

L. A. E. Mayen

SEI CONCERTI

a

Cinque Stromenti.

con

VIOLINO PRINCIPALE A SOLO

Violino Primo, e Secondo di Concerto,

Alto Viola, Organo e Violoncello,

Due Corni da Caccia ad Libitum.

C O M P O S T I

Da

NARDINI

OPERA PRIMA.

A AMSTERDAM chez J. J. HUMMEL, Marchand & Imprimeur de Musique.

Price 7.

VIOLINO PRINCIPALE

CONCERTO I



6

Violino I

12 staves of musical notation in G major (one sharp). The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings like "Tutti" and "Solo". The music is written in a single system, with staves numbered 1 through 12.

VIOLINO PRINCIPALE

Adagio.

Solo.

Tutti.

Allegro assai.

f. *p.* *f.*

p. *cres.* *f.*

Solo.

This musical score for Violino Principale consists of 32 measures. The first system (measures 1-8) is marked *Adagio.* and *Solo.*, featuring a 2/4 time signature and a key signature of one sharp (F#). The melody is characterized by rapid sixteenth-note passages and triplets. The second system (measures 9-16) continues the *Adagio* tempo, with the *Tutti.* marking appearing at the end of measure 16. The third system (measures 17-24) marks the beginning of the *Allegro assai.* section, with a 3/8 time signature. Dynamics include *p.* (piano), *f.* (forte), and *cres.* (crescendo). The fourth system (measures 25-32) includes a *Solo.* marking and continues the fast-paced melody with various articulations and triplets.

VIOLINO PRINCIPALE

7

This page of a musical score for the Violino Principale (Principal Violin) contains 14 staves of music. The key signature is D major (two sharps) and the time signature is 4/4. The score is marked with various dynamics and performance instructions:

- Staff 1:** Begins with a treble clef and a key signature of two sharps. The music features a series of eighth and sixteenth notes. The marking *Tutti.* appears above the staff, followed by *p.* (piano) and *f.* (forte).
- Staff 2:** Continues the melodic line with similar rhythmic patterns.
- Staff 3:** The marking *Solo.* appears above the staff, indicating a solo section.
- Staff 4:** Features a series of eighth notes with upward-pointing stems, suggesting a rapid ascent.
- Staff 5:** Includes a triplet of eighth notes marked with a '3' above them.
- Staff 6:** The marking *Tutti. p.* appears at the beginning, followed by *f.* later in the staff.
- Staff 7:** The marking *Solo.* appears above the staff.
- Staff 8:** Continues the melodic development.
- Staff 9:** Features a triplet of eighth notes marked with a '3' above them.
- Staff 10:** Continues the melodic line.
- Staff 11:** The marking *Tutti.* appears at the beginning, followed by *f.* later in the staff.
- Staff 12:** Continues the melodic line.
- Staff 13:** Continues the melodic line.
- Staff 14:** Ends with a double bar line.

VIO LINO PRINCIPALE

CONCERTO II

Alle^o Comodo

p. f. p. f. p. f. p.

Solo.

Tutti.

Solo.

VIOLINO PRINCIPALE

9

This page of a musical score for Violino Principale (Violin I) contains 14 staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages, often grouped in triplets and sextuplets. The score includes dynamic markings such as *p* (piano), *f* (forte), and *pp* (pianissimo). Performance instructions include *Tutti.* (appearing on the 6th and 13th staves) and *Solo.* (appearing on the 7th staff). The piece concludes with a double bar line on the 14th staff.

VIOLINO PRINCIPALE

This page of a musical score for the Violino Principale (First Violin) is divided into two main sections: *Adagio* and *Allegro*.

The *Adagio* section, which occupies the first 10 staves, begins with a treble clef and a 3/4 time signature. It features a melodic line with various ornaments, including grace notes and mordents. The tempo marking *Adagio* is written in a cursive script. A *Solo* marking appears on the second staff. The section concludes with a double bar line on the eighth staff.

The *Allegro* section, spanning the remaining 10 staves, starts with a treble clef and a 2/4 time signature. The tempo marking *Allegro* is written in a cursive script. This section is characterized by rapid sixteenth-note passages and includes dynamic markings such as *p* (piano), *f* (forte), and *Tutti*. A *Solo* marking is also present on the seventh staff. The piece ends with a final double bar line on the tenth staff.

VIOLINO PRINCIPALE

11

This page of a musical score for the Violino Principale (Principal Violin) contains 14 staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or eight, and frequent use of slurs and accents. Performance markings include *p.* (piano), *f.* (forte), *Cres.* (crescendo), *Solo.* (solo), and *Tutti.* (tutti). The score concludes with a double bar line on the final staff.

VIOLINO PRINCIPALE

CONCERTO III

Allegro moderato

f. p. f. p. f. p. p. f. p.

f. f. p.

Solo.

bis

Tutti

f. p. f. pp. f. p.

Solo.

VIOLINO PRINCIPALE

13

This page of a musical score for Violino Principale (Violin I) contains 13 staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or eight. Various musical markings are present throughout the score, including dynamic markings such as *p.* (piano), *f.* (forte), *f. p.* (fortissimo piano), and *f. P.* (fortissimo). Performance instructions include *Tutti.* (appearing on the fifth and thirteenth staves) and *Solo.* (appearing on the sixth staff). A triplet of eighth notes is marked with a '3' on the fourth staff. The page concludes with a double bar line on the final staff.

VIOLINO PRINCIPALE

Adagio.

pp. *Solo.*

Tutti. *p.* *pp.*

Allegro. *p.* *f.* *cres.* *f.* *p.*

f. *p.* *Solo.*

VIOLINO PRINCIPALE

15

This page of a musical score for Violino Principale contains ten staves of music. The notation is complex, featuring many sixteenth and thirty-second notes, often beamed together in groups. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes several dynamic markings: *f.* (forte) at the beginning of the third staff, *p.* (piano) at the end of the third staff and the beginning of the sixth staff, and *f.* at the end of the sixth staff. There are also markings for *Tutti.* (appearing on the third, fifth, and ninth staves) and *Solo.* (appearing on the fourth and seventh staves). The music concludes with a double bar line and repeat dots at the end of the tenth staff.

VIOLINO PRINCIPALE

CONCERTO IV

Allegro.

This page contains the Violino Principale part of the fourth concerto, page 16. The music is written on 14 staves in G major (one sharp) and common time. The tempo is marked 'Allegro.' The score features a variety of musical notations including eighth and sixteenth notes, triplets, and sixteenth rests. Dynamic markings include *p.* (piano), *f.* (forte), and *Solo.* (solo). The piece concludes with a 'Tutti.' marking. The notation includes many accidentals and slurs, indicating a technically demanding passage.

VIOLINO PRINCIPALE

17

This page of a musical score for Violino Principale (Principal Violin) contains 14 staves of music. The notation is in treble clef with a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often grouped in sixths or triplets, and includes various musical markings such as slurs, accents, and dynamic indications.

Key markings and features include:

- 6**: Sextuplet markings appearing at the beginning of several staves.
- 3**: Triplet markings appearing in the lower staves.
- Tutti.**: Markings indicating the full ensemble entry, appearing on the third and tenth staves.
- Solo.**: A marking indicating a solo section, appearing on the sixth staff.
- p.** and **f.**: Dynamic markings for piano and forte, appearing at the bottom of the page.
- W**: A marking indicating a whole note or a specific articulation, appearing at the end of several phrases.

The score concludes with a double bar line and a final chord on the last staff.

VIOLINO PRINCIPALE

Andante

Solo.

Tutti.

Solo.

Tutti. f.

Allegro Comodo

Solo.

This page of a musical score for Violino Principale, page 18, is divided into two main sections. The first section, marked 'Andante', consists of six staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo 'Andante' is written below the first staff. The music features various dynamics including piano (p), forte (f), and piano (p), along with articulation marks like accents and slurs. There are also triplet markings (3). The section concludes with a double bar line. The second section, marked 'Allegro Comodo', consists of seven staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo 'Allegro Comodo' is written below the first staff. This section includes a variety of dynamics such as piano (p), forte (f), piano (p), forte (f), piano (p), and forte (f). It also features articulation marks like accents and slurs, and triplet markings (3). The section ends with a double bar line.

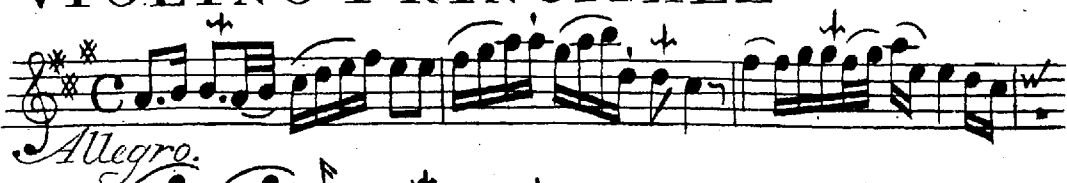
VIOLINO PRINCIPALE

19

This page of a musical score for the Violino Principale (First Violin) contains 14 staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or six, and is heavily ornamented with trills and grace notes. The score includes several dynamic markings: *p* (piano) at the bottom left, *f* (forte) at the bottom center, and *ff* (fortissimo) in the middle. Performance instructions include *Tutti.* (appearing twice), *Solo.*, and a *3* (triple) marking. The piece concludes with a double bar line and repeat dots at the end of the final staff.

VIOLINO PRINCIPALE

CONCERTO V



VIOLINO PRINCIPALE

21

This page of a musical score for Violino Principale (Violin I) contains 14 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four. Various musical markings are present throughout the score, including accents, slurs, and dynamic markings. The word "Tutti." appears twice, indicating changes in tempo or dynamics. A "Solo." marking is also present. Numerical figures such as 3, 6, and 7 are used to denote specific musical features like triplets or fingerings. The score concludes with a double bar line and repeat signs.

Tutti.

Solo.

Tutti.

VIOLINO PRINCIPALE

Andante un poco Largo. *p.*

Solo.

Tutti.

Solo.

Tutti. *p.* *f.*

Allegretto. *p.* *f.* *p.* *f.*

p. *f.* *p.* *f.* *rinf.*

Solo.

This page of a musical score for the Violino Principale (Principal Violin) is written in 2/4 time. The tempo and mood are marked 'Andante un poco Largo' at the beginning. The score is divided into sections by dynamics and performance instructions. It begins with a 'Solo' section marked 'p.' (piano). This is followed by a 'Tutti' section, which includes a 'Solo' passage and then returns to 'Tutti'. The tempo changes to 'Allegretto' in the lower half of the page. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs. Dynamics range from 'p.' (piano) to 'f.' (forte), with a 'rinf.' (rinforzando) marking. Performance instructions like 'Solo' and 'Tutti' are used to indicate when the soloist or the full ensemble is playing. The piece concludes with a final cadence.

VIOLINO PRINCIPALE



This musical score for Violino Principale consists of 14 staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is marked with various dynamics and performance instructions:

- Staff 1:** Features a series of eighth-note patterns with slurs and accents.
- Staff 2:** Continues the eighth-note patterns with slurs and accents.
- Staff 3:** Continues the eighth-note patterns with slurs and accents.
- Staff 4:** Includes a triplet of eighth notes, marked *Tutti.* and *p.* (piano).
- Staff 5:** Continues the eighth-note patterns, marked *f.* (forte).
- Staff 6:** Includes a triplet of eighth notes, marked *Solo.*
- Staff 7:** Continues the eighth-note patterns with slurs and accents.
- Staff 8:** Continues the eighth-note patterns with slurs and accents.
- Staff 9:** Includes a triplet of eighth notes, marked *Tutti.*
- Staff 10:** Continues the eighth-note patterns with slurs and accents.
- Staff 11:** Includes a triplet of eighth notes, marked *Solo.*
- Staff 12:** Continues the eighth-note patterns with slurs and accents.
- Staff 13:** Includes a triplet of eighth notes, marked *Tutti.* and *p.* (piano).
- Staff 14:** Continues the eighth-note patterns, marked *f.* (forte), and ends with a double bar line.

VIOLINO PRINCIPALE

CONCERTO VI

Alle.^o Moderato. *p.* *f.*

f. *p.* *Cres.*

f. *p.* *f.* *Solo.*

Tutti.

p. *f.* *f.* *Solo.*

VIOLINO PRINCIPALE

25

This page contains a musical score for the Violino Principale, consisting of 15 staves of music. The notation is in treble clef and includes various musical symbols such as notes, rests, and dynamic markings. The score is divided into sections marked "Solo." and "Tutti.".

The score begins with a series of rapid sixteenth-note passages, often grouped in threes (trios). The first section is marked "Solo." and continues with intricate melodic lines. The second section, marked "Tutti.", features more complex rhythmic patterns and includes dynamic markings such as *p* (piano) and *f* (forte). The score concludes with a final cadence.

VIOLINO PRINCIPALE

P.
Adagio. *f.* *p.* *Solo.* *Tutti.* *p.*

Allegretto. *bis.* *Solo.*

This page of musical notation for the Violino Principale part is divided into two main sections. The first section, marked *Adagio.*, begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a variety of musical textures, including melodic lines with slurs and ties, and more rhythmic passages with triplets and sixteenth notes. Dynamics range from *p* (piano) to *f* (forte). The section concludes with a *Tutti.* marking and a *p* dynamic. The second section, marked *Allegretto.*, also begins with a treble clef, a key signature of one flat, and a 3/4 time signature. It is characterized by more rapid, rhythmic patterns, often using triplets and sixteenth notes. Dynamics include *p*, *f*, and *bir.* (bristando). The section ends with a *Solo.* marking. The notation is written on ten staves, with some staves containing multiple systems of music.

VIOLINO PRINCIPALE

27.

Tutti.

Solo.

Tutti.

Solo.

Tutti.

f. *p.* *f.* *p.*

fin.

D. Radot, sculp.





SEI CONCERTI

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Cinque Strumenti

con

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Due Corni da Caccia ad Libitum.

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N A R D I N I

OPERA PRIMA.

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VIOLINO PRIMO

CONCERTO I

Allegro.

Solopia.

Tutti.

Solopia.

Tutti.

Solopia.

Tutti.

VIOLINO PRIMO

5

Adagio.

Solipia.

Tutti.

Allegro.

p. *f.* *p.* *f.*

Cres.

Solipia.

Tutti.

p. *Solipia.*

Tutti. *Solipia.*

Tutti.

VIOLENO PRIMO

CONCERTO II

All. Comodo.

Soli pia.

Tutti for.

Soli pia.

Tutti for.

Soli pia.

Tutti.

The musical score is written for a single violin in G major (one sharp) and 2/4 time. It features various musical notations including eighth and sixteenth notes, triplets, and dynamic markings. The tempo is marked 'All. Comodo.' and the piece includes sections for 'Tutti for.' and 'Soli pia.'

VIOLINO PRIMO

7

Adagio.



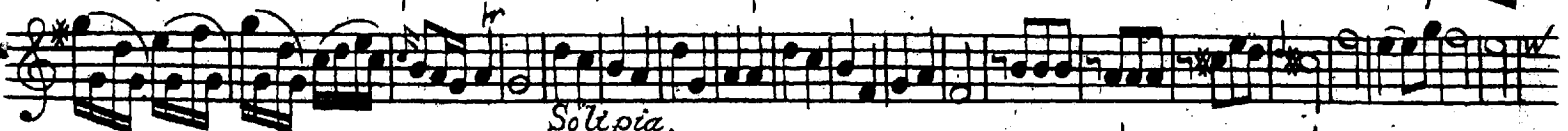
Solipia.



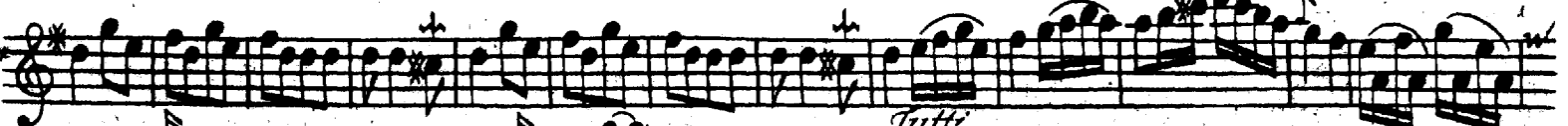
Tutti p.



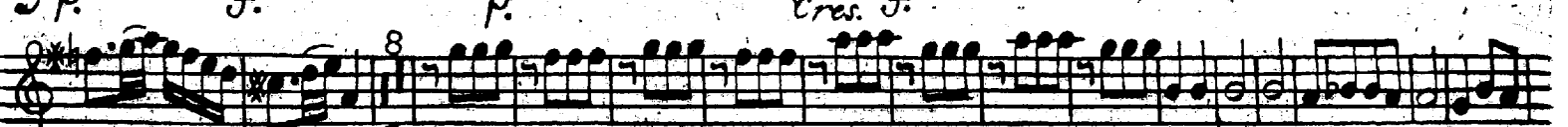
Allegro.



Solipia.



Tutti.



Solipia.



Tutti.

VIOLINO PRIMO

CONCERTO III

Allegro

f. p. *f.* *p.* *f.* *p.* *f.* *p.*

f. *p.* *f.* *p.* *f.* *p.*

Solipia.

f. p.

f. *p.*

Tutti.

p. *f.* *p.* *f.* *p.* *f.*

p. *f.*

Solipia.

f. *p.*

Tutti.

p. *f. p.* *f. p.*

Solipia.

Tutti.

VIOLINO PRIMO

9

Adagio.

Solipia.

Tutti

Allegro.

Cres. *f.* *p.* *Fin.* *Solipia.*

Tutti

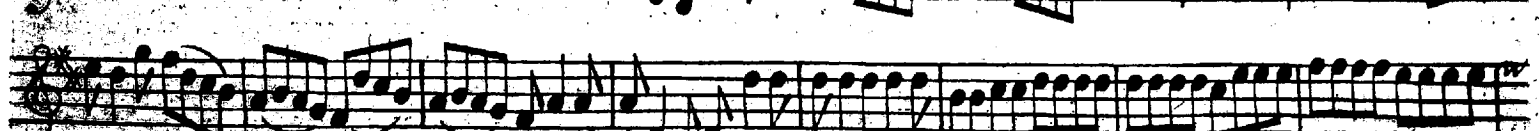
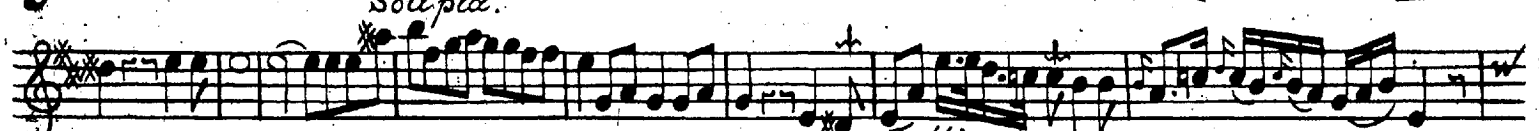
Solipia. *Tutti.*

Solipia.

f. *Tutti.* *Da Capo al S.*

VIOLINO PRIMO

CONCERTO IV

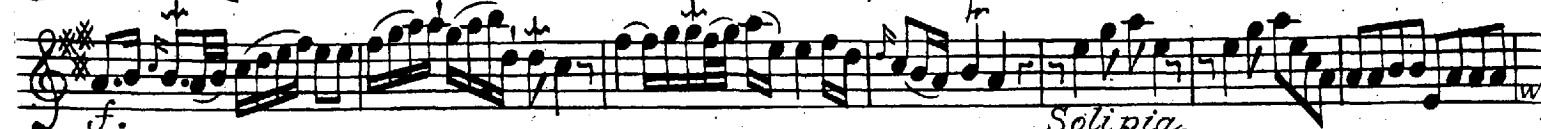


11

[illegible]

VIOLINO PRIMO

CONCERTO V



VIOLINO PRIMO

13

Andante un poco Largo. *Solipia.*

Tutti. *Solipia.*

Tutti. *f. p.*

Allegro. *p. f. p. f. rinf.* *Solipia.*

Tutti. *f. Solipia.*

Tutti. *Solipia.*

Tutti. *p.*

Tutti. *p.*

VIOLINO PRIMO

CONCERTO VI

Allegro. *p.* *f.* *p.* *cres.* *f.* *p.* *f.* *Solopio.* *Tutti.* *p.* *f.* *Solopio.* *Tutti.* *Solopio.* *Tutti.* *f.*

VIOLINO PRIMO

15

Adagio. *f.* *p.* *Solo pia.*

Tutti. *Allegro.* *p.* *f.* *Solo pia.* *Tutti.* *Solo pia.* *Tutti.* *Solo pia.* *Tutti.* *p.* *f.* *Fin.*



L. d. E. Hagen

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Price 7-

VIOLINO SECONDO

CONCERTO I

Allegro.

Solipi.

Tutti.

Solipi.

Tutti.

Solipi.

Tutti.

VIOLINO SECONDO

5

Adagio

Solopio.

Tutti

Allegro assai.

p. *cres.* *f.*

Solopio.

Tutti pia. *f.*

Solopio.

Tutti pia.

Solopio.

Tutti.

The first system of the musical score is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo marking 'Allegro Comodo.' is written below the staff. The music consists of a series of eighth and sixteenth notes, with a fermata over the final note. The staff is numbered 1 at the beginning.

Allegro Comodo.

This page contains 14 staves of musical notation for a piano solo. The notation includes various musical symbols such as notes, rests, and dynamic markings (p., f., Soli pia., Tutti, R.f., p.f.). The music is written in a single system, with the key signature changing from one sharp (F#) to two sharps (F# and C#). The piece concludes with a double bar line.

VIOLINO SECONDO

7

Adagio.
Solopio.

Tutti
p. *f.*

Allegro.
p. *Solopio.*

Tutti.
p. *f.* *p.* *f.*

p. *cres. for.*

Tutti.
p. *f.*

VIOLINO SECONDO

CONCERTO III

Allegro

f. p. f. p. f. p. f. p. f. p. f. p. f. p.

Solo pia.

f. p.

f. p.

Tutti.

p. f. p. f. p. f. p. f. p.

Solo pia.

f. p.

Tutti.

p. f. p. f. p. f. p. f. p.

Solo pia.

f. p.

Tutti.

§

This page of musical notation is for a violin and piano piece. It features a variety of musical elements and markings:

- Tempo and Mood Markings:** The piece begins with *Adagio* and later transitions to *Allegro*.
- Dynamic Markings:** The notation includes a wide range of dynamics, from *p* (piano) and *p.p.* (pianissimo) to *f* (forte) and *cres.* (crescendo).
- Performance Instructions:** Specific sections are marked for *Solopio.* (solo) and *Tutti.* (all).
- Notation:** The score is written on multiple staves, showing complex melodic lines with many slurs, ties, and articulation marks.

VIOLINO SECONDO

CONCERTO IV

Allegro.

p. *f.* *p.* *f.* *Solop.*

Tutti. *Solop.*

Tutti. *Solop.*

Tutti. *p.* *f.*

VIOLINO SECONDO

11

Andante.

Soli. pia.

Tutti.

Soli. pia.

Allegro Comodo.

Soli. pia.

Tutti.

Soli. pia.

Tutti.

VIOLINO SECONDO

CONCERTO V

Allegro.

p.

f.

p.

f.

Soli pia.

f.

p.

Tutti.

Soli pia.

p.

Soli pia.

1

Tutti.

13

This page of musical notation is a score for a symphony, likely by Franz Schubert, as indicated by the key signature of three sharps (F#-C#-G#) and the tempo markings. The score is written for multiple staves, with various musical notations including notes, rests, and dynamic markings. The tempo markings include "Andante un poco Lurgo." and "Allegro.", and performance instructions such as "Soli pia." and "Tutti." are present. The notation is complex, featuring many sixteenth and thirty-second notes, as well as rests and dynamic markings like "p." (piano) and "f." (forte). The page is a single system of music, with the staves arranged in a continuous line.

VIOLINO SECONDO

CONCERTO VI

Allegro. *p.* *f.**p.* *f.**p.* *cres.* *p.* *f.* *p.* *f.**Solopio.* 1*tutti.**f.* *Solopio.**tutti.**Solopio.**f.* *p.* *f.*

VIOLINO SECONDO

15

Adagio. p. f.

Solopio.

Tutti.

Allegro.

Solopio.

Tutti.

Solopio.

Tutti.

Solopio.

Tutti.

f. p. f. p. f. p. f.





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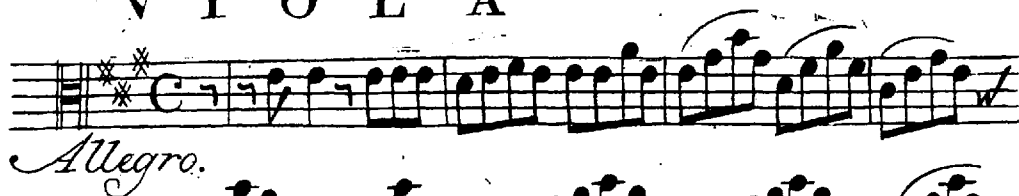
OPERA PRIMA.

A AMSTERDAM chez J. J. HUMMEL, Marchand & Imprimeur de Musique.

Prix 7.

V I O L A

CONCERTO I



V I O L A

5

Adagio.

Soli. pia.

1

9

Tutti.

Allegro assai.

p. f. p. f.

p. cres. f.

3

Soli. pia.

bis.

Tutti. pia. f.

22

Tutti. pia. f.

20

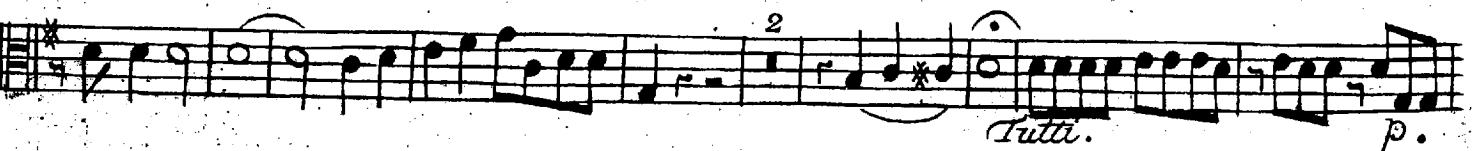
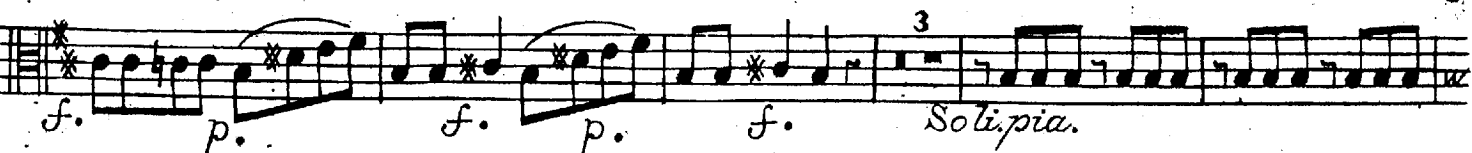
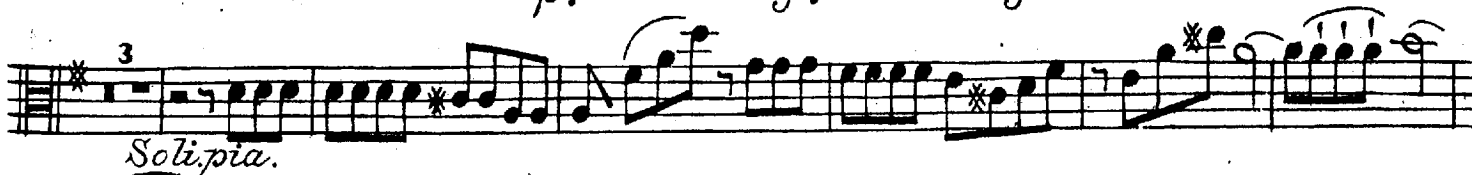
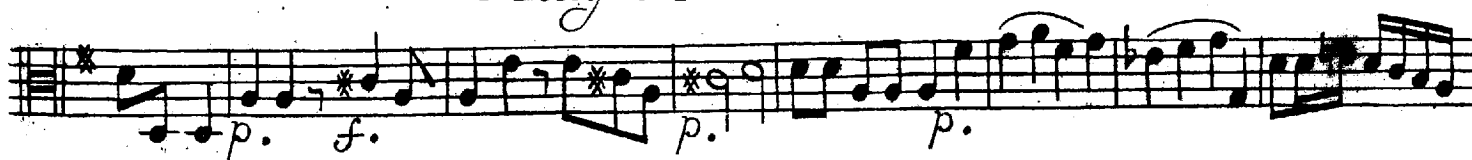
Soli. pia.

19

f. Tutti.

V I O L A

CONCERTO II



V I O L A

71

Adagio.

p. *Soli. pia.*

Tutti. p. *f.*

Allegro.

p. *Soli. pia.*

Tutti.

f. *f.* *p.* *cres.*

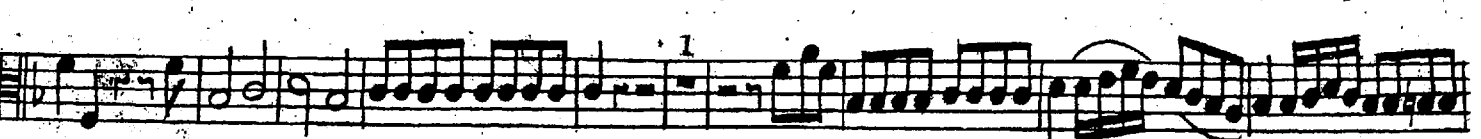
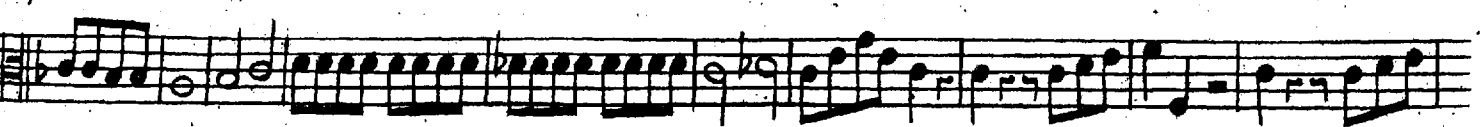
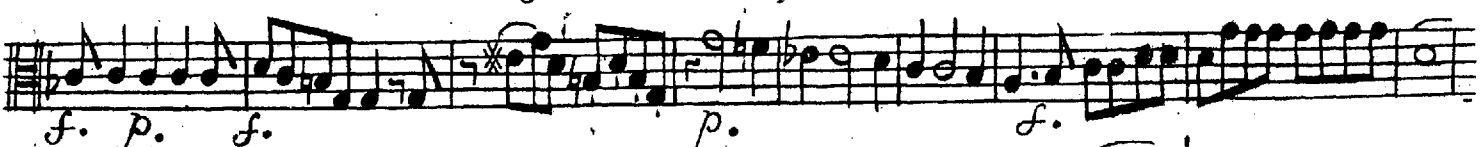
f. *Soli. pia.*

Tutti.

p. *f.*

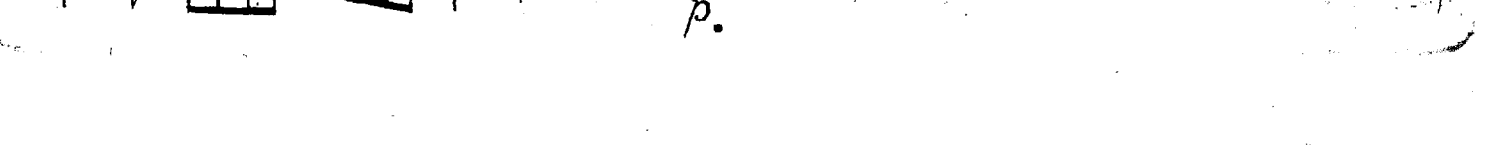
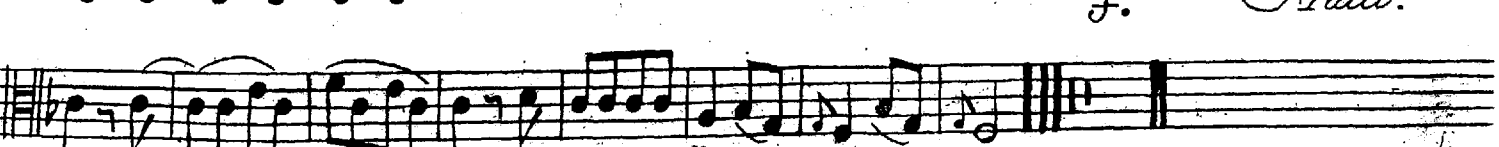
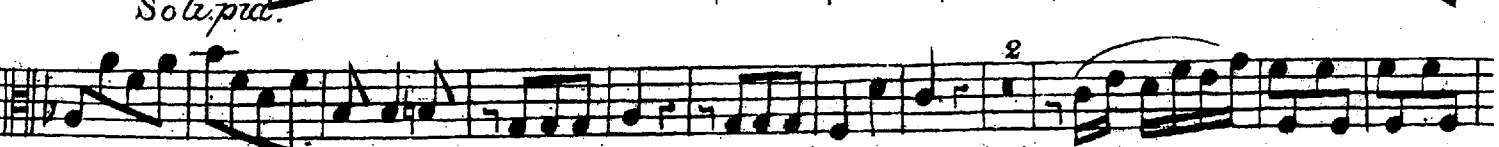
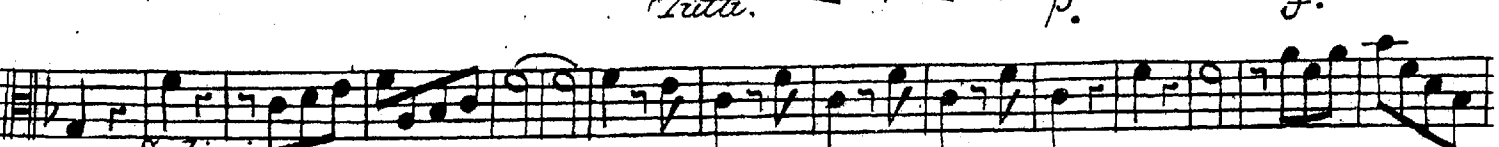
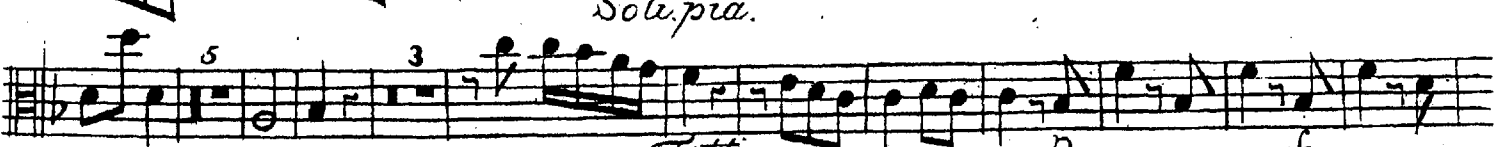
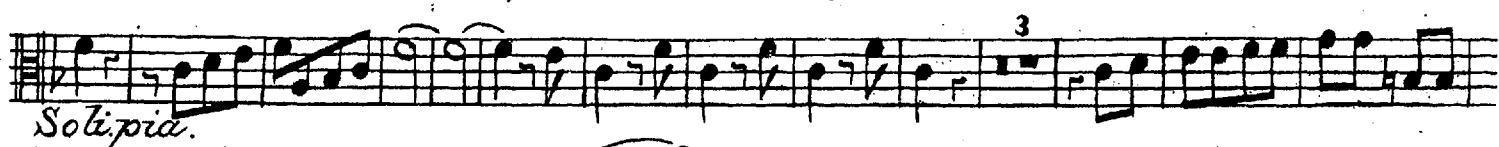
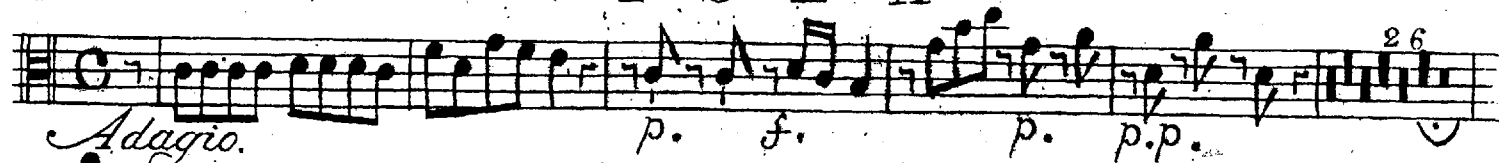
V I O L A

CONCERTO



V I O L A

9



V I O L A

CONCERTO IV

Allegro.

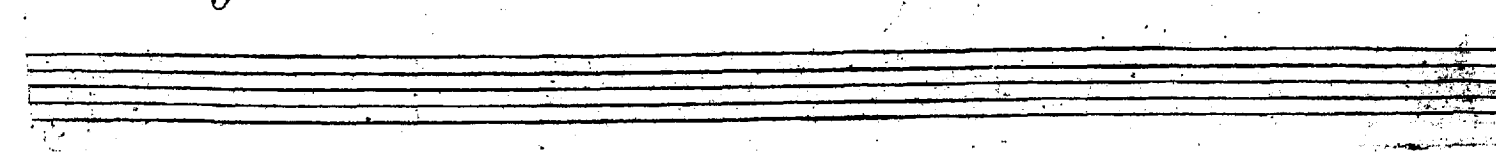
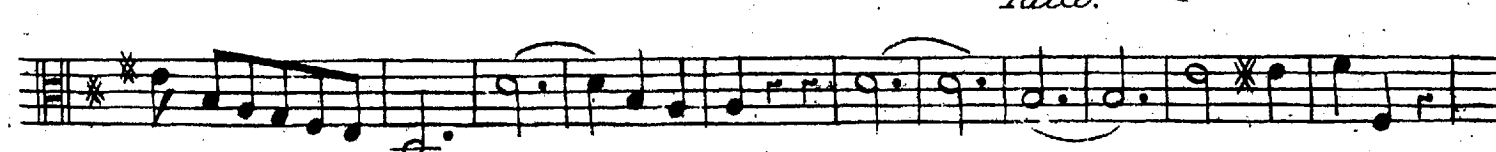
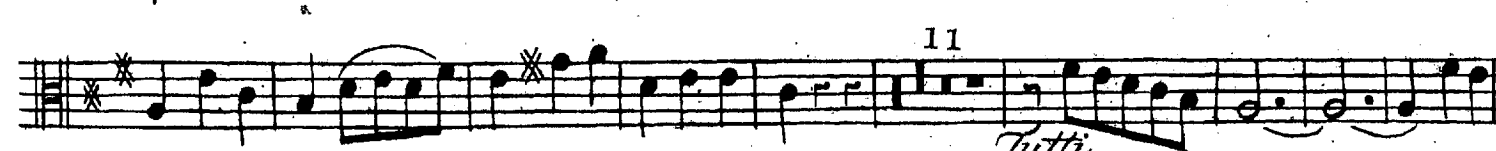
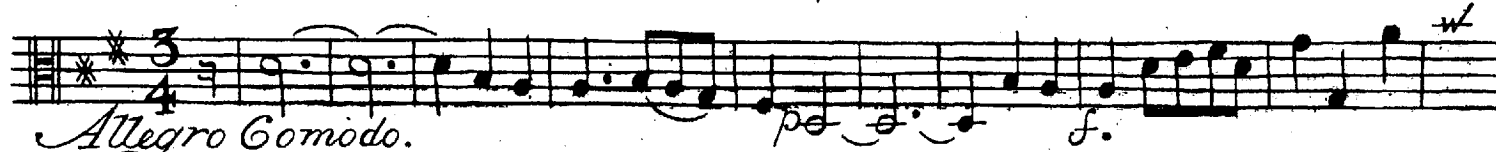
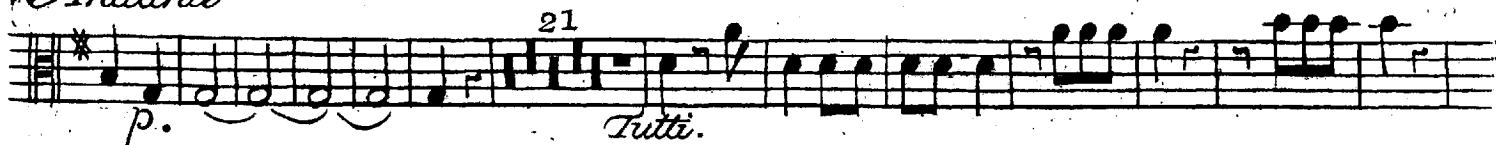
p. *f.* *p.* *f.* *3* *Solopia.* *Tutti.* *2* *Solopia.* *1* *Tutti.* *2* *6* *2* *Tutti.* *p.* *f.*

V I O L A

11

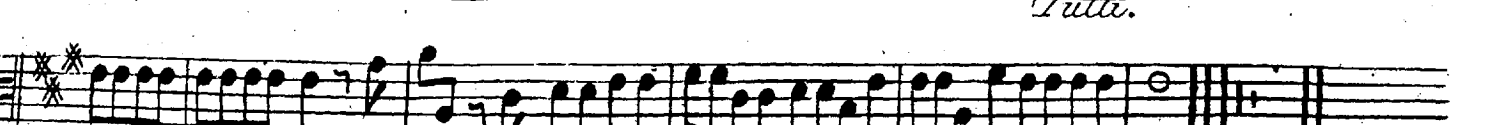
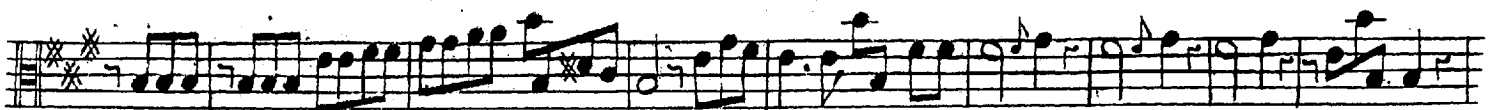
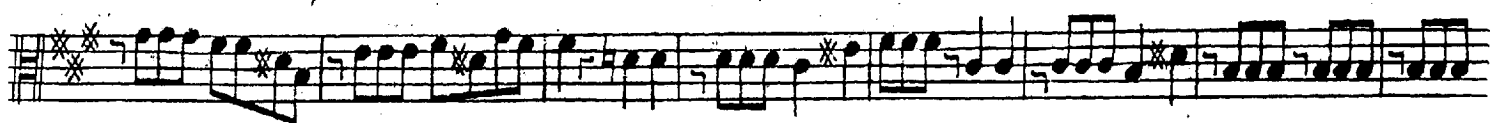
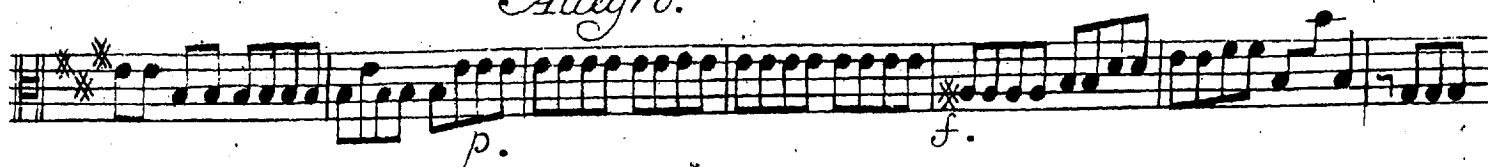


Andante



V I O L A

CONCERTO V



V I O L A

13

Andante un poco Largo. p. *Soli. Tutti.*

Soli. f. p.

Tutti. p. f.

Allegretto. p. f. p. f. p.

f. p. f. p.

Soli. pia. 3 7

Tutti. 14 p.

f. Soli. pia. 5

Tutti. 9

Soli. pia. 4

4

Tutti. p. f. p.

f.

V I O L A

CONCERTO VI

Allegro moderato p.

p. *f.*

p. *cres. f.* *p.* *f.*

p. *f.* *Soli.pia.*

Tutti. *7*

p.

f. *Soli.pia.*

3

Tutti.

Soli.pia.

7 *f.* *Tutti.*

p. *f.*

V I O L A

15

Adagio. *f.* *p.* *f.* 41 *Tutti.*

Allegretto. *p.* 10 *Solopia.* 7 *Tutti.* 8 *Solopia.* 14 *Tutti.* 24 *Solopia.* *Tutti. p.* *f.* *p.* *f.*





SEI CONCERTI

a
Cinque Stromenti.

con

VIOLINO PRINCIPALE A SOLO

Violino Primo, e Secondo di Concerto,

Alto Viola, Organo e Violoncello,

Due Corni da Caccia ad Libitum.

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Da

N A R D I N I

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B A S S O.

CONCERTO I

Allegro.

Solo pia.

Tutti.

Solo pia.

Tutti.

Solo pia.

Tutti.

5

The image shows a page of musical notation for a piece titled "BASSO". The notation is written on ten staves, organized into five systems of two staves each. The key signature is one flat (B-flat), and the time signature is 2/4. The piece begins with the tempo marking "Adagio". The first system includes the tempo marking "Adagio" and the dynamic marking "Soli pia.". The second system includes the tempo marking "Tutti.". The third system includes the tempo marking "Allegro. Cifrai." and the dynamic marking "p.". The fourth system includes the tempo marking "Soli pia." and the dynamic marking "f.". The fifth system includes the tempo marking "Tutti." and the dynamic marking "p.". The sixth system includes the tempo marking "Soli pia." and the dynamic marking "f.". The seventh system includes the tempo marking "Tutti." and the dynamic marking "p.". The eighth system includes the tempo marking "Soli pia." and the dynamic marking "f.". The ninth system includes the tempo marking "Tutti." and the dynamic marking "p.". The tenth system includes the tempo marking "Soli pia." and the dynamic marking "f.". The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. There are also some numbers written above the notes, possibly indicating fingerings or other performance instructions.

B A S S O

CONCERTO II

Allegro. Comodo.

[illegible]

BASSO

Adagio. *pia Tasto Solo Soli pia.* *Tutti.* *f.* *Allegro* *Soli pia.* *Tutti.* *p.* *Tasto Solo.* *Tutti.* *p.* *f.*

This musical score is for the Bassoon part of a piece. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *Adagio*. The score includes various musical notations such as eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Fingerings are indicated by numbers 1-7 above or below notes. Dynamics include *pia* (piano), *f.* (forte), and *p.* (piano). The score is divided into sections: *Tasto Solo*, *Soli pia.*, and *Tutti.*. The tempo changes to *Allegro* in the middle section. The score concludes with a double bar line.

Allegro.

CONCERTO III

[illegible]

BASSO

Adagio. *p.* *f.* *p.* *pp.*

Tutti. *p.* *pp.*

Allegro. *p.* *f.*

Tasto. *p.* *f.*

Solop. *p.* *f.*

Tutti. *p.* *f.* *Tasto.*

Solop. *Tutti.* *p.* *f.*

Solop. *Tutti.* *f.* *Tutti.*

Tasto. *f.* *p.* *Tasto.*

Allegro.

This page of musical notation is for a piano solo, likely from a 19th-century repertoire. It consists of ten staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is characterized by a high density of sixteenth and thirty-second notes, often beamed together in rapid passages. Dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo) are used throughout. Articulations like slurs and accents are present. Fingerings are indicated by numbers 1-5 on the right hand and 1-3 on the left hand. The piece includes several sections marked *Tutti* and *Solo*. The notation is written in a style typical of the mid-19th century, with some decorative flourishes in the staff lines.

11

This page of musical notation is for a piano piece, likely a sonata or concerto, in 2/4 time. The notation is arranged in ten systems, each consisting of two staves (treble and bass clef). The piece is marked with various tempo and dynamic changes.

- Tempo and Dynamics:**
 - Andante.* (First system)
 - Allegro Comodo.* (Fourth system)
 - Soli pia.* (Sixth system)
- Performance Instructions:**
 - Tutti.* (Second and third systems)
 - f. p.* (Seventh and eighth systems)
 - Tutti.* (Ninth system)
 - f. p.* (Tenth system)
- Other Markings:**
 - Z.S.* (Zweite Strophe, Second Strophe)
 - Soli pia.* (Solo piano)
 - f. p.* (Forte piano)
 - Tutti.* (Tutti)

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is in 2/4 time, as indicated by the time signature at the beginning of the first system. The notation is written in a clear, legible style, with notes and rests clearly defined. The dynamic markings are placed below the staves, and the tempo markings are placed above the staves.

B A S S O

CONCERTO V

Allegro.

The musical score for the Bassoon part of Concerto V consists of 12 staves. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked *Allegro.*

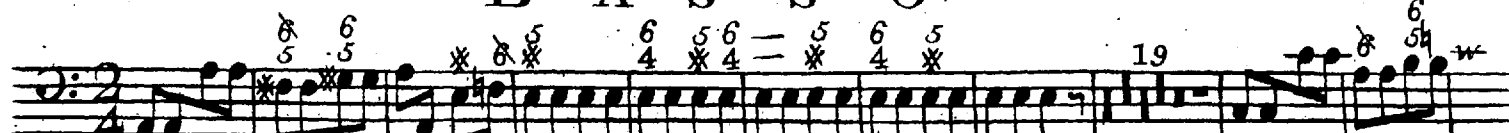
The score includes various dynamics and articulations:

- p* (piano) and *f* (forte) markings are used throughout.
- Solopio. f.* (Solo, piano, forte) is marked on the third staff.
- Tutti* markings appear on the fifth, seventh, eighth, and tenth staves.
- Soli* (Solo) is marked on the sixth staff.
- Solopio.* (Solo, piano) is marked on the ninth staff.

The notation includes numerous fingerings, slurs, and accents, indicating a technically demanding piece. The score concludes with a double bar line on the twelfth staff.

B A S S O

13



Andante un poco Largo.

p.

Soli. tutti.

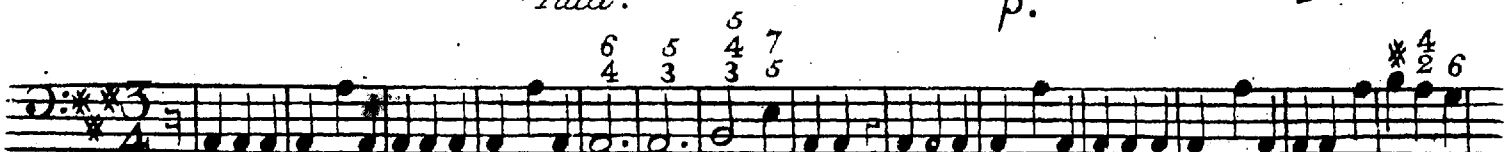


Soli. f. p.



Tutti.

p.



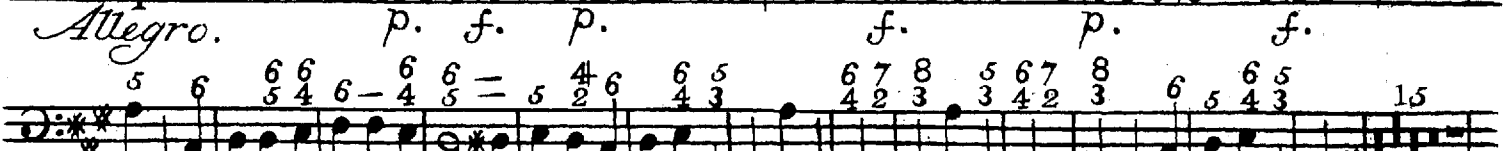
Allegro.

p. f. p.

f.

p.

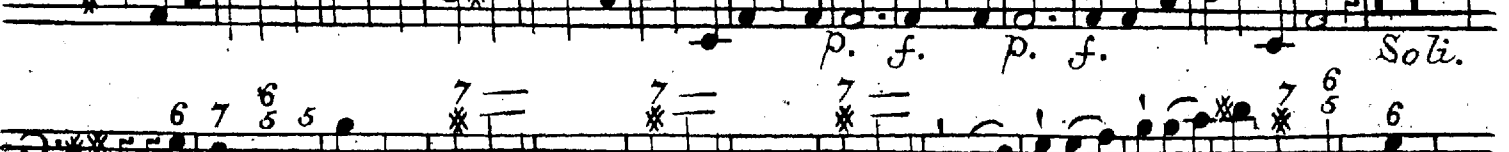
f.



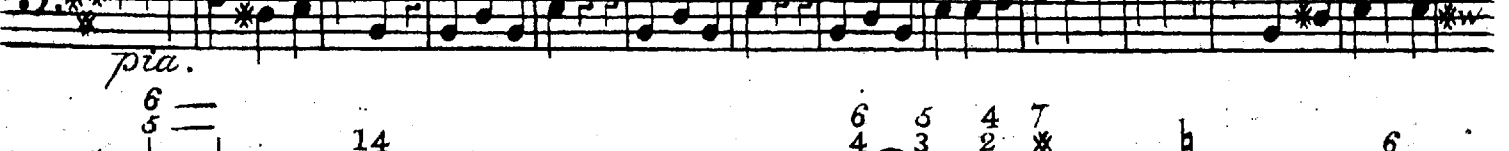
p. f.

p. f.

Soli.

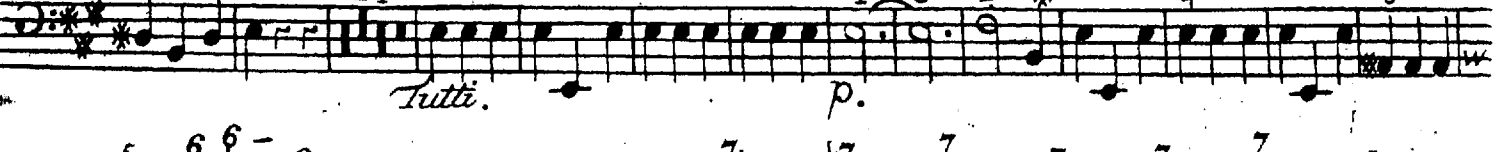


pia.

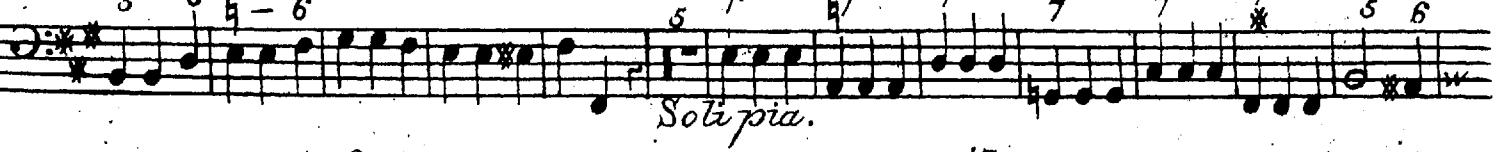


Tutti.

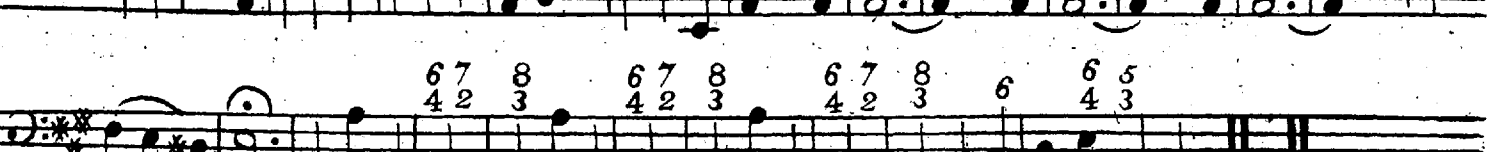
p.



Soli pia.

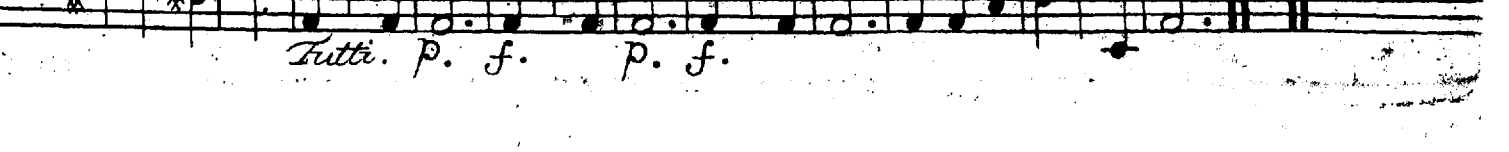


Tutti.



Tutti. p. f.

p. f.



B A S S O

CONCERTO VI

Allegro.

p. *f.* *p.* *cres.* *p.* *f.* *Solo pia.*

Tutti. *p.* *f.* *Solo pia.*

Tutti. *Solo pia.*

Tutti. *p.* *f.*

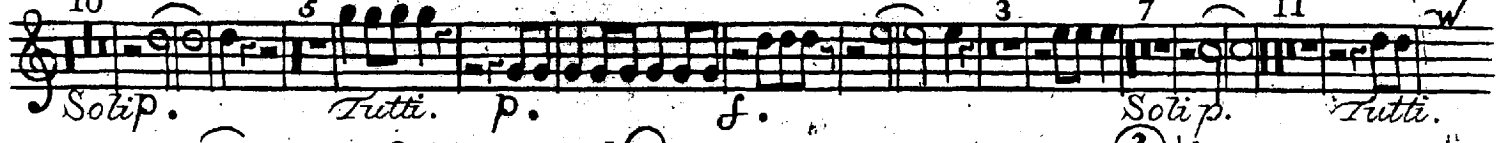
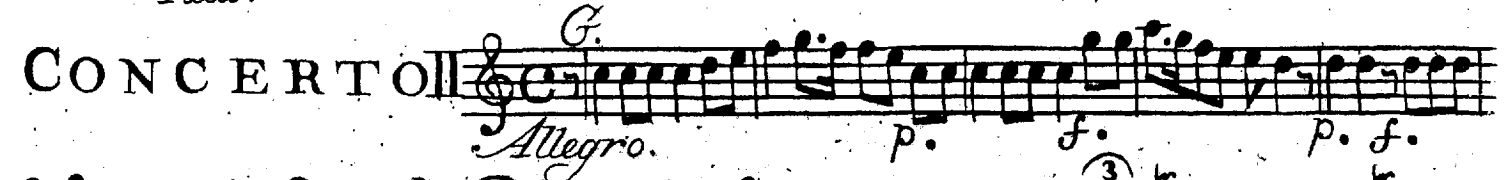
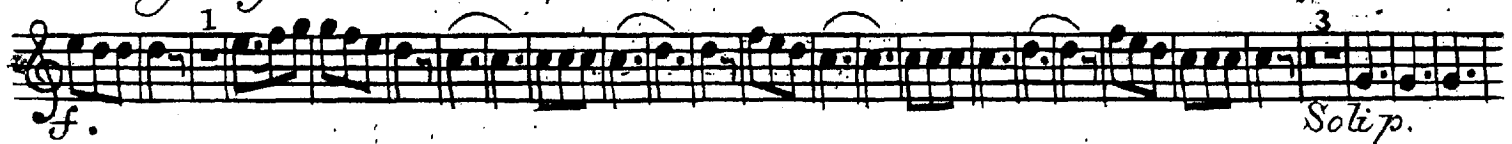
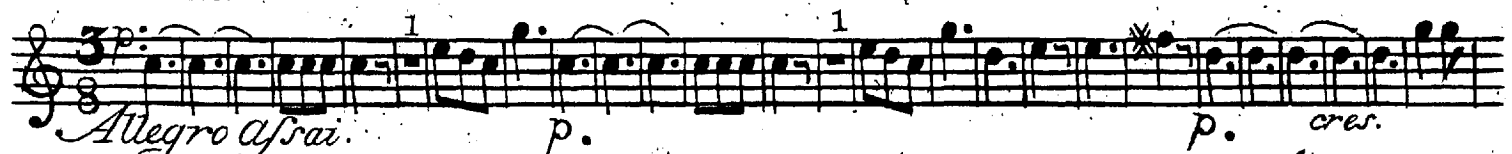
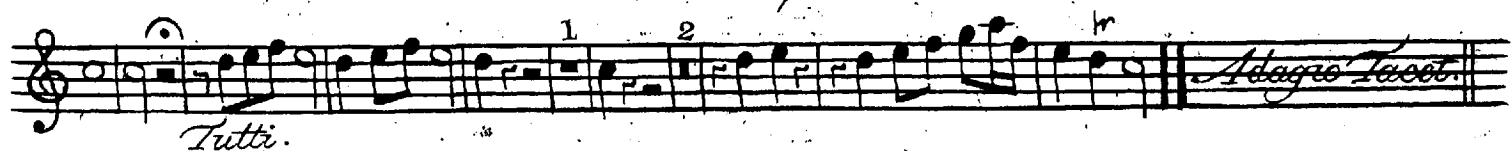
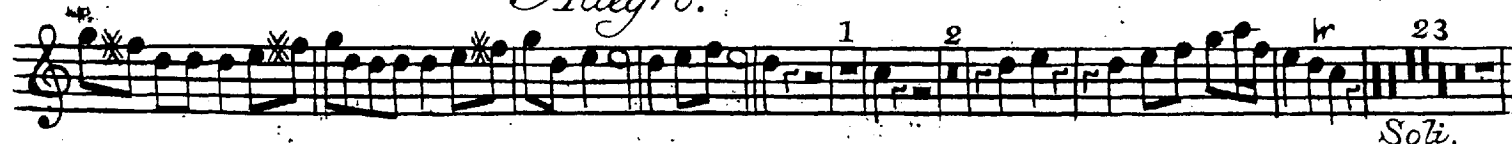
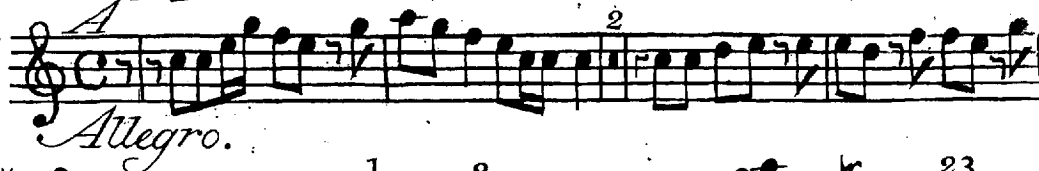
B A S S O

p. *Adagio.* *f.* *Tasto.* *Soli.* *Tutti.* *Allegro.* *Solopia.* *Tutti.* *Soli.* *Tutti.* *Solopia.* *Tutti. p.* *f.* *Fin*

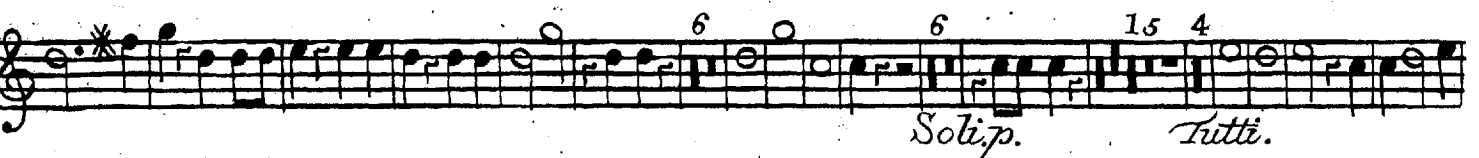
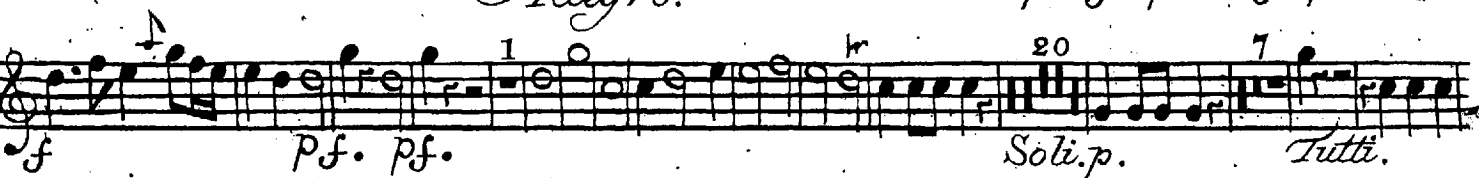
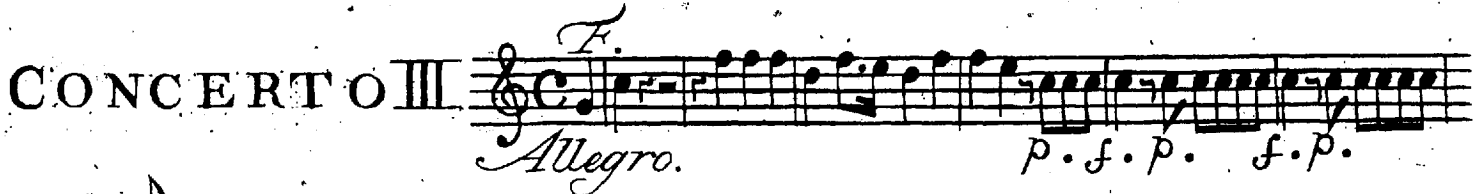
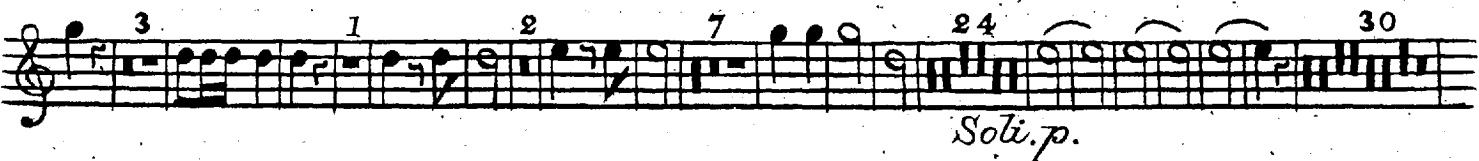
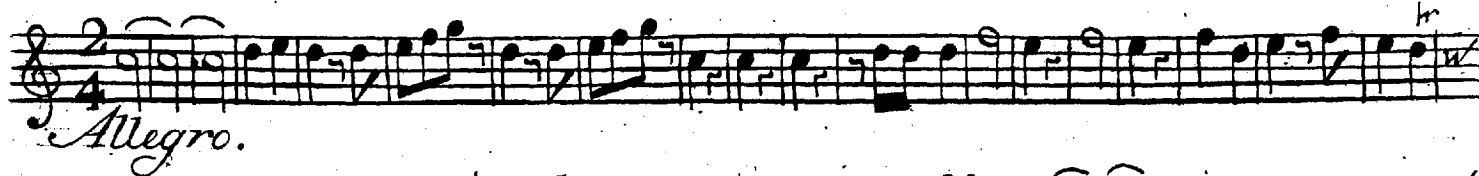
The musical score for Bassoon on page 16 consists of ten staves. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and fingerings. Performance markings include dynamics (p, f), tempo (Adagio, Allegro), and articulation (Tasto, Soli, Tutti). The piece concludes with a 'Fin' marking.

Nardini Viol. Con. CORNO PRIMO

CONCERTO I



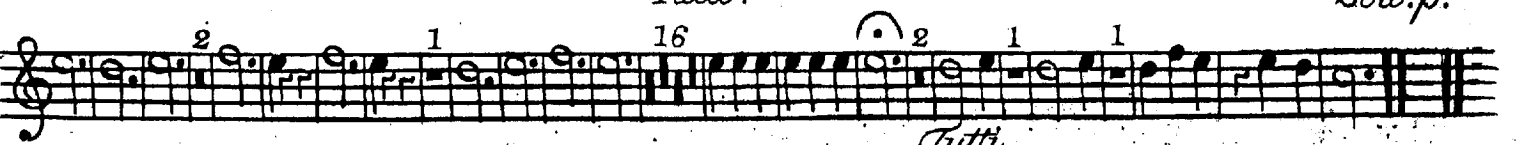
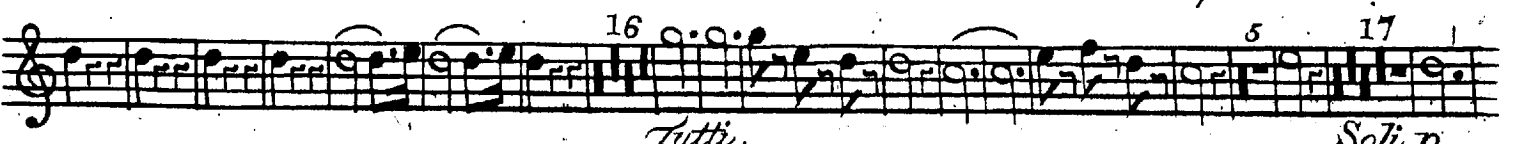
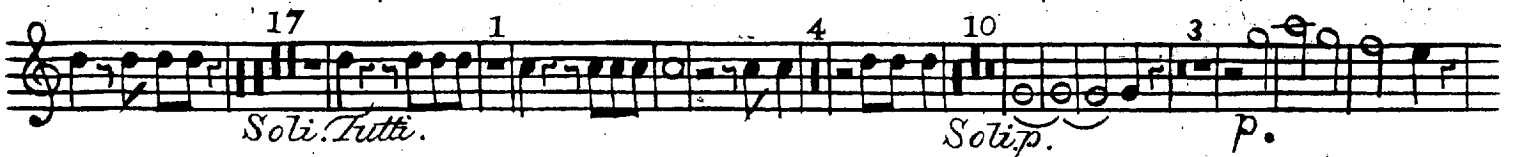
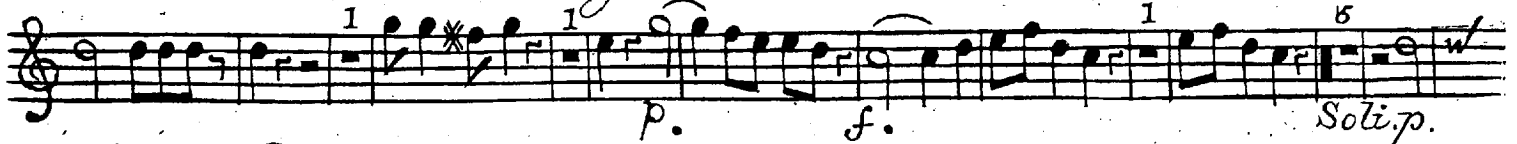
CORNO PRIMO



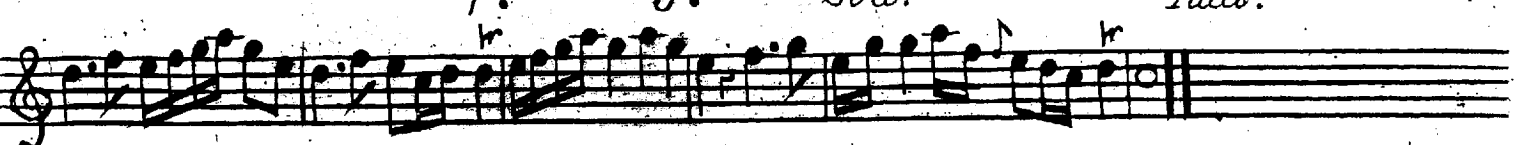
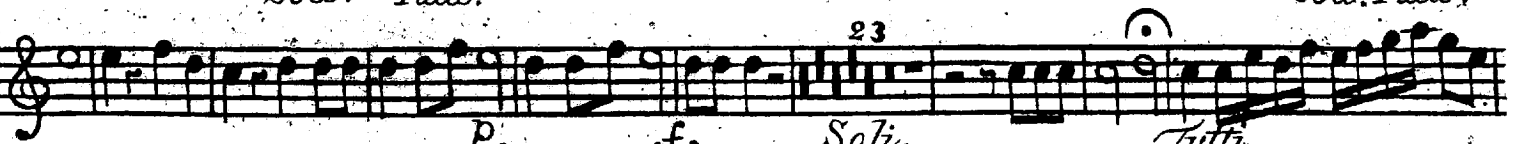
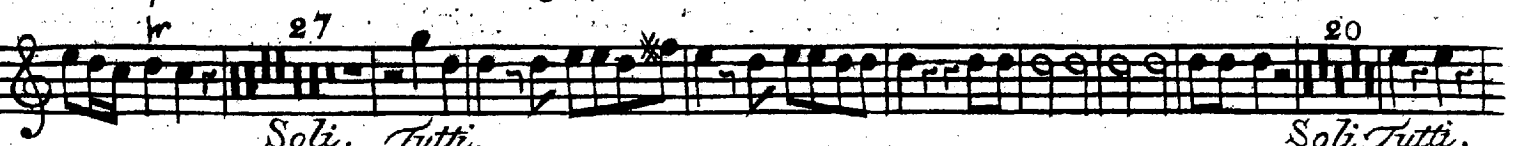
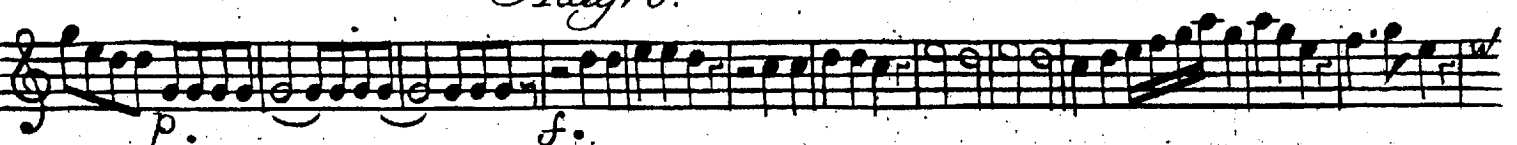
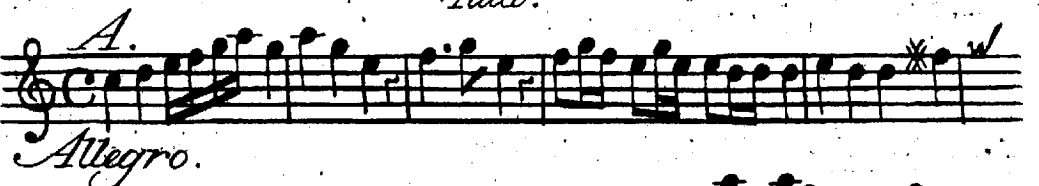
CORNO PRIMO

3

CONCERTO IV



CONCERTO V



Corno Primo

Allegro. *p.* *f.*

Soli. *Tutti.*

p. *Soli.* *Tutti.* *Soli.*

Tutti. *p.f.* *p.f.*

CONCERTO VI *Allegro.* *p.*

cres. f. *Soli p.* *Tutti.*

Soli p. *Tutti.* *Soli p.*

Tutti. *Adagio Tacet.*

Allegro.

Soli p. *Tutti.*

Soli. *Tutti.*

Soli p. *Tutti.* *Fin.*

Nardini Viol: Con:

CONCERTO I

CORNO SECONDO

A.
Allegro.

Measures 1-24 of Concerto I, Corno Secondo. The score is written for a single horn in G major, 2/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'Allegro.' and the key signature is one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'Soli.', 'Tutti.', 'Soli p.', and 'p.'. Measure numbers 1, 2, 3, 12, 15, 23, and 24 are indicated. The piece concludes with the tempo change 'Adagio Tacet.'.

CONCERTO II

G
Allegro.

Measures 1-11 of Concerto II, Corno Secondo. The score is written for a single horn in G major, 2/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'Allegro.' and the key signature is one sharp (F#). The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings like 'p. f.', 'p.', 'Soli. p.', and 'Tutti.'. Measure numbers 3, 7, 8, 10, and 11 are indicated. The piece concludes with the tempo change 'Adagio Tacet.'.

CORNO SECONDO

First system of the musical score for Corno Secondo. It consists of four staves. The first staff begins with a treble clef, a 2/4 time signature, and the tempo marking *Allegro.*. The second staff has a measure rest of 12 measures, followed by a *Soli. p.* section and a *Tutti.* section starting at measure 29. The third staff has measure rests of 3, 1, 2, 7, and 24 measures, followed by a *Soli. p.* section. The fourth staff begins at measure 30 with a *Tutti.* section.

Second system of the musical score for Corno Secondo, starting with the word **CONCERTO** and a new tempo marking *Allegro.*. It consists of eight staves. The first staff has a *F.* marking and a *p. f. p. f. p. f.* dynamic sequence. The second staff has a *Soli.* section starting at measure 20 and a *Tutti.* section starting at measure 7. The third staff has a *Soli. p.* section starting at measure 6 and a *Tutti.* section starting at measure 16. The fourth staff has a *Soli.* section starting at measure 1 and a *Tutti.* section starting at measure 28, followed by a tempo change to *Adagio* and a *Tacet* marking. The fifth staff begins with a new tempo marking *Allegro.* and a *p.* dynamic. The sixth staff has a *f.* dynamic, a *Soli. p.* section starting at measure 3, and a *Tutti. p.* section starting at measure 42. The seventh staff has a *Soli.* section starting at measure 1, a *Tutti.* section starting at measure 20, and a *Soli. w.* section starting at measure 3. The eighth staff begins at measure 30 with a *Tutti.* section.

D Corno Secondo

CONCERTO IV

Allegro.

1 p. f. 1 1 1 5 1

1 p. f. Soli p. 1

1 1 1 6 17

Tutti. Soli.

1 4 10 3

Tutti. Soli p.

5

Tutti. p. f.

Andante Tacet.

3 2 4 1 1

Allegro.

2 5 1 1 23

Soli p.

16 5 17 2

Tutti. Soli p.

1 16 2 1 1

Tutti.

CONCERTO V

Allegro.

27 w

Soli.

20

Tutti. Soli. Tutti. p.

23

Soli. Tutti.

Largo Tacet.



CORNO SECONDO

Allegro.

3 4 2 4 6

44 *Soli. Tutti.*

1 30 6

Soli. Tutti.

31 *Soli. Tutti. p. f. p. f.*

CONCERTO VI

Allegro.

1 1 2

p.

11 3 5

Soli. p. Tutti.

10 5

Soli. Tutti.

20 2 3

Soli. p. Tutti.

Adagio Tacet.

Allegro

1 4 2 4

26 11

Soli. p. Tutti.

38 2 2 2

Soli. Tutti.

28 6 2 2 1

Soli. Tutti.

Fin.

