

*H. Violin*

SEI  
QUARTETTI  
CONCERTANTI

*Per due Violini Alto  
Et Violoncello.*

D'AL SIGNOR

GRAAF

*Opera III.*

Prix 9<sup>th</sup>.

A PARIS

Chez { *Le S.<sup>r</sup> Durieu Musicien et Editeur, rue D'auphine  
à coté de la rue Cristine au Gout du jour  
Et aux adresses ordinaires.  
à Metz, chez M.<sup>r</sup> Kar.*

*Imprimé par Benard.*

*A. P. D. R.*

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# CATALOGUE De Musique Gravée

*Apartenant à M. DURIEU Musicien et Editeur, rue D'auvergne, a coté de la rue  
Cristine au Gout du jour : et qu'il continuera à faire Graver journellement,  
M<sup>rs</sup> les M<sup>rs</sup> de Province et autres pourront s'adresser à lui pour les envoys dont ils auront besoin.*

Simphonies Concertantes	Quatuor.	Duo de Flute.	Concerto.
Cambini 1 <sup>er</sup> 1. . . . . 4 4	Graaf. . . . . 1 <sup>er</sup> . . . . . 9	Lidarti 5 <sup>e</sup> . . . . . 6	Stamitz 2 <sup>e</sup> . . . . . 4 4
Cambini . . . . . 3. . . . . 4 4	Graaf. . . . . 3 <sup>e</sup> . . . . . 9	Bachschmid. . . . . 7 4	Bertheaume 2 <sup>e</sup> . . . . . 4 4
Cambini . . . . . 5. . . . . 4 4	Hayden. . . . . 2 <sup>e</sup> . . . . . 9	Morigi Clarin. et Basson. . . . 1 4	Ciri 8 <sup>e</sup> . . . . . 7 4
Cambini . . . . . 7. . . . . 4 4	Alexandre 2 <sup>e</sup> petit air. . . . 2 8	Morigi Haub. et Basson. . . . 1 4	Ciri 8 <sup>e</sup> p <sup>r</sup> Flute. . . . . 7 4
Cambini . . . . . 9. . . . . 4 4	Idem . . . . . 4 <sup>e</sup> . . . . . 2 8	Vanhall . . . . . 7 4	Ciri 8 <sup>e</sup> p <sup>r</sup> Violoncelle. . . . 7 4
Cambini . . . . . 11. . . . 4 4	Idem . . . . . 6 <sup>e</sup> . . . . . 2 8	Bulant p <sup>r</sup> 2 Clarin. . . . . 7 4	Cambini 3 <sup>e</sup> p <sup>r</sup> Flute. . . . . 4 4
Cambini . . . . . 13. . . . 4 4	Idem . . . . . 8 <sup>e</sup> . . . . . 2 8	Ignazio Kaa oeuvre 1 <sup>er</sup> . . . . 7 4	Stamitz 3 <sup>e</sup> p <sup>r</sup> Violon . . . . 4 4
Cambini . . . . . 15. . . . 4 4	Idem . . . . . 10 <sup>e</sup> . . . . . 2 8	Gugel oeuvre 2 <sup>e</sup> . . . . . 7 4	Stamitz 4 <sup>e</sup> p <sup>r</sup> Violon . . . . 4 4
Cambini . . . . . 17. . . . 4 4	Idem . . . . . 12 <sup>e</sup> . . . . . 2 8		Windling . . . . . 4 4
Cambini . . . . . 19. . . . 4 4	Ciri . . . . . 6. . . . . 3 12		Cambini 4 <sup>e</sup> p <sup>r</sup> Flute. . . . . 4 4
Cambini . . . . . 21. . . . 4 4	Stamitz . . . . . 9	M. D. I. C. p <sup>r</sup> violon. . . . . 7 4	Stamitz . . . . 5. . . . . 4 4
Cambini . . . . . 23. . . . 4 4	Cambini 7 <sup>e</sup> . . . . . 9	Chartrain p <sup>r</sup> violon . . . . . 7 4	Stamitz . . . . 6. . . . . 4 4
Grosse I . . . . . 4 4	S <sup>r</sup> George . . . . . 9	Baur p <sup>r</sup> violon . . . . . 7 4	Stamitz . . . . 7. . . . . 4 4
Grosse II <sup>e</sup> . . . . . 4 4	M. D. L. C. . . . . 9	Garnieri p <sup>r</sup> violon . . . . . 7 4	Stamitz . . . . 8. . . . . 4 4
	Gugel p <sup>r</sup> 2 Alto . . . . . 9	Lidarti p <sup>r</sup> violon . . . . . 6	Graaff 4 <sup>e</sup> p <sup>r</sup> Flute. . . . . 4 4
			Graaff 5 <sup>e</sup> p <sup>r</sup> Flute . . . . . 4 4
Simphonies Concertantes Pour deux Flute		Ariettes Italiennes traduites en francais.	Haacke 1 <sup>e</sup> . . . . . 4 4
Cambini . . . . . 3. . . . . 4 4		Rondeau de Sacchini . . . . . 2 8	Haacke 2 <sup>e</sup> . . . . . 4 4
Cambini . . . . . 4. . . . . 4 4		Rondeau de Jordani . . . . . 2 8	Chartrain . . . . . 4 4
Cambini . . . . . 5 Haubois et Bas <sup>on</sup> . . . 4 4		Sarti . . . . . 3 12	Airs d'Opera Comiq. arrangés pour deux Clarin, deux Cors et deux Haubois
Stamitz Haubois et Basson la même p <sup>r</sup> deux Flutes. . . . . 4 4		Massi . . . . . 2 8	
	Trio.		Rosser . . . . 26. . . . . 6
	Fontenet 1 <sup>er</sup> . . . . . 7 4	L'on trouvera aussi tous les ouvrages de M <sup>r</sup> Le Clair laine.	Rosser . . . . 28. . . . . 6
	Vanhall 19 <sup>e</sup> . . . . . 7 4		Rosser . . . . 30. . . . . 6
	Miwliczek p <sup>r</sup> Flute. . . . . 7 4		Rosser . . . . 32. . . . . 6
	Fendling p <sup>r</sup> Flute . . . . . 7 4		Rosser . . . . . 6
	Caradon . . . . . 7 4		Bach et Abel divertissem <sup>ts</sup> . 6
	Cambini . . . 3 <sup>e</sup> . . . . . 7 4		
	Dorsch p <sup>r</sup> Flute . . . . . 7 4		
Simphonies En Oeuore.	Clavecin	Sonates.	Harpe
Eichner X . . . . . 12	Lachnith . . . . . 9	Tauber . . . . . 7 4	Lachnith . . . . . 6
Mayer oeuvre II. . . . . 12	Cambini . . . 7 <sup>e</sup> . . . . . 9	Avolio . . . . . 7 4	Grénier
	Cambini . . . 8 <sup>e</sup> . . . . . 9	Avolio petit Air variés . . . . 4 4	
	Linsdorff . . . . . 9	Fodor petit Air variés . . . . 4 4	
	M <sup>re</sup> Ray oeuvre 1 <sup>er</sup> . . . . . 9	Chartrain . . . . . 7 4	
	Concerto de Sciffert anglaise 4 4		
	M <sup>re</sup> Ray oeuvre 2 <sup>e</sup> . . . . . 9		

Violino primo

# QUARTETTO I

*Allegro*

The musical score for the first violin part of the first quartet, page 2, is written in G major and 2/4 time. It begins with a forte (f) dynamic and an *Allegro* tempo. The piece is characterized by intricate sixteenth-note passages and dynamic contrasts. The score includes several dynamic markings: *f*, *p*, *pp*, and *fp*. A repeat sign is present in the 10th staff. The piece concludes with a *pp* dynamic marking.

The continuation of the musical score for the first violin part, starting with a change in tempo to *Affettuoso*. The music is marked with *p* and *f* dynamics. The piece concludes with a signature: *Lurieu*.

Violino primo

The musical score is written for the first violin (Violino primo) and consists of 15 staves. The key signature is one flat (F major), and the time signature is 4/4. The score includes various dynamics such as *P* (piano) and *F* (forte), as well as performance markings like *Presto*, *1*, and *4*. The music is characterized by intricate patterns, including sixteenth-note runs and slurred passages. The page number '8' is located in the upper right corner.

# QUARTETTO

## II

*Allegro*

*Violino primo*

The musical score for the first violin part consists of 24 measures. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked *Allegro*. The score contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). There are also first and second endings indicated by the numbers 1 and 2. The notation is dense and characteristic of 18th-century manuscript notation.

*Largo*

The final section of the score consists of six measures, marked *Largo*. The tempo is significantly slower than the previous section. The notation is less dense, featuring longer note values and a more spacious feel. It concludes with a dynamic marking of *p*.

Violino primo

5

Majeur

Minerur

Allegro

PP

P

F

P

P

F

P

F

P

F

P

F

P

F

P

F

No 63

Violino primo

5  
QUARTETTO  
III

Allegro

Handwritten musical score for Violino primo, Quartetto III, No. 63. The score consists of 15 staves of music in treble clef with a common time signature (C). The tempo is marked 'Allegro'. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include '1', '2', '3', 'F', 'FP', and 'P'. The score ends with a double bar line and repeat dots.



Violino primo

The musical score is written for the first violin (Violino primo) and consists of 13 staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked *Presto*. The score includes various musical notations such as dynamics (P for piano, F for forte), articulation (accents, slurs), and fingering (1, 2). The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The piece concludes with a double bar line at the end of the 13th staff.

# QUARTETTO IV

Violino primo

Allegro

The musical score for Violino primo, Quartetto IV, page 8, is written in C major and 2/4 time. It begins with a treble clef and a common time signature (C). The tempo is marked 'Allegro'. The score consists of 14 staves of music. The first staff contains the title 'QUARTETTO IV' and the instrument name 'Violino primo'. The tempo 'Allegro' is written below the first staff. The music features various dynamics, including forte (F) and piano (P). There are also articulation marks such as accents and slurs. Fingerings are indicated by numbers 1, 2, and 3. The piece concludes with a Crescendo (Cres.) marking and a final measure marked with a '1'.

Violino primo

Violino primo

F

Handwritten number 20710 in the top right corner.

*Affectuoso*

*Gratioso*

P

F

P

P

F

P

no 65

20

Violino primo

# QUARTETTO

V

Allegro

Handwritten musical score for Violino primo, Quartetto V, Allegro. The score consists of 15 staves of music in treble clef with a key signature of one flat and a common time signature. The music features various rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include piano (P) and forte (F). The tempo is marked 'Allegro' and 'Presto'.

Violino primo

The musical score is written for the first violin (Violino primo) and is page 11. It is in G major and 4/4 time. The notation includes various dynamics such as piano (p) and forte (f), as well as articulation marks like accents. Fingerings are indicated by numbers 1, 2, 3, and 4. The score consists of 14 staves of music, ending with a double bar line.

No 66

12

# VI QUARTETTO

Violino primo

*Andantino*

The musical score is written on 12 staves in G major (one sharp) and 2/4 time. The tempo begins as *Andantino* and changes to *Allegro assai* at the fifth staff. The score includes various dynamics such as *p* (piano) and *f* (forte), as well as articulation marks like accents and slurs. Performance markings include first and second endings (marked 1 and 2) and repeat signs. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

Violino primo

The musical score is written for the first violin (Violino primo) and consists of 14 staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked *Gratioso*. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics used are *P* (piano), *F* (forte), and *F in* (forzando). There are also numerical markings (1, 2, 3, 4) above some notes, possibly indicating fingerings or bowings. The music is characterized by intricate patterns, including sixteenth-note runs and slurred passages.

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