

1.^{re} violon

SEI
SINFONIE

A PIU STROMENTI

Composte
Dal Sig.^{ro}

FRANCESCO BECK

Virtuoso di Camera di Sua

A.S. ELECTOR PALATINO,

è actualmente Primo Violino
dell Concerto di Marsilia.

OPERA TERZA

Prix 12^{li}

Compris les Parties d'Hautbois & Cors de Chasse
les quelles parties seront ad Libitum

Gravées par M.^{me} Leclair,
Et mises au jour par M.^r Venier.

A PARIS

Chez M.^r Venier, Editeur de plusieurs Ouvrages de Musique Instrumentale
a l'Entrée de la rue S.^t Thomas du Louvre vis a vis le Chateau d'Eau
Et aux Adresses Ordinaires.

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H. 4^a



CATALOGUE

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SINFONIE. <i>à plus Strement Comp. da Vari Autori.</i> Opera Prima. Prezzo. 9. 1. del Sig. Briceis. 4. Porpora. 2. Conte Giulini. 3. Allard. 3. Giuseppe M. 6. Haydn.	II. 3	SINFONIE. Opera un Decima. 9. La Melodia Germanica con Oboe Flauti e Clarini Obbligati 1. Stamitz. 4. Wagenseil. 2. Richter. 3. Stamitz. 3. Stamitz. 6. Kuhn. Corni ad libitum. 1.4.	II. 3	SINFONIES PERIODIQUES. N. 1. Filtz. 2. 8. N. 2. Ruge. 2. 8. N. 3. Frantzel. 2. 8. N. 4. Cannabich. 2. 8. N. 5. Wagenseil. 2. 8. N. 6. Bach. 2. 8. N. 7. Beck. 2. 8. N. 8. Filtz. 2. 8. N. 9. Wagenseil. 2. 8. N. 10. Bode. 2. 8. N. 11. Cannabich. 2. 8. N. 12. Bach. 2. 8. N. 13. Vanmaldere. 1. 16. N. 14. Heyden. 1. 16. N. 15. Bach. 1. 16. N. 16. Pfeiffer. 1. 16. N. 17. Hchety. 1. 16. N. 18. Frantzel. 1. 16. N. 19. Roeser. 2. 8. N. 20. Schwindl. 2. 8. N. 21. Roeser. 2. 8. N. 22. Roeser. 2. 8. N. 23. Roeser. 2. 8. N. 24. Roeser. 2. 8. N. 25. Schwindl. 2. 8.	II. 3	DUETTL. Per due Violini o Flauti del Sig. ANTONIO. Groneman. Opera I. 6. Sei Duetti per due Violon- celli del Sig. Saint Angelo. 6. AU DESSERT. Duetti per due voci in cor- prano con Accompagnam. ad libitum di due Flauti o due Violini. del Sig. Fi- lipo ROUGE Romano. 6. L'APRES SOUPEE Duetti per due voci di so- prano con il Basso quali co- posano accompagnare con Violini e Flauti e nel mede- simo libro si trovano sei Canzonette a voce sola con il Basso o Chitarra Com- piste del Sig. Filipo ROUGE. 6. Aulus XII. Duetti per Due Violini. Opera 2.ª Prix. 6. Curi VI. Duetti per Violon- cello e Violino Opera 4.ª 3. 12.	
Opera Seconda. 9. 1. Jomelli. 4. Holzbauer. 2. Haydn. 3. Conte Giulini. 3. Graun. 6. Bernasconi. Corni ad libitum. 1.4.	II. 4	Opera Duo Decima. 10. 1. Filtz. 4. Cannabich. 2. Ruge. 3. Wagenseil. 3. Frantzel. 6. Bach. Corni Oboe e Flauti.	II. 4	N. 11. Cannabich. 2. 8. N. 12. Bach. 2. 8. N. 13. Vanmaldere. 1. 16. N. 14. Heyden. 1. 16. N. 15. Bach. 1. 16. N. 16. Pfeiffer. 1. 16. N. 17. Hchety. 1. 16. N. 18. Frantzel. 1. 16. N. 19. Roeser. 2. 8. N. 20. Schwindl. 2. 8. N. 21. Roeser. 2. 8. N. 22. Roeser. 2. 8. N. 23. Roeser. 2. 8. N. 24. Roeser. 2. 8. N. 25. Schwindl. 2. 8.	II. 4	SONATE. Per Violino e Basso del Sig. Ferarri. Opera II. 7.4. Lorenzo Somis. 6. Martin per Violoncello Opera I. 6. Prouer per Violino Oboe o Flauto Opera I. 6. Prouer per Violino Oboe o Flauto Opera II. 3. 12.	
Opera Terza. 7.4. 1. C. Giulini. 4. C. Lombardi. 2. Castrucci. 3. Kuhn. 3. Bernasconi. 6. Galuppi.	II. 4	Opera Decima Terza. 9. 1. Beck. 4. Bode. 2. Filtz. 6. Cannabich. 3. Wagenseil. 6. Bach. Corni e Oboe ad libitum.	II. 4	N. 19. Roeser. 2. 8. N. 20. Roeser. 2. 8. N. 21. Roeser. 2. 8. N. 22. Roeser. 2. 8. N. 23. Roeser. 2. 8. N. 24. Roeser. 2. 8. N. 25. Schwindl. 2. 8.	II. 4	CONCERTI. IV. CONCERTI per Cem- balo da Vari Autori. 15. 1. Lorenzini. 3. Jozzi. 2. Wagenseil. 4. Binder. XX. SONATE per Cembalo Da Vari Autori. Opera I. 12. 1. Galuppi. 4. B. Marcello. 2. Mrola. 3. Alberti. 3. Tafel. 6. Scarlatti. XX. SONATE per Cembalo Composte da Vari Autori. Opera II. 9. 1. Alberti. 6. Haydn. 2. Jozzi. 7. Lorenzini. 3. Galuppi. 8. Arrel. 4. Legrand. 6. Martini. 5. Bach. 10. Schafzrath. Toutes les Pièces d'Alberti se trouvent insérées dans le P. liere et celles de Galuppi dans le second, elles se peuvent exécuter sur la Harpe.	
Opera Quarta. 9. 1. Andrei. 4. G. B. Martini. 2. Galinberti. 3. Peretz. 3. Jomelli. 6. Rosetti. Corni ad libitum. 1.4.	II. 4	Opera Decima Quarta. Les Noms inconnus bons à connaître 1. Vanmaldere. 4. Pfeiffer. 2. Heyden. 3. Hchety. 3. Beck. 6. Frantzel. Per Due Violini Alto e Basso. 9.	II. 4		II. 4		
Opera Quinta. 9. 1. Wagenseil. 4. Galuppi. 2. Jomelli. 3. Wagenseil. 3. Camelker. 6. Leo. Corni ad libitum. 1.4.	II. 4		II. 4		II. 4		
Opera Sexta. 9. 1. Holzbauer. 4. Gallo. 2. Conte Giulini. 3. Wagenseil. 3. Jomelli. 6. Lustrini. Corni ad libitum. 1.4.	II. 4		II. 4		II. 4		
Opera Settima. 9. 1. Martini. 4. Raina. 2. Galuppi. 3. Jomelli. 3. Wagenseil. 6. Wagenseil. Corni ad libitum. 1.4.	II. 4	VI. Sinfonie del Sig. Cirri. Opera 2.ª Corni ad Libitum. 9 VI. BECK. Opera I. 9. VI. MARTIN. Opera II. 9. VI. HOFFMANN. Opera I. 9. Corni ad libitum. 1.4. VI. RICHTER. Opera III. 9. Corni ad libitum. 1.4. VI. SARTI. Opera I. 9. Corni ad libitum. 1.4. VI. FILIPPO RUGE Romano. Opera I. 12.	II. 4		II. 4		
Opera Otava. 9. 1. Cavallo. 4. Kuhn. 2. Scolaro. 3. Gebel. 3. Wagenseil. 6. Holzbauer. Corni ad libitum. 1.4.	II. 4	VI. QUATUOR. Pour un Violon, un Hautbois, un Violoncelle Obligé, et une Basse Contre par M. TALON. 9. SINFONIE NOVE di Differ. Compositori Italiani. 9. 1. Jomelli. 4. Maggioni 2. Galuppi. 3. Latilla 3. Concerti. 6. Crespi VI. BECK. Opera III. 12. Corni e Oboe ad libitum VI. Holzbauer Opera II. Corni e Oboe. 9.	II. 4	TRIO. Per Due Violini e Basso che si potranno acqui- re con Oboe o Flauto del Sig. BESOZZI. Opera I. 6. Sei Trii del Sig. Besozzi Opera II. 6. Trio o conversazioni del Sig. Martin. Opera III. 9.	II. 4		
Opera Nona. 9. 1. Beck. 4. Relugi. 2. Priati. 3. Jomelli. 3. S. Martini. 6. Stamitz. Corni ad libitum. 1.4.	II. 4		II. 4		II. 4		
Opera Decima. 9. 1. Richter. 4. Richter. 2. Beck. 3. Wagenseil. 3. Vari Autori. 6. Holzbauer.	II. 4		II. 4		II. 4		

SINFONIA I.

SINFONIA I. *All.^o* *P.* *piu P.*

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

Staccato. *Stac.* *P.* *Rin. P.* *P.*

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

Coupé. P. Cres. *F.*

Cres. *F^{mo}.* *F.*

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

P^{mo}. *p^{mo}.* *Imoz.* *F.*

13

Violino Primo.

3

II

P. Cres. F.

4

3

P. Rin. P. R. P. F.

Andante Grazioso.

Sempre P. Ring. P.

P. F.

pmo. F.

Cres. P. Cres. P.

pmo. m. F.

pmo. F. P. F. P. R. P. F. P. P. Cala. *pmo.*



1.º Minuetto.



P. 2.º Minuetto.



Violino Primo.

5

The musical score for Violino Primo, page 5, is written in G major (one sharp). It consists of 11 staves of music. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, trills (tr), and dynamic markings (p, f). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and some staves have fingerings (1, 5) and breath marks (x) indicated.

Staff 1: Treble clef, G major, 4/4 time. Features rapid sixteenth-note passages and trills.

Staff 2: Treble clef, G major, 4/4 time. Continues the rapid sixteenth-note passages.

Staff 3: Treble clef, G major, 4/4 time. Features a trill (tr) and rapid sixteenth-note passages.

Staff 4: Treble clef, G major, 4/4 time. Features fingerings (5, 1) and dynamic markings (p, f).

Staff 5: Treble clef, G major, 4/4 time. Features fingerings (1) and dynamic markings (p, f).

Staff 6: Treble clef, G major, 4/4 time. Features a series of chords and dynamic markings (p, f).

Staff 7: Treble clef, G major, 4/4 time. Features a series of chords and dynamic markings (p, f).

Staff 8: Treble clef, G major, 4/4 time. Features a series of chords and dynamic markings (p, f).

Staff 9: Treble clef, G major, 4/4 time. Features a series of chords and dynamic markings (p, f).

Staff 10: Treble clef, G major, 4/4 time. Features a series of chords and dynamic markings (p, f).

Staff 11: Treble clef, G major, 4/4 time. Features a trill (tr) and a series of chords.

SINFONIA II.

The musical score for Violino Primo, Sinfonia II, page 6, is written in G major (one sharp) and 2/4 time. The tempo is marked 'All.^o Conspirito.' The score consists of 11 staves of music. The dynamics are marked with 'P.' (piano) and 'F.' (forte) throughout the piece. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, and dynamic markings. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The overall style is characteristic of 19th-century symphonic music.

7

This page contains 12 staves of musical notation for 'The Merry Widow' by Franz Lehár. The notation is written in a single system across the page. The music features various musical symbols, including notes, rests, and dynamic markings such as 'F.' (Forte) and 'P.' (Piano). The music is written in a single system across the page.

Violino Primo.

Largo staccato.

P. F. P. F. P. F.

P. F.

P. F. P. F. P.

F. P. F. P. F. P. F.

P. F. P. F. P.

Cres. F. mo. P. F. P. F. Calan. P. F. P.

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

P. F. P. mo.

1. Minuetto.

P. F. P. F. P. F.

F. P. F. P. F. P. F.

P. F. P. F.

Coupe. Coupe. P. F. P. F. D.C. al 1.º

Violino Primo.

9

Prestissimo.

The musical score for Violino Primo, page 9, is written in 2/4 time and features a variety of dynamic markings and articulations. The notation includes many sixteenth-note runs and slurs. Key markings include:

- Prestissimo.* at the beginning of the first staff.
- Measure numbers 7 and 8 above the third staff.
- P.* (Piano) markings below the third, fourth, sixth, eighth, and tenth staves.
- F.* (Fortissimo) markings below the fourth, fifth, sixth, and eleventh staves.
- F^{mo}.* (Forzando) marking below the fourth staff.
- Cres.* (Crescendo) markings below the fourth, eighth, and tenth staves.
- A measure number 9 above the eighth staff.

SINFONIA III.

All.^o con spirito. *Rinf. F.* *P.* *Rinf. F.* *P.*

Cres. *F.* *F^{mo}.* *p^{mo}.* *F.*

P. *F.*

P. *p^{mo}.*

F.

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

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

P. *F.*

P. *F.* *P.*

F. *P.*

Violino Primo.

11

Violino Primo musical score page 11. The page contains ten staves of music in G major (one sharp). The tempo and dynamics are as follows:

- Staff 1: *Andante* (implied), *F*.
- Staff 2: *Andante* (implied), *F*.
- Staff 3: *Andante* (implied), *P*, *F*, *P*, *F*, *P*.
- Staff 4: *Calando*, *pmo.*, *Fmo.*, *P*, *Fmo.*.
- Staff 5: *Staccato*, *P*, *F*.
- Staff 6: *Andante un poco Adagio*, *Sempre P*.
- Staff 7: *Cres. F.*, *P*, *Cres. F.*, *P*, *poco F. Cres. Fmo. P.*, *pmo.*.
- Staff 8: *poco F.*, *P*, *F*, *P*, *F*, *piu F.*, *Fmo.*, *P*, *Smorz.*, *poco F.*.
- Staff 9: *pmo.*.
- Staff 10: *poco F.*, *F*, *Fmo. P.*, *Cres Fmo. P.*, *Pmo.*, *R.*.
- Staff 11: *P*, *Smorz.*.

12 Minuetto P.^{mo}.

Violino Primo.

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

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

F. *P.* *F.*

Min.^{to} II^o
Sempre P.

D.C. al P.^o
P. *F.* *P.* *F.*

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

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

P. *p^{mo}.*

F.

P.

F.

Violino Primo.

13

P. F. Staccato.

F^{mo}.

P.

F.

4
p^{mo}.

Smorz. *P.*

F.

Staccato.

1

SINFONIA IV.

Allegro con brio. *P.* *Rinç. P.* *R.* *R.* *F.*

P. *F.*

R. *P.* *F.*

P.

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

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

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

P. *F^{mo}.*

2

Cres. *F.* *F^{mo}.* *P.* *R.*

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

Violino Primo.

15

Violino Primo musical score page 15. The page contains 12 staves of music in G major (one sharp) and 3/4 time. The score is written for the first violin part. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics and articulation markings are present throughout the score.

Key markings and dynamics include:

- P. Calando.* (Piano, Calando)
- P.* (Piano)
- p^{mo}.* (piano)
- F.* (Forte)
- mezo. F.* (mezzo-forte)
- Cres. F.* (Crescendo, Forte)
- un poco Adagio.* (un poco Adagio)
- Sempre P.* (Sempre Piano)
- Cres.* (Crescendo)
- P.* (Piano)
- mezo F.* (mezzo-forte)
- Cres. F.* (Crescendo, Forte)
- Calando.* (Calando)
- P^{mo}.* (piano)
- R.* (Ritardando)
- Smorz.* (Smorzando)
- F. P.* (Forte Piano)
- m. F.* (mezzo-forte)
- Cres.* (Crescendo)
- Ca. do.* (Crescendo)
- P.* (Piano)
- R.* (Ritardando)
- F.* (Forte)
- P.* (Piano)
- p^{mo}.* (piano)
- Smorz.* (Smorzando)

Minuetto I.^oMin.^{to} II.^o*Sempre P.*D.C. al I.^o*Presto risoluto.*

Violino Primo.

17

Violino Primo.

17

P. Cres. F Fmo.

P. F. P. F. P.

F.

P. Cres. F. P.

F. P. F.

P. F.

2

P. F. Fmo. P.

F. P. F. P. F.

SINFONIA V.

All.^o Moderato.

Violino Primo.

All.^o Moderato.

SINFONIA V.

13 staves of music.

Dynamics and markings include:

- F. P.
- Cres.
- poco F.
- F.
- Fmo.
- P.
- F.
- P.
- F.
- Calando. P.
- Rinf.
- Fmo.
- F. P. F. P. F. P. F. P.
- Pmo.
- R. P. R. P.
- Cal.
- 3
- F.
- Cres.
- F.
- P.
- Cres.
- F.
- P.
- Pmo.
- F.
- P.
- F.
- P.

Violino Primo.

19

Andantino Staccato.

Calando.

Calando.

Minuetto I°.

*Gratioso.*

Min. II°.

*Presto.*

This page of a musical score for Violino Primo, page 21, contains 11 staves of music. The key signature is one sharp (F#), indicating G major. The notation includes various melodic lines, rests, and dynamic markings. The markings 'P' (piano) and 'F' (forte) are used throughout the piece. The music is written in a single system, with each staff containing a line of music. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a single system, with each staff containing a line of music. The first staff begins with a treble clef and a key signature of one sharp. The music is written in a single system, with each staff containing a line of music. The first staff begins with a treble clef and a key signature of one sharp.

SINFONIA VI.

*Faute d'haubois les Violons jouent les Solo.**Allegro con Spirito.*

The musical score for Violino Primo consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The notation is dense, featuring many sixteenth and thirty-second notes. The second staff continues this pattern. The third staff introduces some triplet markings. The fourth staff features a section marked 'Segue.' with a change in key signature to two sharps (F# and C#). The fifth staff begins with a forte dynamic 'F.' and contains many sixteenth notes. The sixth staff continues with similar rhythmic patterns. The seventh staff also features a forte dynamic 'F.' and includes some triplet markings. The eighth staff is marked 'pmo.' and includes the instruction 'Oboe Soli.' above the staff. The ninth staff is marked 'Violini.' and 'Dolce.' and includes the instruction 'Soli.' above the staff. The tenth staff continues the musical line. The score is written in a clear, elegant hand typical of 18th or 19th-century musical notation.

Violino Primo.

Segue.

Segue.

Oboe Soli.

Violini. Ob. Soli. Cor. Ob. C. Ob. C. Ob.

Viol.

24

*Andante un poco Adagio.**Violino Primo.*

Violino Primo score for measures 24-37. The score is written for a single violin in G major (one sharp) and 4/4 time. The tempo is marked *Andante un poco Adagio*. The score consists of 14 staves of music. The first staff begins with the tempo marking and the instruction *Sempre P.* (Always Piano). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p^{mo}.*, *Cres.*, *P.*, *Rinf. P.*, *R.*, *p^{mo}.*, *m. F.*, *R.*, *P.*, *Cres.*, *F.*, *P.*, *p^{mo}.*, and *P.*. The score includes several triplets and a section marked *Calando*. The piece concludes with a *Ségue* (Segue) instruction. The final staff includes the marking *Obo. Solo.* and a first ending bracket.

Sempre P. *p^{mo}.* *Cres.* *P.* *Rinf. P.* *R.* *p^{mo}.* *m. F.* *R.* *P.* *Cres.* *F.* *P.* *p^{mo}.* *P.* *Ségue* *Obo. Solo.* 1 *P.*

Violino Primo.

25

Violini. Oboe Violini.

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

Segue. *Oboe Soli.*

1 Violini. *1 Corni.* *1 Viol.* *P.* *F.*

1 Oboe. *1 Viol.* *Cres.*

1 Oboe Soli. *Viol.* *Oboe.*

Violini. *pmo.* *Cres.* *F.* *Fmo.*

Segue.

Fine.



2.^e violon

SEI
SINFONIE

A PIU STROMENTI

Composte

Dal Sig.^{ro}

FRANCESCO BECK

Virtuoso di Camera di Sua

A.S. ELECTOR PALATINO,

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AVEC PRIVILEGE DU ROY.

H 4.^b



SINFONIA I.

All^o assai. P. *piu P.*

Calando. *p^{mo}* *F.*

Placato.

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

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

Coupé. *P. Cres.* *F.*

F. *P.* *F.*

F^{mo}. *P.*

Cres. *F^{mo}*

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

Violino Secondo.

3

This page contains the musical score for the Violino Secondo, page 3. It consists of 12 staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one flat), time signatures, and dynamic markings. The score is characterized by rapid sixteenth-note passages and includes several measures with fingerings (e.g., 13, 11, 4, 3, 1) and articulation marks (e.g., accents, slurs). The dynamics range from piano (p) to forte (f), with some measures marked 'Cres.' for crescendo. The piece concludes with a double bar line and repeat signs at the end of the final staff.

p. *Calando.* *p.* *Smorz.*

13 *f.* 11 *p.* *Cres.*

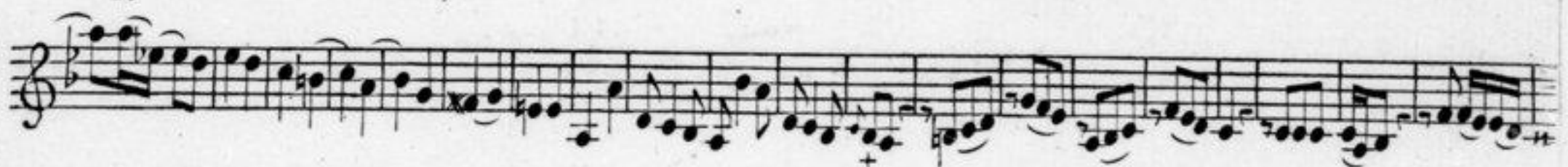
f.

1 *R. + p.*

4 *R. + p.* 3 *f.*

p. *f.*

4

*Andante Grazioso.**Violino Secondo.**2.º Minuetto.**Presto.*

Violino Secondo.

5

This page of a musical score for Violino Secondo contains 12 staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one flat), time signatures, and dynamic markings. Fingerings are indicated by numbers 1-4 above notes. The score features a variety of musical textures, including rapid sixteenth-note passages, sustained chords, and melodic lines. Performance instructions like *poco F.*, *Cres.*, *F.*, *F^{mo}.*, and *P.* are placed throughout the piece. The page concludes with a double bar line and repeat dots.

2 3 2 3 2 3 4

poco F. *Cres.* *F.*

F^{mo}. *P.*

1 1 4 *P.* *F.* *P.* *F.* *P.*

F.

4 3 2 3 *P.*

4 *P.* *Cres.* *F^{mo}.*

SINFONIA II.

The musical score for Violino Secondo, Sinfonia II, page 6, is written in G major (one sharp) and 2/4 time. The tempo and mood are indicated as *All.^o con Spirito.* The score consists of 13 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth and thirty-second note passages, often beamed together. Dynamic markings are used throughout, including *p* (piano), *f* (forte), and *p poco* (piano poco). The score concludes with a final measure marked with a double bar line and a repeat sign.

Dynamic markings and other annotations visible in the score include:

- Staff 1: *p. f.*, *p. f.*, *p. f.*, *p. poco f.*, *f.*
- Staff 2: *p.*
- Staff 3: *f.*, *p.*, *f.*, *p.*, *f. p.*, *f. p.*
- Staff 4: *f.*, *p.*, *f. p.*, *f.*, *p.*
- Staff 5: *f.*, *p.*, *f.*, *p.*
- Staff 6: *f.*, *p.*, *f.*, *p.*, *f.*
- Staff 7: *p.*, *f.*
- Staff 8: *p.*, *f.*
- Staff 9: *p.*, *f.*, *p. f.*, *p.*, *f.*, *p.*, *f.*
- Staff 10: *p.*, *f.*
- Staff 11: *p.*, *f.*
- Staff 12: *f.*, *p.*, *f.*

7

[illegible]

Minuetto I°

Violino Secondo.

M^{to} II°

Oboé Solo.



Prestissimo.



Violino Secondo.

9

This page of a musical score for Violino Secondo contains ten staves of music. The notation is in treble clef with a key signature of one flat (B-flat). The music is characterized by dense, rapid sixteenth-note passages, often with slurs and ties. A first ending bracket labeled '1' spans the first staff. A second ending bracket labeled '9' appears on the sixth staff, followed by a double bar line and a key signature change to C major. Dynamic markings include *F*, *Fmo.*, *P*, *p*, *Cres.*, and *poco F*. The score concludes with a final *F* marking on the tenth staff.

SINFONIA III.

All.^o con Spirito.

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

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

P. *F^{mo}.*

P. *p^{mo}.*

F.

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

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

P.

P. *P.* *F.*

P. *P.* *F.*

Violino Secondo.

II

P.

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

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

And.^{te} un poco Adagio.

Sempre P.

Cres. *F.* *Cres.* *poco F.*

Cres. *F^{mo}.* *P.* *p^{mo}.* *poco F.* *P.* *F.*

P. *F.* *piu F.* *F^{mo}.* *P.* *Smorzando.* *P.*

p^{mo}. *poco F.* *F^{mo}.* *P.*

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

1 *Smorzando.*

Minuetto I.^oMin.^{uo}. II.^o

Violino Secondo.

13

The musical score is written for the second violin (Violino Secondo) on page 13. It consists of 11 staves of music in G major. The notation includes various musical symbols and dynamics:

- Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The first measure is marked *F. Staccato.* and the first finger (1) is indicated above the staff.
- Staff 2:** Continues the melodic line, ending with a *Fmo.* (fortissimo) marking.
- Staff 3:** Features a melodic line with a *P.* (piano) marking.
- Staff 4:** Continues the melodic development.
- Staff 5:** Includes a second finger (2) marking and a *F.* (fortissimo) marking.
- Staff 6:** Continues the melodic line.
- Staff 7:** Features a *p^{mo}.* (piano) marking and a *smorz.* (sforzando) marking.
- Staff 8:** Continues the melodic line, ending with a *F.* (fortissimo) marking.
- Staff 9:** Features a series of sixteenth-note runs.
- Staff 10:** Continues the melodic line, ending with a *Staccato.* marking.
- Staff 11:** Continues the melodic line, ending with a *Staccato.* marking.

SINFONIA IV.

All.^o con brio.

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

P. R. F.

P. R. P. F.

P. Calan. P^{mo}. F^{mo}.

P. F. P. F. P. F.

P^{mo}. F^{mo}.

P. F^{mo}.

P. P^{mo}.

Violino Secondo.

15

Cres. *F.* *F^{mo} Stac.* *P.* *R.* *P.* *R.* *P.* *R.* *P.* *R.* *P.* *P^{mo}*

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

P^{mo} *F.*

P. Calan. *P^{mo}* *mezo F.* *Cres.* *F.*

Adagio.

Sempre P. Cres. *P.* *Cres.* *P.* *P^{mo}* *F.* *P.*

F. *P.* *F.* *P^{mo} R.* *P.* *Smorz.*

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

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

Cres. *Calan.* *P. R.* *P.* *F.* *P.* *P^{mo}* *Smorz.*

16 Minuetto I.^o

Violino Secondo.

Min.^{to} II.

pizicato.
Sempre' P.

Min.^{to} II.^o

*pizzicato.
d'empres P.*

D. C. al 1.^o

D. C. at I.

Presto risoluto.

Presto risoluto.

P. F. P. F. Cres. F. Fmo.

Violino Secondo.

17

Violino Secondo. 17

Staff 1: *P.* *F.* *P.* *F.*

Staff 2: *P.* *F.*

Staff 3: *P.* *Cres.* *F.*

Staff 4: *P.* *F.*

Staff 5: *P.* *F.*

Staff 6: *P.* *F.*

Staff 7: *P.* *F.*

Staff 8: *P.* *F.*

Staff 9: *Cres.* *Fmo.* *P.*

Staff 10: *F.* *P.* *F.* *P.* *F.*

SINFONIA V.

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

F. P.

F. P.

F. P. F. P. F. P. F. P. F. P. pmo. Calando.

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

pmo. F.

P. F. P. F.

F. P. F.

F. F. P. Calando.

Violino Secondo.

19

Andantino Staccato.

The musical score for Violino Secondo, page 19, is written in 2/4 time and marked *Andantino Staccato*. The key signature has one sharp (F#). The score consists of 14 staves of music. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics are marked with 'F.' (forte) and 'P.' (piano). Fingerings are indicated by numbers 1-3. The piece concludes with a 'Cadenza' (Cadenza) and a 'pmo.' (prima) marking.

Minuetto I^o

Violino Secondo.

First system of Minuetto I, Violino Secondo. Measures 1-12. The music is in 3/4 time, key of B-flat major. It features a melody with many triplets and slurs. Dynamics include *P.* (piano) and *F.* (forte). A *dim.* (diminuendo) marking is present in measure 10.

First system of Minuetto II, Violino Secondo. Measures 1-12. The music is in 3/4 time, key of D major. It features a melody with many triplets and slurs. Dynamics include *P.* (piano) and *F.* (forte).

Second system of Minuetto II, Violino Secondo. Measures 13-24. The music continues with triplets and slurs. Dynamics include *P.* (piano) and *F.* (forte). The section ends with a repeat sign and the instruction *D. Cal I.*

Presto.

First system of Presto, Violino Secondo. Measures 1-12. The music is in 2/4 time, key of B-flat major. It features a fast melody with many slurs. Dynamics include *P.* (piano) and *F.* (forte). A *Cres.* (crescendo) marking is present in measure 10.

Second system of Presto, Violino Secondo. Measures 13-24. The music continues with fast slurs. Dynamics include *P.* (piano) and *F.* (forte).

Third system of Presto, Violino Secondo. Measures 25-36. The music continues with fast slurs. Dynamics include *P.* (piano) and *F.* (forte).

Fourth system of Presto, Violino Secondo. Measures 37-48. The music continues with fast slurs. Dynamics include *P.* (piano) and *F.* (forte). A first ending bracket is shown in measure 48.

Fifth system of Presto, Violino Secondo. Measures 49-60. The music continues with fast slurs. Dynamics include *P.* (piano) and *F.* (forte).

Sixth system of Presto, Violino Secondo. Measures 61-72. The music continues with fast slurs. Dynamics include *P.* (piano) and *F.* (forte).

Seventh system of Presto, Violino Secondo. Measures 73-84. The music continues with fast slurs. Dynamics include *P.* (piano) and *F.* (forte).

Violino Secondo.

21

The musical score for Violino Secondo on page 21 consists of 12 staves. The key signature is one sharp (F#), indicating G major. The notation includes a variety of rhythmic patterns, from eighth and sixteenth notes to chords and rests. Dynamic markings 'P' (piano) and 'F' (forte) are placed below the staves at various points. Some notes are marked with a '+' sign, likely indicating an accent or breath mark. A first ending bracket labeled '1' is present above the third staff. The music concludes with a double bar line and repeat dots at the end of the twelfth staff.

SINFONIA VI.

Faute d'Haut-bois les Violons
jouons les Solo.

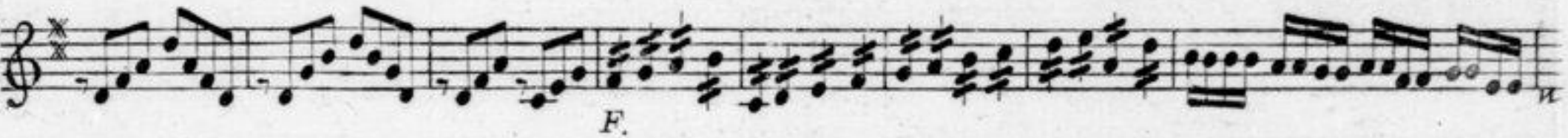
The musical score for Violino Secondo, Sinfonia VI, consists of 12 staves of music. The notation is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by rapid sixteenth-note passages and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp, and a common time signature. The music is written in a single system. The second staff continues the melody. The third staff features a treble clef, a key signature of one sharp, and a common time signature. The fourth staff includes a dynamic marking of *p*. The fifth staff includes a dynamic marking of *f*. The sixth staff continues the melody. The seventh staff includes a dynamic marking of *p*. The eighth staff includes a dynamic marking of *f*. The ninth staff includes a dynamic marking of *p*. The tenth staff includes a dynamic marking of *f*. The eleventh staff includes a dynamic marking of *p*. The twelfth staff includes a dynamic marking of *f*. The score is written in a single system.

Oboe soli. *Violini.* *Oboe soli.*

p^{mo}. *p.* *f.*

Violino Secondo.

23



24 *Andante un poco Adagio.* Violino Secondo.

1
Semp' P. R. P. R. P.

1
p^{mo}.

1 2
Calando.

1
p^{mo}. R. P.

p^{mo} Cres. F. P. F. P.

2
P. P. p^{mo}.

Presto.
2
P. F. P. F.

2

Violino Secondo.

25

1 Oboe Soli. Violini. *Soli.*

P.

I.

p^{mo}. *poco F.* *Cres.* *F^{mo}.*

2nd

2 Oboe Soli. 3 Violini.

P.

11 *P.* *F.* 3 Obo. Soli. 3 Violini. *Cres.*

F.

I Oboe Soli. Violini.

P.

Ob. Soli. Violini.

I

p^{mo}. *Cres.*

F. *F^{mo}.*

Fine.



SEI
SINFONIE

A PIU STROMENTI

Composte

Dal Sig.

FRANCESCO BECK

Virtuoso di Camera di Sua

A. S. LECTOR PALATINO,

*è attualmente Primo Violino
dell Concerto di Marsilia.*

OPERA TERZA

Priz 12^{li}

Compris les Parties d'Autbois & Cors de Chasse

les quels parties seront ad libitum

Gravées par M^{me} Leclair,

Et mises au jour par M^{re} Venier.

A PARIS

*Chez M^{re} Venier, Editeur de plusieurs Ouvrages de Musique Instrumentale,
à l'Entrée de la rue S^t Thomas du Louvre vis à vis le Château d'Eau*

Et aux Adresses Ordinaires.

AVEC PRIVILEGE DU ROY.



SINFONIA I.

Alto Viola.

Flauto de Cor de Chape
l'Alto jouera les Solo.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17

All. ai P. *pmo.* *Calan.* *pmo.* *F.*

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

Coupé. Cres.

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

1 *2* *3* *4* *5* *6* *7* *8* *9* *10*

P. *Calan.* *P.* *Confo.* *F.* *R.* *R.* *R.*

1 *2* *3* *4* *5* *6* *7* *8* *9* *10*

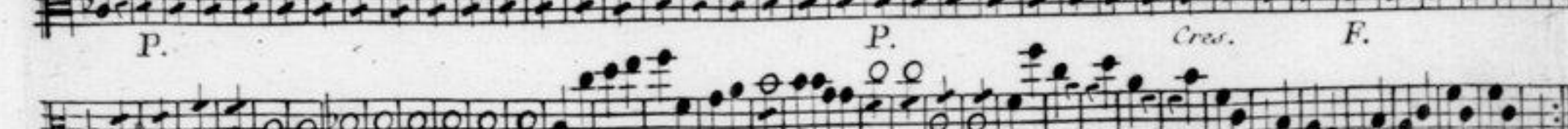
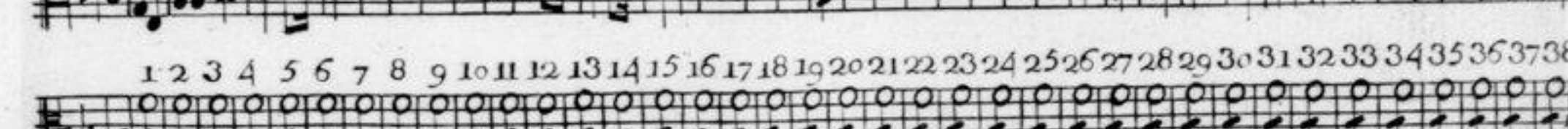
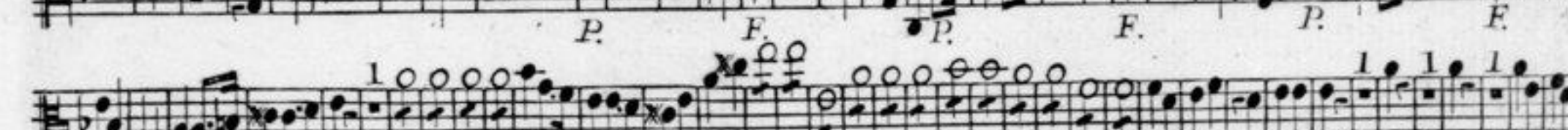
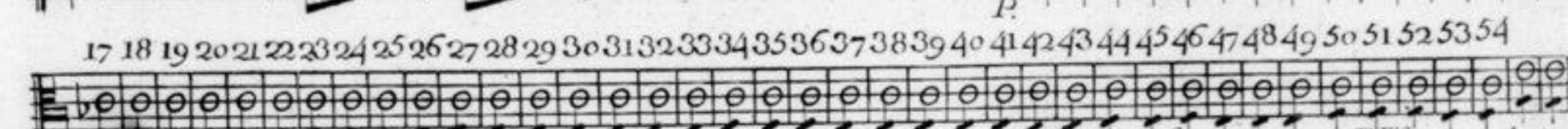
11 *12* *13* *14* *15* *16*

Andante Gratioso. *Fmo.*

Sempre P. *P.* *R.P.* *R.* *P.* *m.F.*

Alto Viola.

3



*Toute de Cor l'Alto
jouera les Solo.*

All.^o con spirito. Alto Viola.

SINFONIA II.
Toute de Cor l'Alto
jouera les solo.

Allegro con spirito.

F. Largo flautato.

11

This page contains musical notation for a piano piece, likely a collection of minuetts. The notation is arranged in several systems, each with multiple staves. The music is written in a key signature of one flat (B-flat) and includes various time signatures such as 3/4, 6/8, and 2/4. Dynamic markings are frequently used, including *P* (piano), *F* (forte), *pme.* (pianissimo), and *Smorz.* (smorzando). Performance instructions like *Minuetto I.*, *Minu.^{to} II.*, *Gratioso.*, *Presto.*, *Staccato.*, and *Al I.* are present. The notation includes many beamed sixteenth and thirty-second notes, indicating rapid passages. Some staves have repeat signs and first/second endings. The overall style is characteristic of 18th or 19th-century piano music.

SINFONIA IV.

*Sante de Cor l'Alto
jouera les solo.*

All.^o con brio.

P. F. P. F. F. P.
P. Calan. pmo. F.
F. P. F.
2 pmo. 2 pmo. Casti soli.
P. pmo. Cres. F. Corni soli. P. R. P. R. P. R. P. R.
1 F. P. Cal. Alto.
Solo. P.
F. P. Calan. pmo. mez F. Cres. F.

un poco Adagio.

Sempre P. Cres. P. Cres. P. P. F. P. F.
F. P. Smerz. P. FP.FP.
FP. pmo. tenue. F. P. pmo. F. P. F.

Alto Viola.

9

Minuetto I^o
Cres. Calan. P. R. P. F. P. P.^{mo}
P. F. P.

Cornifoli.
Minu^{to} II^o
Alto.
Pizzicato.

Presto risoluto
P. F. P.

Cres. F. F^{mo}
P. F. P. F.

Soli.
P. F.

Tutti.
F. P. F. F^{mo}
P. P. F. P. F^{mo}

Smorzando.

SINFONIA V.

All. Moderato *Auto Viola*

SINFONIA V.

P. Cres. F. F^{mo}. P. Cres. F. F.

F. P. F. P. F. P. F. P. P.

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

Pmo. F.

1 2 3

4 5 6 7 8 9 10

Andantino staccato, F.

P. F. P. F. P. F. P. F.

P. F. P. F. P. F. P. F.

P. F. P. F. P. F. P. F.

1

Alto Viola.

11



SINFONIA VI.

Allegro.

P. *F.* *11* *6* *F.* *P.* *F.* *5* *F.* *3* *m.F.* *P.* *9* *F.* *And. un poco Adagio.* *1* *2* *Sempre P.*

Alto Viola.

13

Dresto.

pmo. *P.* *Cal*

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

pmo. *poco F.* *piu F.* *Cres.*

Fmo.

P. *Cres.* *F.*

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

Fine.



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AVEC PRIVILEGE DU ROY.

H. - 4.



Allegro

2

SINFONIA I. *Allegro* *P.* *P.*

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

unio. *unio.* *17 F^{mo} P. F. P. F.*

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

unio. *6-6-7-7-7-7-7-7-6-6-6-7-7* *1 Cres. F^{mo}*

F. P. F. P. *12 F. P.* *7 7*

unio. *7-7-7-7-7-7-7-7-6-6-6-7-7* *16 F.*

Baſo.

3

First system of musical notation for the Bass part, featuring a treble and bass staff with various notes and rests.

And.^{te} Gracioso.

Second system of musical notation for the Bass part, featuring a treble and bass staff with various notes and rests.

Third system of musical notation for the Bass part, featuring a treble and bass staff with various notes and rests.

Fourth system of musical notation for the Bass part, featuring a treble and bass staff with various notes and rests.

Fifth system of musical notation for the Bass part, featuring a treble and bass staff with various notes and rests.

Sixth system of musical notation for the Bass part, featuring a treble and bass staff with various notes and rests.

Minuetto I.

Seventh system of musical notation for the Bass part, featuring a treble and bass staff with various notes and rests.

Eighth system of musical notation for the Bass part, featuring a treble and bass staff with various notes and rests.

Ninth system of musical notation for the Bass part, featuring a treble and bass staff with various notes and rests.

D. C. al I.

Handwritten musical score for two parts: *Dresso. 4* and *Basso. 4*. The score is written on ten staves, with the first two staves for *Dresso. 4* and the remaining eight for *Basso. 4*. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, *cre.*, and *fmo.*. The score is heavily annotated with fingerings and other performance instructions.

[illegible]

6

Minuetto I.

Baßo.

Trio 3⁶₄ x7 x78 - 5

Mina. II.

$P, \quad 1 \quad F, \quad P, \quad 1 \quad F,$

1
Cannon

Coupe.F. P. 1 F.

This page of musical notation is for a double bass part, likely from a 19th-century repertoire. It consists of ten staves of music, each with a key signature of one flat (B-flat) and a 2/4 time signature. The notation includes various performance instructions and fingering:

- Staff 1:** Starts with a *unio.* (unison) instruction. The first measure is marked with a '1'.
- Staff 2:** Begins with a *Prestissimo.* marking. The first measure is marked with a '2'.
- Staff 3:** Continues the *Prestissimo.* section. The first measure is marked with a '2'.
- Staff 4:** Features a *8 p.* (piano) marking. The first measure is marked with a '7'.
- Staff 5:** Includes a *Fmo.* (fortissimo) marking. The first measure is marked with a '7'.
- Staff 6:** Starts with a *unio.* (unison) instruction. The first measure is marked with a '7'.
- Staff 7:** Continues the *unio.* section. The first measure is marked with a '7'.
- Staff 8:** Includes a *9 p.* (piano) marking. The first measure is marked with a '7'.
- Staff 9:** Features a *Cres.* (crescendo) marking. The first measure is marked with a '7'.
- Staff 10:** Ends with a *unio.* (unison) instruction. The first measure is marked with a '7'.

The notation is highly detailed, with many notes and rests, and includes various performance instructions such as *unio.*, *Prestissimo.*, *8 p.*, *Fmo.*, *9 p.*, *Cres.*, and *poco R.* (poco ritardando). The page is numbered '11' in the top right corner.

SINFONIA III.

All.^o con Spirito.

Basso.

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

Violoncello solo. Cres. F. F^{mo}. P. F.

F. F^{mo}.

Staccato.

F. F^{mo}.

I

F. I F. I

P. Calando. P. F^{mo}. P. F. P. F. Staccato.

P. Calando. P. F^{mo}. P. F. P. F. 88 Staccato.

8 *And.^{te} un poco. Adagio.*

Barro.

[illegible]

Basso. *Smorz.* 13

Casti soli.

SINFONIA IV. *All. con brio.* *P. R. P. R. P. F. P.*

Casto solo. *x8-5-43x86-2-5x46347*

Casti soli. *Fmo.* *R. P. F.*

Casti f.

unio. *Cres. F.* *Stacc. II F.*

Calan. *Casto solo.* *P. Calan.* *Pmo.*

Casti soli.

11

All: M. D.

SINFONIA V.

This page of musical notation for Sinfonia V is written for a large ensemble, likely a symphony orchestra. It consists of 12 staves, each with a key signature of one flat (B-flat) and a common time signature (C). The notation is highly complex, featuring a variety of rhythmic values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. Performance markings such as 'Cres.' (Crescendo) and 'P.' (Piano) are interspersed throughout the score. The notation is written in a style that is both precise and expressive, capturing the essence of the musical composition.

Basso

p Andantino Staccato.

Minu^{to} L^o 5-6

Gratioso.

Minu.^{to} II.

Presto.

REVIEWS.

Cres.

D.C. All

SINFONIA VI.

All.^o con Spirito.

SINFONIA VI. *All.^o con Spirito.*

The image shows a page of handwritten musical notation for a symphony. The title at the top is "SINFONIA VI." followed by the tempo and mood instruction "All.^o con Spirito." The music is written on ten staves, each beginning with a bass clef and a key signature of one sharp (F#). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are numerous fingerings indicated by numbers 1-5 and 7-9, and various articulations like slurs and accents. Dynamic markings such as "P" (piano) and "F" (forte) are present. The score appears to be a single system, possibly a page from a manuscript or a printed edition. The handwriting is in ink on aged paper.

Handwritten musical score for a piece titled "Basso." in 3/4 time. The score consists of ten staves of music. The first staff is marked "Basso." and "15". The second staff has a "P" marking. The third staff has a "2 pmo." marking. The fourth staff has a "F." marking. The fifth staff is marked "And. un poco Adag." and "Semp. P.". The sixth staff has a "4" marking. The seventh staff has a "1" marking. The eighth staff has a "Calan." marking. The ninth staff has a "4" marking. The tenth staff has a "Calan." marking. The score includes various musical notations such as notes, rests, and fingerings.

16

*Presto.**Basso.*

Handwritten musical score for Bassoon, page 16. The score consists of ten staves of music in bass clef with a key signature of one flat. It includes various musical notations such as notes, rests, and fingerings. Performance markings include 'P' (piano), 'F' (forte), 'Cres.' (crescendo), 'Fmo.' (finito), 'Cres. solo.', 'pmo.', 'poco F.', and 'Fine.' at the bottom. Fingerings are indicated by numbers 1-7 and 'x' for natural. Some notes are marked with 'x4' or 'x5'. The score ends with a double bar line and the word 'Fine.'

Fine.



SEI
SINFONIE

A PIU' STROMENTI

Composte

Dal' Sig.^o

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OPERA TERZA

Prin 12^{li}

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Et aux Adresses Ordinaires.

AVEC PRIVILEGE DU ROY.

H. - 4e.



SINFONIA

I.^a

All.º assai. Calando. pmo. F. P.

pmo. F. F. Dolce. 5 Soli.

Dolce. F. Coupé.

P. Cresc. F. FFEF FF

FFF. Soli. IO

F. P.

Oboé.

3

Measures 1-10 of the Oboé part. The notation is in treble clef with a key signature of one flat. The first five measures are marked *Cres.* and the next five are marked *Soli.*. The piece concludes with a final chord marked *F.*. Fingerings 5 and 4 are indicated above the notes in measures 5 and 6 respectively.

Measures 1-10 of the Haut-bois part. The notation is in treble clef with a key signature of one flat. The first five measures are marked *And.^{te} Cacet.* and the next five are marked *P.* and *F.*. The piece concludes with a final chord marked *F.*. The title *Minuetto I.* is written below the first staff.

Measures 1-10 of the Oboé Solo part. The notation is in treble clef with a key signature of one flat. The first five measures are marked *Oboé Solo.* and the next five are marked *Minuetto II.*. The piece concludes with a final chord marked *D.C.*. The tempo marking *Dolce.* is written below the first staff.

Oboe

4

Allegro

Soli.

poco E. cresc. F.

P.

Soli P.

Cresc.

The musical score for the Oboe and strings section, measures 1-12. The Oboe part is in the upper staves, and the strings are in the lower staves. The tempo is marked *Allegro*. The score includes various musical notations such as notes, rests, and dynamic markings. The Oboe part features a melodic line with some trills and grace notes. The strings provide a harmonic accompaniment with a steady rhythm. The score is written in a single system with multiple staves.

SINFONIA

II^a

All^o con Spirito.

P. F.

F.

P. F.

F.

The musical score for the Sinfonia IIa section, measures 1-12. The score is written in a single system with multiple staves. The tempo is marked *All^o con Spirito.*. The score includes various musical notations such as notes, rests, and dynamic markings. The Sinfonia IIa part features a melodic line with some trills and grace notes. The strings provide a harmonic accompaniment with a steady rhythm. The score is written in a single system with multiple staves.

Oboe.

5

Soli.
P. F. P. F. P. F. P.

F. P. F. P. F. P. F. P. F. P. F.

P. F. F. P.

F. F. P. F.

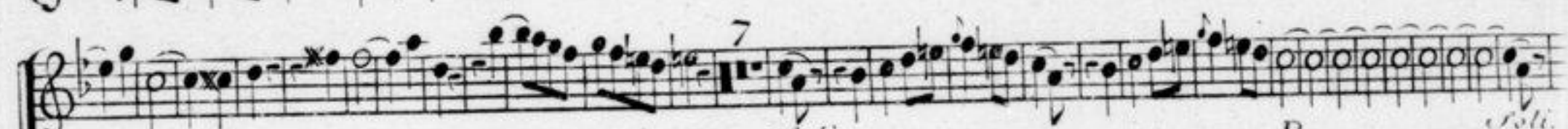
Soli.

F. P. F. P. F. P. F. P.

F. F. P. F. P. F. P. F. P. F.

6 Minuetto I^o

Oboe



SINFONIA

VI.^a

Oboé.

Allegro con Spirito

1 1

5 3

3 *Soli.*

3 2 *Soli.* 6 *Tutti.*

1 6 6 1 1

1 6 6

Soli.

3 3 3

7

P. pmo 7

And. Tacet.

Presto.

P.

Solo.

Fine.

SEI
SINFONIE

A PIU' STROMENTI

Composte

Dal^o Sig.^o

FRANCESCO BECK

Virtuoso di Camera di Sua

A.S. ELETTOR PALATINO,

è attualmente Primo Violino
dell' Concerto di Marsilia.

OPERA TERZA

Priz 12^{li}

Compris les Parties de Violon & Cor de Chasse
les autres parties seront ad libitum

Gravées par M.^{re} Leclair,

Et mis en jour par M.^{re} Venier.

A PARIS

Chez M.^{re} Venier, Éditeur de plusieurs Ouvrages de Musique Instrumentale,
à l'Entrée de la rue St. Thomas du Louvre vis à vis le Chateau d'Eau
Et aux Adresses Ordinaires.

AVEC PRIVILEGE DU ROY.

H.

4f



SINFONIA

I.^a

All.º assai. Calando. pmo. F. P.

Solli. Dolce. Coupe.

P. Cres F. FFP FP.

EFE. Solli. F. P.

Oboé.

3

Cres. *Soli.* *Soli.* *F.*

F.

And^{te} Cacet.

Haut-bois. *Minuetto I^o* *P.* *F.*

F.

Oboé Solo. *Minuetto II^o*

Dolce. *F.* *D.* *F.* *D.C.*

Oboé

Lresto

Soli.

poco F. Cres. F.

P.

Soli.

*Solid P.**Cres.*

All.^o con Spirito.

SINFONIA

II^a.

Oboe.

5

Oboe.

Soli.
P. F. P. F. P. F. P.

F. P. F. P. F. P. F. P. F. P. F.

P. F. P. F. P.

F. P.

F. P.

Soli.

F. P. F. P. F. P. F. P.

6 Minuetto I^o

Oboé.



SINFONIA

VI.^a

Oboe.

Allegro con Spirito

The musical score for the Oboe part of a symphony, VI. The score is written in a single system with 12 staves. The first staff is marked 'Allegro con Spirito'. The music features various musical notations including notes, rests, and dynamic markings. Key markings include 'Soli.' (Sole), 'Tutti.', 'P.' (Piano), and 'And. Facet.' (Andante). The score is written in a single system with multiple staves.

Presto.

P.

Soli.

Fine.

SEI
SINFONIE
A PIU STROMENTI
Composte
Dal Sig.^{ro}
FRANCESCO BECK
Virtuoso di Camera di Sua
A.S. L'ELECTOR PALATINO,
• & actualmente Primo Violino
dell Concerto di Marfilia.
OPERA TERZA

Prix 12^{li}

Compris les Parties d'Hautbois & Cors de Chasse
les queles parties seront ad Libitum

Gravées par M^{me} Leclair,
Et mises au jour par M^r Venier.

A PARIS

Chez M^r Venier, Editeur de plusieurs Ouvrages de Musique Instrumentale
a l'Entrée de la rue S^t Thomas du Louvre vis a vis le Chateau d'Eau
Et aux Adresses Ordinaires.

AVEC PRIVILEGE DU ROY.

H.

48



SINFONIA I.

2
 5
 9
 P. Cres. pno.
 2
 4
 Dolce
 2
 12
 1
 3
 P. Coupe F.
 F. F. P.
 1
 5
 Cres. F.
 25
 2
 5
 P. F.
 4
 2
 6
 P. P. F.
 2
 Minuetto I.
 2
 1
 6
 2
 P.
 2 Corno Solo.
 2
 2
 2
 Min.^{to} II.
 1
 1
 F. P.
 1
 1
 D. C. al I.^o

Corno 2.^{mo}.

3

Presto

P.

Cres.

P.

Cres.

F.

All.^o con Spirito.

Toni B. 3

SINFONIA II.

P.F.

P. F. P. F.

P. F.

P.

F.

P.

F.

F

F

P.

5.

P.

F.

P

F.

F.

F.

P.

F

F

1

F.

F.

P

F

FD

F.

P.

F

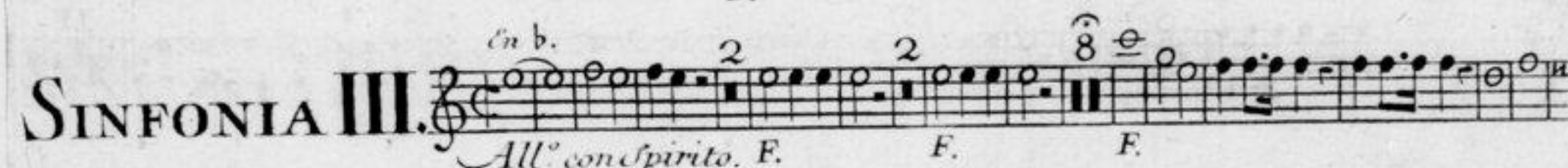
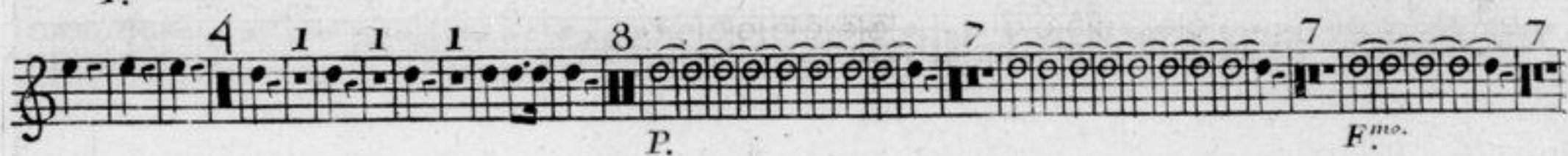
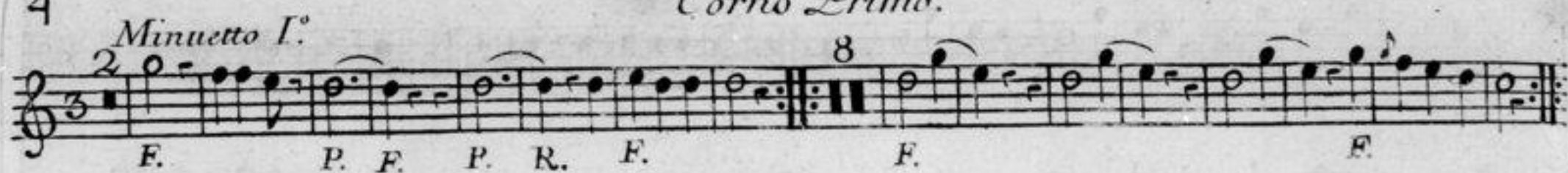
P

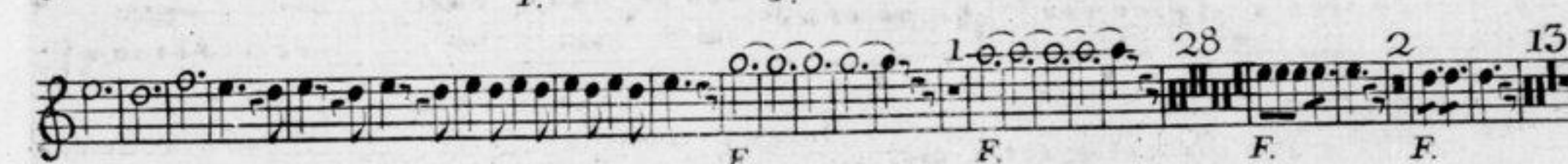
F

Largo Cacet

4

Corno Primo.



*And.^{te} un poco Adagio.*

All.^o con brio.

SINFONIA IV.

P.F.P. F. P.

Min.^{to} I.^o

Corni Obligati.

Soli.

Presto risoluto.

D.C. al I.^o

Soli.

SINFONIA VI.
All. con Spirito.

Solo.

And. Lacet.

Presto.

Fine.

The musical score is written for Horn 2 (Corno 2^{mo}) and consists of 11 staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The tempo and mood are indicated as *All. con Spirito.* The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Measure numbers are placed above the staves: 1, 11, 16, 18, 10, 7, 4, 7, 15, 29, 8, 16, 70, 17, 3, 2. The score concludes with the word *Fine.* A circular library stamp is visible at the bottom left of the page.

SEI
SINFONIE

A PIU STROMENTI

Composte

Dal Sig.^o

FRANCESCO BECK

Virtuoso di Camera di Sua

A.S. L'ELECTOR PALATINO,

è actualmente Primo Violino

dell Concerto di Marfilia.

OPERA TERZA

Prix 12^{li}

*Compris les Parties d'Flautois & Cors de Chasse
les quelles parties seront ad Libitum*

*Gravées par M^{me} Leclair,
Et mises au jour par M^r Venier.*

A PARIS

*Chez M^r Venier, Editeur de plusieurs Ouvrages de Musique Instrumentale
à l'Entrée de la rue S^t Thomas du Louvre vis à vis le Chateau d'Eau
Et aux Adresses Ordinaires.*

AVEC PRIVILEGE DU ROY.

Ac¹ - 4^h



SINFONIA I.

All^o

Musical score for Corno II in F major, featuring Sinfonia I and Minuetto I. The score is written for a single horn in F major (Fa).

Sinfonia I: The first section, marked *All^o*, consists of 12 measures. It begins with a *F.* (Forte) dynamic, followed by a *P.* (Piano) dynamic, then a *Cres.* (Crescendo) leading to another *P.*, and finally a *F.* dynamic. The section concludes with a *Dolce.* (Dolce) marking and a *Coupé. F.* (Coupé Forte) dynamic.

Minuetto I: The second section, marked *Minuetto I^o*, consists of 6 measures. It begins with a *P.* (Piano) dynamic, followed by a *F.* (Forte) dynamic, then a *P.* dynamic, and finally a *F.* dynamic. The section concludes with a *D.C. al II^o* (Da Capo al Fine) marking.

The score includes various musical notations such as treble clefs, time signatures (3/4 and 4/4), and dynamic markings (*F.*, *P.*, *Cres.*, *Dolce.*, *Coupé. F.*, *D.C. al II^o*).

Corno II^o

3

Allegro.

1 1 1 1 1 1

1 7 1 1 34

1 5

108 *mes. à conti.*

1

p *Cres.* *Fmo.* *F.*

SINFONIA II.

Toni B^b.

3

4

All.^o con Spirito.

p *F.* *F.* *p* *F.* *p* *F.* *p* *F.* *p*

1 1 4

3 5

1

3 11

1 11 9

F. *F.* *F.* *F.* *p*

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

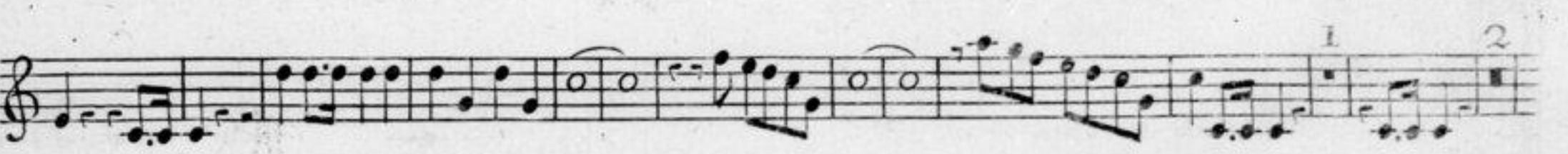
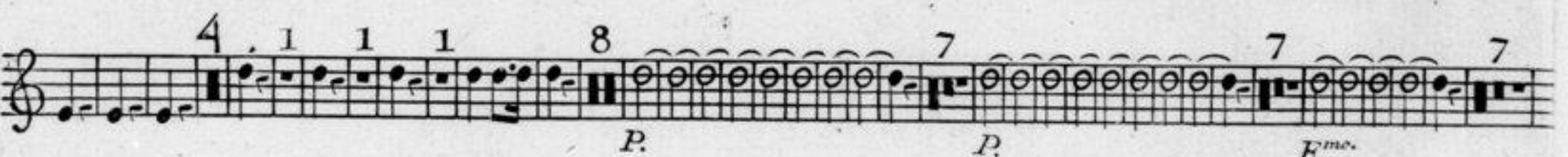
1 9 1

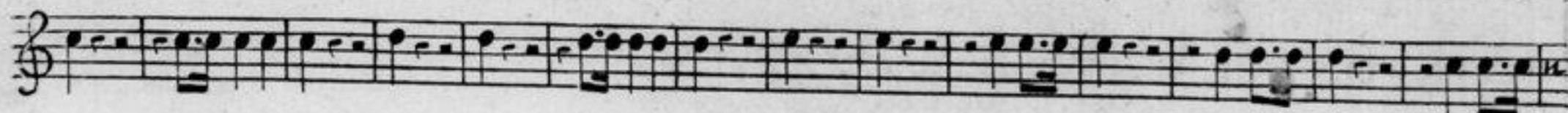
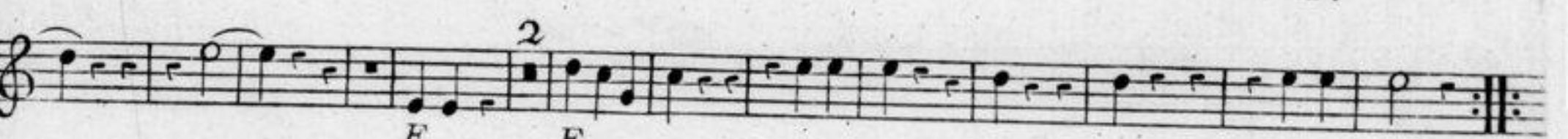
F. *p* *F.* *F.*

Largo Tacet.

Minuetto I°

Corno II°



*And.^{te} un poco Adag.*

All.^o con brio.

SINFONIA IV.

The musical score for Corno II of Symphony IV is divided into several sections:

- First Section (All.^o con brio):** This section consists of six staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *All.^o con brio*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Fingerings (1, 4, 7) and dynamics (F, P) are indicated throughout.
- Second Section (And.^{te} Cacet.):** This section begins with the tempo marking *And.^{te} Cacet.* and includes the instruction *1 Corni.* It consists of three staves of music. The tempo is slower, and the music is characterized by sustained notes and a more melodic line. The first staff also includes the marking *Minu.^{to} I.^o*.
- Third Section (Presto):** This section begins with the tempo marking *Presto.* and includes the instruction *1 Soli.* It consists of five staves of music. The tempo is fast, and the music is characterized by rapid sixteenth-note passages. The first staff also includes the marking *Mi.^{to} II.^o*.

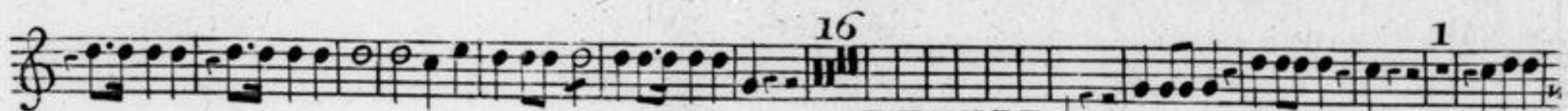
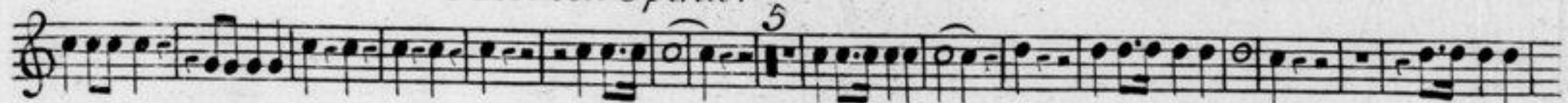


Toni D la re.

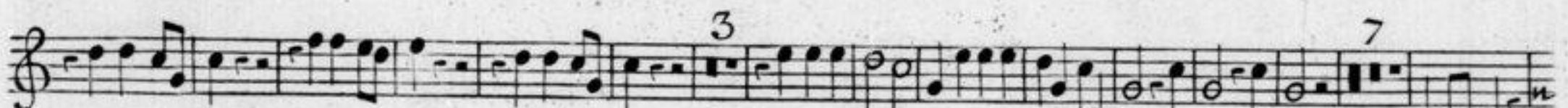
SINFONIA VI.



All.^o con Spirito.



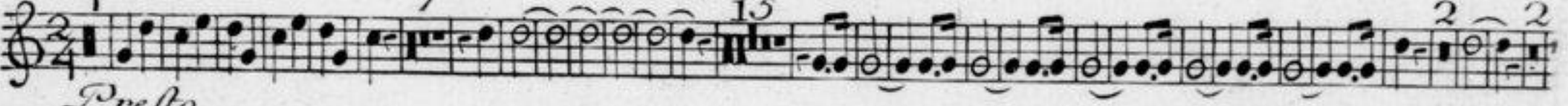
p. o. o. o. o. o. o.



P. pmo.



And.^{to} Cacet.



Presto.



Fine.





AH—, 1ⁱ—5ⁱ [2 tacet]

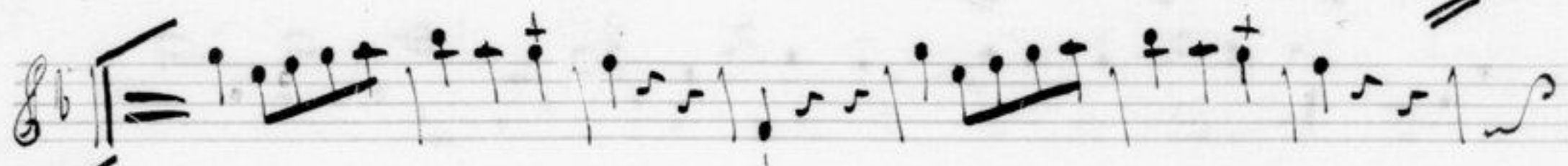
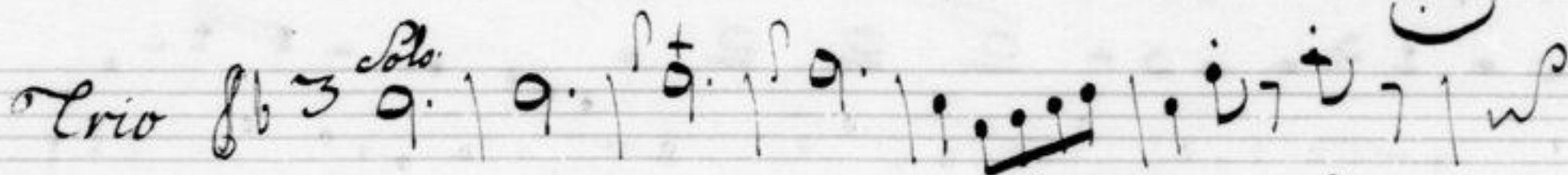
Clarinetto Primo

[illegible]

Minuetto



Crio



Menuette Da Capo

Clarinetto Primo

Presto

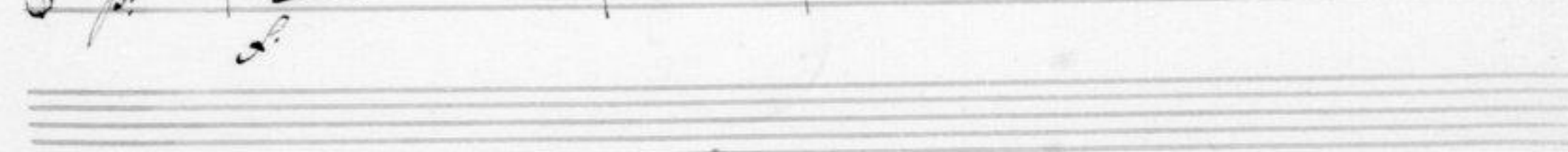
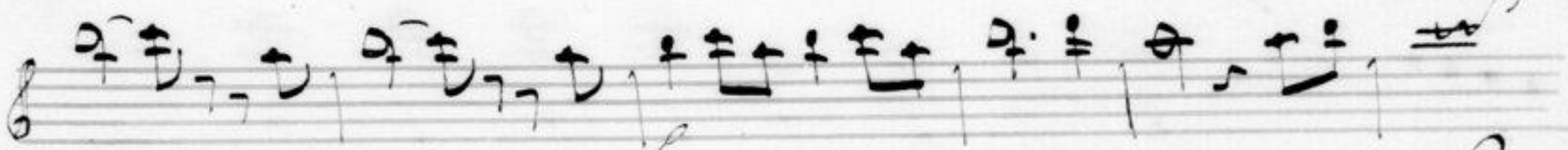
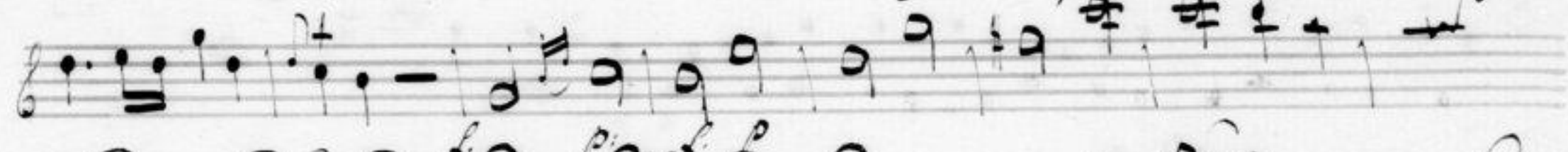
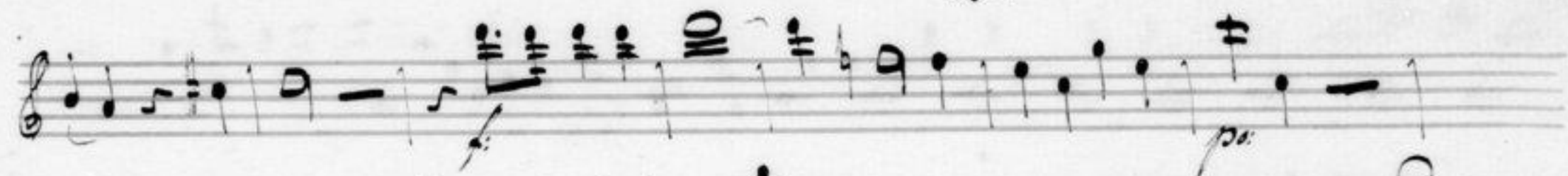
Handwritten musical score for Clarinet First Part, Presto tempo. The score is written on 12 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo marking "Presto" is written above the first staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *poco f*, *cres.*, *f*, *p*, and *si*. The score concludes with a double bar line and a fermata.

Clarinetto Primo



Clarinetto Primo

Allegro Con Spirito *Ex. B.* *po.* 24



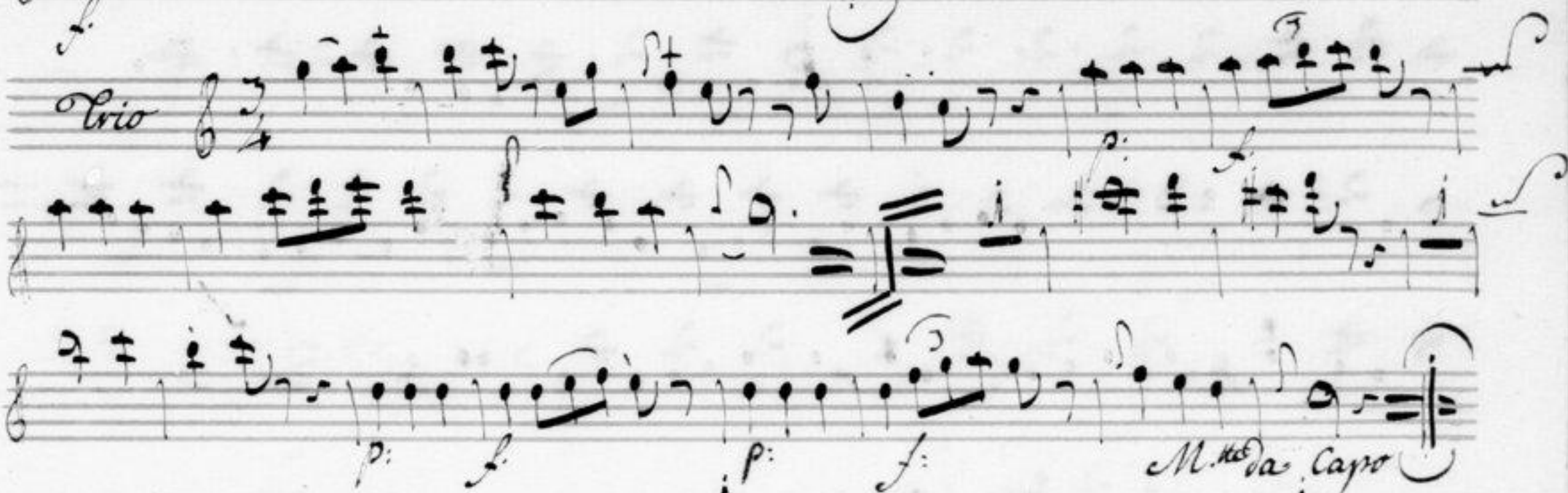
Clarinetto Primo

Handwritten musical score for Clarinet Primo, featuring 12 staves of music. The notation includes various notes, rests, and dynamic markings such as *pp*, *f*, and *sf*. The score is written in a single system, with the music concluding on the 12th staff. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is characterized by a mix of eighth and sixteenth notes, often beamed together, and includes several rests. The dynamic markings are placed below the notes, indicating changes in volume throughout the piece. The final staff ends with a double bar line and a repeat sign.



Clarinetto Primo

Minuetto 2/4  26

Trio 2/4  *M. da Capo*

Prestissimo 2/4  *Solo*

Clarinetto Primo

Handwritten musical score for Clarinet 1, measures 27-36. The notation is in treble clef with a key signature of one sharp (F#). The music features a variety of note values including eighth, quarter, and half notes, as well as rests. Measure 27 begins with a '27' and a 'p' dynamic marking. Measure 30 contains a 'p' dynamic marking. Measure 33 contains a 'cres.' marking. The piece concludes with a double bar line and a repeat sign in measure 36.

Sinfonia 3. 4. 5. Tacet

Clarinetto Primo

Allegro Con Spirito
clar. in E.

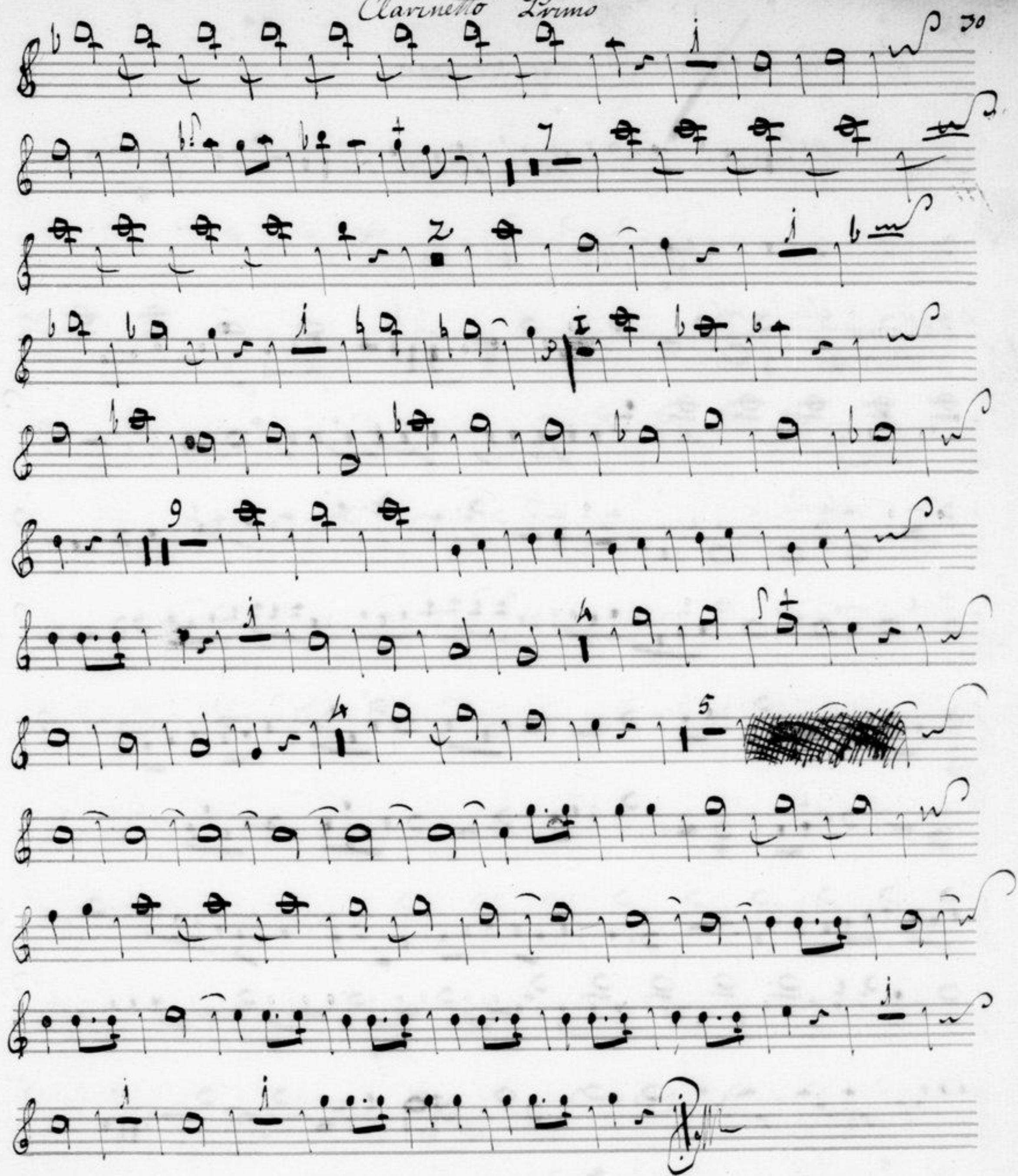
The musical score is written for a single clarinet in E major (one sharp) and 2/4 time. It consists of 14 staves. The tempo is marked 'Allegro Con Spirito'. The key signature is E major, indicated by one sharp (F#). The time signature is 2/4. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as 'Solo' and 'p' (piano). The score is written in a clear, legible hand, with some corrections and markings visible. The first staff begins with a treble clef and a key signature of one sharp. The music is characterized by a mix of melodic lines and rhythmic patterns, with some staves featuring more complex figures and others being more straightforward. The overall style is that of a 19th-century manuscript.

Clarinetto Primo
Andante Tacet

Presto

The musical score is written on 14 staves. The first staff starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The music is written in a cursive, handwritten style. The first section is marked 'Presto' and ends with a fermata. The second section is marked 'Andante Tacet' and begins with a 'Solo' marking. The score concludes with a final flourish.

Clarinetto Primo





H-18-58 [2 tacet]

Clarinetto Secundo
Siz Sinfonie

Composed par Mr...

Francesco Beck

œuvre 3.

Allegro assai
cla. En. ut.

calando

po:

po:

po:

fo:

Solo
colca

1

2

3

4

5

6

7

8

9

10

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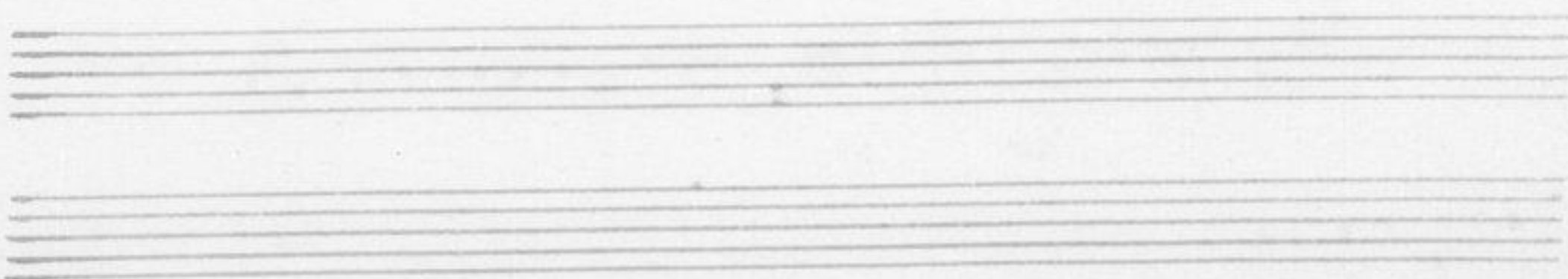
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Clarinete Secundo

20

Handwritten musical score for Clarinet Secundo, page 20. The score consists of 12 staves of music in G major (one sharp). The notation includes various note values, rests, and dynamic markings such as 'f.p.' and 'p.'. The piece concludes with a double bar line and a repeat sign on the final staff.



Clarinetto Secundo
Andante Tacet

Minuetto

Crio ^{*Solo*}

Menuette Da Capo

Clarinetto Secondo

Presto

Handwritten musical score for Clarinet II, marked *Presto*. The score is written on 12 staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, rests, and dynamic markings such as *pp*, *ppo*, *pp*, *crs.*, *pp*, and *sf*. The piece concludes with a double bar line and a repeat sign.

Clarinetto Secondo

Handwritten musical score for Clarinetto Secondo, consisting of six staves. The notation includes various musical symbols such as notes, rests, and dynamic markings like *res.* and *z*. The score concludes with a decorative flourish on the sixth staff.



Seven empty musical staves for notation.



Clarinetto Secondo

Allegro Con Spirito
Ex. B.

Clarinetto Secundo

25

Handwritten musical score for Clarinet II, measures 25-34. The notation is on ten staves, each with a treble clef. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, quarter notes, half notes, and rests. There are dynamic markings including *p* (piano) and *f* (forte). A *Solo* marking is present above the fifth staff. A large, dark, scribbled-out section is visible at the beginning of the third staff. The piece concludes with a double bar line and a repeat sign at the end of the tenth staff.



Minuetto *Clarinetto Secundo* 26

Crio Solo

Minuetto da Capo

Prestissimo

Solo

Solo

Clarinetto Secundo

Handwritten musical score for Clarinet II (Clarinetto Secundo). The score consists of 14 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The notation includes various note values, rests, and dynamic markings such as 'p' (piano) and 'f' (forte). The piece concludes with a double bar line and a repeat sign on the 14th staff.

Sinfonia 3. 4. & 5. Tacet

Clarinetto Secundo

Allegro Con Spirito
cla. en. re.

28

Handwritten musical score for Clarinet in E-flat, Second Part. The score consists of 14 staves of music. The first staff begins with the tempo 'Allegro Con Spirito' and the instrument 'cla. en. re.'. The music is written in 2/4 time. The score includes various musical notations such as notes, rests, and bar lines. There are some markings above the staves, possibly indicating fingerings or breath marks. The page number '28' is written in the top right corner.

Clarinetto Secundo
Andante Tacet

Presto

The musical score is written for Clarinet II. It begins with a *Presto* tempo marking. The notation includes various note values, rests, and dynamic markings. A *bis* marking is present above a slur on the third staff. A large section of the fourth staff is crossed out with diagonal lines. The score concludes with a double bar line and a fermata on the final staff.

Clarinetto Secundo

