

Seconde

SINFONIE-CONCERTANTE

pour

Flûte, Hautbois, Clarinette,

Cor et Basson

avec accompagnement de Grand Orchestre

composée et dédiée

a Messieurs

les Professeurs de la chapelle Royale de Bavière.

^E
BOHM, FLADT, BAERMANN,

RAUCH^{ET} ANT. ROMBERG

par

S. Sindpaintner

Oeuvre 44.

Maître de chapelle de S. M. le Roi de Wurtemberg.

Pr 4 Fl 36kr

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Verzeichniß der Instrumenten

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Chakan mit 1 und 4 Klappen, Flageolets ohne und mit 3 und 4 Klappen, doppelte Flageolets mit 7 Klappen, Flöten mit 4, 6, 8 und 9 Klappen, Clarinetten mit 5, 9, 12 und 15 Klappen, letztere nach Ivan Müller's neuester Erfindung, Hoboen mit 2 und 15 Klappen, Englischhorn mit 15 Klappen, Basshorn mit 14 Klappen; diese Instrumenten werden von Buchs und Ebenholz mit silbernen und messingnen Klappen verfertigt. Fagotte mit 9, 10 und 15 Klappen, letztere nach Carl Allmenröder's neuester Erfindung, Octav Conterfagott mit 7 Klappen, Serpent und Englisch-Basshorn mit 6 Klappen; diese Instrumente werden von Ahornholz mit messing- und elfenbeinernen Klappen verfertigt. Einfache und Inventionshörner und Trompeten; Trompeten mit 5 Klappen, einfache und Inventions Posthorn, sowie auch mit 4 Klappen, Signalkörner, englische Flügelhörner mit 6 Klappen, Bassflügelhörner mit 8 Klappen, Basstrompeten, Posaunen und doppelt Posaunen nach Gottfried Weber's neuester Erfindung, Becken, Tambourins, Triangeln, Pauken, große und kleine Trommeln, Glockenspiel, und Schellenstöcke. Ausser obigen Instrumenten sind noch alle andere Gegenstände des Musikalischen Faches zu haben.

Alte und neue Violinen, Altviolen, Violoncellen, Conterbässe, neapolitanische, französische und andere Guitarren, Pedalarfen, Haken-Harfen, Pianofortes, Flügel- und Tafelförmige von den vorzüglichsten Meistern in Wien und anderswärts verfertigt. Bass, Altviol und Violinkästchen, Taschen-Musikpulte pariser Colophonium, rastrirtes Notenpapier Rautrale, Vögel-Orgeln, Violin und Bassbögen von jeder Sorte, Violinstege, Saitenhalter, Sortinen, Capo d'astro für Guitarren, Hoboen und Fagottrohre, Klarinettenblättchen, Horn, Trompete- und Posaunen-Mundstücke, Stimmgabeln, Klavier-Stimm-Hämmer, ächte römische Darmsaiten, und übersponnene Saiten von der besten Qualität, für Violinen, Altviolen, Violoncellen, Conterbässe Guitarren und Harfen u. s. w.

GENRES DES INSTRUMENTS

de Musique
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Tous ces Instruments sont travaillés avec le plus grand soin et se vendent au plus justes prix.

Csakan avec 1 et 4 Clefs, Flageolets sans clefs et aussi à 3 ou 4 clefs, Flageolets doubles à 7 clefs, Flûtes à 4, 6, 8 et 9 clefs, Clarinettes à 5, 9, 12 et 15 clefs, les dernières d'après la plus nouvelle invention d'Ivan Müller Hautbois à 2 et 15 clefs, Cors anglais à 15 clefs, Cor de Basette à 14 clefs, ces Instrumens sont faits de bois de buis ou d'ébène avec clefs en argent ou en cuivre. Des Bassons à 9, 10 et 15 clefs les dernières d'après la plus nouvelle invention de Charles Allmenröder, grand Basson à 7 clefs, Serpent et Cor de Basse anglaise à 6 clefs; ces Instrumens sont faits de bois d'érable avec clefs en cuivre ou d'ivoire. Cors et Trompettes simples et avec tous les tons, des Trompettes à 5 clefs, Cornets de poste simples et avec tous les tons, Cornets de poste à 4 clefs, Cors de Signal simples et à 6 clefs, Cors de Signal de Basse à 8 clefs, Trompettes de Basse, Trombones, aussi des Trombones à double coulisses, invention de Godefroi Weber. Cimbales, Tambourins, Triangles, grosse Caisses, Caisses roulantes, Timbales, Tambours Militaire, Bonnets chinois. Outre les Instruments ci-dessus, on trouve aussi tous les objets qui ont rapport au genre Musical.

Viols, vieux et neufs, des Altos, Violoncelles, Contrebasses, Guitarres italiennes, françaises et autres, Harpes à pédales, et à crochets, Piano-forte de toute façon des célèbres Facteurs de Vienne et d'autres, boîtes de Violon, Pupitres portatifs, Colophanne clarifié, Papier rayé, Griffes, Carrillon, Sérinettes, Des archets de Violon et de Basse de différentes qualités, Chevalets de Violon et de Basse, Tirecordes, Sourdines, Chevilles, Capo d'astro pour Guitarre, Anches de Clarinette, de Hautbois, de Basson, et gr. Basson, Diapasons, Marteaux de Clavecin, Embouchures de Cors, Trompettes et Trombones. De véritables Cordes de Naples, Cordes filées de toute qualité pour Violon, Alto, Violoncelle. Contrebasse, Harpe, Guitarre &c.

Flauto Principale Lindpaintner 2te Sinfonie 1

Allegro marcato

Concertante.

SINFONIE

80

dol.

p

cres

fz

f

cres

pp

fz

fz

pp

pp

Scherzando

p

f

ff

dol.

cres

p

pp

V. S.

Flauto Principale

pp

mf

f

cres

Stringendo

fz

cres

2

Scherzando

3

f

p

cres

f

p

cres

f

p

5

1

2

pp

40

cres

ff

Andantino non troppo

24

Var. I.

2

2

3

dol.

cres

4

mf

cres

p

3

Var. II.

2

2

2

mf

3

2

4

Var. III.

2

1

1

p

218.9.

Flauto Principale

3

Var. IV.

4

pp

mf

p

Var. V. *piu lento*

6 2

ritard.

dolce.

Var. VI. 20

pp

mf

Var. VII. *Tempo 10*

1

f

6

1

cres

f

6

V. S.

f

Allegretto poco Vivo

8 21

Scherzando

2

3

3

cres

pp

2

cres

f

pp

1

f

pp

1

pp

3

f

2

1

1

1

1

4

Allegro marcato

Oboe Principale

Lindpaintner, 2^{te} Sinfonie
Concertante.

1

SINFONIE.

69 Solo 8

69 Solo 8

dol.

cres

fz

f

p

pp

fz

fz

fz

pp

1

2

Scherzando

mf

p

1

2

3

ff

pp

p

pp

p

3

2

Volti S.

Oboe Principale

Stringendo.

p/p *mf* *fz* *p* *cres*

fz *f* *Scherz.* *1* *3*

f

p *cres* *f*

cres *f* *f*

p

f *1* *3* *3*

p

cres *ff* *40*

Andantino non troppo Lento

24

Var. I. *cres*

p *cres* *p* *cres* *fz* *p*

Var. II. *mf* *2* *2* *2*

Var. III. *mf* *2* *4* *1* *3*

Oboe Principale

3

1 *mf*

Var. IV.

1 *p* 4 *pp*

Var. V. *piu Lento*

6 2 *ritard.* *dol:*

Var. VI.

20

Var. VII. *Tempo. Imo*

mf *p* *pp*

6 6

6 6

6 6

p *f* *p* *f*

p *cres* *f*

4 6

Allegretto poco Vivo

4 5 5

Scherzando

V.S.

7 1

mf *cres* *cres*

p/p *cres* *f* *f*

p/p *cres* *f* *p/p*

f *f* *f* *f*

p *f* *f* *f*

ff *f* *f* *f*

4

SINFONIE.

Clarinetto Principale in B. Lindpaintner 2^{te} Sinf.
Concertante.

Concertante

1

Volti S.

Clarinetto Principale

pp *mf* *fz* *p* Stringendo

fz *cres* *cres* 1

Scherzando 1

f *p* *cres* *f*

p *cres* *f*

p *f*

3 3

1 2 1 *cres* *ff*

40 Andantino non troppo Lento

con espressione

Var. I. 4 1 *dol.* *cres*

Var. II. 1 *cres* *p* *cres* *fz* *p* 4

2159 *mf*

3

2189

Clarinetto Principale

This musical score is for the Clarinet Principal part, spanning measures 2189 to 2193. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into two sections: 'Cantabile' (measures 2189-2191) and 'Scherzando' (measures 2192-2193). The 'Cantabile' section features a melodic line with a 'dol.' (dolce) marking and a 'Cantabile' tempo indication. The 'Scherzando' section is more rhythmic, with a 'Scherzando' tempo indication and various dynamic markings including 'f' (forte), 'mf' (mezzo-forte), 'dol.' (dolce), 'cres' (crescendo), 'p/p' (pizzicato/pedale), and 'p' (piano). The score includes numerous slurs, ties, and fingerings (e.g., 1, 2, 3, 4) to guide the performer. The piece concludes with a 'Fine.' marking at the end of measure 2193.

Cantabile **Scherzando**

Fine.

Corno Principale in F. Lindpaintner 2^{te} Sinfonie 1

SINFONIE. *Allegro marcato* 69 *Solo.* *con forza* *dol.* *dol.* 5

2 3 1

cres *f* *p* *p* *fz* *fz*

3 7 3 *Scherzando*

2 *p* 5

15

8 *p* *p* *p*

3 2 8 *dol.* *dol.* *p* *Stringendo* *fz*

2 3 3 *f* *Scherz.* 3 *V.S.*

f *p* *cres* *f*

p *cres* *f*

mf *f* *f*

f *f* *f* *f* *p* *f*

1 1 2 4

f *f* *f* *f* *p* *f*

Andantino non troppo Lento Var. II.

40 24 20

Var. I. Solo dol.

Var. III. Var. IV.

20

Var. V. piu Lento

16

Var. VI.

dol.

Var. VII. Tempo 1?

cresp

4

p *f* *p* *f*

3 3 3 3 3 3

Corno Principale

3

Allegretto poco Vivo

p *cres* *f* *4*

6 *16* *Solo.* *dol.*

24 *dol.* *p* *f*

dol. *mf*

f *dol.* *cres*

f *p* *1* *1* *1*

pp *f* *5*

p *f* *1*

f *ff* *4*

Fine.

Fagotto Principale

Lindpaintner 2^{te} Sinfonie
Concertante.

1

Allegro marcato
69 Solo 4

SINFONIE.

dol. mf dol:

f

p

cres

fz

6

Scherzando

p

p/p

10

f

dol.

p

p/p

1

1

cres

9

3

Voltti S.

2

2189

Fagotto Principale

3

1 2

1 4 3 2

3

Var. III.

mf

4 3

pp

6 2

Var. V. più lento

ritard.

2 2 2 1

dol.

mf

pp

Var. VI.

con espressione

p

cres

Var. VII.

Tempo I^o

4

cres.

p

pp

f

6

p

f

4

Volte 5.

p

cres

f

Fagotto Principale

Allegretto 12

8 poco vivo Scherzando

6

dol.

15

p

f

dol.

2

f

f

1

1

1

pp

1

pp

f

2

2

2

2

2

f

ff

4

Fine.

SINFONIE. *All^o marcato* **Violino Primo** Lindpaintner, 2^{te} Sinfonie Concertante. 1

ff *dol.* *pp* *poco a poco crescendo* *f* *cres* *ff* *loco* *ff* *p* *f/p* *p/p* *Solo.* *p* *mf* *ten.* *cres* *fz* *f* *2* *Voliti S.*

218 9

ff *p* *ff* *pizz.* *arco* *cres* *ff* *ff* *3* *p* *1* *pp* *5* *2* *5* *f/p* *p/p* *3* *f* *1* *p* *mf* *1* *p* *cres* *mf* *p* *f* *p* *f* *p* *f* *p* *3* *3* *f* *f/p* *f/p* *f/p* *f/p* *f/p* *f/p* *f* *9* *ff* *3* *ff* *p* *p*

This page of a Violino Primo musical score contains 14 staves of music. The notation includes various musical symbols such as treble clefs, key signatures (one flat), time signatures (4/4 and 3/8), and dynamic markings (cres, ff, f, p, pp, f/p, p/p, arco, pizz., Staccato, ritar., V. S.). The score is divided into several sections, including variations (Var. I. to Var. VII.) and a section marked 'Andantino non troppo Lento'. The music features a variety of rhythmic patterns, including triplets, sixteenth notes, and eighth notes. The page concludes with a double bar line and the instruction 'V. S.'.

cres
ff
3
fz
p
cres
ff
f/p
p/p
Andantino non troppo Lento
8
pizz.
ff
arco
Var. I.
6
10
ff
Var. II.
Var. III.
ff
pp
Staccato
Var. IV.
ff
p
pizz.
arco
Var. V. più Lento
16
16
ff
Tempo 1?
Var. VI.
ff
Var. VII.
pp
f/p
ff
cres
ff
V. S.

Violino Primo

Allegretto poco Vivo

The musical score is written for Violino Primo. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked 'Allegretto poco Vivo'. The score consists of 15 staves of music. The first staff features a series of sixteenth-note runs, starting with a forte (f) dynamic and ending with a fortissimo (ffz) dynamic. The second staff continues with similar patterns, marked with f and pp. The third staff has a pp dynamic. The fourth staff has a pp dynamic. The fifth staff has a pp dynamic. The sixth staff has a pp dynamic. The seventh staff has a pp dynamic. The eighth staff has a pp dynamic. The ninth staff has a pp dynamic. The tenth staff has a pp dynamic. The eleventh staff has a pp dynamic. The twelfth staff has a pp dynamic. The thirteenth staff has a pp dynamic. The fourteenth staff has a pp dynamic. The fifteenth staff has a pp dynamic. The score concludes with a 'Fine' marking.

2189 *ff* Fine

SINFONIE. **Violino Secondo** Lindpaintner 2^{te} Sinfonie 1
Allegro marcato Concertante.

ff

1 2 *p/p* 3

p/p poco a poco

cres

ff

6

ff

3

ff

decres

p

p/p *p/p*

23

f *p*

fz *f* *mf*

ten. 4 *p/p* *f*

p *ff* *ff* *p*

3

ff pizz.

Violino Secondo

This musical score for Violino Secondo consists of 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one flat (B-flat). The score includes the following markings and features:

- Staff 1:** Starts with a *pizz* (pizzicato) marking. Later in the staff, there is a *fz* (forzando) marking and an *arco* (arco) marking.
- Staff 2:** Features a *cres* (crescendo) marking and a *ff* (fortissimo) marking.
- Staff 3:** Continues the musical progression.
- Staff 4:** Includes a *ff* (fortissimo) marking.
- Staff 5:** Features a *pp* (pianissimo) marking.
- Staff 6:** Includes a *pp* (pianissimo) marking and a *cres* (crescendo) marking.
- Staff 7:** Includes a *f* (forte) marking.
- Staff 8:** Includes a *mf* (mezzo-forte) marking and a *cres* (crescendo) marking.
- Staff 9:** Includes a *ff* (fortissimo) marking.
- Staff 10:** Includes a *ff* (fortissimo) marking.
- Staff 11:** Includes a *cres* (crescendo) marking.
- Staff 12:** Includes a *cres* (crescendo) marking.
- Staff 13:** Includes a *cres* (crescendo) marking.
- Staff 14:** Includes a *cres* (crescendo) marking.

Musical score for Violino Secondo, page 3. The score consists of 13 staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked *Andantino non troppo Lento*. The score includes various dynamics such as *ff*, *fp*, *pp*, *p*, and crescendos. It features several variations: Var. I, Var. II, Var. III, Var. IV, Var. V, Var. VI, and Var. VII. The piece concludes with a "V.S." (Vincenzo Scarlatti) marking.

ff fz pp

pp

pp

pp

pp

mf f

mf f

fz ff

2 1 2

1

ff

ff

ff

ff

ff

Fine.

Allegro marcato

SINFONIE.

ff

3

1

p

pp

poco a poco cres

3

6

ff

ff

3

6

decres

p

3

cres

f/p

4

pp

p

f

mf

4

ten.

pp

f

p

2

ff

2

Volti S.

p *ff* *pizz* *fz* *p arco* *cres* *ff* *f* *p* *p* *p* *5* *2* *5* *deces:* *f/p* *p/p* *f* *f* *3* *1* *p* *1* *mf* *p cres* *mf* *p cres* *f* *f* *p* *f* *f/p* *f/p* *f/p* *f/p* *f/p* *f/p* *f* *ff* *f* *ff* *p*

Viola

3

cres

ff *fz* *p* *ff*

f/p *p/p* *2*

p pizz *p/p*

Var. I.
6
ff arco *p*

10 *ff* *Var. II.* *p*

Var. III.
p/p *ff* *pp Staccato.*

Var. IV.
pizz.

Var. V. *Var. VI.*
16 16 *p arco* *ff*

p ritard. *piu Lento* *ff*

p *p* *pp* *f/p* *f/p*

cres *ff* *4* *4* *4* *4* *V.S.*

Violoncello e Basso

Lindpaintner 2^{te} Sinfonie
Concertante.

I

Allegro marcato

SINFONIE.

ff

Violonc.

Cello p/p 3

poco a poco cres

cres f ff

ff

ff

decre p p/p

cres f/p 6

pizz. 2 arco pizz. 1 arco pizz. 1 arco pizz. 1

fz f mf f

p ff ff

V.S.

pizz. ff arco pizz. f_z
 p arco 3 3 cres
 ff
 p ff p
 Cello
 Bassi 5 p/p
 2 5 p/p f/p decres p/p f 3 f
 Cello 1 p mf Bassi 1
 1 p mf Bassi 1 $cres$ $cres$ Cello
 3 3 f Bassi f/p f/p f/p f/p f/p $\#$ f/p
 9 f ff f ff
 p $cres$

Musical score for Violoncello and Bass, featuring various variations and dynamic markings. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The tempo is marked "Andantino nontropo Lento".

The score includes the following variations and markings:

- ff** (fortissimo)
- f/p** (fz/pizz.)
- cres** (crescendo)
- ff** (fortissimo)
- Tutti**
- f/p** (fz/pizz.)
- ppp** (pianississimo)
- ppizz.** (pizzicato)
- pp** (pianissimo)
- Var. I. Cello**
- 3 Tutti**
- ff arco** (fortissimo arco)
- 4 Cello**
- Var. II.**
- ff** (fortissimo)
- pp** (pianissimo)
- Var. III. Cello**
- pp Staccato** (pianissimo staccato)
- Var. IV.**
- ff** (fortissimo)
- pp pizz.** (pianissimo pizzicato)
- Var. V. Var. VI. 16 Cello**
- pp arco** (pianissimo arco)
- ff** (fortissimo)
- 4 Cello**
- pp ritard. piu Lento** (pianissimo ritardando, più lento)
- 1**
- ten. ten.** (tenuto)
- ff** (fortissimo)
- Var. VII.**
- pp** (pianissimo)
- f/p** (fz/pizz.)
- ff** (fortissimo)
- cres** (crescendo)
- ff** (fortissimo)

The musical score is written for Violoncello and Bass. It begins with a key signature of one flat (B-flat) and a 6/8 time signature. The tempo is marked "Allegretto poco Vivo". The score consists of several systems of staves. The first system includes a Cello part (labeled "Cello") and a Bass part. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Articulation includes *pizz.* (pizzicato) and *arco* (arco). Fingerings are indicated by numbers 1, 2, 3, 4. The score concludes with a "Fine." marking.

1

Concertante

SINFONIE.

Allegro marcato. F. Fausto TITMO Lindpaintner 2^a Sinfonie
 SINFONIE. *f* *f* *p* *3* *3* *3* *4* *p/p* *f* *mf* *f* *ff* *decras* *p* *3* *6* *Solo* *44* *cres* *ff/p* *f* *f* *8* *18* *ff* *f* *4* *49* *44* *mf* *ff* *7* *1* *8* *ff* V.S.

Andantino non troppo Lento

20 *f* Var. I. 16 *pp*

3 3 3 Var. II. 18 *f* Var. III. 16 *f*

Var. IV. 16 *pp* *f*

Var. V. 16 *ritard.* *piu Lento* Var. VI. 16 *ten.* *ff*

Var. VII. Tempo! *mf*

8 *f* *ff*

1 *All'ro poco Vivo* 81 *f*

13 *ff*

1 *ff*

fff

Fine.

1

V.S.

Andantino non troppo Lento

Var. I. 16 *f* *p/p*

Var. II. 18 *ff* *f*

Var. III. 16 *f*

Var. IV. 16 *p/p* *f*

Var. V. 16 *piu Lento*

Var. VI. 16 *ten.* *ff*

Var. VII. Tempo 1? *mf*

f

ff_z

Allegretto poco Vivo 81 *f*

13 *ff*

1 *ff*

fff

Fine.

Oboe Primo Lindpaintner 2^{te} Sinfonie Concert. I

Allegro marcato

SINFONIE.

f 3 9 pp 2 f Solo
 f ff
 ff
 ff
 p
 5 6 Solo 44 f
 2 ff 8 ff 10 p 5 p
 f 3
 4 3 49 44 3 3
 ff mf ff
 3
 4 cres ff p ff
 8 V. S.

Andantino non troppo Lento

Var. I.



Var. II.



Var. III.



Var. IV.



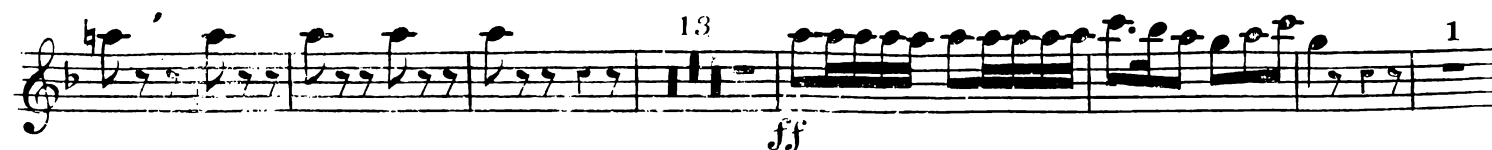
Var. V. Var. VI.



Var. VII. Tempo 1?



Allegretto poco Vivo



Fine.

Oboe Secondo Lindpaintner 2^{te} Sinfonie Concert. 1

Allegro marcato

SINFONIE

The musical score for Oboe Secondo is written in 3/4 time. It begins with a forte (*f*) dynamic and a triplet of eighth notes. The score includes various dynamics such as *f*, *ff*, *p*, *pp*, *cres*, and *mf*. Articulations like accents and slurs are used throughout. Fingerings are indicated by numbers 1-3 above notes. A "Solo" section is marked at measure 44. The piece concludes with a double bar line and the instruction "V. S." (Fine).

Oboe Secondo

Andantino non troppo Lento

Var. I.



Var. II.

16

Var. III.

16



Var. IV.

16



Var. V.

16

Var. VI.

16

ten.



Var. VII. Tempo!



Allegretto poco Vivo



Fine.

Clarinetto Primo in C. Lindpaintner 2^a Sinfonie I

Allegro marcato

Concertante.

SINFONIE.

Musical score for Clarinetto Primo in C, Lindpaintner 2^a Sinfonie I. The score is written in treble clef with a key signature of one flat (Bb) and a common time signature (C). It consists of 16 measures. The tempo is "Allegro marcato" and the style is "Concertante". The score includes various musical notations such as triplets, slurs, and dynamic markings. The first measure starts with a forte (f) dynamic. The second measure has a triplet of eighth notes. The third measure has a forte (f) dynamic. The fourth measure has a triplet of eighth notes. The fifth measure has a forte (f) dynamic. The sixth measure has a forte (f) dynamic. The seventh measure has a forte (f) dynamic. The eighth measure has a forte (f) dynamic. The ninth measure has a forte (f) dynamic. The tenth measure has a forte (f) dynamic. The eleventh measure has a forte (f) dynamic. The twelfth measure has a forte (f) dynamic. The thirteenth measure has a forte (f) dynamic. The fourteenth measure has a forte (f) dynamic. The fifteenth measure has a forte (f) dynamic. The sixteenth measure has a forte (f) dynamic.

Clarinetto Primo

Andantino non troppo Lento

Var. I.



Var. II.



Var. III.



Var. IV.



Var. V. Var. VI.

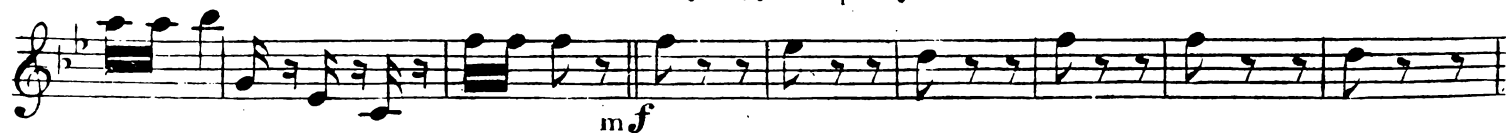


ritard.

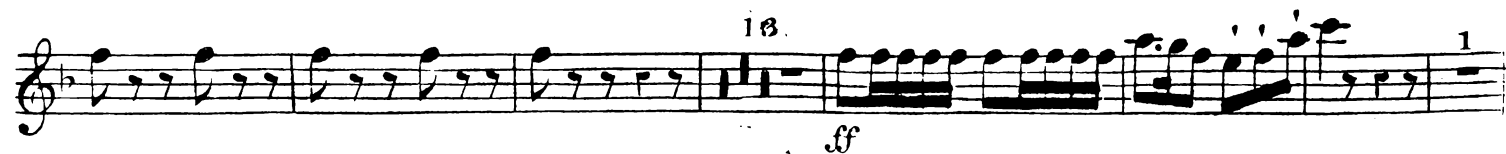
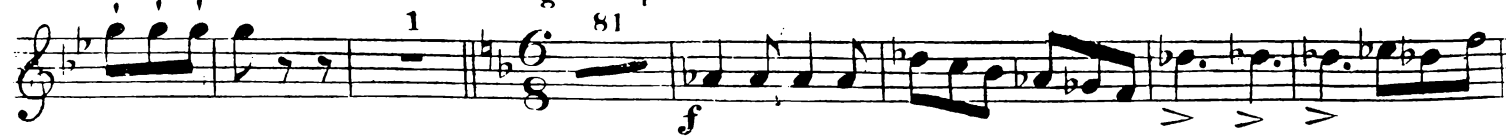
piu Lento

ff

Var. VII. Tempo 1?



Allegretto poco Vivo



Clarinetto Secondo in C.

Lindpaintner 2^{te} I
Sinfonie Concertante.

Allegro marcato

SINFONIE.

f 3 f 3
 9 p/p mf 4
 f ff
 ff
 3 p/p 3
 Solo 6 44 2
 p/p cresc. # f/p f f
 8 3 16 p f
 4 3 49 ff mf
 44 ff
 4 p
 3 p ff
 cresc. 8
 Volti S.

Andantino non troppo Lento

Var. I.



Var. II.

Var. III.



Var. IV.



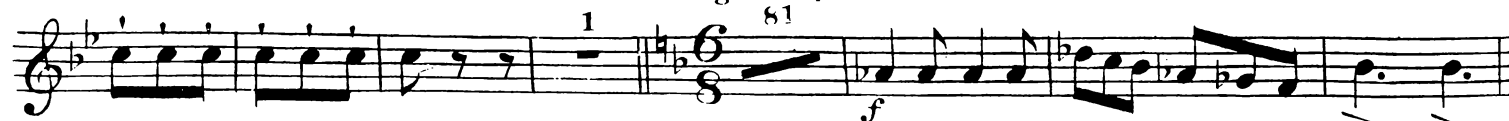
Var. V. Var. VI.



Var. VII. Tempo!



Allegretto poco Vivo



Allegro marcato

Fagotti

Lindpaintner 2te Sinfonie

1

Concertante.

SINFONIE.

3

7

3

2

pp

p

mf

f

ff

Solo

p

6

44

2

8

cres

f/p

f

ff

10

4

3

3

3

3

4

49

44

3

3

3

1

8

ff

p

p

p

ff

ff

Fagotti

Andantino non troppo Lento

Var. I.

16

20 *f*

Var. II. 16 *pp*

Var. III. 16

Var. IV. 16 *pp*

Var. V. 16 *f* *p ritard.* *piu Lento*

Var. VI. 16 *ten.* *ff*

Var. VII. Tempo 10 *mf*

8

f

ffz

Allegretto poco Vivo 1 81 *f*

13 *ff*

1 1

ff

Fine.

Corno Primo in F. 2^{te} Sinfonie Concertande

Lindpaintner

13

Allegro marcato

SINFONIE.

13

7 Solo 2

cres. 2 f

3 ff

ff

decresc. p pp

6 Solo 44 f

cres

2 ff 8 ff f

4 ff

49 mf 44 ff 3 3 3

5 p

3 3 ff p

8 f

V. S.

Corno Primo

Andantino non troppo Lento

Var. I.



Var. II.

Var. III.



Var. IV.

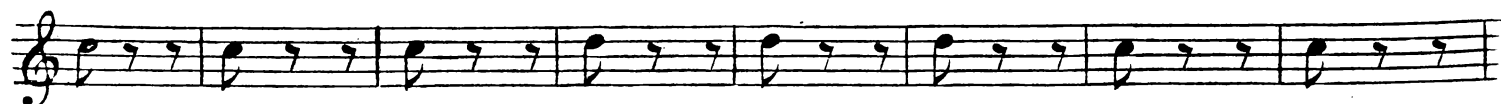


Var. V. piu Lento. Var. VI.

Var VII.



Tempo 1?



Allegretto poco Vivo



Fine.

Corno Secondo in F.

Lindpaintner
2te Sinfonie Concertante.

1

Allegro marcata

SINFONIE.

12 bis cres 2

2 3 f

decres p

6 Solo. 44 2 cres

ff f ff

8 18 f

4 49 ff mf

44 ff

5 3 p

3 3 p cres

8 V.S.

Andantino non troppo Lento

Var. I.



Var. II.

Var. III.



Var. IV.

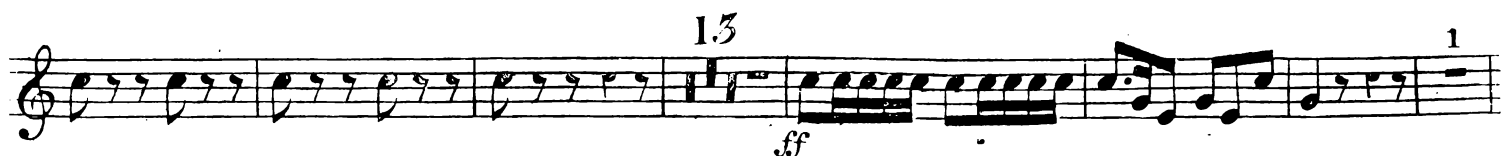
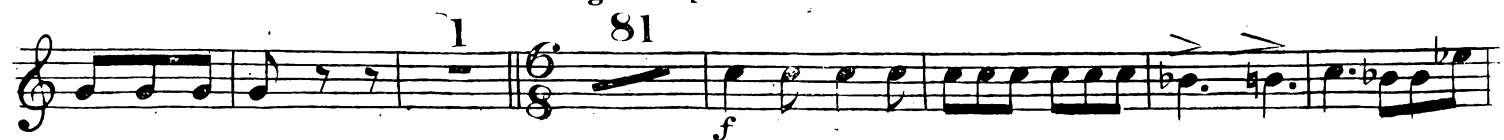


Var. V. piu lento Var. VI.

Var. VII. Tempo!



Allegretto poco Vivo



Fine.

**F. Lindpaintner 2^{te} Sinfonie
Concertante.**

Allegro marcato

SINFONIE.

SINFONIE.

The musical score is written for a symphony, starting with the title "SINFONIE." in a large, bold font. The score is composed of multiple staves, each containing musical notation, including notes, rests, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo). The tempo markings include "Andantino non troppo Lento", "Allegretto poco Vivo", and "Tempo. Imo". The score is divided into sections, with measures numbered from 1 to 101. The first section is marked "Solo" and "44". The second section is marked "18" and "Solo". The third section is marked "101" and "Solo". The fourth section is marked "18" and "Solo". The fifth section is marked "101" and "Solo". The sixth section is marked "18" and "Solo". The seventh section is marked "101" and "Solo". The eighth section is marked "18" and "Solo". The ninth section is marked "101" and "Solo". The tenth section is marked "18" and "Solo". The eleventh section is marked "101" and "Solo". The twelfth section is marked "18" and "Solo". The thirteenth section is marked "101" and "Solo". The fourteenth section is marked "18" and "Solo". The fifteenth section is marked "101" and "Solo". The sixteenth section is marked "18" and "Solo". The seventeenth section is marked "101" and "Solo". The eighteenth section is marked "18" and "Solo". The nineteenth section is marked "101" and "Solo". The twentieth section is marked "18" and "Solo". The twenty-first section is marked "101" and "Solo". The twenty-second section is marked "18" and "Solo". The twenty-third section is marked "101" and "Solo". The twenty-fourth section is marked "18" and "Solo". The twenty-fifth section is marked "101" and "Solo". The twenty-sixth section is marked "18" and "Solo". The twenty-seventh section is marked "101" and "Solo". The twenty-eighth section is marked "18" and "Solo". The twenty-ninth section is marked "101" and "Solo". The thirtieth section is marked "18" and "Solo". The thirty-first section is marked "101" and "Solo". The thirty-second section is marked "18" and "Solo". The thirty-third section is marked "101" and "Solo". The thirty-fourth section is marked "18" and "Solo". The thirty-fifth section is marked "101" and "Solo". The thirty-sixth section is marked "18" and "Solo". The thirty-seventh section is marked "101" and "Solo". The thirty-eighth section is marked "18" and "Solo". The thirty-ninth section is marked "101" and "Solo". The fortieth section is marked "18" and "Solo". The forty-first section is marked "101" and "Solo". The forty-second section is marked "18" and "Solo". The forty-third section is marked "101" and "Solo". The forty-fourth section is marked "18" and "Solo". The forty-fifth section is marked "101" and "Solo". The forty-sixth section is marked "18" and "Solo". The forty-seventh section is marked "101" and "Solo". The forty-eighth section is marked "18" and "Solo". The forty-ninth section is marked "101" and "Solo". The fiftieth section is marked "18" and "Solo". The fifty-first section is marked "101" and "Solo". The fifty-second section is marked "18" and "Solo". The fifty-third section is marked "101" and "Solo". The fifty-fourth section is marked "18" and "Solo". The fifty-fifth section is marked "101" and "Solo". The fifty-sixth section is marked "18" and "Solo". The fifty-seventh section is marked "101" and "Solo". The fifty-eighth section is marked "18" and "Solo". The fifty-ninth section is marked "101" and "Solo". The sixtieth section is marked "18" and "Solo". The sixty-first section is marked "101" and "Solo". The sixty-second section is marked "18" and "Solo". The sixty-third section is marked "101" and "Solo". The sixty-fourth section is marked "18" and "Solo". The sixty-fifth section is marked "101" and "Solo". The sixty-sixth section is marked "18" and "Solo". The sixty-seventh section is marked "101" and "Solo". The sixty-eighth section is marked "18" and "Solo". The sixty-ninth section is marked "101" and "Solo". The seventieth section is marked "18" and "Solo". The seventy-first section is marked "101" and "Solo". The seventy-second section is marked "18" and "Solo". The seventy-third section is marked "101" and "Solo". The seventy-fourth section is marked "18" and "Solo". The seventy-fifth section is marked "101" and "Solo". The seventy-sixth section is marked "18" and "Solo". The seventy-seventh section is marked "101" and "Solo". The seventy-eighth section is marked "18" and "Solo". The seventy-ninth section is marked "101" and "Solo". The eightieth section is marked "18" and "Solo". The eighty-first section is marked "101" and "Solo". The eighty-second section is marked "18" and "Solo". The eighty-third section is marked "101" and "Solo". The eighty-fourth section is marked "18" and "Solo". The eighty-fifth section is marked "101" and "Solo". The eighty-sixth section is marked "18" and "Solo". The eighty-seventh section is marked "101" and "Solo". The eighty-eighth section is marked "18" and "Solo". The eighty-ninth section is marked "101" and "Solo". The ninetieth section is marked "18" and "Solo". The ninety-first section is marked "101" and "Solo". The ninety-second section is marked "18" and "Solo". The ninety-third section is marked "101" and "Solo". The ninety-fourth section is marked "18" and "Solo". The ninety-fifth section is marked "101" and "Solo". The ninety-sixth section is marked "18" and "Solo". The ninety-seventh section is marked "101" and "Solo". The ninety-eighth section is marked "18" and "Solo". The ninety-ninth section is marked "101" and "Solo". The hundredth section is marked "18" and "Solo".

Tromba Seconda in F.

Lindpaintner 2^{te} Sinfonie.
Concertante

Allegro marcato

SINFONIE.

SINFONIE.

The musical score is written for a symphony, starting with the title "SINFONIE." in a large, bold font. The score is composed of multiple staves, each containing musical notation. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings such as *f* (forte), *ff* (fortissimo), and *p* (piano). The score is divided into sections, with some parts marked "Solo" and others "ritard. piu Lento". The tempo markings include "Andantino non troppo Lento", "Allegretto poco Vivo.", and "Tempo. Imo". The score concludes with the word "Fine." in a large, bold font.

Allegro-marcato

Tympani in F.C. Lindpaintner 2^{te} Sinfonie Concertante.

SINFONIE.

2 13 3

f *f* *p* *pp*

3 3 2 4 3

cres *f* *ff*

mf decres *pp*

3 6

Solo *pp* 44 *pp* 8 *cres.* *f* *p*

101 *ff* 18 3

1 7

f 3

8 Andantino 24 Var. I. 20 Var. II. 20 Var. III. 20 Var. IV. 22 2

Var. V. piu Lento 16 Var. VI. 20 Var. VII. Tempo. I^{mo} 23 ritard;

1 Allegretto poco Vivo. 6 8 13 1

f *ff*

1 1 1

ff *ff*

Fine.