

11

CONCERTO

A VIOLON PRINCIPAL

Premier et Second Dessus,
Alto et Basse, Hautbois ou Flutes
et deux Cors, ad Libitum.

COMPOSÉ

Par Monsieur

DE S^T. GEORGES

ŒUVRE IV.

Mis au Jour par M^R. BAILLEUX.

Gravé par M^{me} Annerau.

Prix 3th 12^s.

A PARIS



*Chez M^R Bailleux M^d de Musique, Ordinaire des Menus-plaisirs du Roy.
Rue S^t Honore' à la Regle d'Or.*

*à Lyon Chez M^r Castaud. à Toulouse Chez M^r Brunet
à Bordeaux à Bruxelles et à Lilles,
Chez les Marchands de Musique.*

A . P . D . R .

Ecrit par Ribier

K

5402

K. 5402

Violino Principale

CONCERTO

Allegro

The musical score is written for the Violino Principale part of a Concerto. It begins with the tempo marking *Allegro*. The key signature is one sharp (F#), and the time signature is 2/4. The score is composed of 12 staves of music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. The music is marked with dynamics such as *p* (piano), *f* (forte), and *sf* (sforzando). A section of the score is marked *Solo*. The notation includes various rhythmic values, including sixteenth notes, and features melodic lines with slurs and ties. There are also some performance markings like *tr* (trill) and *acc* (accents).

Violino Principale

The musical score for Violino Principale on page 3 consists of 14 staves of music. The key signature is G major (one sharp). The score includes various dynamics and performance markings:

- Staff 4: *f* *tutti* *p* *f*
- Staff 6: *p*
- Staff 7: *crec.*
- Staff 8: *f* *p* *solo*
- Staff 14: *tutti* *p*

The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are also some specific markings such as *6* and *8* above notes in staves 8 and 9, and a *+* above a note in staff 14.

Violino Principale

Handwritten musical score for Violino Principale, page 4. The score consists of ten staves of music in treble clef with a key signature of one sharp (F#). The music is highly technical, featuring rapid sixteenth-note passages, slurs, and various articulations. Performance markings include "Solo" in the second and eighth staves, and "p" (piano) in the eighth staff. A first finger fingering "1" is indicated above a note in the sixth staff. The paper shows signs of age and wear, particularly along the left edge.

Violino Principale

Adagio

Solo

pp

♩ solo

Violino Principale

Rondeau

Violino Principale



CATALOGUE,

De Musique Française et Italienne Vocale et Instrumentale, que M^r BAILLEUX M^d de Musique Ordinaire de la Chambre et des Menus-plaisirs du Roy a fait graver depuis peu Qu'il continue et vend à Paris, Rue S^t-Honoré près celle de la Feronnerie à la Regle d'Or.

SIMPHONIES.			METHODES ET INSTRUCTIONS, Sur la Musique.	ARIETTES et DUOS.
Schwindl Opera P. ^{er} 12	Lidarti..... 5..... 7 4		<i>Traité de l'Harmonie par M^r Rameau..... 12</i>	<i>Le Berger malheureux..... 2 16</i>
Le Baron de Sans 1..... 12	Barbella..... 2..... 7 4		<i>Nouveau Système de Musique théorique ou l'on découvre le principe de toutes les Regles nécessaires à la pratique par M^r Rameau..... 3</i>	<i>La timidité..... 2 16</i>
Baillieux..... 2..... 12	Barbella..... 3..... 7 4		<i>Dissertation sur les différentes Methodes d'accompagnement pour le Clavecin ou pour l'Organe avec le plan d'une nouvelle Methode établie sur une mécanique de doigts que fournit la succession fondamentale de l'Harmonie et a l'aide de laquelle on peut devenir Sçavant Compositeur et habile Accompanateur. par M^r Rameau..... 3</i>	<i>Zephyr..... 2 16</i>
Gossec..... 5..... 12	Toubert..... 1..... 7 4		<i>Traité des accords et de leurs successions selon le système de la Base fondamentale pour servir de principes à ceux qui étudient la composition ou l'accompagnement du Clavecin avec une Methode d'accompagnement. Les observations sur différents points d'harmonie et l'harmonie pratique ou exemple pour le traité des accords, par M^r Rameau, savant..... 15</i>	<i>Le Baissoleil..... 2 16</i>
Gossec..... 6..... 12	Lavaux..... 1..... 7 4		<i>Dictionnaire de Musique de Brassard..... 6</i>	<i>Tendre Amour..... 2 4</i>
Gossec..... 8..... 8	Degardins..... 7..... 7 4		<i>Methodes de Musique par Baillieux..... 9</i>	<i>Le parfait Amour..... 2 4</i>
Diers..... 8..... 12	Degardins..... 10..... 7 4		<i>Methodes de Plute par Hotteler..... 9</i>	<i>La liberté perdue..... 2 8</i>
Toeschi..... 8..... 7 4	Arctes gustav p. ^r 2 Plats..... 6 0		<i>Methodes de Clavier par M^r Bann..... 7 4</i>	<i>Les petits Oiseaux..... 2 4</i>
Haydn..... 7..... 12	Grosse P. ^{er} pour 2 Plats..... 7 4		<i>Methodes de Violoncelle par Tiliere..... 7 4</i>	<i>La Perseverance..... 2 8</i>
Navogil..... 5..... 12	Morigi. Plats et Basses..... 7 4	CANTATILLES dans le goût Italien.	<i>Methodes de Mandoline par Leone..... 12</i>	<i>Le Piquet, Duo..... 3</i>
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Davaux Concertantes 5..... 7 4	Perch..... 1 ^{er} 7 4	<i>Bere et Oriac..... 3 20</i>		<i>L'Amour brave..... 3 8</i>
Davaux Concertantes 7..... 7 4	Sonates chantantes..... 6	<i>Le prix de la beauté..... 3 20</i>		<i>Le Triomphe de l'Amour..... 2 8</i>
Touchemolin..... 3..... 12	Recueil d'Air pour 2 Violoncelles par Tiliere..... 7 4	<i>La vengeance de l'Amour..... 3 20</i>		<i>Invocation à l'Amour..... 2 8</i>
S ^t Georges Concertantes 6..... 9	Canal..... 2..... 7 4	<i>L'Amour à Bacchus..... 3 20</i>		<i>Le Triomphe de Themire..... 2 8</i>
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	SONATES.			<i>Le Printemps..... 2 16</i>
	Berteau..... 2..... 9	OPERAS COMIQUES		<i>La naissance de l'Amour..... 2 16</i>
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	Degardins..... 4..... 6	<i>On ne s'enrichit jamais de trait..... 12</i>		<i>Le Tableau du Mariage..... 2 16</i>
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	Tiliere Violoncelles..... 7 4	<i>Les évanouies..... 15</i>		<i>De la Reine de Colconde 2..... 2 8</i>
		<i>La Pauson..... 12</i>		<i>L'Amour vainqueur..... 2 8</i>
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QUATUORS.		RECUEILS D'AIRES pour la Guitare.		<i>Recueil 1^{er}..... 2 4</i>
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Toeschi..... 9..... 7 4		<i>Pasible..... 2. Recueil..... 7 4</i>		<i>Recueil 3..... 2 4</i>
Stomff..... 12..... 7 4		<i>Guchard..... 3. Recueil..... 7 4</i>		
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Kelp..... 2..... 9		<i>Patouart..... 2. Recueil..... 7 4</i>		
Haydn..... 26..... 9				
				RECUEILS de Menuets.
	CLAVECIN Sonates.			<i>Recueil 1^{er}..... 2 4</i>
	Degardins..... 3..... 9	RECUEILS D'AIRES pour la Harpe		<i>Recueil 2..... 2 4</i>
	Inata..... 2..... 7 4	<i>Morau 1. Recueil..... 7 4</i>		
	Banone..... 9	<i>Patouart 3. Recueil..... 9</i>		
	Les Sarras avec les Fûtes..... 1 4			
	Les 4 Symphonies de Davaux gustav p. ^r le Clavecin le 1 ^{er} 12	RECUEILS D'AIRES avec accompagnement de Violon et Clavecin.		
	Schobert Concerto..... 5..... 4 4	<i>Mongenst 1. Recueil..... 6</i>		
	Bach Concerto..... 1..... 4 4	<i>Les petits Concerts de l'Harpe..... 7 4</i>		
		<i>Les rixations lorgue 1. R..... 3 12</i>		
		<i>Idem 2. Recueil..... 3 12</i>		
	CLAVECIN Concertos.			
	Hoffman..... 3..... 7 4	RECUEILS D'AIRES avec accompagnement de Violon et Clavecin.		
	Schobert..... 4..... 12	<i>Leçon de Tenbre de Vion..... 4</i>		
		<i>Mocere et les 3. Leçons de Tenbre de Islande..... 6</i>		
		<i>O Sacram Metat du S^t Sacram..... 4</i>		
	CONCERTOS de Violon et Plute.			
	Franel Opera..... 1..... 7 4			
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	S ^t Georges..... 3..... 7 4			
	S ^t Georges..... 3..... 7 4			
	S ^t Georges..... 4..... 3 12			
	S ^t Georges..... 5..... 7 4			
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Stomff..... 9..... 6				
Virus con..... 1..... 7 4				
Milocke..... 2..... 7 4				

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Ecrit par Ribier

K. 5402

CONCERTO

Allegro Violino Primo

The musical score is written for Violino Primo in G major (one sharp) and 2/4 time. It begins with a forte (*f*) dynamic and includes several dynamic shifts to piano (*p*) and sforzando (*sf*). The piece is marked *Allegro*. The score contains various musical notations such as slurs, accents, and articulation marks. A first ending bracket labeled 'I' spans the final four staves. Performance markings include *solo* and *cresc.* (crescendo).

Violino Primo

Solo
p

f *p* *f* *p*

f *p*

f *p*

f tutti *p*

f *p*

f *p* *f* *p*

p

p *f*

p *f*

p *f*

p *f*

p *f*

p *f*

Violino Primo

Adagio *p solo*

tutti *p* *solo* *p* *tutti* *pp*

Rondeau *p solo* *f* *p* *f* *fin* *p* *I* *I* *p* *f* *p* *f*

Violino Primo

The musical score for Violino Primo consists of 13 staves of music. The notation includes various rhythmic values, accidentals, and performance markings. Key features include:

- Staff 1:** Starts with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a first finger position marking (*I*) and a *min.* (minor) marking.
- Staff 2:** Continues the melodic line with a first finger position marking (*I*).
- Staff 3:** Features a second finger position marking (*2*) and a *Pizz.* (pizzicato) marking.
- Staff 4:** Includes an *arco* (arco) marking and a first finger position marking (*I*).
- Staff 5:** Shows a first finger position marking (*I*) and a *maj.* (major) marking.
- Staff 6:** Contains a first finger position marking (*I*) and a *p* (piano) dynamic marking.
- Staff 7:** Features a first finger position marking (*I*) and a *f* (forte) dynamic marking.
- Staff 8:** Includes a *p* (piano) dynamic marking and a *f* (forte) dynamic marking.
- Staff 9:** Contains a first finger position marking (*I*) and a *p* (piano) dynamic marking.
- Staff 10:** Shows a first finger position marking (*I*) and a *p* (piano) dynamic marking.
- Staff 11:** Includes a first finger position marking (*I*) and a *p* (piano) dynamic marking.
- Staff 12:** Features a first finger position marking (*I*) and a *p* (piano) dynamic marking.
- Staff 13:** Ends with a first finger position marking (*I*) and a *p* (piano) dynamic marking.

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Violino Secondo

Musical staff 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a melodic line with various note values and rests. Dynamics include *crec.* and *f*.

Musical staff 2: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line. Dynamics include *p* and *f*. The word *solo* is written above the staff.

Musical staff 3: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line. Dynamics include *f* and *p*.

Musical staff 4: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line. Dynamics include *f* and *p*. The letter *I* is written above the staff.

Musical staff 5: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line.

Musical staff 6: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line. Dynamics include *f*. The word *tutti* is written above the staff.

Musical staff 7: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line. Dynamics include *f*.

Musical staff 8: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line. Dynamics include *p*. The word *solo* is written above the staff.

Musical staff 9: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line. Dynamics include *f*.

Musical staff 10: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line. Dynamics include *f*. The letters *I* and *2* are written above the staff.

Musical staff 11: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line.

Musical staff 12: Treble clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line. Dynamics include *f*.

Violino Secondo solo

Adagio

tutti *solo*

2

tutti

pp

Rondeau

p *f*

fin solo

tutti

f *p* *f*

Violino Secondo

min. *p* *I* *I*

f tutti *p*

Pizz. *I*

arco *p* *I* *I*

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

f

I *3* *p*

D.C.

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Alto Viola

CONCERTO

Musical score for Alto Viola, Concerto, page 2. The score consists of 14 staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked "Allo" and the dynamics range from piano (p) to fortissimo (f). The score includes various musical notations such as slurs, accents, and fingering numbers (e.g., 2, 5, 10, 15, 7). There are also performance instructions like "crea" and "lutti". The music is written in a single system across 14 staves.

Alto Viola

First system of musical notation for Alto Viola, featuring dynamics *f* and *p*, and fingerings 2 and I.

Second system of musical notation, including the tempo marking *Adagio* and dynamics *p* and *pp*.

Third system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *pp*.

Fourth system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Fifth system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Sixth system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Seventh system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Eighth system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Ninth system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Tenth system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Eleventh system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Twelfth system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Thirteenth system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Fourteenth system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

Fifteenth system of musical notation, including the tempo marking *Rondeau* and dynamics *p* and *f*.

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Basso

CONCERTO

Allegro

Musical score for Bass, page 2. The score is written in bass clef with a key signature of one flat and a common time signature. It consists of 13 staves of music. The tempo is marked *Allegro*. The score includes various dynamics: *p* (piano), *f* (forte), and *cres* (crescendo). Performance markings include fingering numbers (e.g., 5, 2, 10, 15, 7, 5, 2) and articulation (accents). The word *tutti* appears on the 7th staff, and *solo* on the 9th staff. The piece concludes with a final cadence on the 13th staff.

Basso

First staff of music, bass clef, treble clef, dynamic *f*.

Second staff of music, bass clef, treble clef, dynamic *p*, fingerings 2, 2, 1, *crea*.

Third staff of music, bass clef, treble clef, dynamic *crea*.

Fourth staff of music, bass clef, treble clef, dynamic *p*, fingering 5.

Adagio

Fifth staff of music, bass clef, treble clef, dynamic *pp*, fingering 3.

Sixth staff of music, bass clef, treble clef, dynamic *p*, fingering 2, *pp*.

Seventh staff of music, bass clef, treble clef, dynamic *pp*, fingering 3.

Rondeau

Eighth staff of music, bass clef, treble clef, dynamic *pp*, fingering 3, 8, 8, 3.

Ninth staff of music, bass clef, treble clef, dynamic *pp*, fingering 3, 8.

Tenth staff of music, bass clef, treble clef, dynamic *pp*, fingering 6.

Eleventh staff of music, bass clef, treble clef, dynamic *pp*, fingering 2, I, 2, I4, I, I.

Twelfth staff of music, bass clef, treble clef, dynamic *pp*, fingering 8, 3, 3.

Thirteenth staff of music, bass clef, treble clef, dynamic *pp*, fingering I4, I, I, I, 33.

Fourteenth staff of music, bass clef, treble clef, dynamic *pp*, fingering 6.

Fifteenth staff of music, bass clef, treble clef, dynamic *pp*.

CONCERTO

Oboe Primo

All^o

Adagio tacet

Rondeau

K. 5402

In D.

Corno Secondo

CONCERTO

2
All^o
12
f
9
p
88
2
I
8
f
62
8
69
I
Adagio tacet
8
I 2 4 4
Rondeau
36 67 65
I I



In D.

Corno Primo

CONCERTO

2

All^o

12

f

9

f

88

2 I

2 8 62

f

8

69

Adagio tacet

8 I 2 4 4

f

Rondeau

36 67 65

I I



K. 5402

Oboe Secondo

CONCERTO

All^o
Musical notation for the first staff of the Concerto, starting with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music begins with a series of eighth and sixteenth notes, followed by a measure with a fermata and a second ending bracket labeled '2'. The staff ends with a double bar line.

Musical notation for the second staff of the Concerto, continuing the melodic line with first and second endings. It features a treble clef, a key signature of one sharp, and a common time signature. The staff concludes with a double bar line.

Musical notation for the third staff of the Concerto, marked with a piano (*p*) dynamic and a forte (*f*) dynamic. It includes a first ending bracket labeled '9' and a measure with a fermata. The staff ends with a double bar line.

Musical notation for the fourth staff of the Concerto, featuring a second ending bracket labeled '2' and a measure with a fermata. The staff ends with a double bar line.

Musical notation for the fifth staff of the Concerto, marked with a forte (*f*) dynamic. It includes a first ending bracket labeled '62' and a measure with a fermata. The staff ends with a double bar line.

Musical notation for the sixth staff of the Concerto, featuring first and second ending brackets labeled '21' and '27'. The staff ends with a double bar line.

Musical notation for the seventh staff of the Concerto, marked with a forte (*f*) dynamic. It includes a first ending bracket labeled '16' and a measure with a fermata. The staff ends with a double bar line.

Adagio tacet

Musical notation for the eighth staff of the Concerto, marked with a forte (*f*) dynamic. It features a first ending bracket labeled '8' and a measure with a fermata. The staff ends with a double bar line.

Rondeau

Musical notation for the ninth staff of the Concerto, marked with a forte (*f*) dynamic. It includes a first ending bracket labeled '36' and a measure with a fermata. The staff ends with a double bar line.

Musical notation for the tenth staff of the Concerto, featuring first and second ending brackets labeled '16' and '43'. The staff ends with a double bar line.

Musical notation for the eleventh staff of the Concerto, marked with a forte (*f*) dynamic. It includes first and second ending brackets labeled '2' and '3', and a measure with a fermata. The staff ends with a double bar line.

Musical notation for the twelfth staff of the Concerto, marked with a forte (*f*) dynamic. It features first and second ending brackets labeled 'I' and 'I', and a measure with a fermata. The staff ends with a double bar line.

K. 5402