



Hoboken  
Paris

Op. 2

*VI. Concerto per il Flauto Solo,  
Op. 11/20.  
a 5. Parte.*

*Flauto Trav. Concert. ————— " 1.  
Due Violini ————— " 11.  
Viola ————— " 1.  
Basso ————— " 11.*

*Da With. Reinard.*





67.  
*Violino Primo.*

Flûte Traversière  
22



SIX CONCERTS

A

Flûte Traversière Solo  
Deux Violons, Taille, et Basse.

*D & C T & S*

A SON ALTESSE SÉRÉNISSIME

MONSEIGNEUR Le Prince Regnant  
de Nassau Weilbourg &c. &c. &c.

Par

L'Auteur W. REINARDS




OEUVRE TROISIÈME

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A AMSTERDAM chez J. J. HUMMEL,

Marchand & Imprimeur de Musique.

*Price 7/-*



# VIOLINO PRIMO

## CONCERTO I

*Allegro Moderato*

The musical score is written for the first violin part of a concerto. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked *Allegro Moderato*. The music is characterized by a highly technical and melodic line, featuring numerous slurs, accents, and dynamic markings. The dynamics range from piano (P.) to forte (F.). The score includes various rhythmic patterns, including eighth and sixteenth notes, and some triplet markings. The piece concludes with the signature "Da Gals".



# VIOLINO PRIMO

*Andante poco Adagio.*

*Allegro poco Presto.*

*Da Capo*

# VIOLINO PRIMO

## CONCERTO II

*Allegro.*



# VIOLINO PRIMO

*Da Capo al S.*

*Larghetto.*

*Tempo di minuetto ma poco Allegro.*

# VIOLINO PRIMO

## CONCERTO III

*Allegro Moderato*



# VIOLINO PRIMO

*Larghetto.*

*Con Spirito.*

This page of a musical score for Violino Primo (First Violin) contains 18 staves of music. The score is divided into two main sections: *Larghetto* and *Con Spirito*. The *Larghetto* section begins at the top and is characterized by a slow tempo and a melodic line with frequent slurs and accents. The *Con Spirito* section begins in the lower half of the page and is characterized by a faster tempo and more rhythmic, often sixteenth-note passages. The score includes various dynamic markings such as *P.* (piano) and *F.* (forte), as well as articulation marks like slurs and accents. The key signature is one sharp (F#), and the time signature is 4/4. The page number '9' is located in the top right corner.

# VIOLINO PRIMO

## CONCERTO IV

*Allegro Moderato.*



# VIOLINO PRIMO

This page of a Violino Primo score contains 14 staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into three distinct sections:

- Section 1 (Staves 1-6):** This section begins with a *Del Caprio* signature. It features a melodic line with various ornaments and dynamics, including *f* (forte) and *p* (piano). A *3* (triple) marking is present in the second staff.
- Section 2 (Staves 7-12):** This section is marked *Adagio*. It continues the melodic development with more ornaments and dynamic markings like *f* and *p*. A *3* marking appears in the eighth staff.
- Section 3 (Staves 13-14):** This section is marked *Poco Presto*. It is characterized by a more rhythmic and technically demanding passage, featuring many triplets and dynamic markings such as *f* and *p*. It concludes with a *Du Capoel* signature.

The notation includes various musical symbols such as slurs, accents, and dynamic markings. The page is densely packed with musical notation, typical of a classical violin concerto.

# VIOLINO PRIMO

## CONCERTO V

*Allegro ma non troppo.*

*DeCapoals*



# VIOLINO PRIMO

*Andantino poco Adagio.*

*Vivace.*

*Da capo al S.*

The musical score is written for Violino Primo and consists of 13 staves. The first section, 'Andantino poco Adagio', is in 2/4 time and features a melodic line with various ornaments (S, hr) and dynamic markings (P, F). The second section, 'Vivace', is in 3/8 time and is characterized by rapid sixteenth-note passages, often with triplets and dynamic markings (P, F). Both sections conclude with a 'Da capo al S.' instruction.

# VIOLINO PRIMO

## CONCERTO VI

*Allegro Moderato.*



The musical score consists of 12 systems of staves. The notation includes various rhythmic values, slurs, and articulation marks. Dynamics are indicated by 'P' (piano) and 'F' (forte). The piece concludes with a double bar line.

# VIOLINO PRIMO

*Larghetto.*

*P.* *Pizz.*

*F.* *Con arco.* *Pizz.*

*Da Capo*

*Allegro con Spirito.*

*P.*

*F.*

*Fin.*





67.

*Violino Secondo.*

Fl. Hummel  
Rav.



# SIX CONCERTS

A

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D & D J. & S

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# VIOLINO SECONDO

## CONCERTO I

*Allegro Moderato*

The musical score for Violino Secondo, Concerto I, page 4, is written in G major and 3/4 time. It consists of 14 staves of music. The tempo is marked *Allegro Moderato*. The score includes various musical notations such as dynamics (F, P), articulation (accents, slurs), and performance instructions (S, S.). The piece concludes with a *Da Capo* marking.



# VIOLINO SECONDO

*Andante poco Adagio*

*Allegro poco Presto*

*Da Capo al Fine*

# VIOLINO SECONDO

## CONCERTO II

*Allegro*

The musical score for Violino Secondo, Concerto II, page 6, is written in G major and 2/4 time. It begins with the tempo marking *Allegro*. The score consists of 15 staves of music. The first staff includes the tempo marking and the title. The music is written in treble clef with a key signature of one sharp (F#). The score features various dynamics, including *P.* (piano), *F.* (forte), and *F.P.* (fortissimo piano). Performance markings such as *tr* (trills) and *1* (first ending) are present throughout the piece. The music is characterized by rapid sixteenth-note passages and melodic lines.

# VIOLINO SECONDO

*Da Capo al Fine*

*Larghetto.*

*Tempo di Minuetto ma poco Allegro.*

*P.* *F.*





# VIOLINO SECONDO

*Larghetto.*

*Con Spirito.*

# VIOLINO SECONDO

## CONCERTO IV

*Allegro Moderato.*

The musical score for Violino Secondo, Concerto IV, page 10, is written in G major (one sharp) and 2/4 time. The tempo is marked *Allegro Moderato*. 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 features various rhythmic patterns, including triplets and slurs. Dynamic markings such as *P.* (piano) and *F.* (forte) are used throughout. A *Rinf.* (ritardando) marking is present in the fifth staff. The score is written in a single system with a treble clef and a key signature of one sharp (F#).

# VIOLINO SECONDO

*Da Capo al Fine*

*Adagio.*

*Da Capo al Fine*

*Poco Presto.*

*Da Capo al Fine*



# VIOLINO SECONDO

## CONCERTO V

*Allegro ma non troppo.*

The musical score for Violino Secondo, Concerto V, page 12, is written in treble clef with a common time signature. The tempo is marked *Allegro ma non troppo.* The score consists of 15 staves of music. It begins with a series of eighth and sixteenth notes, often grouped with slurs. Dynamic markings include *P* (piano), *F* (forte), *SF* (sforzando), and *Pi* (pianissimo). There are also markings for *tr* (trills) and *w* (accents). The piece concludes with the instruction *Da Capo al S* and a *Pi* marking.

# V I O L I N O S E C O N D O

*Andantino poco Adagio.*

*Vivace.*

# VIOLINO SECONDO

## CONCERTO VI

*Allegro Moderato.*

# VIOLINO SECONDO

*Larghetto.*

*P.*

*Pizz.*

*P.*

*Conarco.*

*Pizz.*

*P.*

*Da Capo al Fine*

*Allegro con Spirito.*

*P.*

*P.*

*P.*

*P.*

*P.*

*P.*

*Fin.*





67.  
Alta

Flûtes solo  
Paris

# SIX CONCERTS

A

Flûte Traversière Solo  
Deux Violons, Taille, et Basse.

*D & D T & E & S*

A SON ALTESSE SÉRÉNISSIME

*MONSEIGNEUR Le Prince Regnant  
de Nassau Weilbourg &c. &c. &c.*

Par

*L'Auteur* W. REINARDS

OEUVRE TROISIÈME

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*Marchand & Imprimeur de Musique.*

*Prix f 7-*

# V I O L A

## CONCERTO I

*Allegro Moderato* 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.



# V I O L A

*Andante poco Adagio.*

*Allegro poco Presto.*



# V I O L A

## CONCERTO II

*Allegro.*

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked *Allegro*. The score contains 12 staves of music. Dynamics include *p* (piano), *f* (forte), and *fp* (fortissimo piano). Performance markings include slurs, accents, and first/second endings (1, 2, 3, 11). The piece ends with a *Da Capo* instruction.

# V I O L A

*Larghetto.*

*Tempo di Menuetto ma Poco Allegro.*

The score consists of two main sections. The first section, titled "Larghetto," begins with a 3/4 time signature and features a variety of rhythmic patterns including sixteenth and thirty-second notes, as well as rests. It includes dynamic markings such as *p* (piano) and *f* (forte), and is marked with fingerings (1-7) and accents (\*). The second section, titled "Tempo di Menuetto ma Poco Allegro," starts with a 3/8 time signature and is characterized by a more rhythmic, dance-like feel. It also includes dynamic markings and fingerings. The piece concludes with a double bar line.

# V I O L A

## CONCERTO III

*Allegro Moderato.*

P. F. P. F. P. F.

P. F. P. F.

P.

4

F.

3

P. F.

P.

F. P. F. P. F.

P.

1

P. F. P.

P. F.

# V I O L A

*Larghetto.*

P.P. P. F.

P. 1

F. P. F.

P.

*Con Spirito.*

P.

F. P.

P. P.P.

P. 1 2 3 4

F.



# V I O L A

## CONCERTO IV

*Allegro.*

The musical score for Viola, Concerto IV, page 10, is written in G major (one sharp) and 2/4 time. The tempo is marked *Allegro*. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music is characterized by rapid sixteenth-note passages and dynamic markings such as *p* (piano) and *f* (forte). The second staff includes slurs and accents. The third staff has a *p* marking. The fourth staff features a four-measure rest (4) and a whole note (w). The fifth staff has *f* and *p* markings. The sixth staff has *f*, *p*, *f*, *p*, and *f* markings. The seventh staff has a two-measure rest (2) and a *p* marking. The eighth staff has a *f* marking. The ninth staff has *p*, *f*, and *p* markings. The tenth staff has a first-measure rest (1) and a *f* marking. The score concludes with the instruction *Da Capo al Fine*.

V I O L A

*Adagio.*

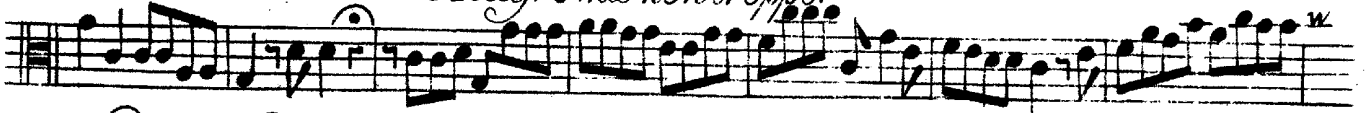
*Poco Presto.*

# V I O L A

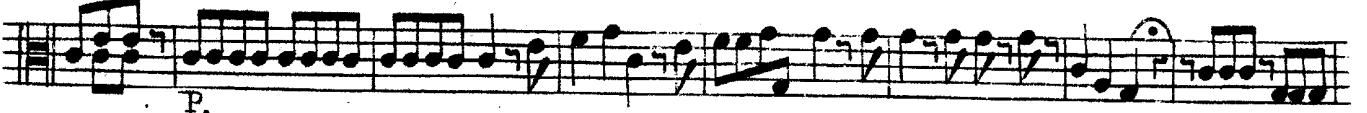
## CONCERTO V




*Allegro ma non troppo.*



F. P. F. P. F. P.



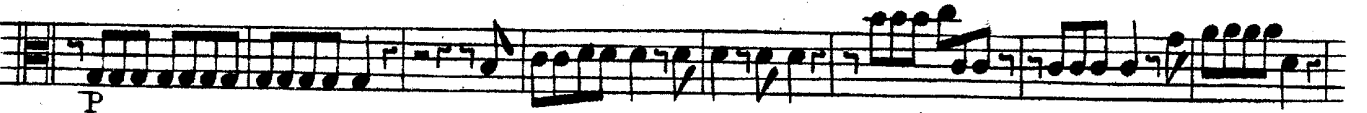
P.



F

P.

F.



P



F



P.



1



F.

F. P. F. P. F.



V I O L A

This musical score for Viola is divided into two main sections: *Andantino* and *Vivace*.

The *Andantino* section begins with a 2/4 time signature and a key signature of one flat. It features a melodic line with various dynamics including *S* (Sforzando), *P* (Piano), and *F* (Fortissimo). The section concludes with a *Da Capo* marking.

The *Vivace* section starts with a 3/8 time signature and continues with a more rhythmic and technically demanding passage. It includes dynamic markings of *P* and *F*, and contains several trill ornaments marked with an asterisk (\*). The piece ends with a double bar line.



# V I O L A

## CONCERTO VI

*Allegro Moderato.*

The image displays a page of musical notation for a Violin part, identified as Concerto VI, page 14. The music is written on ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked as *Allegro Moderato*. The notation includes various rhythmic values, slurs, and dynamic markings such as *P.* (piano) and *F.* (forte). The piece concludes with a double bar line at the end of the tenth staff.

# V I O L A

*Larghetto.*

*Pizz.*

*Con larco.*

*Pizz.*

*Con larco.*

*Allegro con Spirito.*

*P.*

*P.*

*F.*

*Fin.*

67.

.Dawg.



Flûte Solo  
No. 1

# SIX CONCERTS

A

Flûte Traversière Solo  
Deux Violons, Taille, et Basse.

D & D J. & S

A SON ALTESSE SÉRÉNISSIME

MONSEIGNEUR Le Prince Regnant  
de Nassau Weilbourg &c. &c. &c.

Par

L'Auteur W. REINARDS



OEUVRE TROISIÈME

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Marchand & Imprimeur de Musique.

Prix 7-

# BASSO

## CONCERTO I

*Allegro Moderato*

The musical score is written for the Bassoon part of the first concerto. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro Moderato'. The score is composed of 15 staves of music. The notation includes various rhythmic values, slurs, and ornaments. Fingerings are indicated by numbers 1 through 7 above or below notes. Dynamics such as *p*, *f*, and *ff* are used throughout. The piece concludes with the instruction 'Da Capo al S'.





# BASSO

## CONCERTO II

*Allegro.*

The musical score is written for the Bassoon part of a Concerto II. It begins with a treble clef and a key signature of one flat (B-flat major or D minor). The tempo is marked 'Allegro'. The score is composed of ten staves of music. It includes various musical notations such as notes, rests, slurs, and dynamic markings like 'F.' (Forte) and 'P.' (Piano). Fingerings are indicated by numbers 1-7 above or below notes. There are also asterisks and some unusual symbols like 'S' and '4\*'. The piece concludes with the instruction 'Da Capo al Fine'.



# BASSO

## CONCERTO III

*Allegro Moderato.*

The musical score is written for a Bassoon and consists of 14 staves. The tempo is marked *Allegro Moderato*. The music is in bass clef with a key signature of one flat. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *P.*, *F.*, *P.F.*, and *Mezz.f.* Fingerings and breath marks are indicated by numbers and asterisks above the notes. The piece concludes with a double bar line and repeat dots at the end of the final staff.

# BASSO

This musical score for Bass is divided into two main sections. The first section, marked *Larghetto*, spans the first seven staves and features a 3/4 time signature. It contains complex melodic lines with numerous slurs, ties, and dynamic markings such as *P*, *F*, and *pp*. The second section, marked *Con Spirito*, spans the remaining three staves and changes to a 2/4 time signature. This section is characterized by more rhythmic and technically demanding passages, including many sixteenth-note runs and trills. The score is heavily annotated with fingerings (numbers 1-5) and includes a variety of musical symbols like asterisks and slurs. The piece concludes with a final cadence on the tenth staff.



# BASSO

## CONCERTO IV

*Allegro.*

The musical score is written for the Bassoon part of the fourth concerto. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Allegro'. The score is composed of 12 staves of music. Each staff contains a series of notes with various rhythmic values (quarter, eighth, sixteenth notes). Above the notes, there are numerous fingering numbers (1-7) and breath marks (asterisks). Dynamics are indicated by 'P' (piano) and 'F' (forte). The piece ends with a double bar line and the instruction 'Da Capo al Fine'.

# BASSO

*Adagio.*

6-43 S  
S  
P.  
F.  
P.  
Da Capo S

*Poco Presto.*

P.  
F.  
P.  
F.  
F.  
P.  
F.

# BASSO

*Allegro ma non troppo.*

## CONCERTO V

The musical score is written for a Bassoon in bass clef with a common time signature. It consists of ten staves of music. The tempo is marked 'Allegro ma non troppo.' The score includes various musical notations such as notes, rests, slurs, and dynamic markings (P. for piano, F. for forte). Fingerings are indicated by numbers 1-5 above or below notes. The music is highly technical, featuring many sixteenth and thirty-second notes. The score is numbered 12 in the top left corner.

# BASSO

*Andantino.*

*Vivace.*

*Da Capo*

The musical score is written for Bass and consists of 13 staves. It begins with a 2/4 time signature and a key signature of one flat. The tempo is marked 'Andantino'. The first section contains six staves of music, featuring various fingerings and dynamics such as 'P.' (piano) and 'F.' (forte). The second section, marked 'Vivace', starts with a 3/8 time signature and continues for seven staves, including a 'Da Capo' instruction. The score is filled with intricate bass line patterns, including sixteenth and thirty-second notes, and includes numerous fingering numbers (1-5) and dynamic markings throughout.

# BASSO

## CONCERTO VI

*Allegro Moderato.*

This page contains ten staves of musical notation for Bassoon. The notation includes various note values, rests, and articulations such as slurs and accents. Fingerings are indicated by numbers 1-7 and asterisks (\*). Dynamics like *P.* (piano) and *F.* (forte) are used throughout. The piece is marked *Allegro Moderato.* The key signature has one flat (B-flat), and the time signature is 3/4. The music concludes with a double bar line and repeat dots at the end of the tenth staff.



# BASSO

*Larghetto.* *Pizz.*

*Con Largo.* *P.* *Pizz.*

*Allegro con Spirito.* *Con Lar.*

*Pizz.*