. n.º 17. Hechtky, . . . . . 2. 16. n.º 18. Fraentzel, . . . . . 2. 16. n.º 19. Roesser, . . . . . 2. 8. n.º 20. Roesser, . . . . . 2. 8. n.º 21. Roesser, . . . . . 2. 8. n.º 22. Roesser, . . . . . 2. 8. n.º 23. Roesser, . . . . . 2. 8. n.º 24. Roesser, . . . . . 2. 8. n.º 25. Schwindl, . . . . . 2. 8. n.º 26. Ordanez, . . . . . 2. 8. n.º 27. Jomelli, . . . . . 2. 8. n.º 28. Mazzoni, . . . . . 2. 8. n.º 29. Latilla, . . . . . 2. 8. n.º 30. Stamitz, . . . . . 2. 16. n.º 31. Toeschi, . . . . . 2. 8. n.º 32. Toeschi, . . . . . 2. 8. n.º 33. Toeschi, . . . . . 2. 8. n.º 34. n.º 35. n.º 36. n.º 37. Ricci, Sinf. concertante. . . 2. 16. n.º 38. Diers, . . . . . 2. 8. n.º 39. Vannall, . . . . . 2. 16. n.º 40. Gebart, . . . . . 2. 16. n.º 41. Diers, . . . . . 2. 8. n.º 42. Diers, . . . . . 2. 8.	SONATE. FERARRI, Op. 2. . . . . 7. SOMIS, . . . . . 6. VANMALTER, . . . . . 4. PROUER, Op. 2. Per Ob. o Flauto 3.	
Opera Quinta. 1. W. C. M. 2. Jomelli, 3. Cameloker, 4. Galuppi, 5. Wagensel, 6. Les. . . . . 9.	CIRRI, Op. 2. Corni ad libitum 9. COMI, Op. 1. Corni e Ob. ad libi. 12. DITERS, Op. 6. Cor. e Ob. ad libi 6. DEMACHI, Op. 3. a quattro. . . . . 9. FRANCISCONI, Op. 2. a 4. P. 9. FILTZ, Op. 3. a grande Orch. 6. GOSSEC, Op. 12. a gr. Orchestre 12. GASMAN, Op. 1. per Obboe Violino Alto e Basso. . . . . 9. GALUPPI, Op. 8. Corni ad libi. 6. HEYDEN, Op. 8. Cor. e Ob. ad li. 6. HOFFMAN, Op. 1. Cor. ad libi 9. JOMELLI, Op. 2. Cor. ad libi 6. LIDARTI, Op. 2. a 4. Parties. 9. MISLIWICCH, Op. 2. quintetti. 9. MARTIN, Op. 2. a 4. o a più Strumenti. . . . . 9. PUGNANI, Op. 1. a 4. 5. e 7. Parties, Corni ad libitum. . . . . 22. PUGNANI, Op. 9. Ob. e Corni ad libitum. . . . . 12. RICHTER, Op. 3. Cor. e Ob. ad libi 9. RUGE, Romano, Op. 1. Corni ad libitum. . . . . 12. ROESER, Op. 1. Corni Obboe o Clavini obbligati. . . . . 12. STAMITZ, Padre Op. 2. Corni Obboe o Clavini obbligati 7. 4. STAMITZ, Fillo Op. 2. Corni e Obboe ad libitum. . . . . 7. 4. SARTI, Op. 1. Corni ad libit. . . . . 9. SCHWINDL, Op. 3. Corni e Ob- boe obbligati. . . . . 12. TOESCHI, Op. 10. Cor. e Ob. ad libi. 6. TOESCHI, Op. 5. per Flauti Violino Alto e Violoncello il dialogo Musicale 9. TALON, Op. 2. a 4. Parties. . . . . 9. WAGENSEL, Op. 6. Corni e Obboe ad libitum. . . . . 6. VANMALTER, Op. 4. Corni e Obboe ad libitum. . . . . 12. VANMALTER, Op. 5. Corni e Obboe ad libitum. . . . . 12. HAYDEN, Op. 12. Sinfonie e quar- tetti Corni et Obboe ad libitum. 9.	n.º 1. Filz, . . . . . 2. 8. n.º 2. Ruge, . . . . . 2. 8. n.º 3. Fraentzel, . . . . . 2. 8. n.º 4. Canabich, . . . . . 2. 8. n.º 5. Wagensel, . . . . . 2. 8. n.º 6. Bach, . . . . . 2. 8. n.º 7. Beck, . . . . . 2. 8. n.º 8. Filz, . . . . . 2. 8. n.º 9. Wagensel, . . . . . 2. 8. n.º 10. Bode, . . . . . 2. 8. n.º 11. Canabich, . . . . . 2. 8. n.º 12. Bach, . . . . . 2. 8. n.º 13. Vanmaller, . . . . . 2. 16. n.º 14. Heyden, . . . . . 2. 16. n.º 15. Bach, . . . . . 2. 16. n.º 16. Pfeiffer, . . . . . 2. 16. n.º 17. Hechtky, . . . . . 2. 16. n.º 18. Fraentzel, . . . . . 2. 16. n.º 19. Roesser, . . . . . 2. 8. n.º 20. Roesser, . . . . . 2. 8. n.º 21. Roesser, . . . . . 2. 8. n.º 22. Roesser, . . . . . 2. 8. n.º 23. Roesser, . . . . . 2. 8. n.º 24. Roesser, . . . . . 2. 8. n.º 25. Schwindl, . . . . . 2. 8. n.º 26. Ordanez, . . . . . 2. 8. n.º 27. Jomelli, . . . . . 2. 8. n.º 28. Mazzoni, . . . . . 2. 8. n.º 29. Latilla, . . . . . 2. 8. n.º 30. Stamitz, . . . . . 2. 16. n.º 31. Toeschi, . . . . . 2. 8. n.º 32. Toeschi, . . . . . 2. 8. n.º 33. Toeschi, . . . . . 2. 8. n.º 34. n.º 35. n.º 36. n.º 37. Ricci, Sinf. concertante. . . 2. 16. n.º 38. Diers, . . . . . 2. 8. n.º 39. Vannall, . . . . . 2. 16. n.º 40. Gebart, . . . . . 2. 16. n.º 41. Diers, . . . . . 2. 8. n.º 42. Diers, . . . . . 2. 8.	SONATE. FERARRI, Op. 2. . . . . 7. SOMIS, . . . . . 6. VANMALTER, . . . . . 4. PROUER, Op. 2. Per Ob. o Flauto 3.	
Opera Sexta. 1. Holtzbauser, 2. C. Giulini, 3. Jomelli, 4. Gallo, 5. Wagensel, 6. Luotini. 9.	CIRRI, Op. 2. Corni ad libitum 9. COMI, Op. 1. Corni e Ob. ad libi. 12. DITERS, Op. 6. Cor. e Ob. ad libi 6. DEMACHI, Op. 3. a quattro. . . . . 9. FRANCISCONI, Op. 2. a 4. P. 9. FILTZ, Op. 3. a grande Orch. 6. GOSSEC, Op. 12. a gr. Orchestre 12. GASMAN, Op. 1. per Obboe Violino Alto e Basso. . . . . 9. GALUPPI, Op. 8. Corni ad libi. 6. HEYDEN, Op. 8. Cor. e Ob. ad li. 6. HOFFMAN, Op. 1. Cor. ad libi 9. JOMELLI, Op. 2. Cor. ad libi 6. LIDARTI, Op. 2. a 4. Parties. 9. MISLIWICCH, Op. 2. quintetti. 9. MARTIN, Op. 2. a 4. o a più Strumenti. . . . . 9. PUGNANI, Op. 1. a 4. 5. e 7. Parties, Corni ad libitum. . . . . 22. PUGNANI, Op. 9. Ob. e Corni ad libitum. . . . . 12. RICHTER, Op. 3. Cor. e Ob. ad libi 9. RUGE, Romano, Op. 1. Corni ad libitum. . . . . 12. ROESER, Op. 1. Corni Obboe o Clavini obbligati. . . . . 12. STAMITZ, Padre Op. 2. Corni Obboe o Clavini obbligati 7. 4. STAMITZ, Fillo Op. 2. Corni e Obboe ad libitum. . . . . 7. 4. SARTI, Op. 1. Corni ad libit. . . . . 9. SCHWINDL, Op. 3. Corni e Ob- boe obbligati. . . . . 12. TOESCHI, Op. 10. Cor. e Ob. ad libi. 6. TOESCHI, Op. 5. per Flauti Violino Alto e Violoncello il dialogo Musicale 9. TALON, Op. 2. a 4. Parties. . . . . 9. WAGENSEL, Op. 6. Corni e Obboe ad libitum. . . . . 6. VANMALTER, Op. 4. Corni e Obboe ad libitum. . . . . 12. VANMALTER, Op. 5. Corni e Obboe ad libitum. . . . . 12. HAYDEN, Op. 12. Sinfonie e quar- tetti Corni et Obboe ad libitum. 9.	n.º 1. Filz, . . . . . 2. 8. n.º 2. Ruge, . . . . . 2. 8. n.º 3. Fraentzel, . . . . . 2. 8. n.º 4. Canabich, . . . . . 2. 8. n.º 5. Wagensel, . . . . . 2. 8. n.º 6. Bach, . . . . . 2. 8. n.º 7. Beck, . . . . . 2. 8. n.º 8. Filz, . . . . . 2. 8. n.º 9. Wagensel, . . . . . 2. 8. n.º 10. Bode, . . . . . 2. 8. n.º 11. Canabich, . . . . . 2. 8. n.º 12. Bach, . . . . . 2. 8. n.º 13. Vanmaller, . . . . . 2. 16. n.º 14. Heyden, . . . . . 2. 16. n.º 15. Bach, . . . . . 2. 16. n.º 16. Pfeiffer, . . . . . 2. 16. n.º 17. Hechtky, . . . . . 2. 16. n.º 18. Fraentzel, . . . . . 2. 16. n.º 19. Roesser, . . . . . 2. 8. n.º 20. Roesser, . . . . . 2. 8. n.º 21. Roesser, . . . . . 2. 8. n.º 22. Roesser, . . . . . 2. 8. n.º 23. Roesser, . . . . . 2. 8. n.º 24. Roesser, . . . . . 2. 8. n.º 25. Schwindl, . . . . . 2. 8. n.º 26. Ordanez, . . . . . 2. 8. n.º 27. Jomelli, . . . . . 2. 8. n.º 28. Mazzoni, . . . . . 2. 8. n.º 29. Latilla, . . . . . 2. 8. n.º 30. Stamitz, . . . . . 2. 16.<		

Violino Primo.

All.<sup>o</sup> di molto.

SINFONIA I.

This musical score is for the first violin part of the first symphony, marked 'All. di molto'. It consists of 14 staves of music. The notation includes various dynamics such as *P.* (piano), *F.* (forte), *F<sup>mo</sup>* (fortissimo), and *R.* (ritardando). There are also markings for *Cres.* (crescendo) and *tr.* (trill). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one flat, and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.



Musical staff 1: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with a trill (tr) and dynamic markings *P.*, *F.*, *tr*, and *P.*.

Musical staff 2: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with a trill (tr) and dynamic markings *P.*, *tr*, and *m.F.*.

Musical staff 3: Treble clef, key signature of two flats, 3/4 time signature. The staff contains a melodic line with trills (tr) and dynamic markings *P.*, *tr*, and *M.D.C.*.

Musical staff 4: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line with dynamic markings *P.*, *F.*, and *P.*.

Musical staff 5: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line with dynamic markings *F. P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*, and *F.*.

Musical staff 6: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line with dynamic markings *P.* and *F.*.

Musical staff 7: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line with dynamic markings *P.*, *F.*, *P.*, and *F.*.

Musical staff 8: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line with dynamic markings *P.*, *F.*, and *P.*.

Musical staff 9: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line with dynamic markings *F.*.

Musical staff 10: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line with dynamic markings *P.*.

Musical staff 11: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line with dynamic markings *F.*, *P.*, *F. P.*, *F.*, *P.*, *F.*, *P.*, and *F.*.

Musical staff 12: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line with dynamic markings *P.*, *F.*, *P.*, *F.*, *P.*, and *F.*.

Musical staff 13: Treble clef, key signature of two flats, 2/4 time signature. The staff contains a melodic line with dynamic markings *P.* and *F.*.

**QUARTETTO II** *All. moderato.*

The musical score is written for Violino Primo and consists of 12 staves. The key signature is G minor (two flats) and the time signature is 3/4. The tempo is marked *All. moderato.* The score includes various dynamics such as *P.* (piano), *F.* (forte), *Cres.* (crescendo), and *R.* (ritardando). It also features trills (*tr*) and triplets (*3*). The notation includes slurs, accents, and various note values.



Minuetto.

First system of musical notation for the Minuetto. It consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The music is in a key with two flats. Dynamics include *P.*, *F.*, and *tr*. The second staff continues the melody with similar dynamics and includes a trill (*tr*) and a fermata.

Trio.

Second system of musical notation, labeled "Trio". It consists of two staves. The first staff begins with a treble clef and a 3/4 time signature. The music continues with dynamics like *P.*, *F.*, and *tr*. The second staff features a trill (*tr*) and a fermata.

All.<sup>o</sup> molto.

M.D.C.

Third system of musical notation, labeled "All.<sup>o</sup> molto". It consists of three staves. The first staff begins with a treble clef and a 2/4 time signature. The music is characterized by rapid sixteenth-note passages. Dynamics include *P.*, *F.*, and *tr*. The second staff contains a sequence of dynamics: *P. F. P. F. P. F. P. F. P.*. The third staff includes a trill (*tr*) and a fermata.

Fourth system of musical notation, continuing the "All.<sup>o</sup> molto" section. It consists of two staves. The first staff features dynamics *F.*, *P.*, *F.*, and *P.*. The second staff continues with *F.* and *P.*.

Fifth system of musical notation, continuing the "All.<sup>o</sup> molto" section. It consists of two staves. The first staff features dynamics *F.*, *P.*, and *F.*. The second staff continues with *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, and *P.*.

Sixth system of musical notation, continuing the "All.<sup>o</sup> molto" section. It consists of two staves. The first staff features dynamics *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, and *P.*. The second staff continues with *F.* and *P.*.

Seventh system of musical notation, continuing the "All.<sup>o</sup> molto" section. It consists of two staves. The first staff features dynamics *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, and *P.*. The second staff continues with *F.* and *P.*.

Eighth system of musical notation, continuing the "All.<sup>o</sup> molto" section. It consists of two staves. The first staff features dynamics *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*, *F.*, and *P.*. The second staff continues with *F.* and *P.*.

Ninth system of musical notation, concluding the "All.<sup>o</sup> molto" section. It consists of two staves. The first staff features dynamics *F.* and *F.*. The second staff includes first and second endings, marked with "1" and "2".





*Violino Primo*

SINFONIA III

*Presto*

The musical score for Violino Primo, Sinfonia III, page 8, is written in treble clef with a common time signature. The tempo is marked *Presto*. The score consists of 13 staves of music. The dynamics range from *p* (piano) to *FF* (fortissimo). There are several instances of *Calando* (ritardando) markings. The score includes various musical notations such as slurs, accents, and trills. The first staff begins with a *w* (accidental) marking. The second staff has a *p* marking. The third staff has *P* and *FF* markings. The fourth staff has a *P* marking. The fifth staff has *F* and *P* markings. The sixth staff has *cres* and *F* markings. The seventh staff has *F* and *P* markings. The eighth staff has *tr* and *F* markings. The ninth staff has *rinf* and *P* markings. The tenth staff has *F* and *P* markings. The eleventh staff has *FF* and *Calando* markings. The twelfth staff has *P* and *F* markings. The thirteenth staff has *P* and *FF* markings.

*Violino Primo*

First musical staff with dynamic markings *F*, *cres*, and *FF*.

Second musical staff with dynamic markings *Andante P* and *mf*.

Third musical staff with dynamic marking *P*.

Fourth musical staff with dynamic markings *P* and *F*.

Fifth musical staff with dynamic markings *P*, *F*, *PP*, and *m F*.

Sixth musical staff.

Seventh musical staff.

Eighth musical staff.

Ninth musical staff with dynamic markings *FF* and *P*.

Tenth musical staff with dynamic markings *F* and *P Calando*.

*Menuetto*

Eleventh musical staff with dynamic markings *P*, *F*, *P*, *F*, and *P*.

Twelfth musical staff with dynamic markings *cres*, *P*, *F*, *P*, and *F*.

Thirteenth musical staff with dynamic markings *P* and *F*.

*Trio*

Fourteenth musical staff with dynamic markings *P* and *F*.

*Men. D. C.*

Fifteenth musical staff with dynamic marking *F*.

*Violino Primo*

*Presto*

This page contains 15 staves of musical notation for the Violino Primo part. The music is in 2/4 time and features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note passages, and dotted rhythms. Dynamic markings such as *P*, *F*, *FF*, and *w* are used throughout. The score concludes with a double bar line and repeat dots.



*Violino primo.*

QUATUOR IV

*Allegro maestoso.*

*diminuendo.*

*Pianis:*

*Largo.*

*diminuendo.*

*Pianis:*

The musical score is written for Violino primo in G major (two sharps) and 2/4 time. It consists of 14 staves. The first section is marked *Allegro maestoso* and includes dynamics such as *F*, *P*, *hr*, and *I*. A *diminuendo* marking appears on the fourth staff, leading to a *Pianis:* section. The second section is marked *Largo* and also includes *diminuendo* and *Pianis:* markings. The score features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note figures, and triplet accents.

*Violino primo*

*I*  
*P* *Cres.* *P* *acc.*  
*P* *acc.* *P* *F* *P*  
*F* *P*  
*F* *P* *F* *P*  
*F* *P* *Cres.*

*Allegro:*

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





IV

SINFONIE

è Quartetti

*Per due Violini Alto e Basso obligati  
Obboe e Corni ad libitum.*

COMPOSTE

*Dall. Sig.<sup>or</sup> Giuseppe*

HAYDEN

*Maestro di Capella ala Corte di Viena*

OPERA XII.

Prix 9<sup>th</sup>

*Novamente stampata a Spese di G. B. Venier.*

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du Louvre vis-a-vis le Chateau d'Eau. Et aux adresses ordinaires.*

A LYON.

*Aux Adresses de Musique.*

AVEC PRIVILEGE DU ROI.



Violino Secondo.

All.<sup>o</sup> di molto.

SINFONIA I.

The musical score for Violino Secondo, Sinfonia I, page 1, is written in G major and 3/4 time. The tempo is marked "All.<sup>o</sup> di molto". The score consists of 15 staves of music. The dynamics are marked as follows: P (piano), F (forte), Fmo (fortissimo), Cres. (crescendo), and sf (sforzando). The music is written in a single system with multiple staves. The first staff begins with a piano (P) dynamic and a forte (F) dynamic. The second staff has a forte (F) dynamic. The third staff has a piano (P) dynamic. The fourth staff has a piano (P) dynamic. The fifth staff has a piano (P) dynamic and a crescendo (Cres.) marking. The sixth staff has a forte (F) dynamic. The seventh staff has a forte (F) dynamic. The eighth staff has a piano (P) dynamic. The ninth staff has a forte (F) dynamic. The tenth staff has a piano (P) dynamic. The eleventh staff has a piano (P) dynamic. The twelfth staff has a piano (P) dynamic. The thirteenth staff has a piano (P) dynamic. The fourteenth staff has a forte (F) dynamic. The fifteenth staff has a forte (F) dynamic and a fortissimo (Fmo) dynamic.

Violino Secondo.

Andante.

Musical score for Violino Secondo, Andante section. It consists of ten staves of music in 2/4 time with a key signature of two flats. The notation includes various dynamics (p, m.p., f, pmo), articulation (accents, slurs), and ornaments (trills).

Minuetto un poco All<sup>o</sup>

Musical score for Minuetto un poco All<sup>o</sup>. It consists of three staves of music in 3/4 time with a key signature of two flats. The notation includes triplets, trills, and dynamics (f, p, pmo).

Trio.

Musical score for Trio section. It consists of one staff of music in 3/4 time with a key signature of two flats. The notation features a continuous triplet pattern and a dynamic marking of m.f.

Violino Secondo.

*Presto.*

*P.* *M.D.C.*

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

*F.* *F.*

*P.*

*F.*

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

*F.*

*P.* *F.* *Fmo*

*P.* *F.*

Violino Secondo.  
Allegro moderato.

QUARTETTO II

Musical score for Violino Secondo, Quartetto II, Allegro moderato. The score consists of 14 staves of music. It features various dynamics such as *pmo*, *Cres.*, *il*, *F.*, *m.F.*, *P.*, and *EP.* There are also trills (*tr*) and first endings (*1*) marked throughout the piece.

Adagio.

Musical score for Violino Secondo, Quartetto II, Adagio. The score consists of two staves of music. It features dynamics such as *P.*, *F.*, *P.*, *mezzo F.*, and *P.*

*tr* *F.* *P.* *Cres.* *F.* *P.* *F.* *P.* *F.*

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

*m.F.* *F.* *P.* *Cres.* *il*

*Mozzart.* *F.* *P.* *Cres.* *il* *F.* *P.* *F.* *P.* *tr* *F.* *P.* *Pmo*

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

*F.*

*F.* *tr* *tr*

*Trio.* *tr*

*tr*

*Allegro molto.* *D. C. M.*

*2* *2*

*R.* *F.* *F.* *F.*

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

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

*2* *2*

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

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

*1* *2* *P.* *F.*

*Violino Secondo*

SINFONIA III

*Presto*





# Violino Secondo

*Presto* **FF** **F**

**P** **F**

**P** **F** *Calando*

**F** **P**

**F** **P**

**P** **F**

**P** **F**

**FF** **P** **F**

**P** **F** *Calando*



*Violino secondo.*

QUATUOR IV.

*Allegro maestoso*

The first section of the score, marked *Allegro maestoso*, consists of 11 staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings such as *P* (piano) and *F* (forte) are used throughout. Fingerings are indicated by Roman numerals (I, 2) and slurs are used to group notes. The section concludes with a double bar line.

*Largo.*

The second section of the score, marked *Largo*, consists of two staves of music. It begins with a treble clef, the same key signature of two sharps, and a 3/4 time signature. The tempo is significantly slower than the first section. The music is characterized by wide intervals and a more spacious feel. Dynamic markings include *P* and *F*. The section ends with a double bar line.

*Violino secondo.*

*Cres* *F* *P* *P* *F* *P*

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

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

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

*F* *P* *res* *F* *P* *rin* *P* *P*

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

*Allegro.*

*P* *F*

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

*F* *P* *F*

*P* *F* *P*

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

*F* *P* *F*

*F* *P* *F*





IV

SINFONIE

è Quartetti

*Per due Violini Alto e Basso Obligati  
Obboe e Corni ad libitum.*

COMPOSTE

*Dall. Sig.<sup>or</sup> Giuseppe*

HAYDEN

*Maestro di Capella alla Corte di Viena*

OPERA XII.

Prix 9<sup>th</sup>

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Alto Viola.

# SINFONIA I.

*All.° di molto.* *Soli.* *tr*

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

*F.* *P.*

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

*Ob. Soli.* *F.* *P.*

*F.* *F. mo*

*Soli.* *tr*

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

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

*F.* *F.*

*Andante.* *P.*

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

Musical staff 1: Treble clef, key signature of two flats, 4/4 time. The staff contains a melodic line with slurs and accents. Dynamics include *F.* and *P.*. A first ending bracket labeled '1' spans the final measures.

Musical staff 2: Continuation of the melodic line. Dynamics include *F. P.*, *P.*, *F.*, *P.*, and *F. P.*. A first ending bracket labeled '1' is present.

Musical staff 3: Continuation of the melodic line. Dynamics include *F.*, *P.*, *P.*, and *P.*. A first ending bracket labeled '1' is present.

Musical staff 4: Continuation of the melodic line. Dynamics include *P.*, *F.*, and *P.*.

Musical staff 5: Continuation of the melodic line. Dynamics include *F.*, *F.*, and *P.*. A first ending bracket labeled '1' is present.

Musical staff 6: Continuation of the melodic line. Dynamics include *F.* and *P.*. Features a triplet of eighth notes and a trill.

Musical staff 7: Continuation of the melodic line. Dynamics include *F.*, *F.<sup>mo</sup>*, *F.*, and *P.<sup>mo</sup>*. Features a trill and a first ending bracket labeled '1'.

Musical staff 8: Continuation of the melodic line. Dynamics include *P.* and *P.*. A section labeled *Trio.* begins here.

Musical staff 9: Continuation of the melodic line. Dynamics include *F.*, *F.*, *F.*, and *F.*. A section labeled *Presto.* begins here.

Musical staff 10: Continuation of the melodic line. Dynamics include *P.*, *F.*, and *P.*.

Musical staff 11: Continuation of the melodic line. Dynamics include *F.*, *F.*, *F.*, *P.*, and *F.*. Features a second ending bracket labeled '2'.

Musical staff 12: Continuation of the melodic line. Dynamics include *F.* and *P.*.

Musical staff 13: Continuation of the melodic line. Dynamics include *F.*, *F.*, *F.*, and *P.*. Features a second ending bracket labeled '2'.

Musical staff 14: Continuation of the melodic line. Dynamics include *F.*, *P.*, and *F.<sup>mo</sup>*.

All.<sup>o</sup> Moderato *Alto.*

# QUARTETTO II

P. F.P. F.P. F.P.  
 F. P. Cres. il F.  
 P. F. P.  
 Cres. il F.  
 P. Cres. il F. F. F.  
 P. F. P. F. P. F. P. Cres. il F.  
 P. Cres. il F. F.

*Adagio.*

P. F. P. m.F. F. P.

*Alto.*

Musical staff with notes and dynamics: *F.*, *P.*, *Cres. F.*, *F.*, *P.*, *F. P. F.*

Musical staff with notes and dynamics: *P. P.*, *m. P.*, *F. P. F. P. F. P. F. P.*, *P.*

Musical staff with notes and dynamics: *m. F.*, *P.*

Musical staff with notes and dynamics: *P.*, *Cr. F.*, *F.*, *P.*, *F.*, *P.*, *F.*, *P.*

*Minuetto.*

Musical staff with notes and dynamics: *P.*, *F.*, *F.*, *P.*, *F.*

Musical staff with notes and dynamics: *P.*, *F.*, *P.*, *F.*

*Trio.*

Musical staff with notes and dynamics

Musical staff with notes and dynamics

*All<sup>o</sup> molto.*

*D.C. il M.*

Musical staff with notes and dynamics: *F.*, *P.*, *F.*, *F.*, *F.*

Musical staff with notes and dynamics: *F.*

Musical staff with notes and dynamics: *F.*, *P.*, *F.*, *P.*, *F.*

Musical staff with notes and dynamics: *F.*, *F.*, *F.*

Musical staff with notes and dynamics: *P.*, *F.*

Musical staff with notes and dynamics: *F.*, *P.*, *m. F.*, *F.*

*Alto Viola*

SINFONIA III

*Presto assai*

1

P

11

F

2

P

F

1

F

11

P

P

F

11

P

2

F

P

F

*Andante*

1

F

P

rinf

P

mP

Alto Viola

This musical score for Alto Viola is divided into three main sections: *Menuetto*, *Trio*, and *Presto*. The *Menuetto* section begins with a 3/4 time signature and includes dynamics such as *FF*, *P*, *F*, and *pp*. The *Trio* section is marked *Trio p* and features a 3/4 time signature with a prominent sixteenth-note pattern, concluding with *Men. D.C.* and a *P* dynamic. The *Presto* section is in 2/4 time and contains the most technically demanding passages, including a *Calando* section with a 12-measure rest and a final *Calando* section with an 8-measure rest. Dynamics range from *P* to *FF* throughout the piece.

*Alto.*

# QUATUOR IV.

*Allegro maestoso.*

*Alto.*

*Allegro.*







IV

# SINFONIE

è Quartetti

*Per due Violini Alto e Basso Obligati  
Obboe e Corni ad libitum.*

COMPOSTE

*Dall. Sig.<sup>or</sup> Giuseppe*

## HAYDEN

*Maestro di Capella alla Corte di Viena*

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Basso con Violoncello.  
All. di molto.

# SINFONIA I.

The musical score is written for Bassoon and Cello. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'All. di molto'. The score consists of 14 staves of music. The first staff is the title 'SINFONIA I.' followed by the first measure. The second staff begins with a dynamic marking of *P.* (piano). The third staff has *F.* (forte). The fourth staff has *P.* (piano). The fifth staff has *F.* (forte). The sixth staff has *F<sup>mo</sup>* (fortissimo). The seventh staff has *F<sup>mo</sup>* (fortissimo) and the instruction *Violoncello Solo:*. The eighth staff has *Tutti.* (tutti) and *F.* (forte). The ninth staff has *R.* (ritardando). The tenth staff has *R.* (ritardando) and *P.* (piano). The eleventh staff has *F.* (forte), *P.* (piano), and *F.* (forte). The twelfth staff has *P.* (piano), *Cres.* (crescendo), *F.* (forte), and *F<sup>mo</sup>* (fortissimo). The thirteenth staff has *P.* (piano), *F.* (forte), and *R.* (ritardando). The fourteenth staff has *R.* (ritardando) and *P.* (piano). The fifteenth staff has *F.* (forte), *F. Cres.* (forte crescendo), and *F<sup>mo</sup>* (fortissimo). The sixteenth staff is marked *Andante.* (andante) and starts with a first ending bracket. The final staff has *P.* (piano) and *P.* (piano).

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

*P. F. P.*

*Violonc.<sup>lo</sup> Solo.*

*F. P. F. P. F.<sup>mo</sup> P. F. P. P.*

*R. P. F. P.*

*F. P. F. P.<sup>mo</sup>*

*F. Minuetto un poco All.<sup>o</sup> P. F.*

*Trio. P. F. F.<sup>mo</sup> F. P.*

*Presto. 4 7 M.D.C. F. F. F. F. R. F.*

*P. F. F. F. Violonc.<sup>lo</sup> Solo.*

*Tutti. F.*

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

*F. P. F.*

*Violoncello.*  
*All.<sup>o</sup> moderato.*

# QUARTETTO II

The musical score consists of ten staves of music in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked *All.<sup>o</sup> moderato.* and the piece concludes with the tempo change *Adagio.* The score includes various dynamic markings such as *P.* (piano), *F.* (forte), *Cres.* (crescendo), and *il F.* (into forte). Performance instructions include first and second endings, trills, and accents. The piece ends with a double bar line and repeat dots.

*P. F. P.*

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

*P. F. P.*

*P. Cres. il F. F.*

*F. P. Cres.*

*F.*

*P. Cres. il F. F.*

*P. F.*

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

*P. Cres. il F.*

*P. F. P. Cres. il F.*

*F.*

*F. P.*

*Adagio.*

Violoncello.

First musical staff with dynamic markings *F.* and *P. Cres. il F.*

Second musical staff with dynamic markings *P.*, *F.*, *P.*, *F. P. F. P.*, *pmo*, and *m.P.*

Third musical staff with dynamic markings *F. P.*, *F. P. F. P.*, *F. P. F. P.*, and *P.*

Fourth musical staff with dynamic markings *Cres.*, *P.*, *P. Cres. F.*, *P.*, *F.*, *P.*, *F. P.*, and *F. P. pmo*

Fifth musical staff with dynamic markings *P.*, *F.*, and *P.*

Sixth musical staff with dynamic markings *F.*, *P.*, and *F.*

Seventh musical staff with dynamic marking *P.*

Eighth musical staff with dynamic marking *D.C.*

Ninth musical staff with dynamic markings *F. P.* and *F.*

Tenth musical staff with dynamic markings *P.*, *F.*, *P.*, and *F.*

Eleventh musical staff with dynamic markings *P.*, *F.*, *F.*, and *F.*

Twelfth musical staff with dynamic markings *P.* and *F.*

Thirteenth musical staff with dynamic marking *F.*

Contra Basso con Violoncello

SINFONIA III

*Presto assai*

The first section of the score consists of ten staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked *Presto assai*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are indicated by 'P' (piano) and 'F' (forte). There are first and second endings marked with '1' and '2' respectively. The section concludes with a double bar line.

*cres*

*Andante*

The second section of the score consists of four staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked *Andante*. The music is characterized by a slower pace and includes a series of trills in the first staff. Dynamics range from 'P' (piano) to 'F' (forte) and 'PP' (pianissimo). The section ends with a double bar line.





Basso.

QUATUOR IV

*Allegro maestoso.*

*Largo.*

- Basso.

The first section of the music is written in bass clef with a key signature of two flats and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *F* (forte) and a *P* (piano) marking. The second staff features a triplet of eighth notes marked with a '3' above it. The third staff starts with a *P* marking. The fourth staff has a *F* marking. The fifth staff includes a *P* marking and the word *rin* (ritardando). The sixth staff has a *F* marking. The seventh staff has a *P* marking. The eighth staff has a *F* marking. The ninth staff has a *P* marking. The tenth staff has a *F* marking.

*Allegro.*

The second section of the music is written in bass clef with a key signature of two flats and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a *P* marking. The second staff has a *F* marking. The third staff has a *F* marking. The fourth staff has a *P* marking. The fifth staff has a *F* marking. The sixth staff has a *P* marking. The seventh staff has a *F* marking. The eighth staff has a *P* marking. The ninth staff has a *F* marking. The tenth staff has a *P* marking.





IV

# SINFONIE

è Quartetti

*Per due Violini Alto e Basso Obligati  
Obboe e Corni ad libitum.*

COMPOSTE

*Dall. Sig.<sup>or</sup> Giuseppe*

## HAYDEN

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# SINFONIA I.

*All.<sup>o</sup> di Molto* Oboe Primo

Measures 1-12 of the Oboe Primo part. The score includes dynamics such as *F.*, *P.*, and *rinf.*. There are also markings for *soli* and *Andante Tacet*. Measure numbers 4, 7, 8, 12, and 14 are indicated above the staff.

*Menuetto un poco All.<sup>o</sup> cres.*

Measures 13-20 of the Minuet section. Dynamics include *F.*, *P.*, and *tr*. There are also markings for *I* and *Trio Tacet*. Measure numbers 13, 14, 15, 16, 17, 18, 19, and 20 are indicated above the staff.

*Presto*

Measures 21-30 of the Presto section. Dynamics include *F.*, *P.*, and *tr*. There are also markings for *Men.<sup>to</sup> da Capo*. Measure numbers 21, 22, 23, 24, 25, 26, 27, 28, 29, and 30 are indicated above the staff.

Oboe Primo

SINFONIA III.

*Presto Assai*

P.

*And.<sup>te</sup> Tacet*

*Menuetto*

P. F. P. F.

*Trio*  
P.

*Men.<sup>do</sup> da Capo*

P.

P.

F.

P.







IV

# SINFONIE

è Quartetti

*Per due Violini Alto e Basso Obligati  
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*All.<sup>o</sup> di Molto* Oboe Secondo

# SINFONIA I.

4 2 7 7 8 12

*F.* *P.* *sol<sup>o</sup>* *F.* *P.* *F.* *cres.* *Andante Tacet*

*Menuetto un poco All.<sup>o</sup>* *Presto*

*I sol<sup>o</sup>* *tr* *P.* *F.* *tr* *I* *tr* *Trio Tacet* *Men<sup>to</sup> da Capo*

4 7 5 4 5 3 4 7 5 4

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

Oboe Secondo

SINFONIA III. *Presto Assai*

*And.<sup>te</sup> Tacet*

*Menuetto*

*Trio*

*Men.<sup>do</sup> da Capo*

*Presto Assai*





IV

SINFONIE

è Quartetti

*Per due Violini Alto e Basso Obligati  
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COMPOSTE

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Corno Primo

SINFONIA I.

Toni Ex B.

All.<sup>o</sup> di molto

Musical score for the first movement of the first symphony, Corno Primo part. The score is written in treble clef with a 3/4 time signature. It begins with a key signature of one flat (B-flat). The tempo is marked 'All.<sup>o</sup> di molto'. The score consists of five staves of music. The first staff starts with a treble clef and a 3/4 time signature. The second staff has a treble clef and a 3/4 time signature. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a treble clef and a 3/4 time signature. The fifth staff has a treble clef and a 3/4 time signature. The score includes various dynamics such as *F.* (forte) and *P.* (piano), and articulation marks like *I* (first ending) and *7* (seventh notes). The score ends with a double bar line and the instruction *Andante Tacet*.

Menuetto un poco Allegro

Musical score for the minuet, Corno Primo part. The score is written in treble clef with a 3/4 time signature. It begins with a key signature of one flat (B-flat). The tempo is marked 'Menuetto un poco Allegro'. The score consists of two staves of music. The first staff has a treble clef and a 3/4 time signature. The second staff has a treble clef and a 3/4 time signature. The score includes various dynamics such as *P.* (piano) and *F.* (forte), and articulation marks like *I* (first ending) and *2* (second ending). The score ends with a double bar line and the instruction *Trio Tacet Men.<sup>do</sup> da Capo*.

Presto

Musical score for the presto section, Corno Primo part. The score is written in treble clef with a 2/4 time signature. It begins with a key signature of one flat (B-flat). The tempo is marked 'Presto'. The score consists of three staves of music. The first staff has a treble clef and a 2/4 time signature. The second staff has a treble clef and a 2/4 time signature. The third staff has a treble clef and a 2/4 time signature. The score includes various dynamics such as *F.* (forte) and *P.* (piano), and articulation marks like *I* (first ending) and *4* (fourth notes). The score ends with a double bar line.

# SINFONIA III.

Toni Ex B.

*Presto Assai*





IV

# SINFONIE

è Quartetti

*Per due Violini Alto e Basso Obligati  
Obboe e Corni ad libitum.*

COMPOSTE

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AVEC PRIVILEGE DU ROI.

*Allegro di molto*

# SINFONIA I.

*Toni Ec B.*

## *Menuetto un poco Allegro*

## *Presto*

# SINFONIA III.

Toni Ex B.

I  
Presto Assai

I4 II IO

II I

II 8

I 5 P.  $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$   $\bar{o}$  I

3 II

Menuetto *And.<sup>te</sup> Tacet*

4 P. F. P. Trio F. P. F. P. F.

Presto Assai P. F. *Men.<sup>do</sup> da Capo*

15 8

F. II 4 7

26

P. 2

8

P.