

TROIS SIMPHONIES

Exprimant
Trois Métamorphoses d'Ovide
mises en musique

P. M^r. C. DITTERS DE DITTERSDORF

Analysées par M^r. I. T. HERMÈS. Rev. &c.

I. Symphonie Les quatre Ages du monde. à 2 Viol.

Viol. Basse, 1. flûte traversière 2. hautb. 2. fagots 2. Cors 2. Clari. et Tim.

II. Symphonie La Chûte de Phaëton. Mêmes instruments.

III. Symphonie Action changée en Cerf. à 2 Viol. Violoncel, Basse, 1. flûte traver. 2. hautb. 2. Cors.

Dédiées

A SA MAJESTE
GUILLAUME II
ROI DE PRUSSE.

1^{er} P.



*Par son très humble, très obéissant
et très soumis serviteur
L'éditeur.*

Stiller, Leipzig

Sire

La protection dont Votre Majesté a toujours honoré les
arts, la faveur qu'Elle a toujours accordé à l'auteur de cet ouvrage,
la Clémence qui caractérise le Monarque puissant de Russie,
semblent excuser la hardiesse qu'a l'éditeur de vous offrir,
Sire, les présentes feuilles. A l'ombre d'un nom aussi auguste, à l'ombre
du nom d'un Roi à qui l'Europe a dévoilé tous ses mystères,
j'ose être assuré du suffrage des nations

Je suis avec le respect le plus profond
Sire
De Votre Majesté

Le très humble, très obéissant
et très soumis serviteur
L'Éditeur.

... Aurea prima nata est etas. *Violino Primo.*
Ovid: Metamor: lib. I. fab. III. v. 89.

I^{ter} Theil. i

Sinfonia I.

Larghetto.

T. R.

...pūbūl argentea proles
duro deterior...lib.: I. fab: III. v: II. et III.

Violino Primo.

1^{ter} Theil

*Allegro
Vivace.*

TR

Violino Primo.

I^{ter} Theil 3

Violino Primo musical score, first system. The system consists of six staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The fourth staff has a treble clef and a key signature of one sharp (F#). The fifth staff has a treble clef and a key signature of one sharp (F#). The sixth staff has a treble clef and a key signature of one sharp (F#). The music is written in 3/4 time. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes. The third staff contains a series of eighth notes. The fourth staff contains a series of eighth notes. The fifth staff contains a series of eighth notes. The sixth staff contains a series of eighth notes. The music is marked with *cres* and *f* dynamics.

*Tertia post illum successit
ahenca proles. lib. I. fa. IV. v. 125.*
Menuetto con garbo.

Violino Primo musical score, second system. The system consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The music is written in 3/4 time. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes. The music is marked with *cres* and *f* dynamics.

Alternativo.

Violino Primo musical score, third system. The system consists of three staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp (F#). The third staff has a treble clef and a key signature of one sharp (F#). The music is written in 3/4 time. The first staff contains a series of eighth notes. The second staff contains a series of eighth notes. The third staff contains a series of eighth notes. The music is marked with *p* dynamics.

*Menuetto da Capo,
poi*

Coda.

Violino Primo musical score, fourth system. The system consists of one staff. The staff has a treble clef and a key signature of one sharp (F#). The music is written in 3/4 time. The staff contains a series of eighth notes. The music is marked with *p* dynamics.

T. R.

*De duro est ultima Ferro.**lib: I. fab: IV v: 127.**Prestissimo.*

p *f* *cres* *poc: for:* *f* *ff* *T.R.*

T.R.

Violino Primo

Inter Theil

5

mez: for: *calando* *p*

pp

Allegretto *f*

p *f*

ff

Fine

T.R.

Violino Primo

1^{ter} Theil

Sinfonia II.

Adagio non molto

[illegible]

Violino Primo

1^{to} Theil 7

Violino Primo musical score, measures 1-10. The music is in G major (one sharp) and 4/4 time. It features a series of eighth and sixteenth notes, with some measures containing triplets. Dynamics include *f* (forte) and *p* (piano). There are also markings for *tr* (trill) and *cres* (crescendo).

deposuit radios propiusque
accidere iussit
lib. II. fab. IV. 40.

Andante.

Violino Primo musical score, measures 11-20. The tempo is marked *Andante*. The music continues with eighth and sixteenth notes, including some triplet figures. Dynamics include *f* (forte) and *p* (piano). The score concludes with the marking *T.R.* (Tutti Ritornello).

T.R.

penituit jurasse patrem.

lib. II. fab. IV. 49.

Tempo di Menuetto.

Violino Primo.

I^{ter} Theil

Alternat:

Coda.

Intonat, Et dextra
libratum fulmen ab aure
Mistiti aurigam: l. II. fa. IV. 311.

Vivace, ma non troppo presto.

T.R.

Violino Primo

I^{ter} Theil 9

Violino Primo musical score, measures 1-24. The score is written for a single violin in G major (one sharp). It features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo). The tempo is marked *Allegro* (implied by the first part of the title). The key signature is G major. The score ends with a double bar line and a repeat sign.

Andantino

Andantino musical score, measures 25-32. The tempo is marked *Andantino*. The key signature is G major. The score is written in 3/4 time. It features a slower, more melodic line with some chromaticism. Dynamics include *p* (piano) and *pp* (pianissimo). The score ends with a double bar line and a repeat sign.

Fine

T.R.

10...per devia lustra vagantes
Participes operum compellat, *Sufantius* ore:
lib. III fab. II v. 146, d. 147

Violino Primo.

I^{er} Theil

Sinfonia III.

Allegro.

T. R.

Violino Primo.

I^{ter} Thoil ii

p

p#

f

p

cres

f

ff

p

f

p

p

f

T. R.

*Hic Dea Sylvarum venatu
fissa solebat Virgineas artus
liquido perfundere rore.
lib: III. fab: II. v: 163 et 164*

Violino Primo.

1 = Theil

pianis: Con Sordini.

Adagio piuttosto Andantino.

dolce e con espressione

dolce e con espres:

T.R.

Eccē! Nepos Caddami.
lib. III. fab. II. v. 174.

Violino Primo.

Tempo di Minuetto.

Alternativo.

*Tempo di Minuetto
da Capo*

*Dilacerant falsi
Dominum sub imagine Cervi*
lib. III. fab. II. v. 250.

p Vivace.

T. R.

*Violino Primo.**1^{ter} Thcil*

calando

pp *Fine*

T. R.



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Viola. Basse. 1. flûte traversière. 2. hautb. 2. fagots. 2. Cors. 2. Clari. et Tim.

II. Symphonie La Chûte de Phaëton. Mêmes instruments.

III. Symphonie Actéon changé en Cerf. à 2 Viol. Viola,

Violoncel, Basse, 1. flûte traver. 2. hautb. 2. Cors.

Dedicées

A SA MAJESTE

GUILLAUME II

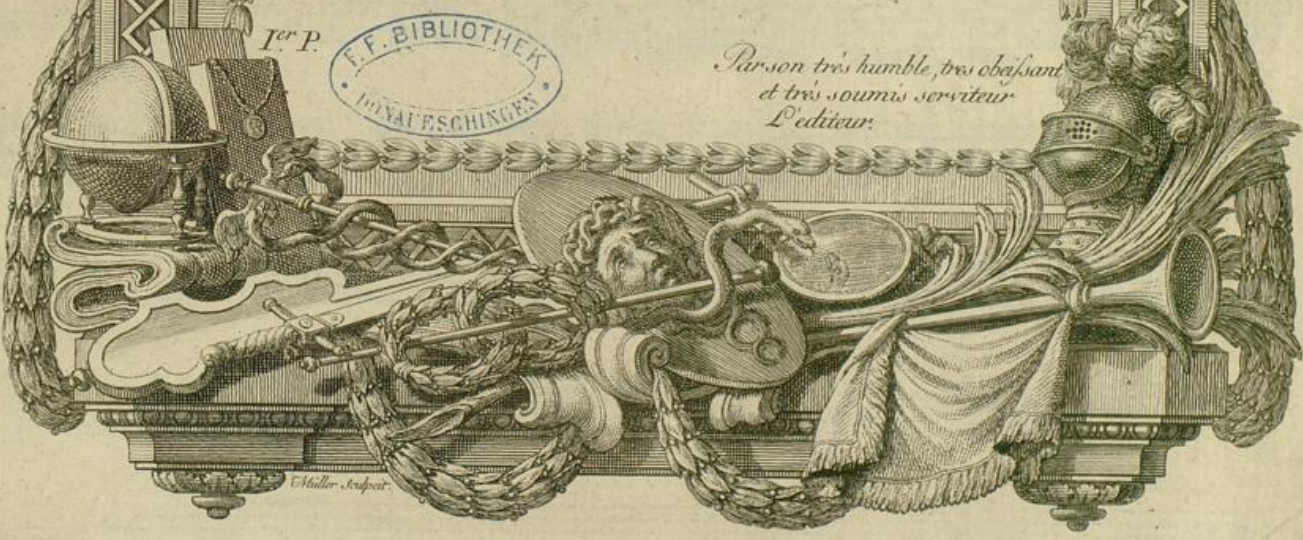
ROI DE PRUSSE.

1^{er} P.



*Par son très humble, très obéissant
et très soumis serviteur
L'éditeur.*

Stiller, Leipzig.



*Aurea prima fata est etas,
Ovid. Metamor. lib. I. fab. III. v. 89.*

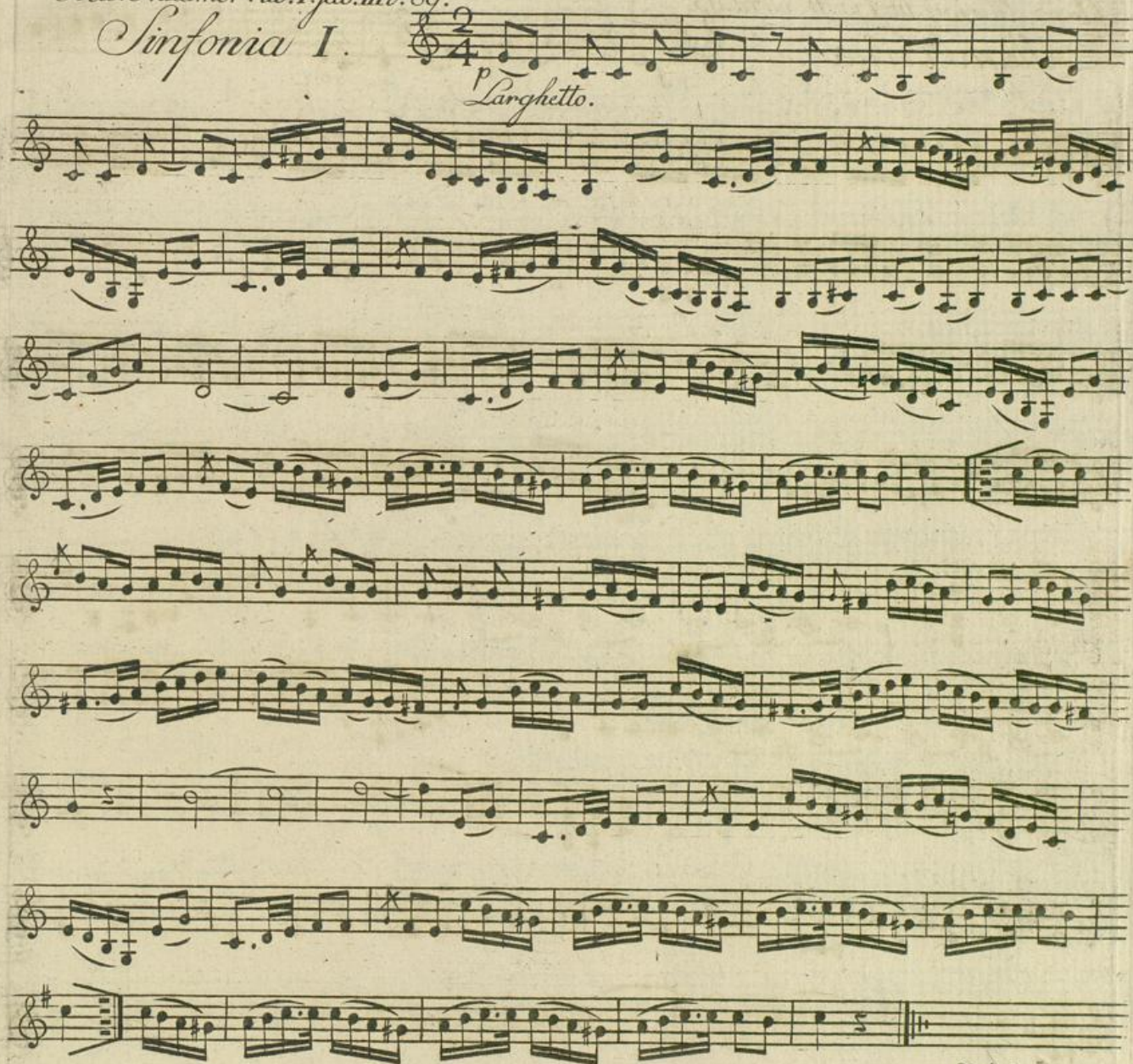
Violino Secondo

I^{ter} Theil

1

Sinfonia I.

p
Larghetto.



Volti

T. R.

2 ... *subiit argentea proles,*
Auro deterior. lib. I. fa. II. u. 114. et. 115.

Allegro Vivace.

Violino Secondo.

I^{ter} Theil

f

p

cres

f

p

ff

ff

p

f

f

f

f

T. R.

Violino Secondo.

1^{ter} Theil

3

*Tertia post illum successit
ahenea proles. lib. I. fab. IV. v. 125
Menuetto con Garbo.*

Alternativo.

Menu: da Capo, poi

Coda.

T.R.

A

*deduro estultima Ferro.**lib: I fab: IV. v. 127.**Prestissimo**Violino Secondo.**1^{ter} Theil.*

p *f* *p* *cres* *poc: f* *f* *ff* *ff* *ff* *ff* *ff* *T.R.*

Violino Secondo.

I^{ter} Theil

5

mezzo f calando.

p pp

p f

p

f ff

Fine

T. R.

6 Regia solis erat sublimibus alta
columnis. lib: II. fab: I. v: 1.

Violino Secondo.

I^{ter} Theil

Sinfonia II.
Adagio non molto.

Handwritten musical score for Violino Secondo, Sinfonia II, Adagio non molto. The score is written on 12 staves in G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature. The first staff has a key signature change to G major. The score includes various dynamics such as p (piano), ff (fortissimo), f (forte), and T.R. (Tutti Ritardando). The tempo is marked 'Adagio non molto'. The score ends with a 3/4 time signature change.

Violino Secondo.

1^{er} Theil

7

2
p
f
p
i

cres
Deposuit radios, propiusque
accedere jussit. lib. II. fab. I. v. 40.
Andante.

p
f
p
f
p
f
p
f
p
T.R.

Penituit jurasse patrem
lib. II. fab. Iv. 49.
Tempo di Menuetto.

Violino Secondo.

I^{ter} Theil

First part of the Minuet, measures 1-12. The music is in G major, 3/4 time. It features a mix of eighth and sixteenth notes, with dynamic markings *p* and *f*.

Alternativo.

Second part of the Minuet, measures 13-24. It continues the melodic and rhythmic patterns of the first part, ending with a repeat sign. Dynamic markings *p* and *f* are present.

Coda.

Coda section, measures 25-32. The music concludes with a series of eighth notes and a final cadence. Dynamic marking *p* is used.

Intonat; Et dextra libratum
Fulmen ab aure Nisit in
aurigam. lib. II. fab. Iv. 311.

Third part of the Minuet, measures 33-44. The tempo is marked *Vivace, ma non troppo presto.* The music consists of a steady eighth-note pattern.

Fourth part of the Minuet, measures 45-56. The music continues the eighth-note pattern, with a *cres* (crescendo) marking.

Fifth part of the Minuet, measures 57-68. This section features dynamic contrasts with markings *f*, *ff*, *p*, *f*, *p*, and *f*.

Sixth part of the Minuet, measures 69-80. The music concludes with dynamic markings *p*, *f*, *p*, *f*, and a *T.R.* (Trillo) marking.

Violino Secondo.

I^{ter} Theil

9

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 f p f p f p

f

f

ff

f

p f p f p f p

f p

Andantino perdendo: pp

3

3

Fine

T. R.

..... per devia lustra vagantes
 Participes operum compellat: Hyantius,
 ore. lib: III. fab: II v: 146. et 147.

Sinfonia III.

Violino Secondo.

I^{ter} Theil



The musical score consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. Dynamics include *p* (piano), *f* (forte), and *cres* (crescendo). Articulation marks include *x* and *k*. The music is written in a single system across the ten staves.

T.R.

Violino Secondo.

I^{ter} Theil

ii

The musical score is written for the second violin part of a string quartet. It begins with a treble clef and a key signature of one sharp (F#). The tempo and meter are not explicitly stated. The score is divided into measures by vertical bar lines. Dynamic markings include *p* (piano) at the beginning of the first staff, *f* (forte) in the second staff, *cres* (crescendo) in the sixth staff, and alternating *p* and *f* markings in the eighth and ninth staves. The score concludes with a double bar line and repeat dots.

T. R.

12 *Hic Dea Sylvarum venatu fessa
solebat Virginicos artus liquido perfundere
rore. lib. III. fab. II. v. 163 et 164.*

Adagio.

*Violino Secondo.
Con Sordini.*

1^{ter} Theil

piu tosto Andantino

dolce e

con espres

dolce:

dolce e con espres.

T. R.

Ecc' Nepos Caddami
lib. III. fab. II v. 174.
Tempo di Menuetto.

Violino Secondo.

I^{ter} Theil 13

First system: Treble clef, key of D major (one sharp), 3/4 time signature. The music begins with a piano (*p*) dynamic, followed by a forte (*f*) section, and ends with a piano (*p*) section. The second system continues the melody with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and ends with a piano (*p*) section. The third system continues the melody with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a fortissimo (*ff*) section.

Alternativo.

Fourth system: Treble clef, key of D major (one sharp), 3/4 time signature. The music begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and ends with a piano (*p*) section. The fifth system continues the melody with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and ends with a piano (*p*) section. The sixth system continues the melody with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a fortissimo (*ff*) section.

Dilacerant falsi Dominum
sub imagine cervi. lib. III. fab. II v. 250
Vivace.

Tempo di
Minuet.
da Capo

Seventh system: Treble clef, key of D major (one sharp), 3/4 time signature. The music begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and ends with a piano (*p*) section. The eighth system continues the melody with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and ends with a piano (*p*) section. The ninth system continues the melody with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a fortissimo (*ff*) section. The tenth system continues the melody with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and ends with a piano (*p*) section. The eleventh system continues the melody with a forte (*f*) dynamic, followed by a piano (*p*) section, and ends with a fortissimo (*ff*) section. The twelfth system continues the melody with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section, and ends with a piano (*p*) section.

T.R.

V S

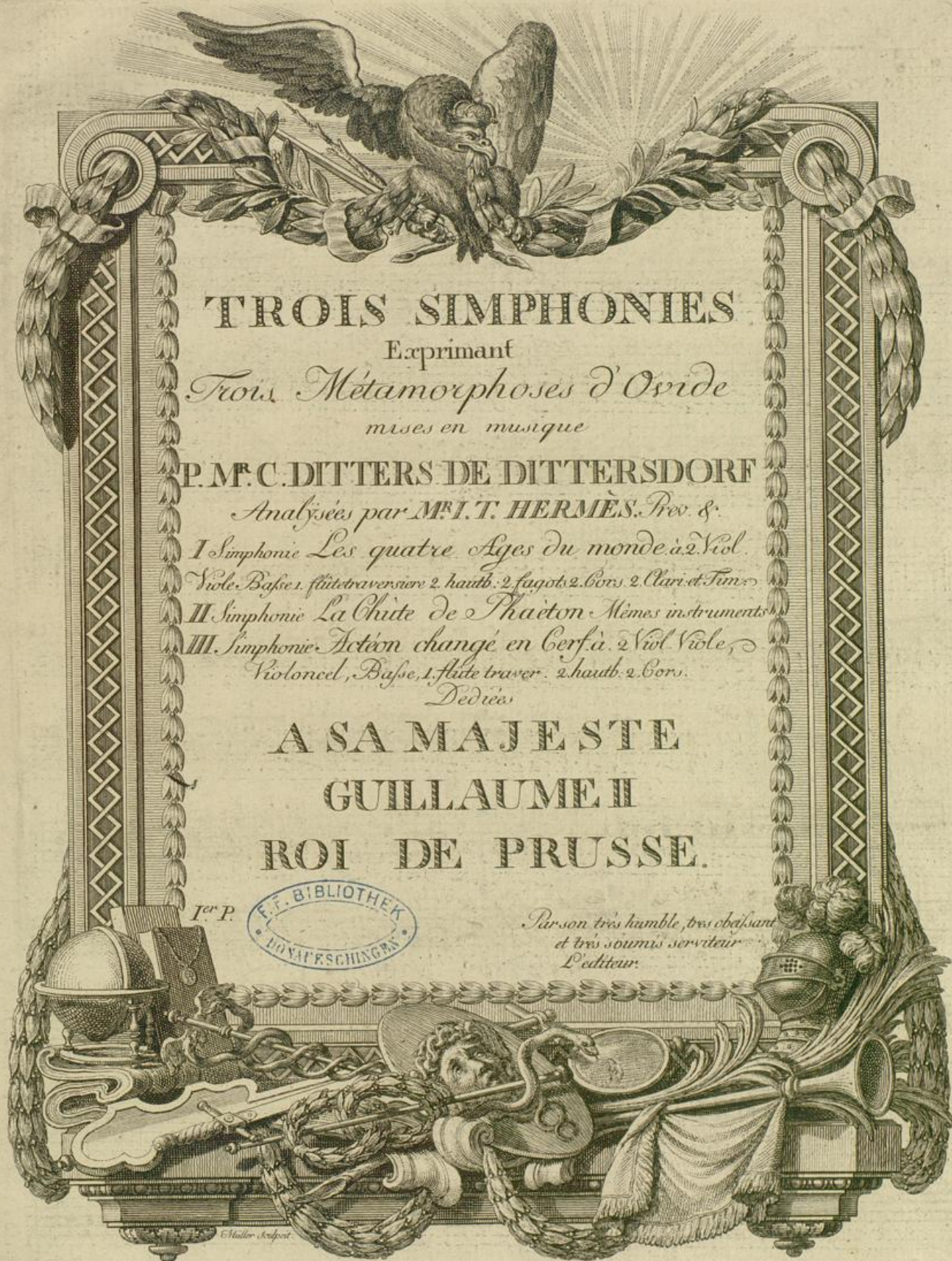
*Violino Secondo.**I^{er} Theil*

calando

pp

Fine

T. R.



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 Violoncel, Basse, 1. flûte traver., 2. hautb., 2. Cors.*

Dédiées

**A SA MAJESTE
 GUILLAUME II
 ROI DE PRUSSE.**

1er P. 

*Par son très humble, très obéissant
 et très soumis serviteur
 L'éditeur.*

H. Müller, Leipzig

*Sinfonia I.
Larghetto.**Allegro Vivace.*

T. R.

f

Viola.

I^{ter} Theil

3

Handwritten musical score for Viola, I^{ter} Theil, page 3. The score consists of 11 staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a continuous line across the staves. Dynamics include p (piano), f (forte), and crescendos (cres). The score ends with a double bar line and repeat dots.

T. R.

Viola.

I^{ter} TheilMenuetto
con Garbo.

Alternativo.

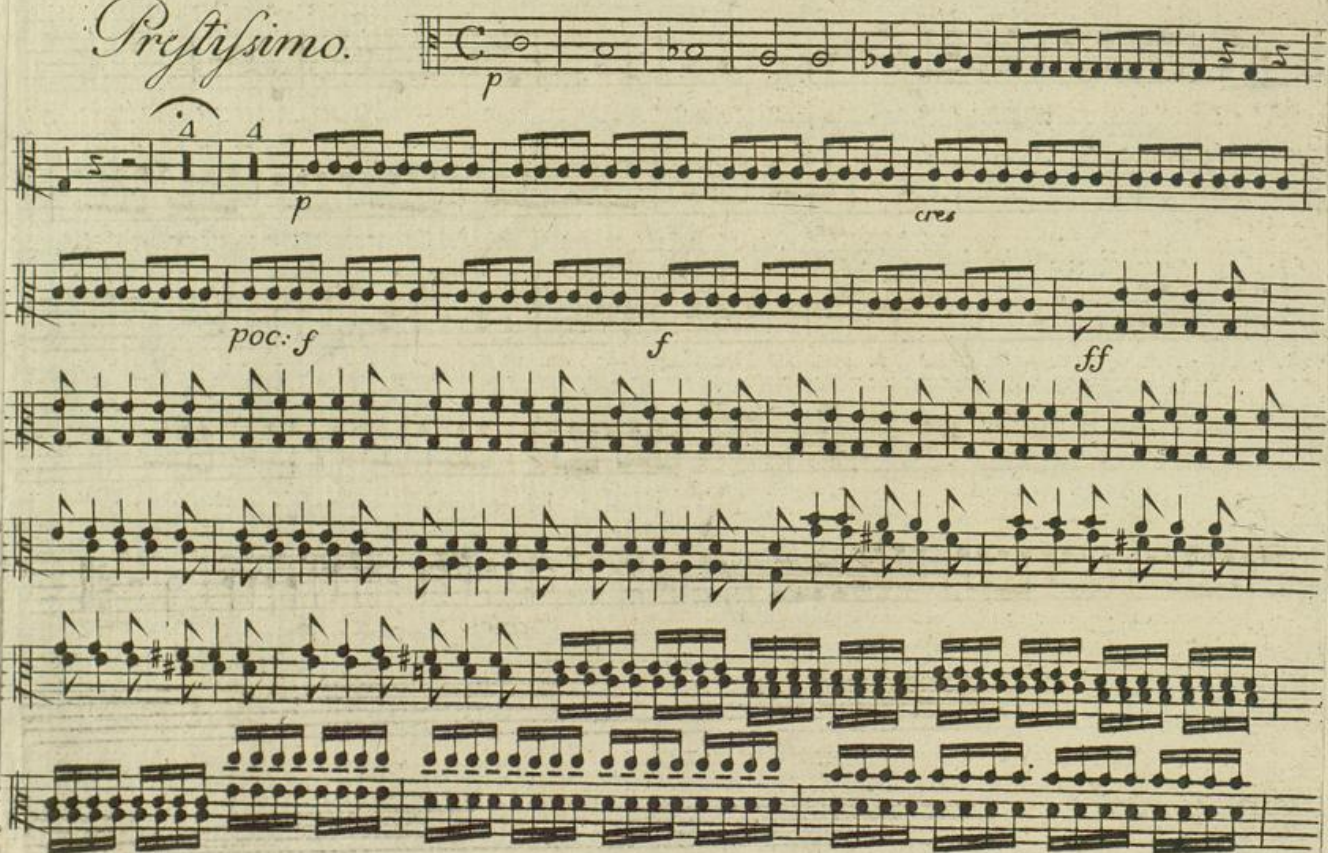


Menuet: da Capo, poi

Coda.



Prestissimo.



T.R.

Viola.

1^{ter} Theil

5

calando *p* *mezzo f* *pp Allegretto* *f* *ff* *Fine* *T. R.*

Viola.

I^{ter} Theil 7

First system of the Viola part, measures 1-12. The music is in G major (one sharp) and 2/4 time. It begins with a second ending bracket over measures 1-4. Dynamics include *p* (piano) at measure 5 and *f* (forte) at measure 6. The system concludes with a repeat sign at measure 12.

Andante.

Second system of the Viola part, measures 13-24, marked *Andante*. The tempo is 2/4. The music features a variety of dynamics including *p* (piano), *f* (forte), and *ff* (fortissimo). It includes trills marked with 'x' and a triplet marked with 't'. The system ends with a repeat sign at measure 24.

T.R

TR

Viola.

I^{ter} Theil.

9

p f p f p f p

f p f p f p

f p f p f p f

p f

f p f p f p

f p f p f p perdendo:

pp

Andantino

p

3

Fine

T.R.

Sinfonia III Allegro.

Handwritten musical score for Viola, Sinfonia III Allegro, 1^{ter} Theil. The score consists of 12 staves of music in G major (one sharp) and 6/8 time. It includes various musical notations such as notes, rests, slurs, and dynamic markings (f, p, cres). The piece concludes with a double bar line and a repeat sign.

T. R.

Viola.

I^{ter} Theil

ii

p

p

f

cres

f

p

f

p

f

f

T.R.

*Adagio
piu tosto Andantino.*

The musical score is written for Viola and consists of 11 staves. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Adagio piu tosto Andantino'. The score begins with a second ending bracket and a 'pp' (pianissimo) dynamic marking. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation includes slurs, ties, and a repeat sign. The piece concludes with a double bar line.

T.R.

Viola.

I^{ter} Theil

13

Tempo di Menuetto.

Alternativo.

Tempo di Min:

da Capo

Vivace.

T.R.

V.S.

Viola.

I^{ter} Theil

calando

p

pp

T. R.



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Violoncel, Basses, 1 flûte travers. 2 hautb. 2 Cors.

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ROI DE PRUSSE.

1^{er} P.



Par son très humble, très obéissant
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H. Müller, Leipzig

*Bassi.**I^{ter} Theil**Sinfonia.*
I.
Larghetto.

p

Violoncelli

Contra Bass

Allegro
e Vivace.

p

cres

f

p

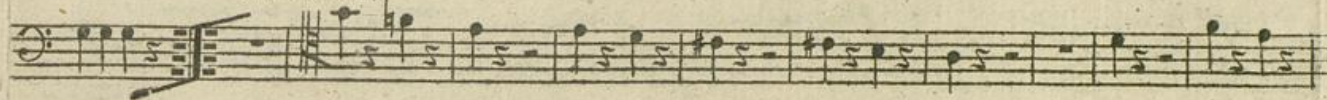
T. R.

Bassi.

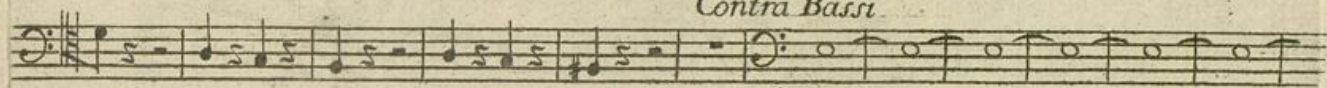
1^{ter} Theil 3



f Violoncelli



Contra Bassi



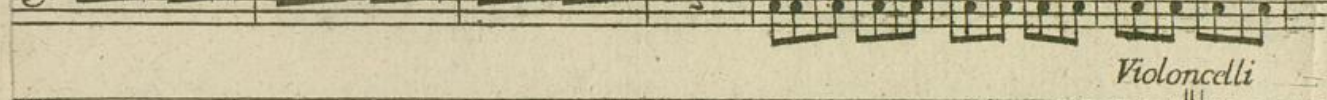
pp



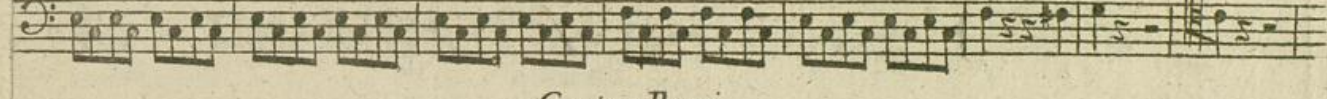
f



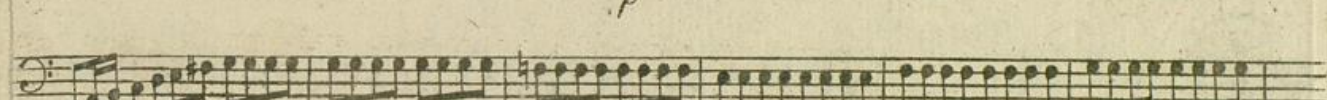
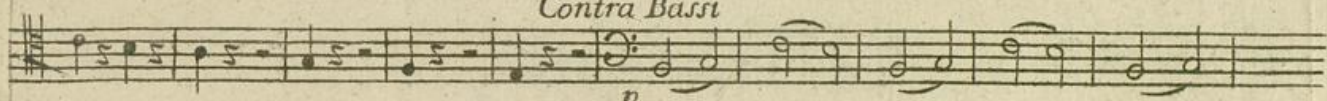
Violoncelli



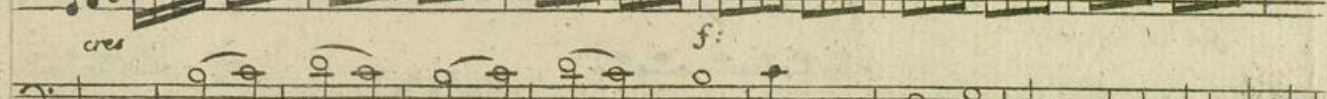
Contra Bassi



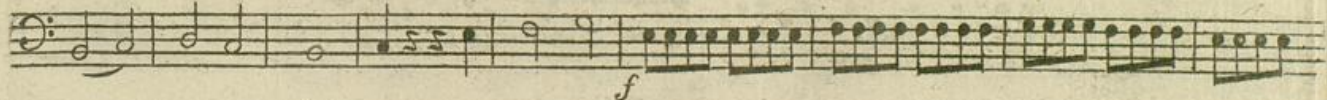
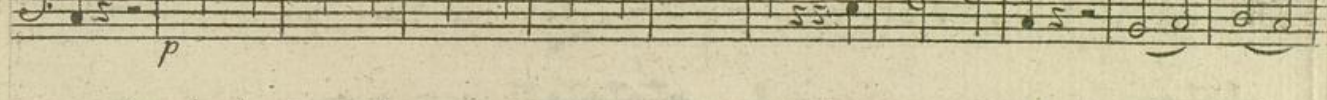
p



f



p



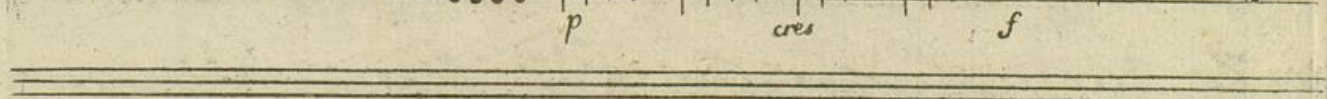
f



p

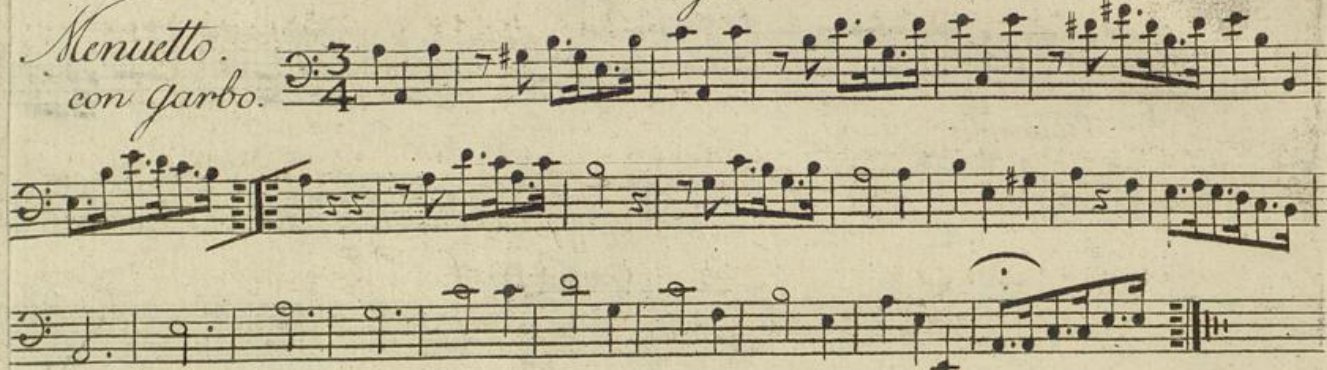
cres

f

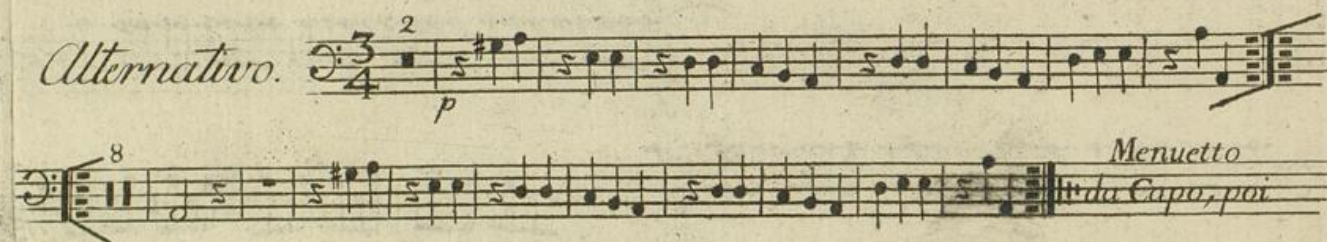


T.R.

Bassi.

1^{ter} TeilMenuetto.
con garbo.

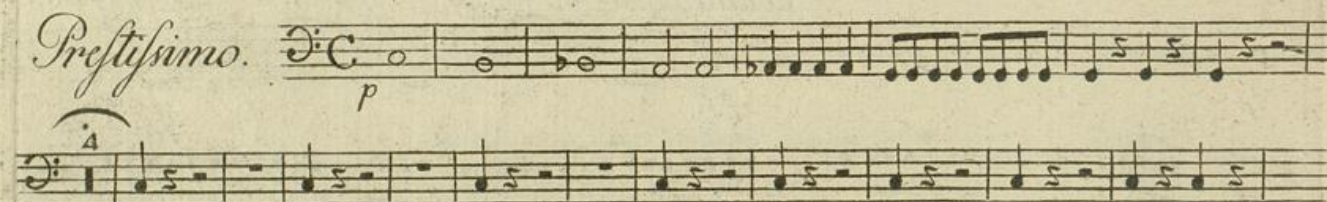
Alternativo.



Coda.



Prestissimo.



fortis: sempre



T. R.

Bassi.

I^{ter} Teil 5

mezzo for: calando *p*

Allegretto *pp* *f* *p*

Violoncelli

Contra Bassi

ff *f*

Fine

T.R.

Sinfonia.

II

Adagio n^o molto.

col' arco.

pizz.:
p

First system of the musical score for Basses. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The first staff contains a melodic line with various dynamics including *p*, *f*, *ff*, and *p*. The second staff contains a more complex texture with many beamed notes and dynamics including *cres*, *f*, *ff*, and *p*. The system concludes with a 3/4 time signature change.

Allegro

Second system of the musical score for Basses. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The first staff contains a melodic line with dynamics *f* and *p*. The second staff contains a more complex texture with many beamed notes and dynamics *f* and *p*. The system concludes with a 3/4 time signature change.

T.R.

Bassi.

I^{ter} Theil 7

First system of musical notation for Basses, measures 1-10. The key signature is one sharp (F#). The first measure is marked *p*. The second measure is marked *f*. The third measure is marked *p*. The fourth measure is marked *f*. The fifth measure is marked *p*. The sixth measure is marked *f*. The seventh measure is marked *p*. The eighth measure is marked *f*. The ninth measure is marked *p*. The tenth measure is marked *f*. The system ends with a double bar line.

Andante.

Second system of musical notation for Basses, measures 11-20. The key signature is one sharp (F#). The time signature is 2/4. The first measure is marked *p*. The second measure is marked *f*. The third measure is marked *p*. The fourth measure is marked *f*. The fifth measure is marked *p*. The sixth measure is marked *f*. The seventh measure is marked *p*. The eighth measure is marked *f*. The ninth measure is marked *p*. The tenth measure is marked *f*. The eleventh measure is marked *p*. The twelfth measure is marked *f*. The thirteenth measure is marked *p*. The fourteenth measure is marked *f*. The fifteenth measure is marked *p*. The sixteenth measure is marked *f*. The seventeenth measure is marked *p*. The eighteenth measure is marked *f*. The nineteenth measure is marked *p*. The twentieth measure is marked *f*. The system ends with a double bar line.

*Tempo di
Menuetto.*

First section of the Minuet, featuring two staves with treble and bass clefs, key signature of one sharp (F#), and 3/4 time signature. The music includes dynamic markings *p* and *f*.

Alternativo.

Alternativo section, featuring two staves with treble and bass clefs, key signature of one sharp (F#), and 3/4 time signature. The music includes dynamic markings *p* and *f*.

Menuetto da Capo, featuring two staves with treble and bass clefs, key signature of one sharp (F#), and 3/4 time signature. The music includes dynamic markings *p* and *f*.

Coda.

Coda section, featuring two staves with treble and bass clefs, key signature of one sharp (F#), and 3/4 time signature. The music includes dynamic markings *p* and *f*.

*Vivace ma
non troppo presto.*

Vivace section, featuring two staves with treble and bass clefs, key signature of one sharp (F#), and 3/4 time signature. The music includes dynamic markings *p*, *f*, and *ff*, and a *T.R.* marking.

T.R.

Bassi.

I^{ter} Theil

9

L'Espresso.

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

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

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

p *f*

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

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

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

pp *perdendo* *Andantino* *3/4* *p*

3

pp

T.R.

Sinfonia
III*Allegro.**Bassi.**I^{ter} Theil*

This musical score page contains two staves. The upper staff is for Basses (Bassi) and the lower staff is for Violoncello and Contra Bass. Both staves are in G major (one sharp) and 6/8 time. The Basses staff begins with a treble clef and a key signature of one sharp, while the Violoncello/Contra Bass staff begins with a bass clef and a key signature of one sharp. The score is marked 'Allegro.' and 'I^{ter} Theil'. The Basses part features a melodic line with many eighth and sixteenth notes, starting with a piano (p) dynamic and reaching a forte (f) dynamic. The Violoncello/Contra Bass part provides a rhythmic accompaniment with eighth and sixteenth notes, also marked with p and f dynamics. The score concludes with a double bar line and the initials 'T R'.

T R

Bassi.

1^{ter} Theil 41

Handwritten musical score for Basses, Violoncello, and Bass. The score is written on ten staves. The first staff is for Basses, the second for Violoncello, and the third for Bass. The music is in G major (one sharp) and 3/4 time. The first staff (Basses) features a melodic line with various dynamics including *p* (piano) and *f* (forte). The second staff (Violoncello) features a rhythmic accompaniment with many sixteenth notes. The third staff (Bass) features a rhythmic accompaniment with many sixteenth notes. The fourth staff continues the Basses' melodic line. The fifth staff continues the Violoncello's rhythmic accompaniment. The sixth staff continues the Bass's rhythmic accompaniment. The seventh staff continues the Basses' melodic line. The eighth staff continues the Violoncello's rhythmic accompaniment. The ninth staff continues the Bass's rhythmic accompaniment. The tenth staff continues the Basses' melodic line. The score concludes with a double bar line.

T. R.

Bassi.

I^{ter} TheilAdagio piu
tosto Andantino.

First part of the musical score for Basses, marked *Adagio piu tosto Andantino*. It consists of eight staves of music in D major (one sharp) and 3/4 time. The first staff begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some measures containing triplets. The first staff ends with a repeat sign. The second staff continues the melody. The third staff has a repeat sign. The fourth staff continues the melody. The fifth staff has a repeat sign. The sixth staff continues the melody. The seventh staff has a repeat sign. The eighth staff concludes the first part with a double bar line and repeat dots.

Tempo di
Menuetto.

Second part of the musical score for Basses, marked *Tempo di Menuetto*. It consists of four staves of music in D major and 3/4 time. The first staff begins with a piano (*p*) dynamic. The second staff has a repeat sign. The third staff has a forte (*f*) dynamic. The fourth staff has a piano (*p*) dynamic. The music is characterized by eighth and sixteenth notes, with some measures containing triplets. The first staff ends with a repeat sign. The second staff continues the melody. The third staff has a repeat sign. The fourth staff concludes the second part with a double bar line and repeat dots.

Alternat:

Third part of the musical score for Basses, marked *Alternat*. It consists of two staves of music in D major and 3/4 time. The first staff begins with a piano (*p*) dynamic. The second staff has a repeat sign. The music features eighth and sixteenth notes. The first staff ends with a repeat sign. The second staff concludes the third part with a double bar line and repeat dots.

Tempo di Minuetto
da Capo

T. R.

Vivace.

Bassi.

1^{ter} Theil

13

p *cresc.*

f *ff*

V. S.

T R

*Bassi.**I^{ter} Theil*

p *calando* *pp* *Fine*

T. R.

Larghetto
Sinfonia I.

I. Flauto Solo.

First system of the *Sinfonia I.* movement, marked *Larghetto*. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with dynamic markings including *p* (piano) and *f* (forte). A first ending bracket is indicated at measure 17.

Second system of the *Sinfonia I.* movement, marked *Allo Vivace*. It consists of two staves. The upper staff continues the melodic line with various dynamics like *p*, *f*, and *Cres* (crescendo). The lower staff provides harmonic support with chords and single notes. Measure numbers 6, 8, 1, and 29 are visible.

Third system of the *Sinfonia I.* movement, marked *Allo Vivace*. It consists of two staves. The upper staff features a melodic line with dynamics *p*, *f*, and *Solo*. The lower staff continues the harmonic accompaniment. Measure numbers 6 and 7 are visible.

Fourth system of the *Sinfonia I.* movement, marked *Allo Vivace*. It consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp. The music includes dynamics *f* and *p dol* (piano dolce). Measure numbers 8 and 3 are visible.



T.R.

M: d: C:

Coda*Prestissimo**T. R.*

Adagio non molto

Sinfonia

II.

Handwritten musical score for the first section, *Adagio non molto*. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Adagio non molto*. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *crea* (crescendo). There are also markings for *all^o* (allegro) and *Solo.* (Solo). The score is numbered with measures 1 through 19. The notation is in a historical style, with some notes having stems that are not fully connected to the heads.

Tempo di
Menuetto

Handwritten musical score for the second section, *Tempo di Menuetto*. The score is written on two staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Tempo di Menuetto*. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *f* (forte). There are also markings for *alt: tacet M.d.C.* (allegretto: tacet M.d.C.). The score is numbered with measures 1 through 4.

Coda

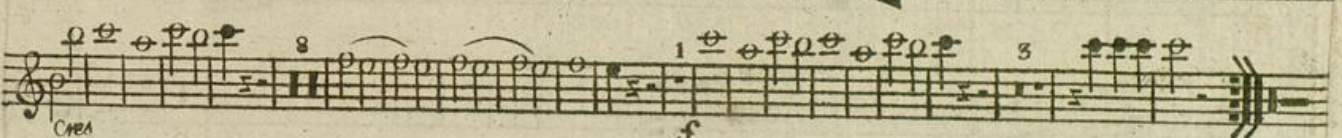
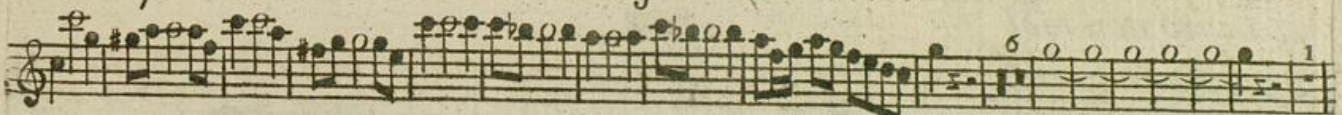
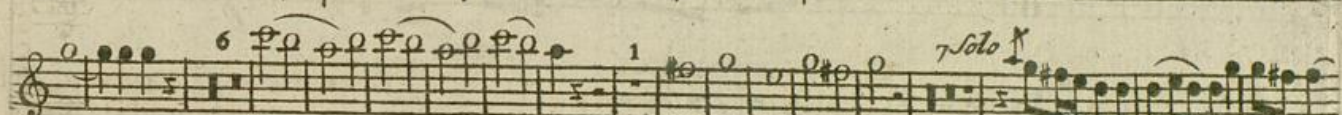
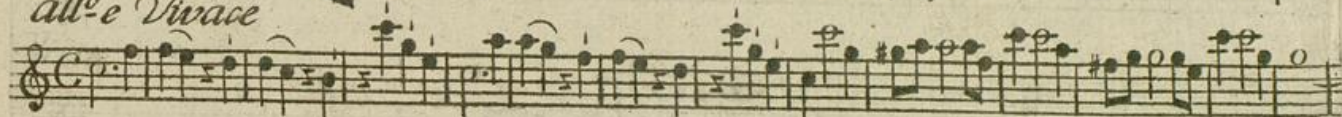
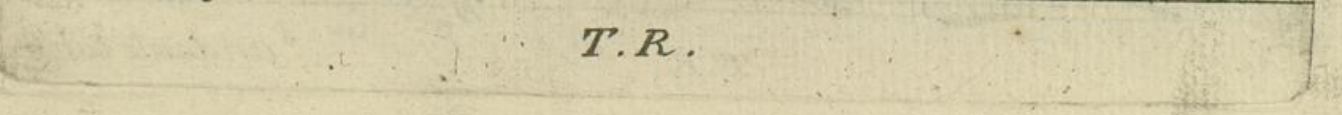
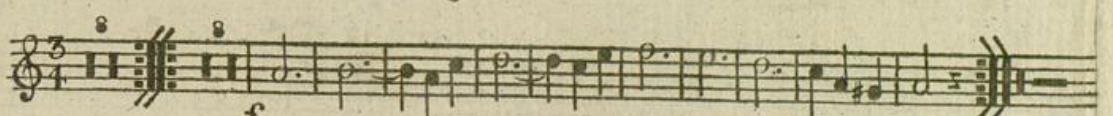
Handwritten musical score for the *Coda* section. The score is written on one staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). The score is numbered with measures 1 through 8.

T. R.

*Vivace, ma non
troppo presto*

piuttosto Andantino
Sinfonia III
Adag.

T.R.

*Larghetto.**Oboe. I.**Sinfonia. I.**all'e Vivace**Menuetto**T. R.**M.d.C.*

Prestissimo

Sinfonia II. *adagio non mol.* *p* *x* *Cres* *f* *ff* *all^o* *f*

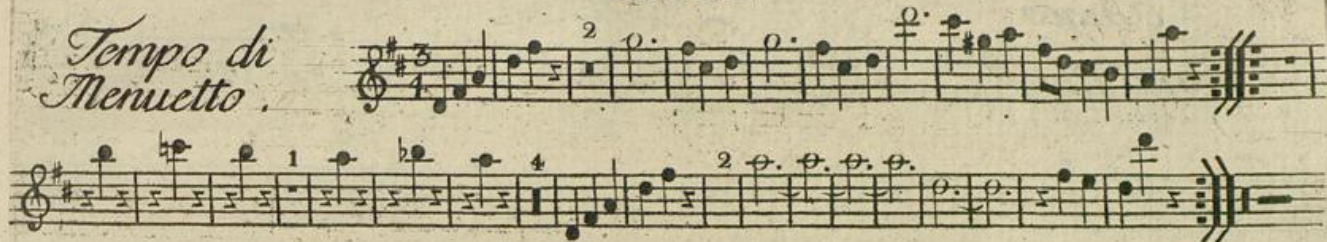
Sinfonia II. &#
adagio non mol

Handwritten musical score for "T. R." (Tutti Ritornello) in G major, 3/4 time. The score consists of eight staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff has a "3" above it and a "p" (piano) dynamic. The second staff has a "17" above it. The third staff has a "19" above it. The fourth staff has a "3" above it. The fifth staff has a "p" (piano) dynamic. The sixth staff has a "Solo" marking. The seventh staff has a "dol" (dolce) marking. The eighth staff has a "1" above it, a "2" above it, and a "p" (piano) dynamic. The score ends with a double bar line and the text "T. R." below it. The tempo/mood is "andante tacet".

Oboè.I.

3

Tempo di Menuetto.



alternativo

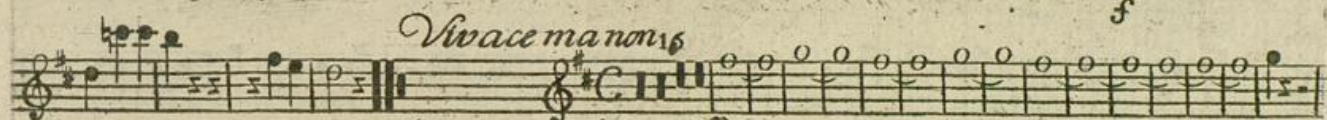


M. d. C.

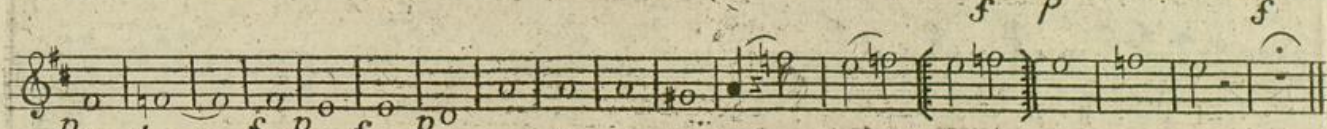
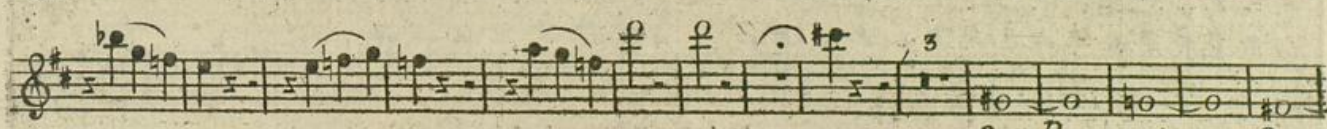
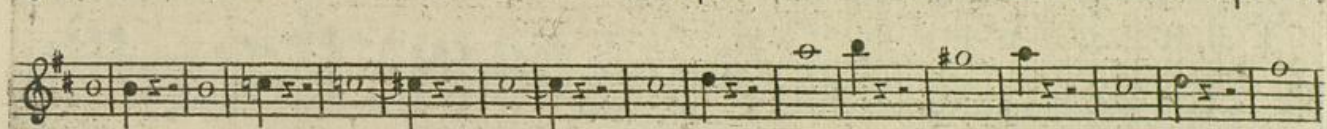
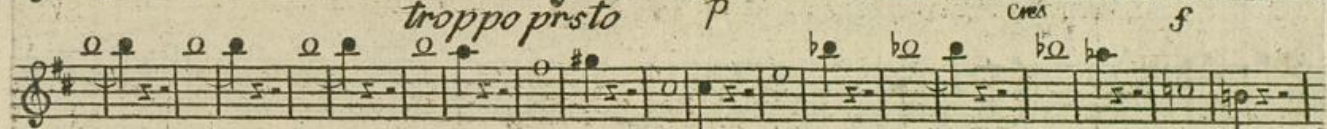
Coda



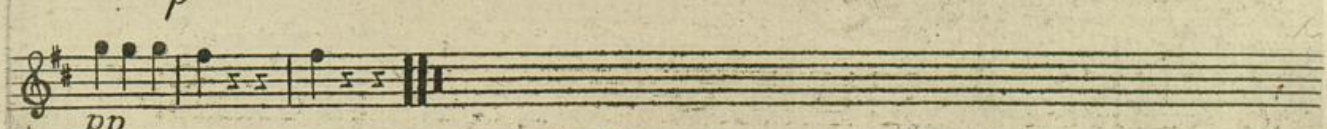
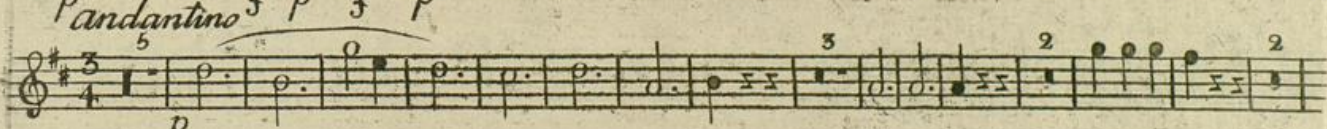
Vivace ma non



troppo presto



Pandantino



pp

T. R.

allegro
Sinfonia III

Oboe. I.

13

f

p

Crea

f

p

f

1

8

13

4

p

Crea

f

p

f

p

f

p

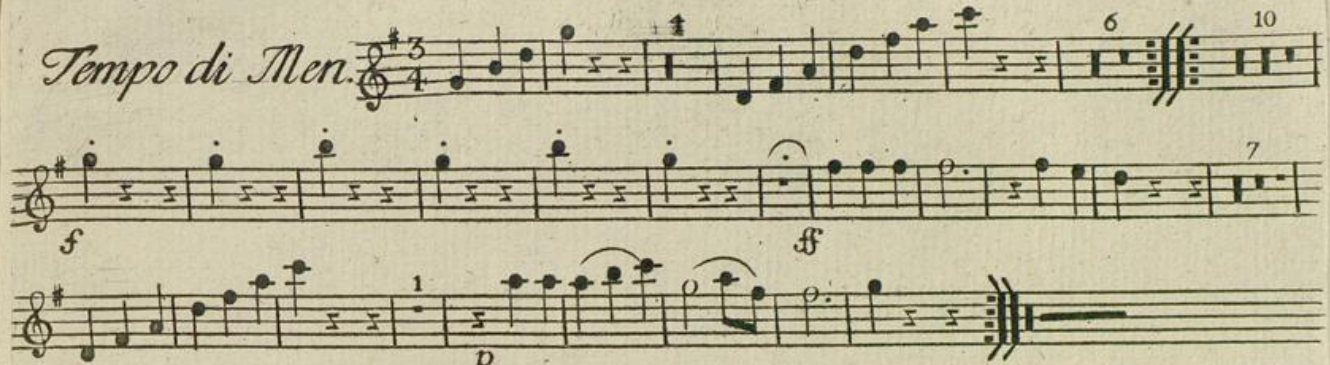
f

T. R.

Oboe. I.

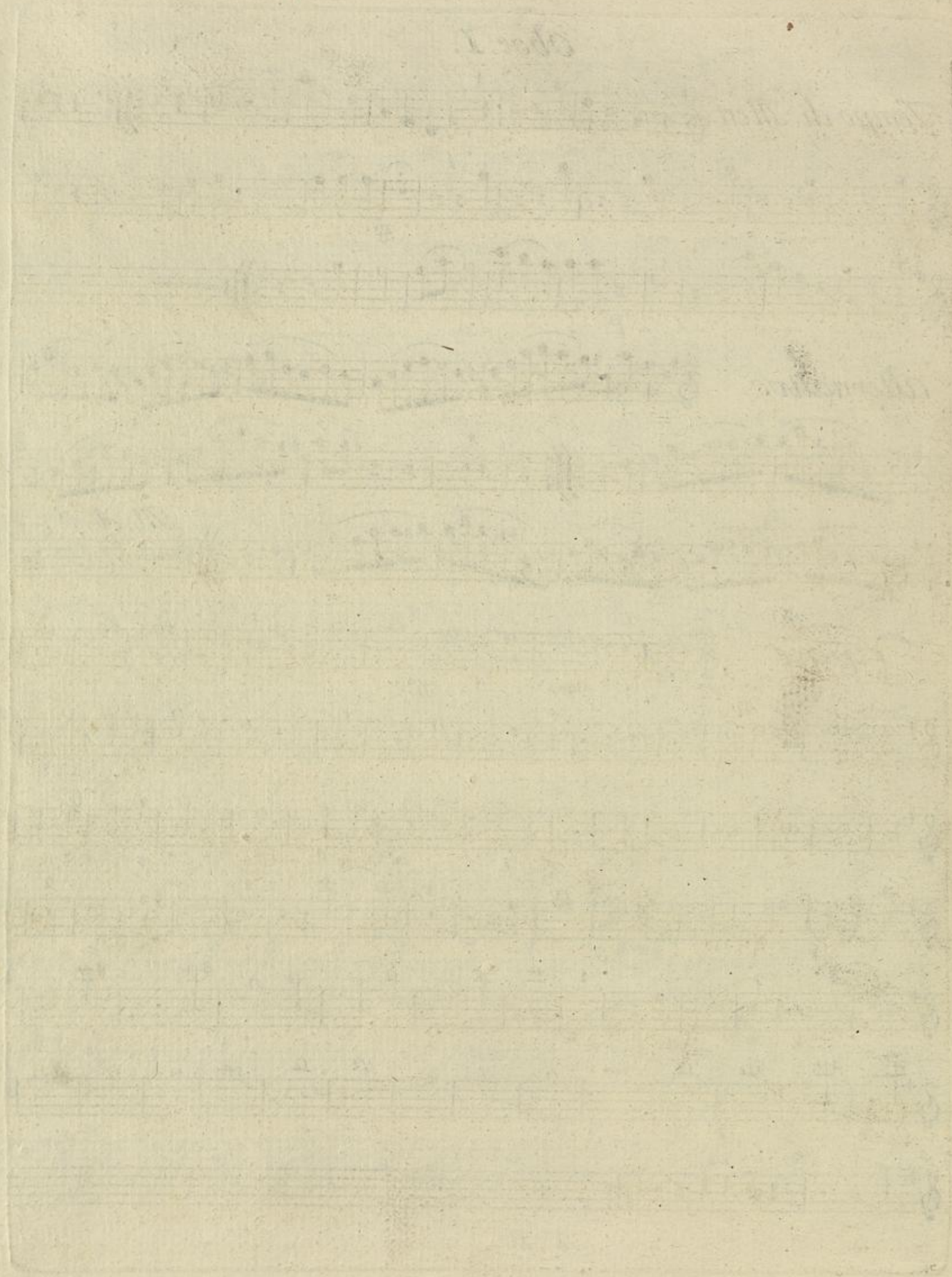
5

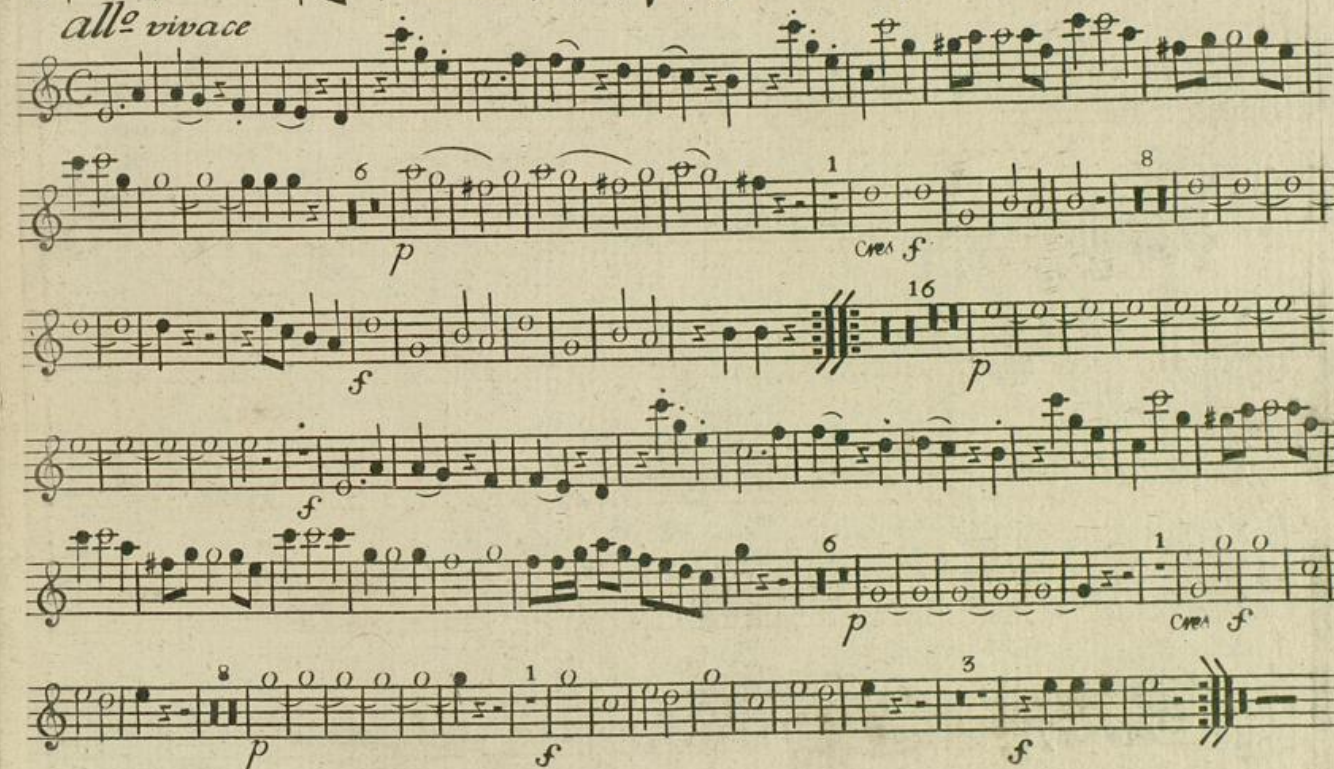
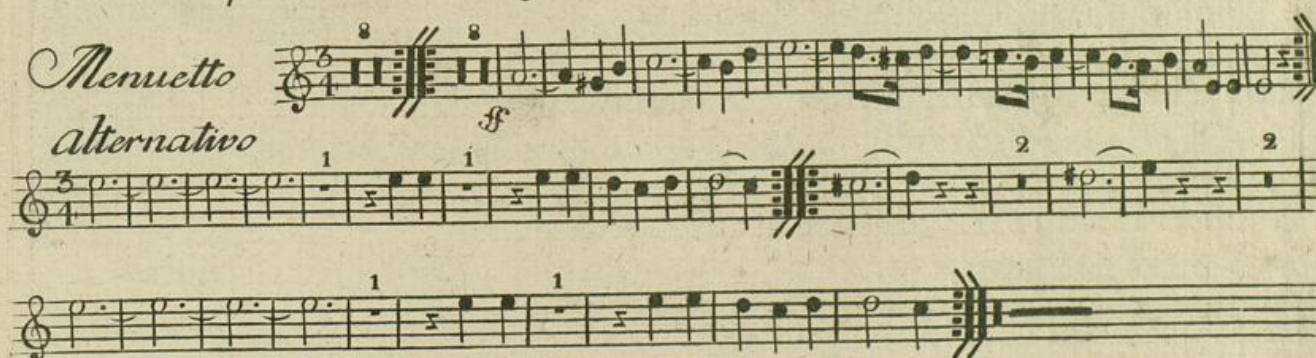
Tempo di Men.



alternativo.





Larghetto.
*Sinfonia. I.**Oboe. II.**all'vivace**Menuetto**alternativo**Coda.**T. R.*

Oboc. II.

Prestissimo

Musical score for Oboe II, *Prestissimo* section. The score consists of 12 staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a series of rapid sixteenth-note passages. The second staff continues the rapid sixteenth-note pattern. The third staff shows a change in dynamics, with markings for *p* (piano), *crea* (crescendo), *f* (forte), and *ff* (fortissimo). The fourth staff continues the rapid sixteenth-note pattern. The fifth staff shows a change in dynamics, with markings for *p* (piano) and *pp* (pianissimo). The sixth staff continues the rapid sixteenth-note pattern. The seventh staff shows a change in dynamics, with markings for *p* (piano) and *f* (forte). The eighth staff continues the rapid sixteenth-note pattern. The ninth staff shows a change in dynamics, with markings for *f* (forte) and *ff* (fortissimo). The tenth staff continues the rapid sixteenth-note pattern. The eleventh staff shows a change in dynamics, with markings for *f* (forte) and *ff* (fortissimo). The twelfth staff continues the rapid sixteenth-note pattern.

adagio non mol.
Sinfonia II.
alle

Musical score for Oboe II, *Sinfonia II* section. The score consists of 12 staves. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It features a series of rapid sixteenth-note passages. The second staff continues the rapid sixteenth-note pattern. The third staff shows a change in dynamics, with markings for *p* (piano), *crea* (crescendo), *f* (forte), and *ff* (fortissimo). The fourth staff continues the rapid sixteenth-note pattern. The fifth staff shows a change in dynamics, with markings for *f* (forte) and *ff* (fortissimo). The sixth staff continues the rapid sixteenth-note pattern. The seventh staff shows a change in dynamics, with markings for *p* (piano) and *f* (forte). The eighth staff continues the rapid sixteenth-note pattern. The ninth staff shows a change in dynamics, with markings for *f* (forte) and *ff* (fortissimo). The tenth staff continues the rapid sixteenth-note pattern. The eleventh staff shows a change in dynamics, with markings for *f* (forte) and *ff* (fortissimo). The twelfth staff continues the rapid sixteenth-note pattern.

T. R.

and: tacet.

Oboe. II

3

Tempo di Menu:

alter. tacet M. d. C.

Coda.

*Vivacema
non trop. pres.*

pp *T. R.*

4

Sinfonia III. all^e

Oboe II

13

6/8

Oboe. II

[illegible]

T. R.

adag: tacet

Oboe II

5

Tempo di Menu.

f *alter. tacet.*
p *M. d. C.*

Vivace

cres *f* *ff* *2* *2* *2* *1* *22*

T. R.

Sinfonia
I.*Larghetto.*

FAGOTTO PRIMO

I^{ter} Theil 1

First movement of the symphony, marked *Larghetto*. The score is written for the first bassoon (Fagotto Primo) in 3/4 time. It consists of four staves of music. The first staff begins with a dynamic marking of *p* (piano). The music features a series of eighth and sixteenth notes, with some rests and slurs. The second staff continues the melodic line, with a dynamic marking of *f* (forte) appearing. The third and fourth staves show further development of the theme, with various rests and slurs.

*Allegro e
Vivace.*

Second movement of the symphony, marked *Allegro e Vivace*. The score is written for the first bassoon (Fagotto Primo) in 2/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* (forte). The music is characterized by a fast, rhythmic pattern of eighth and sixteenth notes. The second staff continues the theme, with a dynamic marking of *p* (piano) appearing. The third and fourth staves show further development of the theme, with various rests and slurs. The fifth staff begins with a dynamic marking of *f* (forte). The sixth and seventh staves continue the fast, rhythmic pattern. The eighth staff begins with a dynamic marking of *p* (piano). The ninth and tenth staves show the final development of the theme, with a dynamic marking of *f* (forte) appearing. The score concludes with a double bar line.

*Menuetto
con garbo.*

Menuetto con garbo.

Alternat.

Menuetto da Capo poi

*Coda**Prestissimo.*

Prestissimo.

f

ff *sempre*

mezzo f. *p* *pp* *f* *ff*

Allegretto

TR

TR

ff

FAGOTTO PRIMO

I^{ter} Theil 3

Adagio n̄ molto.

Sinfonia

II. *Allegro* *p* *cres* *f* *ff*

Sol

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

2 Sol

p *f*

19

f *p* *f* *p*

f *p* *f*

2

f

p

1 *2*

p *f*

TR

Solo

*Andante.**Tempo di Minuetto.*

Solo:

Solo

Alternat:

p: e dolce

M. D. C.

Coda.

T R f

FAGOTTO PRIMO

I^{ter} Theil 5*Vivace, ma non
troppo presto.*

p

cres *f*

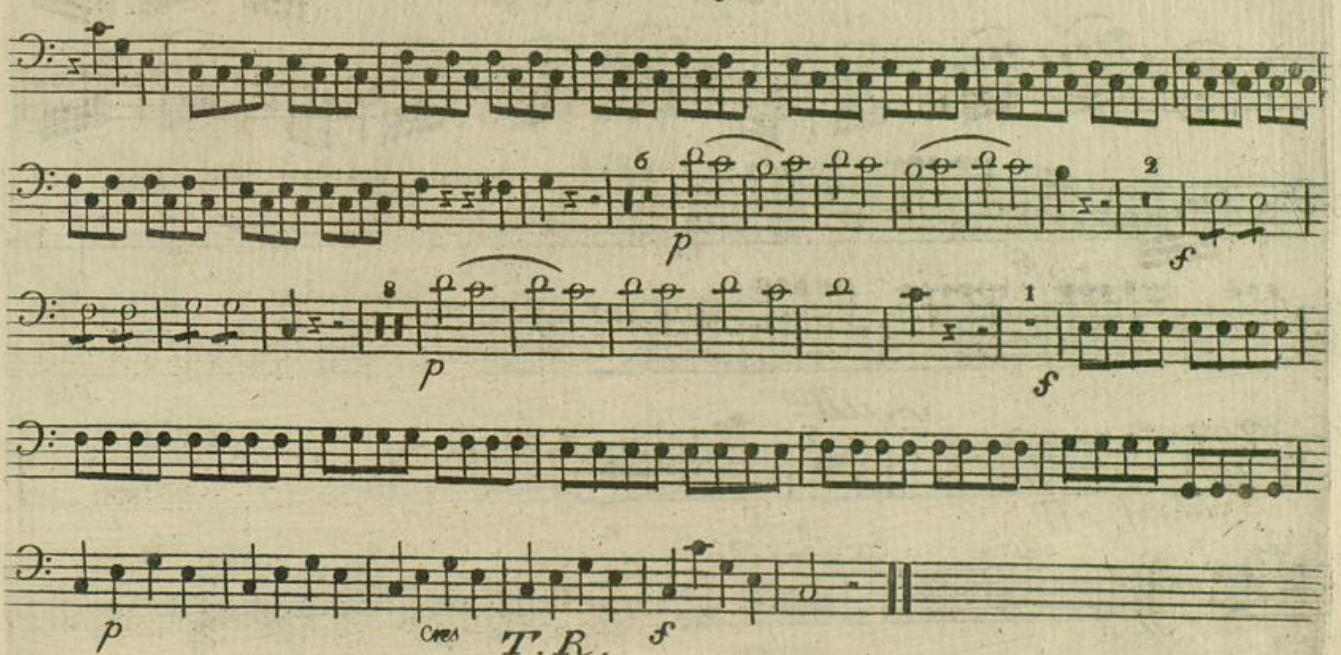
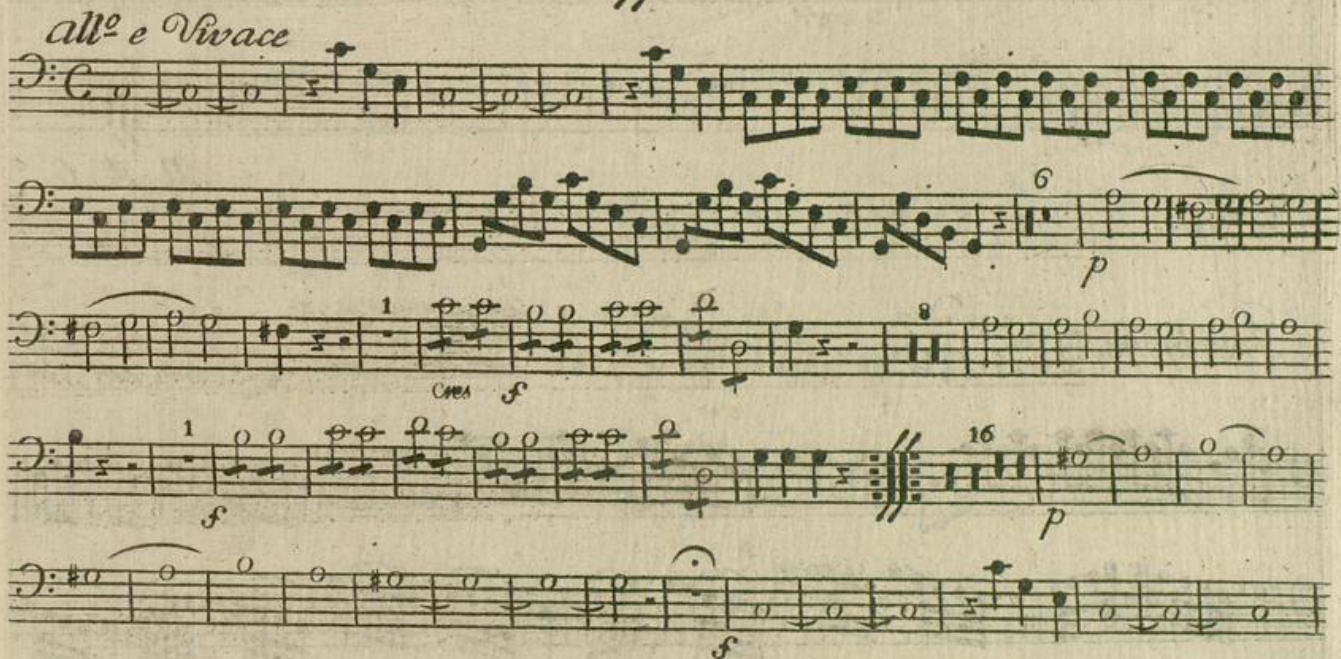
f *p* *f* *p*

Andantino

pp

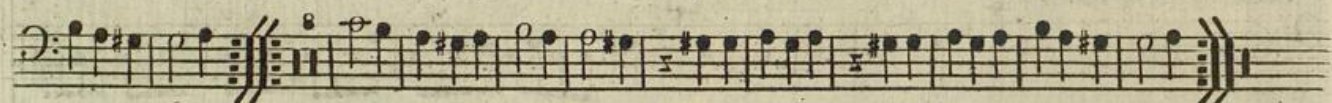
T R

1



Fagotto II.

Memuetto
Con Garbo



Coda



Prestissimo



T R

adagio non molto
Sinfonia II. Fagotto II.

The musical score for Fagotto II, Sinfonia II, is written in D major and common time. The tempo is marked *adagio non molto*. 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 music is written in a single system. The score includes various dynamics such as *p* (piano), *f* (forte), *cres.* (crescendo), and *decresc.* (decrescendo). There are also articulation marks like accents and slurs. The score is divided into measures by bar lines. The first staff has a measure number 1. The second staff has a measure number 2. The third staff has a measure number 3. The fourth staff has a measure number 4. The fifth staff has a measure number 5. The sixth staff has a measure number 6. The seventh staff has a measure number 7. The eighth staff has a measure number 8. The ninth staff has a measure number 9. The tenth staff has a measure number 10. The eleventh staff has a measure number 11. The twelfth staff has a measure number 12. The thirteenth staff has a measure number 13. The fourteenth staff has a measure number 14. The score ends with a double bar line and the instruction *And. tacet.*

Fagotto II.

Tempo di
Menuetto

So.
p f

Altern. tacet. M. d. C.

Coda

f

Vivace ma non
Tropo presto

Cresc. f

Andantino
f p pp

3 2 2

T. R.

Larghetto.
Sinfonia. I.

Corno. I. in C.

1

7 *p*

5

17

all^o e Vivace

6 *p* *Cres f*

8 *f* 16 *p*

6 *p* 1 *Cres f* 8 *p*

1 *f* *p* *Cres f*

Menuetto 8 8

altern: 5 1 8 1 1 1

Coda. 1 1 4

M. d. C.

Prestissimo 12 *p* *Cres* *f* *ff*

1 *f* 2

T R

Corno. I.

Handwritten musical score for "L'Allegretto" by Beethoven, Op. 26, No. 1. The score is written on four staves. The first staff is the treble clef, the second is the alto clef, and the third and fourth are the bass clef. The music is in 2/4 time. The first staff has a forte (f) dynamic. The second staff has a piano (p) dynamic. The third staff has a forte (f) dynamic. The fourth staff has a forte (f) dynamic. The score includes various musical notations such as notes, rests, and bar lines.

Adag: non molto. in D.

Sinfonia II.

[illegible]

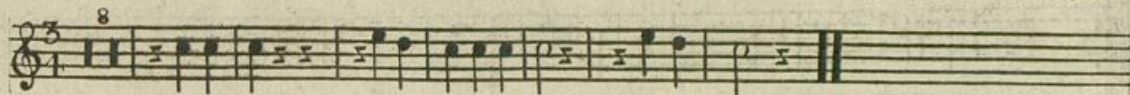
Corno I.

Tempo di
Menuetto

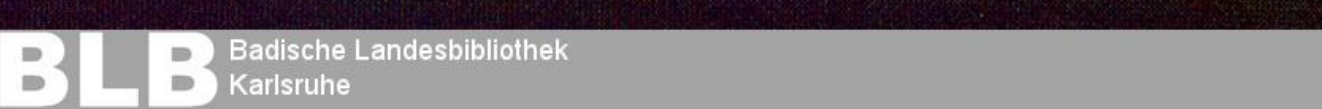
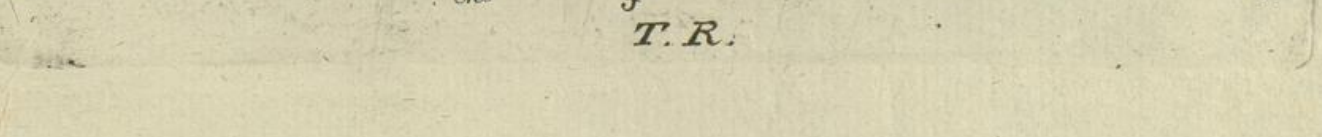
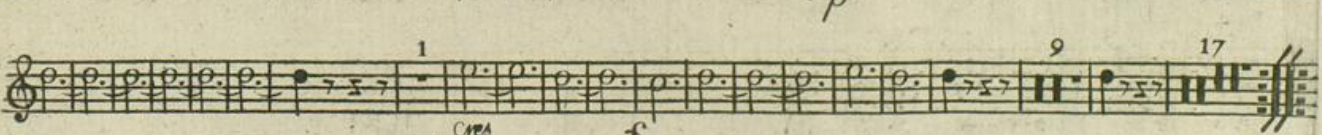
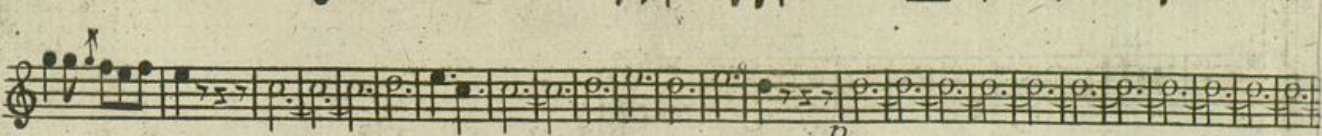
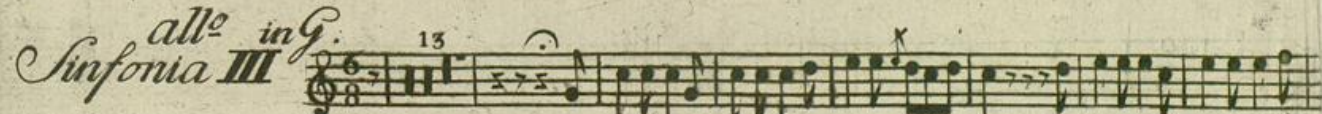
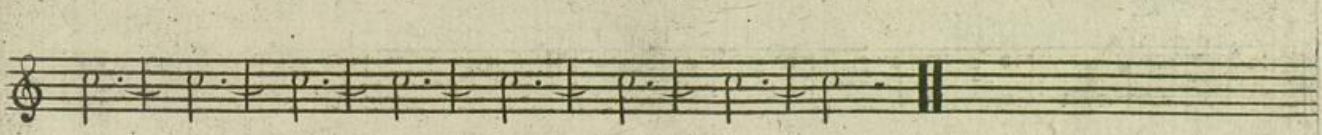
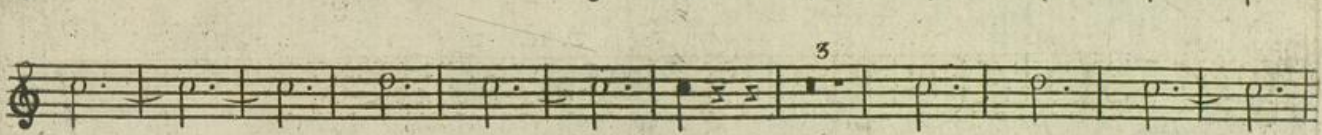
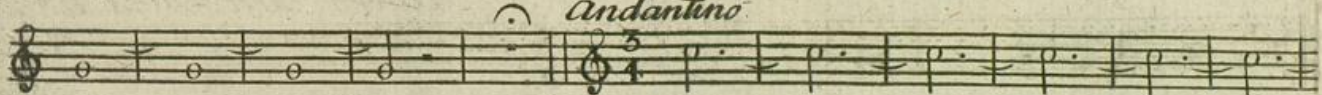
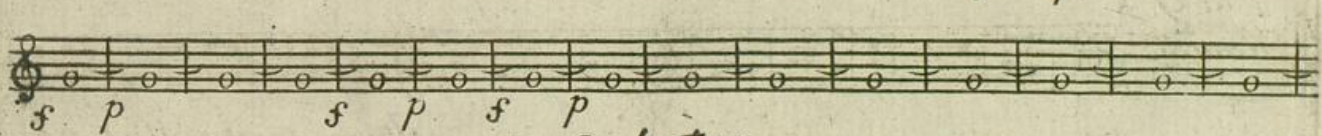
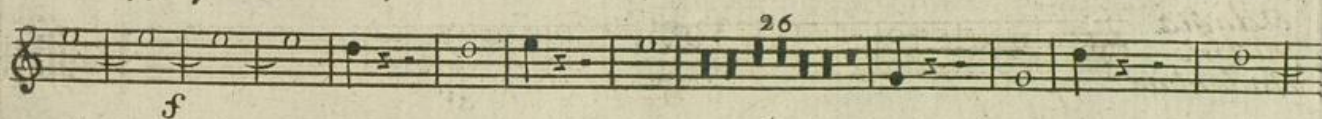
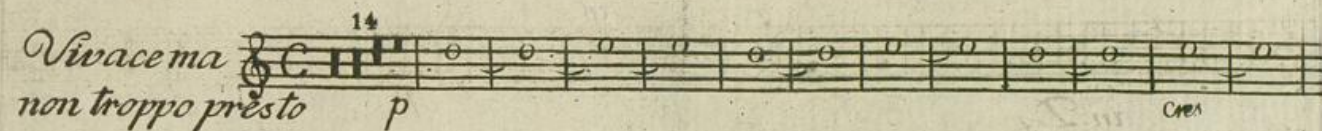


altern. tacet M. d. C.

Coda



Vivace ma
non troppo presto



T. R.

Corno. I.

8 *f* 2

13

4 3

9 16

p *f*

in D.

Adagio
piuttosto
Andantino

pp 1 8 1

5 8

in G
Menuetto

4 4 17

p

7 5

p

altern. tacet. M.d.C.

Vivace

4 *p* *cres* *f* *f*

1 1

2

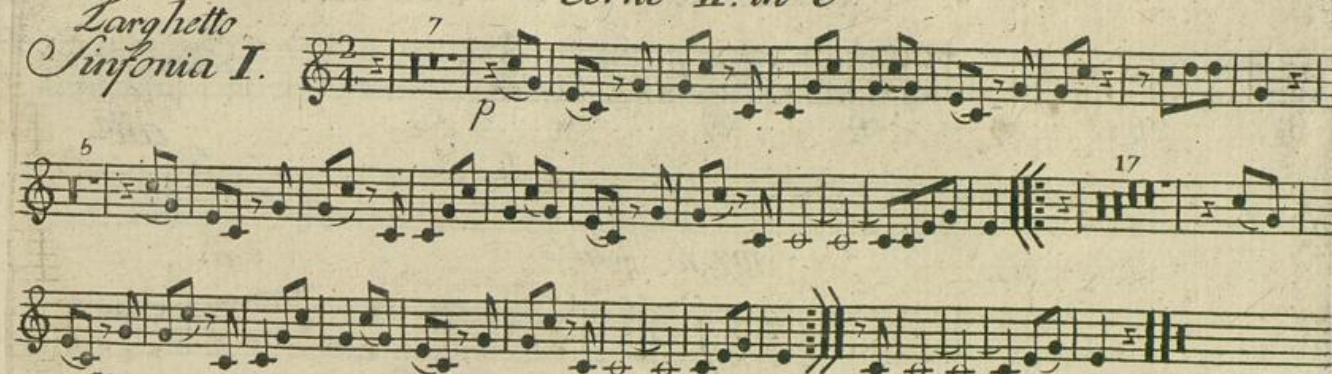
21 2 2 1

p

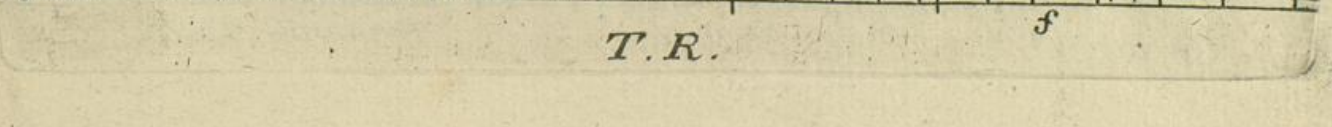
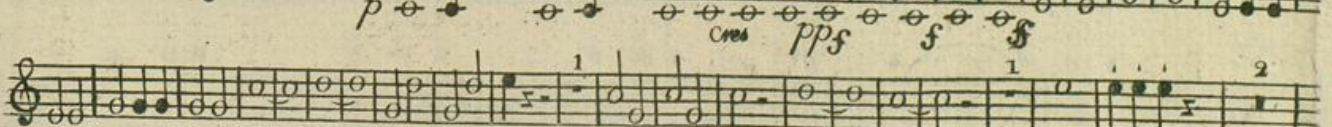
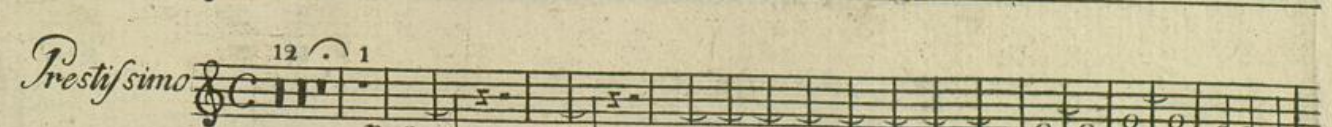
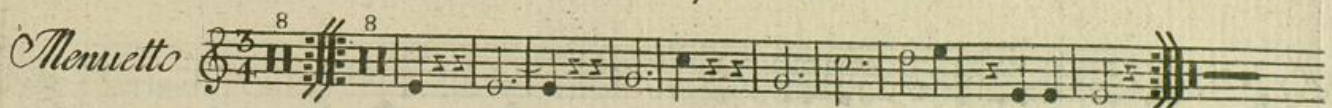
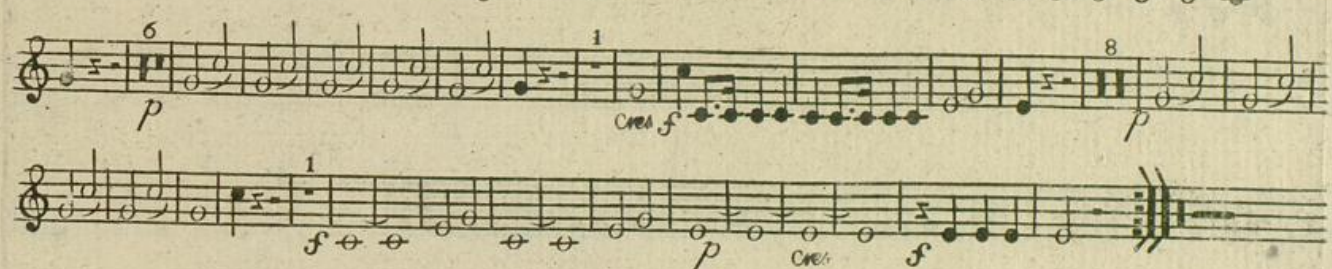
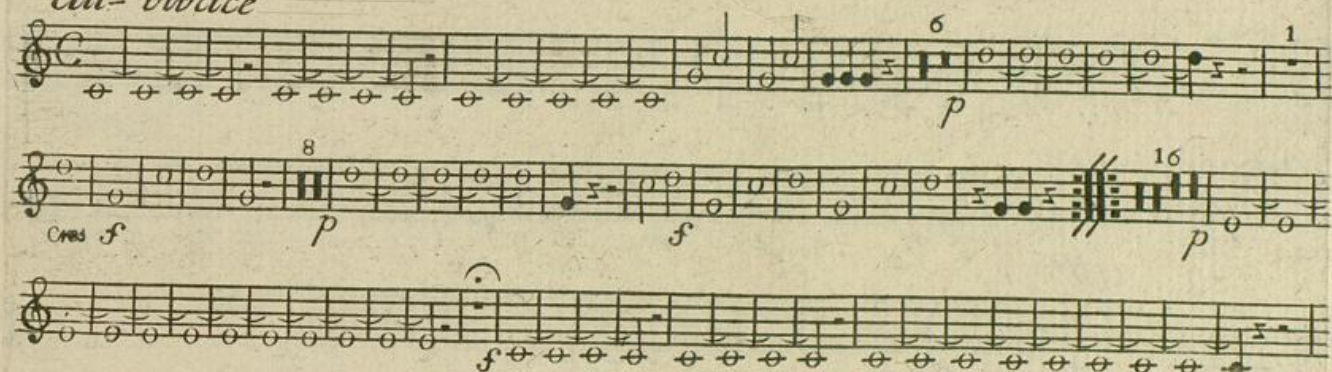
3 1

fp *T.R.*

Larghetto
Sinfonia I. Corno II. in C



all^o vivace



T. R.

Corno II.

sfz sfz sfz sfz sfz sfz sfz sfz *alle* *mf f cal.* *f* *f* *15*

ada: non molto
Sinfonia II *all* *all* *p* *cres* *f* *ff* *p* *8*

f *p* *1*

f *19* *3* *3*

p *f* *p* *12* *f*

p *1*

p *cres* *f* *T. R.* *Andante. tacet.*

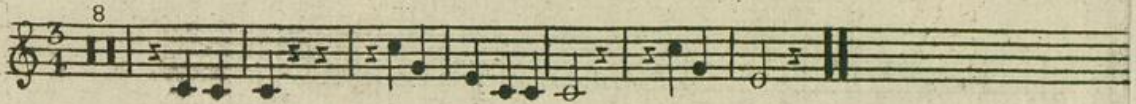
Corno. II.

3

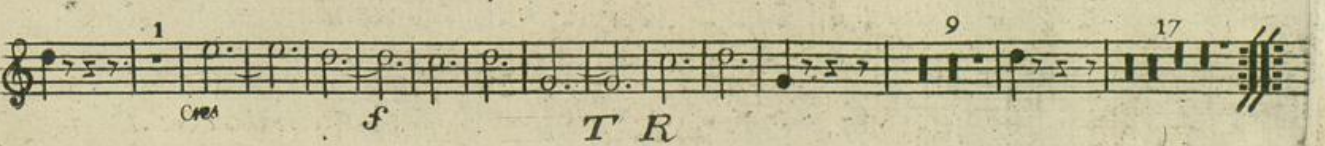
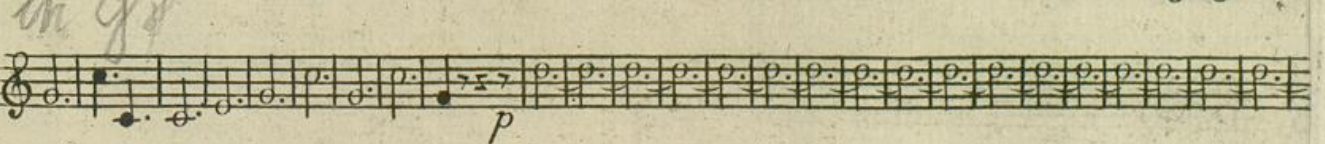
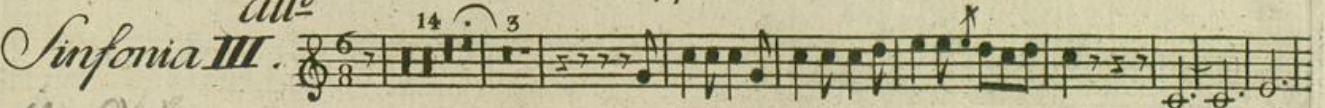
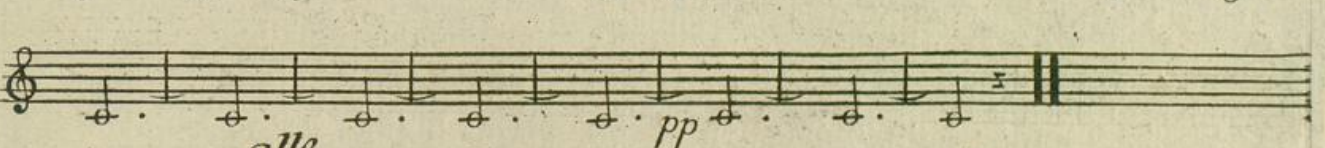
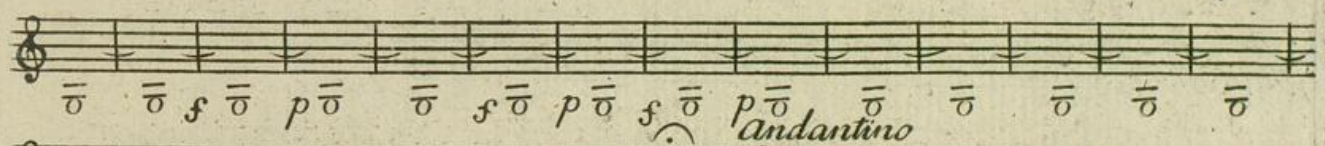
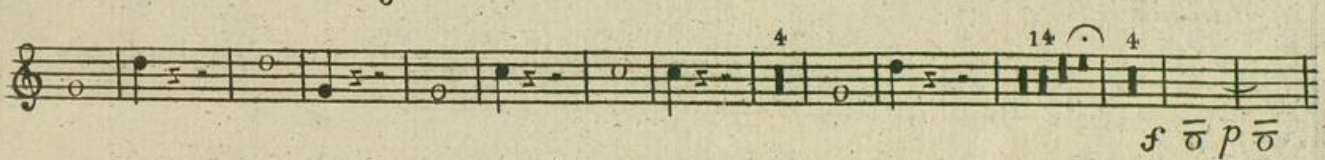
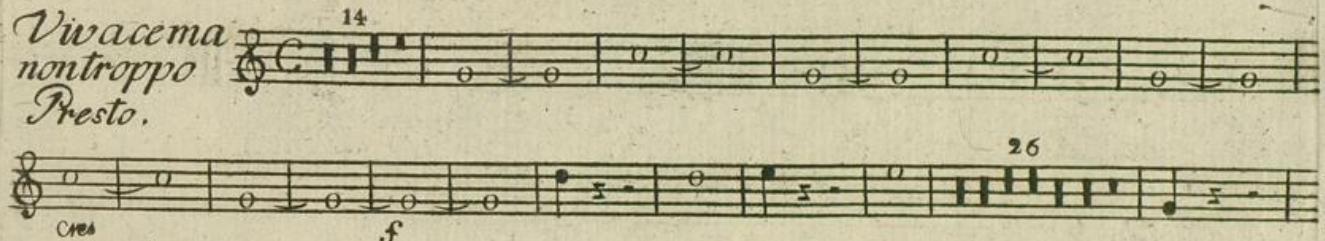
Tempo di
Menuetto.



Coda.



Vivace ma
nontropo
Presto.



Corno II.

8 2

14 3

4 3

p

9 16

p *f*

Adagio
piuttosto
Andantino *pp*

1 8

5 8

Tempo di
Menuetto

4 4 17

7 6

p *f*

alt: tacet M.d.C

Vivace

4

p *f*

1 1

2 21

2 1

p *cal.*

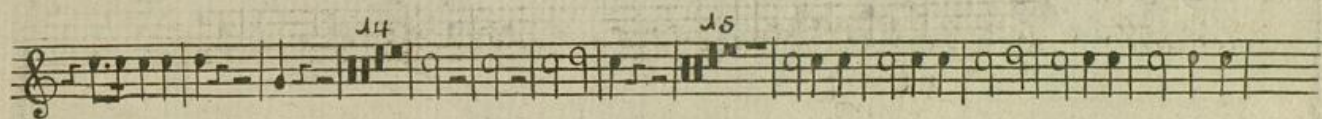
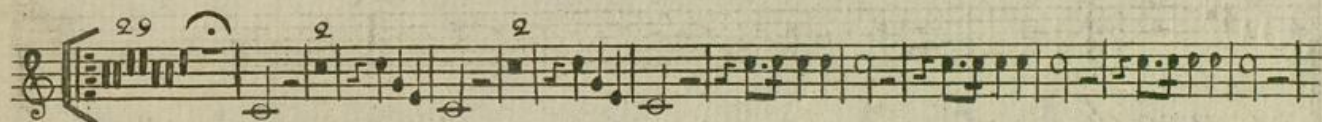
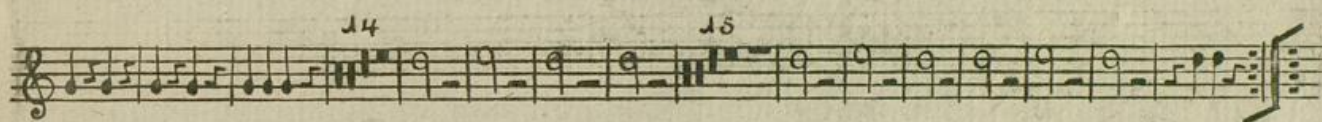
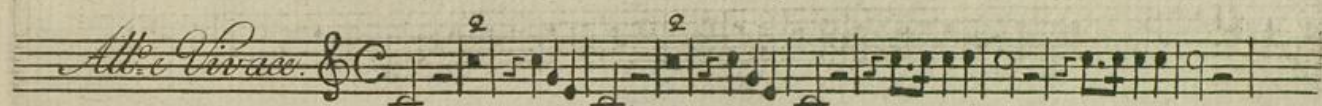
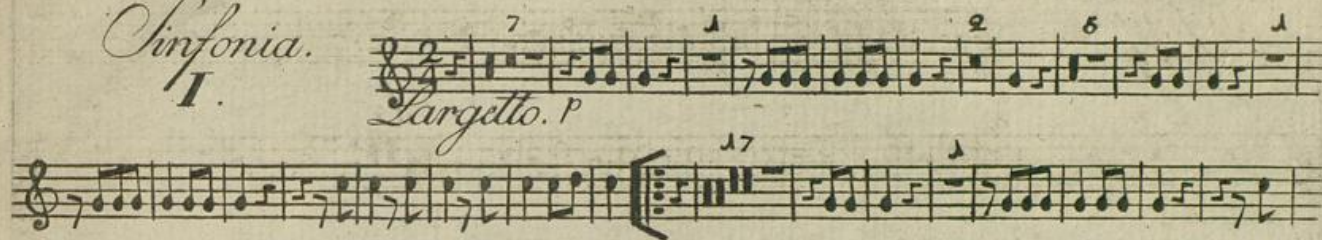
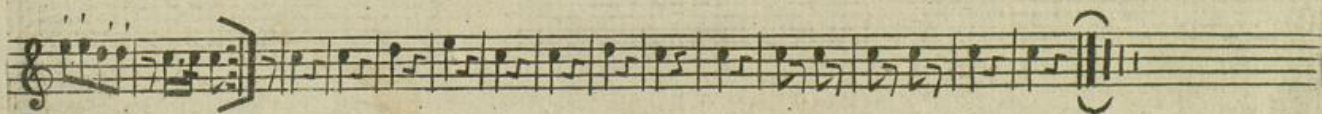
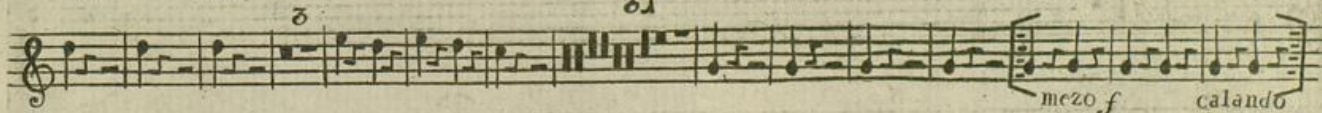
3 1

pp *T.R.*

CLARINO PRIMO in C.

I^{ter} Theil

1

Sinfonia.
I.*Larghetto. p**Prestissimo.*

T. R.

Sinfonia.
II.6 *Adagio.*

Allegro

Tempo di Minuetto.

Andante Tacer

altern: Tac: Min: da Capo, poi

*Coda.**Vivace.*

Andantino *p*

T.R.

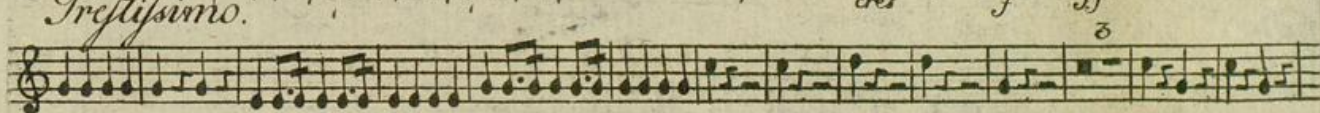
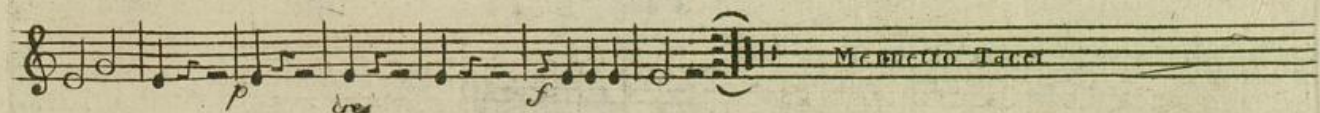
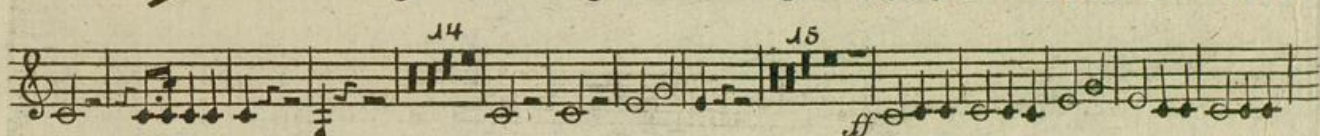
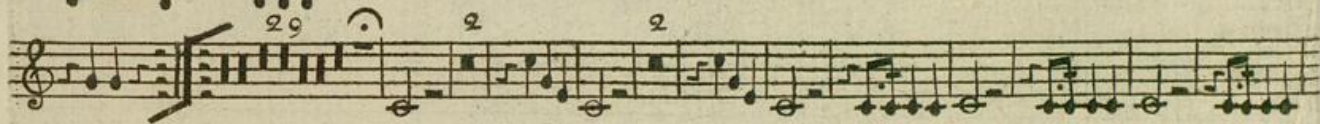
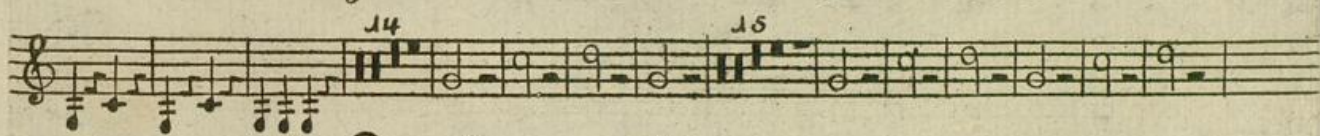
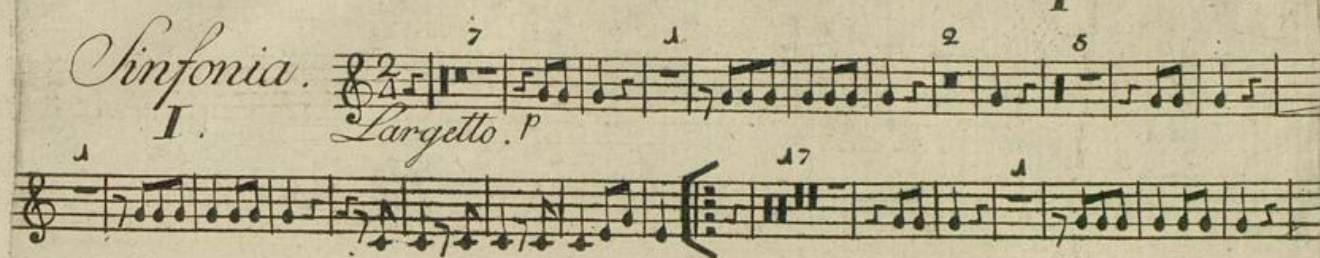
CLARINO SECONDO in C.

I^{ter} Theil

1

Sinfonia.

I.

Larghetto. p

T.R.

Sinfonia.
II.6 *Adagio.*

6 *Adagio.*

p *cres* *f*

ff *All^o*

ff

p *cres* *f*

Andante Tacet

Tempo di Minu.

2

alternat. Tacet. Men. da Capo.
poi

*Coda.**Vivace.*

8

89 *8* *8* *13*

9 *5* *9*

Andantⁱⁿ. *p*

TIMPANI in C.

I^{ter} Teil

1

Sinfonia.

I.

Larghetto. ^{pp}

Musical notation for the first system of the Sinfonia, measures 1 to 17. The notation is in bass clef with a 2/4 time signature. Measure numbers 7, 1, 2, 5, and 17 are indicated above the staff.

All. e Vivace.

Musical notation for the second system of the Sinfonia, measures 14 to 29. The notation is in bass clef with a 2/4 time signature. Measure numbers 14, 15, 1, 1, 29, and 3 are indicated above the staff.

Prestissimo.

12. Tasto Solo

Menuetto Tacet

ff: semp:

Musical notation for the third system of the Sinfonia, measures 12 to 14. The notation is in bass clef with a 2/4 time signature. Measure numbers 12, 1, 1, 32, 3, 32, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, and 2 are indicated above the staff. Dynamics include *f*, *mezo f*, *calando*, *p*, *pp*, and *ad libitum*.

Allegretto.

Musical notation for the fourth system of the Sinfonia, measures 16 to 16. The notation is in bass clef with a 2/4 time signature. Measure numbers 4, 16, and 2 are indicated above the staff.

T. R.

Sinfonia.
II.

Adagio.

Sinfonia.
II.

Alto
f

Andante Tacer

Tempo di Minuetto.

alternativo Tacer Men: da Capo, poi

Coda.

Vivace.

perdendo:

Andantino

T. R.