

ANÓNIMO

SEGUNDA MITAD S. XVIII/2ND HALF 18TH CENTURY

BIBLIOTECA NACIONAL DE ESPAÑA
E-Mn M.P. 3174.7

CONCERTO

EN SOL MAYOR/IN G MAJOR

PARA FLAUTA, DOS VIOLINES Y BAJO
FOR FLUTE, TWO VIOLINS AND BASSO

ED. SANSA STARK



CONSERVATORIO SUPERIOR DE MÚSICA DE CASTILLA Y LEÓN
DEPARTAMENTO DE MUSICOLOGÍA 2017

APARATO CRÍTICO

CONCERTO en Sol Mayor para flauta, dos violines y bajo

Localización: Biblioteca Nacional de España

Signatura: [E-Mn MP/3174/7](#)

Contenido: 4 particellas (flauta, violín I, violín II, bajo no realizado)

Movimientos: *Spiritoso, Largo, Rondó allegretto*

Origen: posiblemente español

Datación: ca. 1750-1770

Observaciones: en la Biblioteca Nacional de España existe también un concierto similar, en Fa Mayor y con la misma plantilla, posiblemente con el mismo origen (signatura: [E-Mn MP/3174/5](#), edición [aquí](#))

<i>Spiritoso</i>		
c. 4	vl. I	Se han respetado las disposición que presentan las plicas en el el orig.
c. 6	fl.	Se han cambiado las ligaduras del orig. para respetar el fraseo del pasaje análogo (cf. c. 2)
c. 8	vl. II	Se han añadido las ligaduras para respetar el fraseo de pasajes análogos anteriores
c. 8	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 9	fl.	La <i>apoggiatura</i> está borrosa en el orig. pero se ha mantenido
c. 22	Fl	Compás repetido de acuerdo al signo <i>bis</i> que presenta el orig.
c. 23	vl. I	Se han desarrollado los signos de repetición de figuración que presenta el orig.
c. 23	fl.	Primeras cuatro semicorcheas, orig. sol. Sustituidas por si (cf. vl. I, c. 23)
c. 29	vl. II	Se ha añadido el matiz <i>p</i>
c. 29	fl.	Primera semicorchea, se ha añadido la <i>apoggiatura</i> (cf. vl. I, c. 29)
c. 40	vl. I	Se han cambiado las plicas que presenta el orig. para facilitar la lectura
c. 52	vl. I	Se han desarrollado los signos de repetición de figuración que presenta el orig.
c. 58	basso	Se ha desplazado el <i>sforzando</i> a la primera corchea (cf. vl. II, c. 231)
c. 58	vl. I	Se han añadido las ligaduras para respetar el fraseo de pasajes análogos anteriores
c. 67	fl.	Orig. no están claras las notas del <i>grupetto</i> . Se ha transcrito análogamente al c. 66
c. 80	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. fl., c. 80)
c. 81	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. fl., c. 81)
c. 81	fl.	Cuarta corchea, orig. do becuadro. Sustituido por do sostenido (cf. c. 83)
c. 81	fl.	Se ha añadido la ligadura para respetar el fraseo del pasaje análogo (cf. c. 83)
c. 82	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. fl., c. 82)
c. 83	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. fl., c. 83)
c. 87	fl.	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 92	vl. II	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. vl. I, c. 92)
c. 99	basso	Se ha desplazado el <i>f</i> presente en el orig. en el c. 98
c. 101	fl.	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 105	vl. I	Última semicorchea, orig. mi. Sustituido por la
c. 106	fl.	Tercera semicorchea, orig. fa. Sustituido por sol
c. 110	fl.	Últimas dos semicorcheas, orig. dudosas. Sustituidas por fa y re (cf. vl. I, c. 110)
c. 112	vl. I	Cuarta corchea, orig. presenta trino. Se ha eliminado (cf. fl., c. 112)
c. 119	basso	Primera negra, orig. si dudoso. Se ha añadido
c. 120	fl.	Se ha añadido la ligadura para respetar el fraseo del pasaje análogo (cf. c. 122)
c. 123	fl.	Tercera semicorchea, orig. re sostenido dudoso. Se ha mantenido la alteración
c. 125	basso	Se ha añadido becuadro de cortesía

c. 127	fl.	Se han respetado los becuadros de cortesía de orig.
c. 130	fl.	Se han respetado los becuadros de cortesía de orig.
c. 146	fl.	Se ha añadido la ligadura para respetar el fraseo del pasaje análogo (cf. c. 145)
c. 171	fl.	Se ha añadido el matiz <i>p</i>
c. 172	vl. I	Se ha añadido el matiz <i>p</i>
c. 174	vl. II	Se ha añadido el matiz <i>p</i> (cf. vl. I, c. 174)
c. 180	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. vl. II, c. 180)
c. 183	vl. I	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. vl. II, c. 183)
c. 183	fl.	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 191	fl.	Primera corchea, orig. fa sostenido. Sustituido por fa becuadro (cf. c. 190)
c. 195	basso	Blanca, orig. sin puntillo. Se ha añadido (cf. vl. I y vl. II, c. 195)
c. 195	fl.	Se han desarrollado los signos de repetición de figuración que presenta el orig.
c. 197	fl.	Se han desarrollado los signos de repetición de figuración que presenta el orig.
c. 203	fl.	Compás repetido de acuerdo al signo <i>bis</i> que presenta el orig.
c. 204	fl.	Compás repetido de acuerdo al signo <i>bis</i> que presenta el orig.
c. 207	fl.	Primera semicorchea, se ha añadido la <i>apoggiatura</i> (cf. c. 208)
c. 209	fl.	Se ha añadido la ligadura para respetar el fraseo del pasaje análogo (cf. c. 208)
c. 222	fl.	Se ha añadido la <i>apoggiatura</i> y la correspondiente ligadura como en pasajes análogos
c. 223	vl. II	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. fl. y vl. I, c. 223)
c. 231	vl. II	Se han añadido los <i>stacatti</i> (cf. vl. I, c. 231)
c. 235	vl. I	Se han cambiado las plicas que presenta el orig. para facilitar la lectura
Larghetto		
c. 1	fl.	Se ha añadido el matiz <i>sempre piano</i> (cf. vl. I, vl. II y basso, c. 1)
c. 6	vl. II	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. vl. I, c. 6)
c. 15	vl. I	Tercera y quinta corcheas, orig. mi. Sustituido por fa (cf. armonía vl. II, c. 15)
c. 22	vl. II	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. vl. I, c. 22)
Rondó allegretto		
c. 31	vl. II	Cuarta corchea, orig. si dudoso. Se ha mantenido
c. 31	vl. I	Cuarta semicorchea, orig. sol. Sustituido por la (cf. fl., c. 31)
c. 31	fl.	Tercera corchea, orig. la. Sustituido por sol (cf. vl. I, c. 31)
c. 36	fl.	Segunda negra, orig. fa. Sustituido por sol (cf. vl. I, c. 36)
c. 37	basso	Segunda negra, orig. silencio dudoso. Se ha mantenido (cf. fl., vl. I y vl. II, c. 37)
c. 39	fl.	Primera semicorchea, se ha añadido la <i>apoggiatura</i> (cf. fl., c. 38)
c. 43	fl.	Se han cambiado las plicas que presenta el orig. para facilitar la lectura
c. 44	fl.	Se ha añadido la ligadura para respetar el fraseo de todos los <i>tutti</i> del movimiento
c. 45	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 45	fl.	Se ha añadido la ligadura para respetar el fraseo de todos los <i>tutti</i> del movimiento
c. 50	vl. II	Primera corchea, orig. re. Sustituido por mi
c. 53	basso	Cuarta corchea, orig. si. Sustituido por la (cf. armonía fl., vl. I y vl. II, c. 53)
c. 72	basso	Blanca, orig. sin ligadura. Se ha añadido (cf. c. 72)
c. 83	vl. II	Primera negra, orig. dobles cuerdas. Se han eliminado (cf. c. 84)
c. 88	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores

c. 97	fl.	Se han añadido las ligaduras para respetar el fraseo de pasajes análogos anteriores
c. 113	fl.	Se han añadido las ligaduras para respetar el fraseo de pasajes análogos anteriores
c. 116	vl. I	Se ha añadido el matiz <i>f</i>
c. 116	fl.	Se ha añadido el matiz <i>f</i>
c. 119	vl. II	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 119	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 137	fl.	Segunda negra, orig. sin ligadura. Se ha añadido (cf. fl., c. 139)
c. 143	fl.	Se han añadido las ligaduras para respetar el fraseo del pasaje análogo (cf. c. 144)
c. 148	vl. II	Orig. compás repetido. Se ha eliminado
c. 150	vl. II	Tercera y cuarta corcheas, orig. do y re naturales. Sustituido do y re sostenidos
c. 150	vl. I	Cuarta corchea, orig. mi. Sustituido por fa
c. 155	fl.	Se ha añadido el matiz <i>f</i>
c. 169	vl. I	Se ha añadido la ligadura para respetar el fraseo de todos los <i>tutti</i> del movimiento
c. 171	fl.	Se ha añadido la ligadura para respetar el fraseo de todos los <i>tutti</i> del movimiento
c. 179	vl. II	Se ha añadido la ligadura para respetar el fraseo de todos los <i>tutti</i> del movimiento
c. 179	fl.	Se ha añadido la ligadura para respetar el fraseo de todos los <i>tutti</i> del movimiento
c. 192	vl. II	Se ha añadido el matiz <i>f</i>
c. 196	fl.	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 197	fl.	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 200	vl. II	Primera corchea, orig. dobles cuerdas. Se han eliminado (cf. vl. I, c. 200)
c. 201	basso	Se han desarrollado los signos de repetición que presenta el orig.
c. 201	vl. II	Se han desarrollado los signos de repetición que presenta el orig.
c. 201	vl. I	Se han desarrollado los signos de repetición que presenta el orig.
c. 201	fl.	Se han desarrollado los signos de repetición que presenta el orig.
c. 205	vl. I	Séptima semicorchea, orig. do. Sustituido por re (cf. c. 204)
c. 209	fl.	Tercera corchea, orig. la. Sustituido por sol
c. 240	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 247	vl. I	Se ha añadido la ligadura para respetar el fraseo de pasajes análogos anteriores
c. 261	vl. I	Primera negra, orig. mi. Sustituido por re (cf. vl. II, c. 261)
c. 271	vl. II	Primera semicorchea, se ha añadido la <i>apoggiatura</i> (cf. vl. I, c. 271)



CRITICAL NOTES

CONCERTO in G Major for flute, two violins and basso

Location: Biblioteca Nacional de España

Signature: [E-Mn MP/3174/7](#)

Content: 4 parts (flute, violin I, violin II, unfigured bass)

Movements: *Spiritoso, Largo, Rondó allegretto*

Origin: possibly Spanish

Date: ca. 1750-1770

Notes: there is a similar concerto at the Biblioteca Nacional de España, presenting same parts but in F Major, possibly of the same origin (signature: [E-Mn MP/3174/5](#), edition can be found [here](#))

<i>Spiritoso</i>		
b. 4	vl. I	The edition keeps the same beaming of the orig. ms.
b. 6	fl.	Ties of the orig. ms. keep the phrasing of former similar phrases (cf. b. 2)
b. 8	vl. II	Ties have been added so as to keep the phrasing of former similar phrases
b. 8	vl. I	A tie has been added so as to keep the phrasing of former similar phrases
b. 9	fl.	The <i>apoggiatura</i> is kept although it looks blurred on the orig. ms.
b. 22	Fl	This bar has been repeated following the sign <i>bis</i> ("repetition") on the orig. ms.
b. 23	vl. I	Repetitions have been edited following the repetition signs on the orig. ms.
b. 23	fl.	First four sixteenth notes, orig. G. Replaced by B (cf. vl. I, b. 23)
b. 29	vl. II	<i>p</i> has been added
b. 29	fl.	First sixteenth note, an <i>apoggiatura</i> has been added (cf. vl. I, b. 29)
b. 40	vl. I	The orig. ms. beaming has been changed for practical purposes
b. 52	vl. I	Repetitions have been edited following the repetition signs on the orig. ms.
b. 58	basso	The <i>sforzando</i> has been moved to the first eighth note (cf. vl. II, b. 231)
b. 58	vl. I	Ties have been added so as to keep the phrasing of former similar phrases
b. 67	fl.	The orig. ms. shows a blurred turn, the notes edited follow b. 66 turn
b. 80	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. fl., b. 80)
b. 81	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. fl., b. 81)
b. 81	fl.	Fourth eighth note, orig. C natural. Replaced by C sharp (cf. b. 83)
b. 81	fl.	A tie has been added so as to keep the phrasing of former similar phrases (cf. b. 83)
b. 82	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. fl., b. 82)
b. 83	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. fl., b. 83)
b. 87	fl.	A tie has been added so as to keep the phrasing of former similar phrases
b. 92	vl. II	Ties have been added so as to keep the phrasing of former similar phrases (cf. vl. I, b. 92)
b. 99	basso	<i>f</i> on b. 98 has been moved to b. 99
b. 101	fl.	A tie has been added so as to keep the phrasing of former similar phrases
b. 105	vl. I	Last sixteenth note, orig. E. Replaced by A
b. 106	fl.	Last sixteenth note, orig. F. Replaced by G
b. 110	fl.	Last two sixteenth notes, orig. blurred. Replaced by F and D (cf. vl. I, b. 110)
b. 112	vl. I	Fourth eighth notes, orig. shows a trill. Removed (cf. fl., b. 112)
b. 119	basso	First quarter note, orig. B blurred. The edition keeps the B
b. 120	fl.	A tie has been added so as to keep the phrasing of former similar phrases (cf. b. 122)
b. 123	fl.	Third sixteenth note, orig. blurred D sharp. The edition keeps the sharp
b. 125	basso	A courtesy accidental has been added

b. 127	fl.	The edition keeps the courtesy accidentals of the orig. ms.
b. 130	fl.	The edition keeps the courtesy accidentals of the orig. ms.
b. 146	fl.	A tie has been added so as to keep the phrasing of former similar phrases (cf. b. 145)
b. 171	fl.	<i>p</i> has been added
b. 172	vl. I	<i>p</i> has been added
b. 174	vl. II	<i>p</i> has been added (cf. vl. I, b. 174)
b. 180	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. vl. II, b. 180)
b. 183	vl. I	Ties have been added so as to keep the phrasing of former similar phrases (cf. vl. II, b. 183)
b. 183	fl.	A tie has been added so as to keep the phrasing of former similar phrases
b. 191	fl.	First eighth note, orig. F sharp. Replaced by F natural (cf. b. 190)
b. 195	basso	Half note, orig. shows no dot on it. The note has been dotted (cf. vl. I and vl. II, b. 195)
b. 195	fl.	Repetitions have been edited following the repetition signs on the orig. ms.
b. 197	fl.	Repetitions have been edited following the repetition signs on the orig. ms.
b. 203	fl.	This bar has been repeated following the sign <i>bis</i> ("repetition") on the orig. ms.
b. 204	fl.	This bar has been repeated following the sign <i>bis</i> ("repetition") on the orig. ms.
b. 207	fl.	First sixteenth note, the <i>apoggiatura</i> has been added (cf. b. 208)
b. 209	fl.	A tie has been added so as to keep the phrasing of former similar phrases (cf. b. 208)
b. 222	fl.	A tie and an <i>apoggiatura</i> have been added as in former similar phrases
b. 223	vl. II	Ties have been added so as to keep the phrasing of former phrases (cf. fl. and vl. I, b. 223)
b. 231	vl. II	The <i>stacatti</i> have been added (cf. vl. I, b. 231)
b. 235	vl. I	The orig. ms. beaming has been changed for practical purposes
Larghetto		
b. 1	fl.	Dinamic mark <i>sempre piano</i> has been added (cf. vl. I, vl. II and basso, b. 1)
b. 6	vl. II	Ties have been added so as to keep the phrasing of former similar phrases (cf. vl. I, b. 6)
b. 15	vl. I	Third and fifth eighth notes, orig. E. Replaced by F (cf. harmony vl. II, b. 15)
b. 22	vl. II	Ties have been added so as to keep the phrasing of former similar phrases (cf. vl. I, b. 22)
Rondó allegretto		
b. 31	vl. II	Fourth eighth note, orig. B blurred. The edition keeps the B
b. 31	vl. I	Fourth sixteenth note, orig. G. Replaced by A (cf. fl., b. 31)
b. 31	fl.	Third eighth note, orig. A. Replaced by G (cf. vl. I, b. 31)
b. 36	fl.	Second quarter note, orig. F. Replaced by G (cf. vl. I, b. 36)
b. 37	basso	Second quarter note, orig. shows blurred rest. It has been kept (cf. fl., vl. I and vl. II, b. 37)
b. 39	fl.	First sixteenth note, an <i>apoggiatura</i> has been added (cf. fl., b. 38)
b. 43	fl.	The orig. ms. beaming has been changed for practical purposes
b. 44	fl.	A tie has been added so as to keep the phrasing of all the <i>tutti</i>
b. 45	vl. I	A tie has been added so as to keep the phrasing of former similar phrases
b. 45	fl.	A tie has been added so as to keep the phrasing of all the <i>tutti</i>
b. 50	vl. II	First eighth note, orig. D. Replaced by E
b. 53	basso	Fourth eighth note, orig. B. Replaced by A (cf. harmony fl., vl. I and vl. II, b. 53)
b. 72	basso	Half note, orig. shows no tie. A tie has been added (cf. b. 72)
b. 83	vl. II	First quarter note, orig. shows double stops. They have been removed (cf. b. 84)
b. 88	vl. I	A tie has been added so as to keep the phrasing of former similar phrases

b. 97	fl.	Ties have been added so as to keep the phrasing of former similar phrases
b. 113	fl.	Ties have been added so as to keep the phrasing of former similar phrases
b. 116	vl. I	<i>f</i> has been added
b. 116	fl.	<i>f</i> has been added
b. 119	vl. II	A tie has been added so as to keep the phrasing of former similar phrases
b. 119	vl. I	A tie has been added so as to keep the phrasing of former similar phrases
b. 137	fl.	Segunda negra, orig. sin ligadura. Se ha añadido (cf. fl., b. 139)
b. 143	fl.	Ties have been added so as to keep the phrasing of former similar phrase (cf. b. 144)
b. 148	vl. II	Orig. repeated bar. It has been removed
b. 150	vl. II	Third and fourth eighth notes, orig. C and D natural. Replaced by C and D sharp
b. 150	vl. I	Fourth eighth notes, orig. E. Replaced by F
b. 155	fl.	<i>f</i> has been added
b. 169	vl. I	A tie has been added so as to keep the phrasing of all the <i>tutti</i>
b. 171	fl.	A tie has been added so as to keep the phrasing of all the <i>tutti</i>
b. 179	vl. II	A tie has been added so as to keep the phrasing of all the <i>tutti</i>
b. 179	fl.	A tie has been added so as to keep the phrasing of all the <i>tutti</i>
b. 192	vl. II	<i>f</i> has been added
b. 196	fl.	A tie has been added so as to keep the phrasing of former similar phrases
b. 197	fl.	A tie has been added so as to keep the phrasing of former similar phrases
b. 200	vl. II	Primera corchea, orig. dobles cuerdas. Se han eliminado (cf. vl. I, b. 200)
b. 201	basso	Repetitions have been edited following the repetition signs on the orig. ms.
b. 201	vl. II	Repetitions have been edited following the repetition signs on the orig. ms.
b. 201	vl. I	Repetitions have been edited following the repetition signs on the orig. ms.
b. 201	fl.	Repetitions have been edited following the repetition signs on the orig. ms.
b. 205	vl. I	Seventh sixteenth note, orig. C. Replaced by D (cf. b. 204)
b. 209	fl.	Third eighth note, orig. A. Replaced by G
b. 240	vl. I	A tie has been added so as to keep the phrasing of former similar phrases
b. 247	vl. I	A tie has been added so as to keep the phrasing of former similar phrases
b. 261	vl. I	First quarter note, orig. E. Replaced by E (cf. vl. II, b. 261)
b. 271	vl. II	First sixteenth note, an <i>apoggiatura</i> has been added (cf. vl. I, b. 271)



CONCERTO

per Flauto solo, Violino primo, Violino secondo e Basso

Anónimo

E-Mn MP/3174/7

Allegretto

Flauto

Violino primo

Violino secondo

Basso

Tasto solo

6

f

p

f

f

p

f

6

Tasto solo

p

11

11

15

First system of music, measures 15-18. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#). They contain dense sixteenth-note patterns. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a simpler eighth-note pattern.

19

Second system of music, measures 19-22. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#). They continue with dense sixteenth-note patterns. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a simpler eighth-note pattern.

23

Third system of music, measures 23-26. It consists of four staves. The top three staves are in treble clef with a key signature of one sharp (F#). They feature a change in texture with some measures containing rests and others with sixteenth-note patterns. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a simpler eighth-note pattern. The dynamic marking *p* (piano) is present in measures 24, 25, and 26 across the top three staves and the bottom staff.

28

f *p* *f*

f *p*

f *p* *f*

28

f *p*

33

f

33

38

Solo

p *p*

38

44

Solo

p *f* *p*

44

p *f*

49

p

49

p

54

sf

54

sf

59

59

p

p

p

This system contains measures 59 through 63. It features a vocal line in the top staff and three piano accompaniment staves (treble and bass clefs). The key signature has one sharp (F#). The piano parts include dynamic markings of *p* (piano). The vocal line consists of eighth and sixteenth notes, some with slurs and ties.

64

64

This system contains measures 64 through 68. The vocal line continues with more complex rhythmic patterns, including sixteenth-note runs. The piano accompaniment provides a steady harmonic and rhythmic foundation.

69

69

This system contains measures 69 through 73. The vocal line features a prominent melodic line with slurs and ties. The piano accompaniment continues with a consistent rhythmic pattern.

74

Measures 74-78 of a musical score in G major. The score consists of four staves. The top staff (treble clef) features a melodic line with eighth and sixteenth notes, including a triplet in measure 75. The second staff (treble clef) has a rhythmic accompaniment with eighth notes and rests. The third staff (treble clef) continues the rhythmic accompaniment with eighth notes. The bottom staff (bass clef) provides a steady eighth-note bass line. Measure numbers 74, 75, 76, 77, and 78 are indicated at the beginning of their respective staves.

79

Measures 79-83 of a musical score in G major. The score consists of four staves. The top staff (treble clef) has a melodic line with a *p* (piano) dynamic marking in measure 80. The second staff (treble clef) features a melodic line with a *sf* (sforzando) dynamic marking in measure 80 and a *p* marking in measure 81. The third staff (treble clef) continues the melodic line with a *p* marking in measure 81. The bottom staff (bass clef) has a steady eighth-note bass line. Measure numbers 79, 80, 81, 82, and 83 are indicated at the beginning of their respective staves.

84

Measures 84-88 of a musical score in G major. The score consists of four staves. The top staff (treble clef) has a melodic line with a *p* (piano) dynamic marking in measure 85. The second staff (treble clef) features a melodic line with a *sf* (sforzando) dynamic marking in measure 85 and a *p* marking in measure 86. The third staff (treble clef) continues the melodic line with a *p* marking in measure 86. The bottom staff (bass clef) has a steady eighth-note bass line. Measure numbers 84, 85, 86, 87, and 88 are indicated at the beginning of their respective staves.

89

Ten.

94

99

f Tasto solo

104

104

108

108

112

Solo

p

p

112

118

Ten.

123

128

133

Measures 133-137 of a musical score. The system consists of four staves. The top staff is a single treble clef staff with a key signature of one sharp (F#). It contains five measures of music, primarily consisting of eighth and sixteenth notes with various accidentals. The second and third staves are a grand staff (treble and bass clefs) with a key signature of one sharp. They contain five measures of music, mostly eighth notes. The fourth staff is a single bass clef staff with a key signature of one sharp, containing five measures of music, mostly eighth notes.

138

Measures 138-142 of a musical score. The system consists of four staves. The top staff is a single treble clef staff with a key signature of one sharp. It contains five measures of music, including some dotted notes and rests. The second and third staves are a grand staff with a key signature of one sharp, containing five measures of music. The fourth staff is a single bass clef staff with a key signature of one sharp, containing five measures of music.

143

Measures 143-147 of a musical score. The system consists of four staves. The top staff is a single treble clef staff with a key signature of one sharp. It contains five measures of music, including some sixteenth-note runs. The second and third staves are a grand staff with a key signature of one sharp, containing five measures of music. The fourth staff is a single bass clef staff with a key signature of one sharp, containing five measures of music.

148

f

148

f *Tasto solo*

153

Tutti

p

153

Tasto solo *p*

158

158

162

162

167

f Tutti

f Tutti

f

167

171

p

p

p

171

Ten.

p Tasto solo

176

f

f

f

176

f

This system contains three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). It begins at measure 176 and continues through measures 177, 178, and 179. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp. They also begin at measure 176 and continue through measures 177, 178, and 179. All staves are marked with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

180

Solo

p

p

180

p

This system contains three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp. It begins at measure 180 and continues through measures 181, 182, and 183. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp. They also begin at measure 180 and continue through measures 181, 182, and 183. The top staff is marked with a *Solo* instruction. The middle and bottom staves are marked with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

185

185

This system contains three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp. It begins at measure 185 and continues through measures 186, 187, and 188. The middle and bottom staves are a grand staff (treble and bass clefs) with a key signature of one sharp. They also begin at measure 185 and continue through measures 186, 187, and 188. The music features a mix of eighth and sixteenth notes, with some triplets and slurs.

190

190

sf *p*

This system contains measures 190 through 195. The top staff features a melodic line with various intervals and a final sixteenth-note triplet. The middle two staves provide harmonic support with a steady eighth-note accompaniment. The bottom staff continues the melodic line. Dynamic markings *sf* and *p* are present in measures 194 and 195.

196

196

Ten.

196

This system contains measures 196 through 200. The top staff has a melodic line with some rests. The middle two staves have a constant eighth-note accompaniment. The bottom staff has a melodic line with some rests. A 'Ten.' marking is above the first measure of the middle staff.

201

201

p

201

This system contains measures 201 through 205. The top staff features a melodic line with a *p* dynamic marking in measure 202. The middle two staves have a constant eighth-note accompaniment. The bottom staff has a melodic line with some rests.

206

f

p

211

211

216

216

220

Tutti

Tasto solo

225

[Cadenza]

f

230

f

Larghetto

sempre piano

sempre piano

sempre piano

6

11

16

16

21

21

Rondó

Allegretto

f

f

f

7

7

14

p

p

p

14

21

f

p

f

p

f

p

21

Tasto solo

Tasto solo

28

f

28

35

p

35

42

42

49



49

This system contains measures 49 through 55. It features a piano accompaniment with three staves (treble, middle, and bass) and a single melodic line in the treble clef. The key signature has one sharp (F#). The piano part consists of a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand. The melodic line is composed of eighth and sixteenth notes, with some rests.

56



56

This system contains measures 56 through 62. The piano accompaniment continues with the same eighth-note texture. The melodic line becomes more complex, featuring sixteenth-note runs and trills. The piano part also shows some variation, with the right hand playing a consistent eighth-note pattern and the left hand providing harmonic support.

63



63

This system contains measures 63 through 69. The melodic line continues with intricate sixteenth-note passages. The piano accompaniment remains consistent, with the right hand playing eighth notes and the left hand providing a steady bass line. The system concludes with a final melodic flourish in measure 69.

70

f *p*

76

76

83

Tutti

83

Tasto solo

90

Tutti

90

97

97

104

p *f* *f* *f*

p *Tasto solo*

104

111

p *f*

p *f*

p *f*

111 *p* *Tasto solo*

118

p

118 *p*

125

p *f*

125

132

132

This system contains measures 132 through 138. It features three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measures 132-134 have a '+' above the first note of the treble staff. Measure 135 has a sharp sign above the first note of the treble staff. Measure 136 has a sharp sign above the first note of the bass staff. Measure 137 has a sharp sign above the first note of the bass staff. Measure 138 has a sharp sign above the first note of the bass staff.

139

139

This system contains measures 139 through 145. It features three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measures 139-141 have a sharp sign above the first note of the treble staff. Measure 142 has a sharp sign above the first note of the treble staff. Measure 143 has a sharp sign above the first note of the treble staff. Measure 144 has a sharp sign above the first note of the treble staff. Measure 145 has a sharp sign above the first note of the treble staff.

146

146

This system contains measures 146 through 152. It features three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is one sharp (F#). Measures 146-148 have a sharp sign above the first note of the treble staff. Measure 149 has a sharp sign above the first note of the treble staff. Measure 150 has a sharp sign above the first note of the treble staff. Measure 151 has a sharp sign above the first note of the treble staff. Measure 152 has a sharp sign above the first note of the treble staff.

153

f

f Tutti

p

p

153

Ten.

p

160

Solo

p

160

166

Tutti

p

p

166

Tasto solo

173

173

180

180

187

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

p Tasto solo

194

p *f* *p* *f*

Tasto solo

201

Solo *

p

208

Orig.

215

Measures 215-221. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). The melody in the upper staff features eighth and sixteenth notes, with a trill marked with a '+' in measure 219. The piano accompaniment in the lower staves consists of eighth-note patterns in the right hand and a mix of eighth and sixteenth notes in the left hand.

222

Measures 222-227. The melody continues with eighth and sixteenth notes, including a trill in measure 222. The piano accompaniment features a consistent eighth-note pattern in the right hand. The left hand has a mix of eighth and sixteenth notes. A piano dynamic marking (*p*) is present in measure 225. A repeat sign appears at the end of measure 227.

228

Measures 228-233. The melody continues with eighth and sixteenth notes. The piano accompaniment features a consistent eighth-note pattern in the right hand. The left hand has a mix of eighth and sixteenth notes. A piano dynamic marking (*p*) is present in measure 228. A repeat sign appears at the end of measure 233.

234

p

234

241

Tutti

f

241

248

248

255

Solo

p

p

p Tasto solo

262

p

f

p

Tasto solo

269

Tutti

f

f

CONCERTO

per Flauto solo, Violino primo, Violino secondo e Basso

Anónimo

E-Mn MP/3174/7

Allegretto

Flauto

6

12

16

20

24

30

34

39

45

f

p

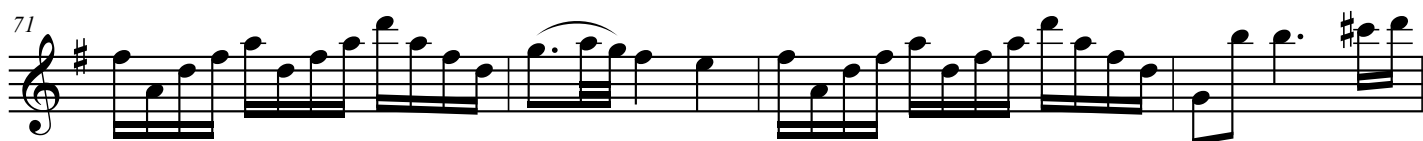
f

p

f

Solo

Solo









Larghetto



**Rondó
Allegretto**





CONCERTO

per Flauto solo, Violino primo, Violino secondo e Basso

Anónimo

E-Mn MP/3174/7

Allegretto

Violino primo

6

11

15

19

23

29

34

38

44

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



113

p

122

129

135

140

146

f

152

Tutti *p*

158

164

f Tutti

169

172

p

Violino I musical score, measures 176-230. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics and articulations.

Measures 176-179: *f* (forte). The music consists of eighth and sixteenth notes, with some triplets.

Measures 180-184: *p* (piano). The music features a mix of eighth and sixteenth notes, with some slurs.

Measures 185-190: *p* (piano). The music consists of eighth and sixteenth notes, with some slurs.

Measures 191-198: *sf* (sforzando) and *p* (piano). The music features a mix of eighth and sixteenth notes, with some slurs. The dynamic *sf* is marked at measure 195, and *p* is marked at measure 196. The word "Ten." (Tenero) is written above the staff at measure 197.

Measures 199-204: *p* (piano). The music consists of eighth and sixteenth notes, with some slurs.

Measures 205-210: *p* (piano). The music features a mix of eighth and sixteenth notes, with some slurs.

Measures 211-216: *p* (piano). The music consists of eighth and sixteenth notes, with some slurs.

Measures 217-221: *Tutti*. The music features a mix of eighth and sixteenth notes, with some slurs.

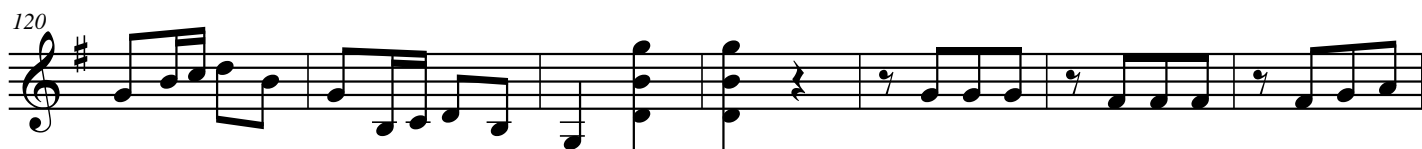
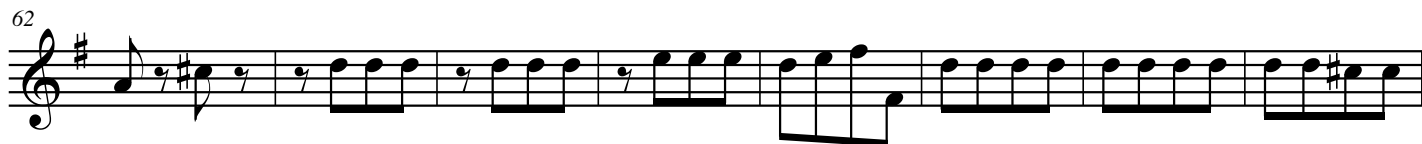
Measures 222-225: *Tutti*. The music consists of eighth and sixteenth notes, with some slurs.

Measures 226-229: *Tutti*. The music features a mix of eighth and sixteenth notes, with some slurs.

Measures 230-234: *Tutti*. The music consists of eighth and sixteenth notes, with some slurs.

Larghetto









CONCERTO

per Flauto solo, Violino primo, Violino secondo e Basso

Anónimo

E-Mn MP/3174/7

Allegretto

Violino
secondo

The musical score for Violino II, Allegretto, is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece begins with a dynamic of *sf* (sforzando) in measure 1. The melody is characterized by eighth and sixteenth notes, often beamed together. Measure 5 is marked with a *p* (piano) dynamic. Measure 10 is marked with a *f* (forte) dynamic. Measure 13 is marked with a *p* dynamic. Measure 16 is marked with a *f* dynamic. Measure 19 is marked with a *p* dynamic. Measure 22 is marked with a *p* dynamic. Measure 27 is marked with a *f* dynamic. Measure 33 is marked with a *f* dynamic. Measure 38 is marked with a *p* dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.

Violino II musical score, measures 46-108. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics and articulations.

Measures 46-51: *p* (piano), *f* (forte). The music consists of eighth and sixteenth notes, with a dynamic shift from *p* to *f* at measure 50.

Measures 52-57: *f* (forte). The music continues with eighth and sixteenth notes, ending with a half note rest.

Measures 58-64: *sf* (sforzando), *p* (piano). The music features a strong dynamic shift from *sf* to *p* at measure 59, followed by eighth and sixteenth notes.

Measures 65-71: *p* (piano). The music continues with eighth and sixteenth notes, ending with a half note rest.

Measures 72-78: *p* (piano). The music features a series of eighth and sixteenth notes, ending with a half note rest.

Measures 79-84: *p* (piano). The music continues with eighth and sixteenth notes, ending with a half note rest.

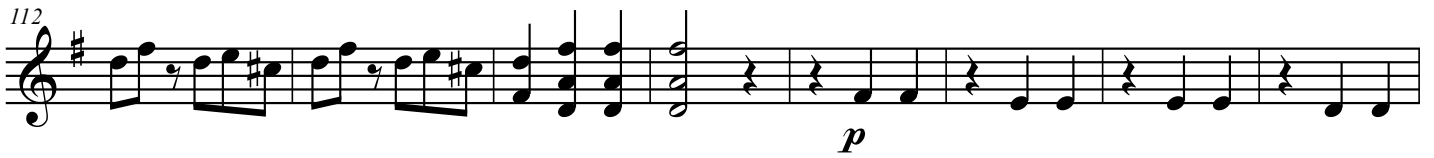
Measures 85-93: *p* (piano). The music features a series of eighth and sixteenth notes, ending with a half note rest.

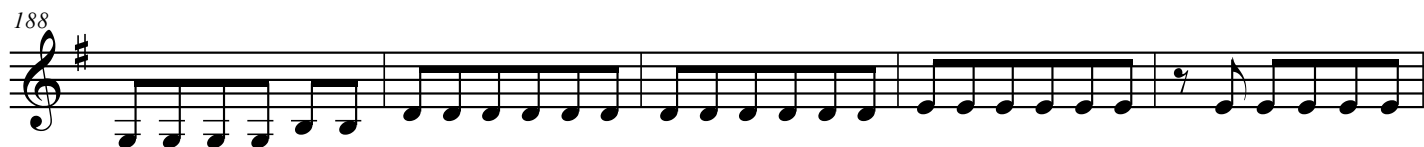
Measures 94-98: *p* (piano). The music continues with eighth and sixteenth notes, ending with a half note rest.

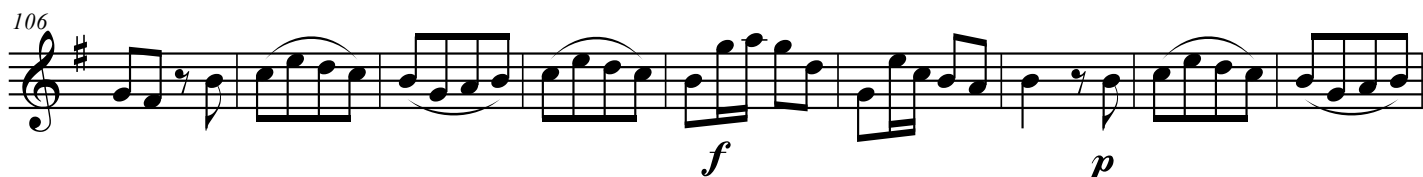
Measures 99-103: *p* (piano). The music features a series of eighth and sixteenth notes, ending with a half note rest.

Measures 104-107: *p* (piano). The music continues with eighth and sixteenth notes, ending with a half note rest.

Measure 108: *p* (piano). The music features a series of eighth and sixteenth notes, ending with a half note rest.







Violino II musical score, measures 160-279. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked *Allegretto*. The score includes various musical notations such as rests, eighth notes, sixteenth notes, and slurs. Dynamic markings include *p* (piano), *f* (forte), and *ff* (fortissimo). Measure numbers are indicated at the beginning of each line: 160, 174, 183, 192, 200, 230, 241, 253, 262, 270, and 279. A repeat sign with first and second endings is present at measure 200. A 3-measure rest is marked at measure 160, and a 4-measure rest is marked at measure 230. A 3-measure rest is marked at measure 241. The score concludes with a double bar line at measure 279.

160 **3**

p

174

183 *p*

192 *f* *p* *f*

200 **20**

230 **4** *p*

241 **3** *p*

253 *f*

262 *p*

270

279 *f*

CONCERTO

per Flauto solo, Violino primo, Violino secondo e Basso

Anónimo

E-Mn MP/3174/7

Allegretto

Basso

Tasto solo

5

Tasto solo

p

10

15

20

25

p

f

p

30

35

40

p

46

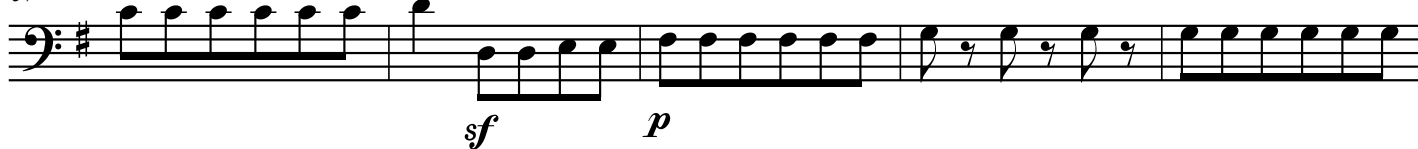
f

p

52



57



62



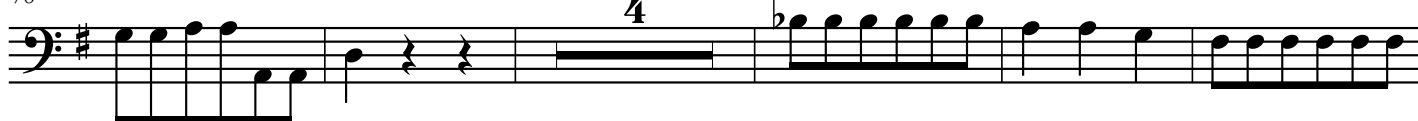
67



73



78



87



92

Ten.



97



102



107

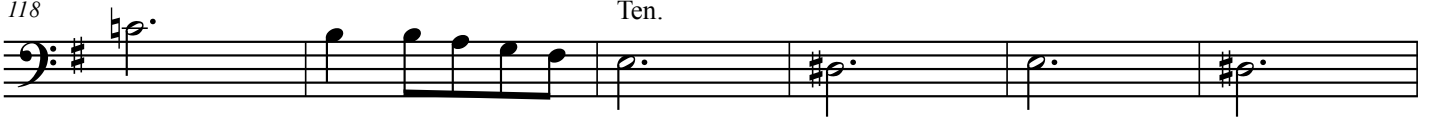


112



118

Ten.



124



129



134



139



144



149

*f* Tasto solo

154

Tutti



Tasto solo

p

160



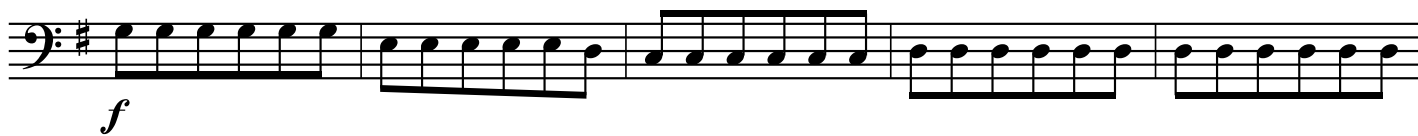
165



170



176



181



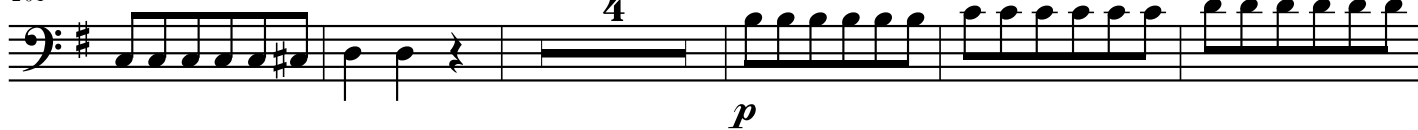
187



195



201



210



215



221



226



231



45



51



58



65



71



79



87

*Tasto solo*

93



99



105



111



117



123



132



138



145



153



159

Ten.

p

169

Tasto solo

175



182



189

*p Tasto solo**Tasto solo*

196



204



214



222



232



240



246



252



258



264



270

