

N^o 13

SIX
SIMPHONIES

A GRAND ORCHESTRE

Qui peuvent s'exécuter à quatre Parties

COMPOSÉES



G. NAVOIGILLE l'Ainé

ŒUVRE 5^e.

Mis au jour par M^r. BAILLEUX

Prix 12.th

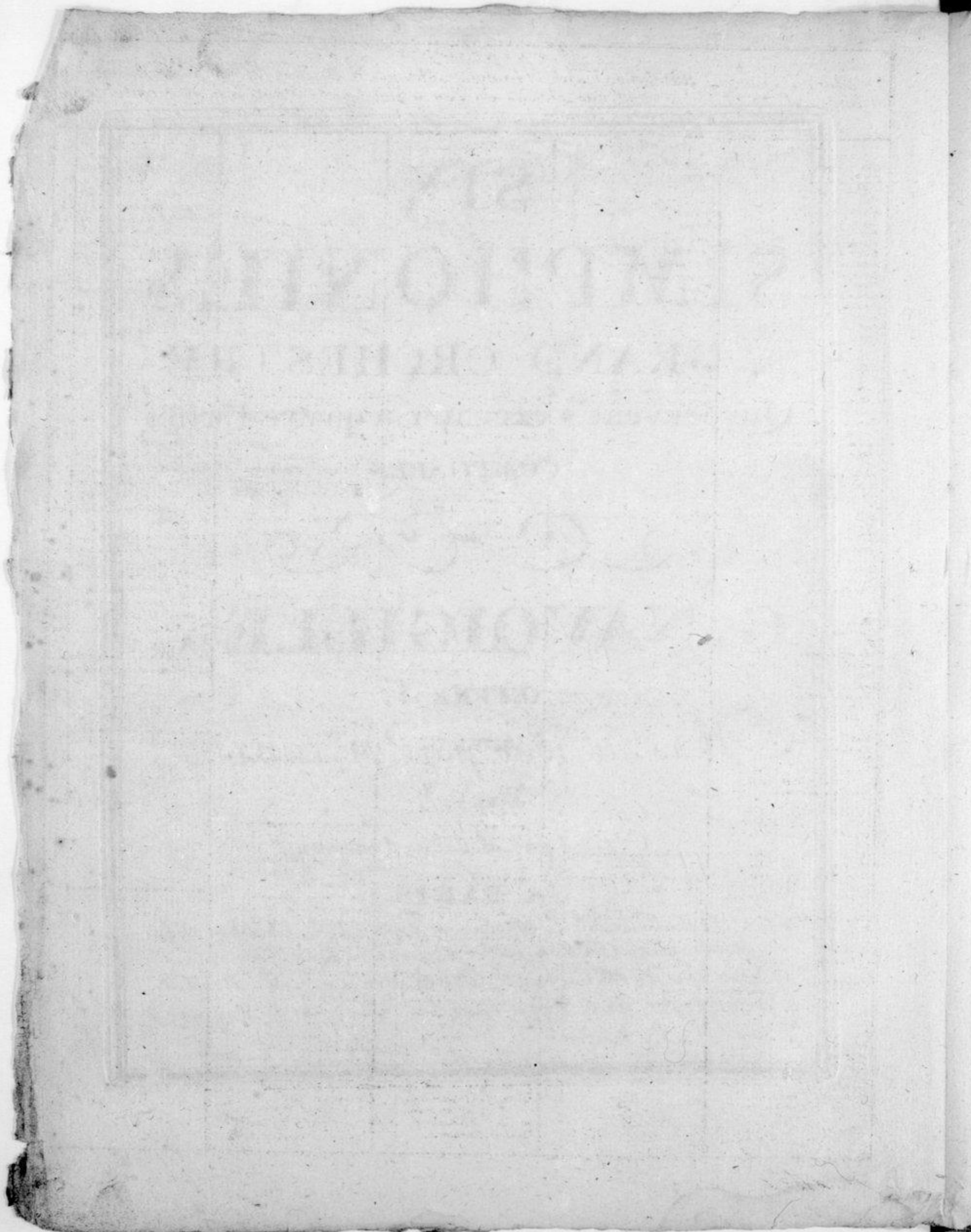
Gravées par Madame Annereau.

A PARIS

Chez M^r. Bailleux, M^d. de Musique Ordinaire de la Chambre et des
Menus-plaisirs du Roy, rue S^t Honoré, à la Regle d'Or.
à Lyon, Chez M^r. Casteaud, à Toulouse, Chez M^r. Brunet,
à Bordeaux et à l'Ille, Chez les Marchands de Musique.

Écrit par Ribière

H. 196. a



CATALOGUE

De Musique Francoise et Italienne Vocale et Instrumentale, que M. Baillieux M.^{re} et M.^d de Musique ordinaire de la Chambre et menus plaisirs du Roi a fait graver depuis peu qu'il continue et vend à Paris rue S. Honoré pres celle de la Veronnerie à la Regle d'Or.

OPERAS.	SIMPHONIES.	SONATES.	MUSIQUE SPIRITUELLE.	ARIETTES ET DUO.
Achille et Polixene. Colesse.	Tessarini, Opera 1. 7.	Lorenzo Somis, Opera 1. 6.	Ether intermède.	Le Berger malheureux 1. 16.
Les et Galatée. Lully.	Tessarini. 3. 6.	Baptista Somis. 1. 6.	Cantiques propres pour les Dames Religieuses.	La timide. 1. 16.
Les Ages. Campra.	Tessarini. 20. 6.	Guillemain. 1. 6.	Cantiques sur différentes Fleurs.	Zephire. 1. 10.
Ajace. Bertin.	Frik. 4. 9.	Guignon. 1. 6.	Chants des Noëls anciens et nouveaux.	Le Ruissel. 1. 10.
Alceste. Lu.	Diters. 3. 12.	Blavet. 1. 6.	Stances chretiennes.	Tendre amour. 1. 4.
Alceste. Lu.	Vari autori 4. Gosses.	La Chasse de le Blanc. 3.		Le parfait amour. 1. 4.
Alme. Cam.	Rocser. Fils. Traetta.	Tremair. 3. 6.		La liberté perdue. 1. 8.
Amadis de grece. Destouches.	Waganscel. Canabich. 9.	Gianetti. 3. 6.		Les petits Oiseaux. 1. 4.
Amour dequise. Bourgeois.	Gosses Opera 1. 12.	Gianetti. 3. 6.		La Persévérance. 1. 8.
Amour des Dieux. Quinault.	Hault. 7. a 8. 12.	Geminant. 1. 6.		Le Piquet Duo. 1. 8.
Année galante. Mion.	Schwindt. 1. 12.	Berleau. 2. 9.		La Toilette de la Marguerite. 1. 8.
Arion. Lu.	Baillieux. 2. 12.	Dequardino. 1. 6.		L'Amour brave. 1. 8.
Amour de momus. Lu.	Gosses. 6. 12.	Dequardino. 4. 6.		Le Triomphe de l'Amour. 1. 8.
Armide. Lu.	Gosses. 8. 12.	Dequardino. 11. 7. 4.		Invocation à l'Amour. 1. 8.
Ariane et Bachus. Lu.	Le Baron de 1. a 8. 12.	Barbella. 4. 7. 4.		Le Triomphe de Themire. 1. 8.
Atis. Lu.	Stumpf. 10. a 4. 9.			Papillon. 1. 8.
Arctur. Desmarcets.	Toeschi. 3. a 8. 7. 4.			Le Dieu des Plaisirs. 1. 8.
A. Lu.	Toeschi. 9. a 4. 9.			Le Pouvoir de la Beauté. 1. 16.
Bellerophon. Lu.	Davaux 2. Sim. Concertantes. 12.			Le Printems. 1. 16.
Biblis. Lacoste.	Navouil. 12.			La Passance de l'Amour. 1. 16.
B. Lu.				La Leçon d'Amour. 1. 16.
Cadmus. Lu.				Le Tableau du Mariage. 1. 16.
Callirhoë. Dest.				L'Art de Plaire. 1. 16.
Camille. Cam.				La Constance. 1. 16.
Carnaval mascarade. Lu.				La Tendre Mere. 1. 16.
Carnaval et la folie. Desm.				De la Reine de Golconde. 1. 8.
Carnaval de Venus. Camp.				De la Reine de Golconde. 1. 8.
Circé. Desm.				
C. Lu.				
Daphnis et Cloe. Boumortier.				
Dionede. Lu.				
Ducaillon et Parra. le Berthon.				
D. Lu.				
Elide (la Princesse). Vilmauc.				
Empire de l'Amour. Brossard.				
Endimion. Bla.				
Europe galante. Cam.				
E. Lu.				
Fêtes galantes. Desm.				
Fêtes de l'Amour. Mion.				
Fêtes Venetiennes. Cam.				
F. Lu.				
G. Lu.				
Horione. Cam.				
Hypermancre. Gerv.				
H. Lu.				
Idil sur la paix. Lu.				
Iphigene. Dest.				
Irac. Dest.				
Irac. Lu.				
Jugement de Paris. Bert.				
Les Muses. Cam.				
Leandre et Heroe. Bre.				
L. Lu.				
Medee et Jason. Salomon.				
Marthesie. Dest.				
M. Lu.				
Nidus. Mion.				
Les Noces de Venus. Colas.				
Naissance de Venus. Lu.				
N. Lu.				
Omphal. Dest.				
Orion. Laco.				
Orphe. Lu.				
O. Lu.				
Persée. Lu.				
Phaeton. Lu.				
Proserpine. Lu.				
Paiche. Lu.				
Polidor. Baptistin.				
Pirrus. Royer.				
Pouvoir de l'Amour. Roy.				
P. Lu.				
Q. Lu.				
Roland. Lu.				
Les Romains. Miel.				
R. Lu.				
Les Saisons. Col.				
Scilla. Theobaldi.				
Scarramas. Dest.				
Semele. Desm.				
S. Lu.				
Tancrede. Cam.				
Telephé. Lac.				
Telemaque. Dest.				
Telephé. Cam.				
Le Temple de la Paix. Lu.				
Thetis et Pelee. Col.				
Triomphe de l'Amour. Lu.				
Triomphe de l'Harmonie. Grenet.				
T. Lu.				
Venus et Adonis. Rebel.				
Ulys. Lu.				

Violino Primo

SINFONIA

I

All.^o maestoso

Flau.

Vio.

p

f

p *cres* *f*

p *cres* *f*

p *cres*

f *p*

p

Violino Primo

This page contains a handwritten musical score for the Violino Primo part. The score is written on 12 staves, each beginning with a treble clef and a key signature of one sharp (F#). The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics are indicated by letters: *p* (piano), *f* (forte), and *rinf* (rinfornato). There are also markings for *crec* (crescendo) and *dim* (diminuendo). The score includes several trills and triplets, with a triplet of eighth notes appearing at the end of the first staff. The notation is dense and expressive, typical of 18th or 19th-century manuscript notation.

Violino Primo

p^{mo}

Andante

f

p

rinf

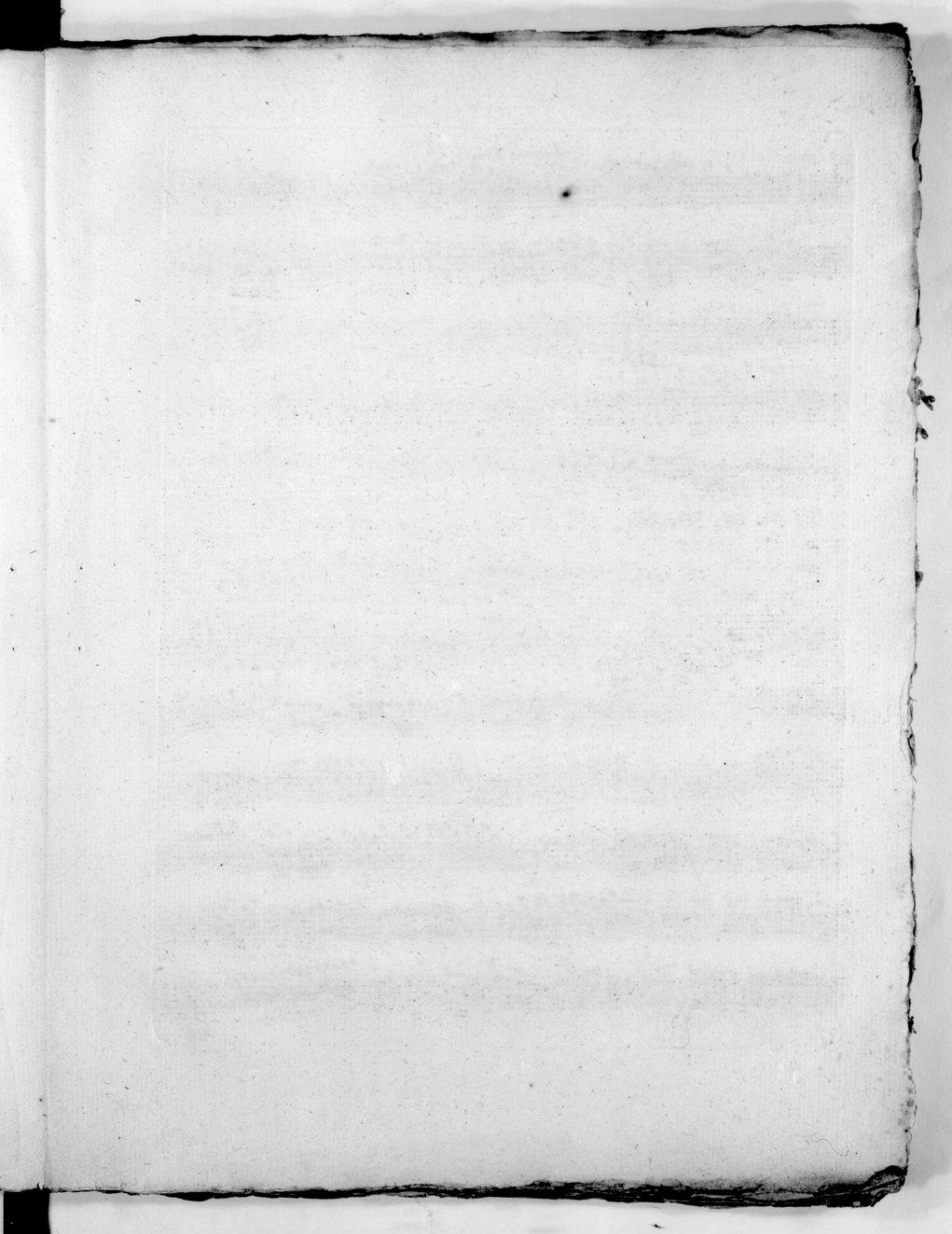
flau.

rinf

vio.

p

f



*Presto**Violino Primo*

Handwritten musical score for Violino Primo, page 6, marked *Presto*. The score consists of 12 staves of music in treble clef with a key signature of one sharp (F#). The music is highly rhythmic, featuring many sixteenth and thirty-second notes. Dynamics include *f* (forte), *p* (piano), and *sf* (sforzando). Performance markings include *Flu.* (fluido) and *Vio.* (violino). The score ends with a final measure marked *f*.

SINFONIA
II

Violino Primo

All^o maestoso

[illegible]

Violino Primo

The Violino Primo section consists of 12 measures. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single staff. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The ninth measure contains a half note chord. The tenth measure contains a half note chord. The eleventh measure contains a half note chord. The twelfth measure contains a half note chord. The section ends with a double bar line.

Aria andante

The Aria andante section consists of 12 measures. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single staff. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The ninth measure contains a half note chord. The tenth measure contains a half note chord. The eleventh measure contains a half note chord. The twelfth measure contains a half note chord. The section ends with a double bar line.

Allegretto

The Allegretto section consists of 12 measures. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single staff. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The ninth measure contains a half note chord. The tenth measure contains a half note chord. The eleventh measure contains a half note chord. The twelfth measure contains a half note chord. The section ends with a double bar line.

Minore

The Minore section consists of 12 measures. It begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is written in a single staff. The first measure contains a whole note chord. The second measure contains a half note chord. The third measure contains a half note chord. The fourth measure contains a half note chord. The fifth measure contains a half note chord. The sixth measure contains a half note chord. The seventh measure contains a half note chord. The eighth measure contains a half note chord. The ninth measure contains a half note chord. The tenth measure contains a half note chord. The eleventh measure contains a half note chord. The twelfth measure contains a half note chord. The section ends with a double bar line.

*al Segno D. C.
al may*

SINFONIA
III*All^o maestoso**Violino Primo*

This page contains the musical score for the first violin part of the third symphony. The score is written on 15 staves. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo and mood are indicated as *All^o maestoso*. The first staff features a series of sixteenth-note runs, starting with a forte (*f*) dynamic. Subsequent staves show a variety of musical textures, including sustained notes, moving lines, and complex rhythmic patterns. Dynamics such as *p* (piano), *f* (forte), and *crec* (crescendo) are used throughout. There are also markings for *rinf* (rinfacciato) and *3* (triple). The score concludes with a final flourish on the last staff, marked with a *p* dynamic.

Violino Primo

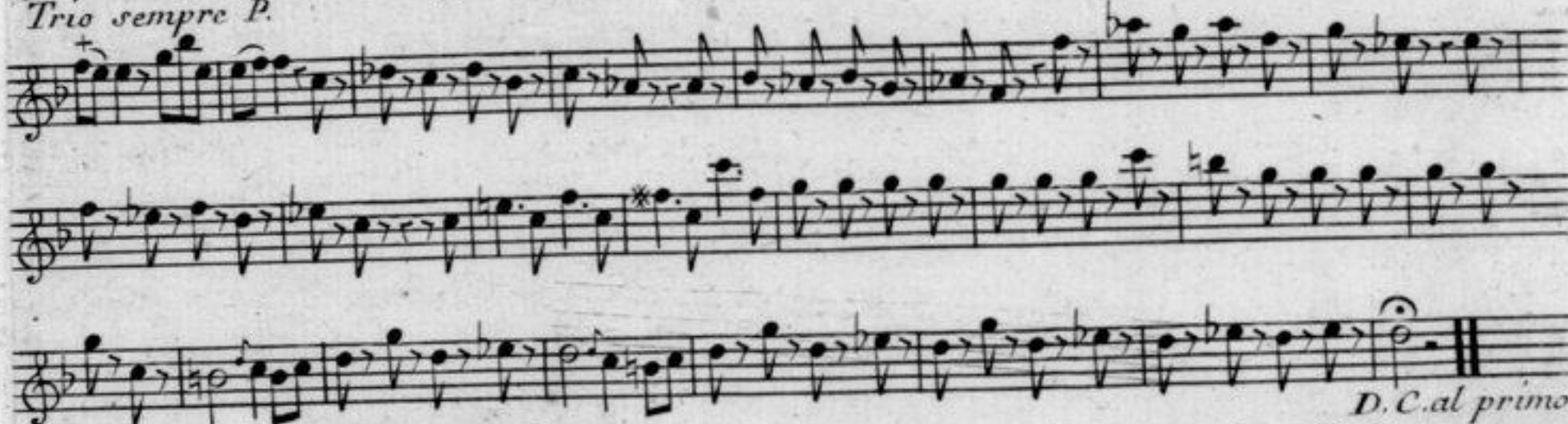
11

Handwritten musical score for Violino Primo, page 11. The score consists of 16 staves of music in treble clef, featuring various musical notations including notes, rests, and dynamic markings. The tempo changes from *Andante* to *Allegretto*. The page is numbered 11 in the top right corner.

Dynamic markings include: *p* (piano), *f* (forte), *cres* (crescendo), *rinf* (rinfacciato), and *Andante* / *Allegretto*.

First ending bracket (I) is present at the end of the 11th staff.

Violino Primo

Presto non troppo*Trio sempre P.**D. C. al primo**Allegro*SINFONIA
IV

Violino Primo

13

Handwritten musical score for Violino Primo, page 13. The score consists of 13 staves of music. It features various musical notations including treble clefs, key signatures (one sharp), time signatures (3/4), and dynamic markings such as *f*, *p*, *fmo*, and *pmo*. The music includes complex rhythmic patterns, slurs, and articulation marks. The page is numbered 13 in the top right corner.

*Andante**Violino Primo*

The image shows a page of a musical score for Violino Primo, numbered 14. The page is divided into two sections: *Andante* and *Allegretto*. The *Andante* section consists of ten staves of music, featuring a variety of dynamic markings including *p* (piano), *f* (forte), *rinf* (rinfornato), *cres* (crescendo), and *p_{mo}* (piano molto). The *Allegretto* section follows, marked with a double bar line and a new tempo indication. It consists of three staves of music, with dynamic markings of *p* and *f*. The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex and expressive performance.

Violino Primo

15



SINFONIA
V

Handwritten musical score for Violino Primo, Sinfonia V, Minuetto and 1a. The score is written on 14 staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked "All.^o assai". The score includes various dynamic markings: *p* (piano), *f* (forte), *crea* (crescendo), *smor.* (smorzando), and *pmo* (pianissimo). The notation features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The piece concludes with a double bar line on the 14th staff.

This is a handwritten musical score for Violino Primo. The score is written on ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The music is written in a cursive, handwritten style. The first staff has a tempo marking 'Trio' and a dynamic marking 'p'. The second staff has a dynamic marking 'p'. The third staff has a dynamic marking 'p'. The fourth staff has a dynamic marking 'p' and a tempo marking 'Chasse'. The fifth staff has a dynamic marking 'p'. The sixth staff has a dynamic marking 'p'. The seventh staff has a dynamic marking 'p'. The eighth staff has a dynamic marking 'p'. The ninth staff has a dynamic marking 'p'. The tenth staff has a dynamic marking 'p'. The score includes various musical notations such as notes, rests, beams, and slurs. There are also dynamic markings like 'p' (piano) and 'f' (forte). The tempo markings 'Trio' and 'Chasse' are present. The score ends with a double bar line.

Violino Primo

non presto

SINFONIA
VI

All.^o brillante

non presto
SINFONIA
VI
All.^o brillante

p *f*
p *cres* *f*
p *pmo* *smorz* *rinf*
p *f*
f *f*
p *pmo*
rinf *rinf* *cres* *f*
p *cres* *f*
p *cres* *f*
p *f*
f *p* *f* *p*

Violino Primo

19

The musical score for Violino Primo on page 19 contains the following dynamic and articulation markings across its 12 staves:

- Staff 1:** *f*, *p*, *rinf*, *p*, *rinf*, *rinf*, *f*
- Staff 2:** *p*, *f*
- Staff 3:** *p*
- Staff 4:** *smorz* (with decrescendo hairpin), *p*, *cres*
- Staff 5:** *f*
- Staff 6:** *cres*, *f*
- Staff 7:** (no markings)
- Staff 8:** *p*
- Staff 9:** *cres*, *f*, *p*, *cres*, *f*, *cres*, *f*
- Staff 10:** *p*, *rinf*, *cres*, *f*
- Staff 11:** *f*
- Staff 12:** (no markings)



Violino Primo

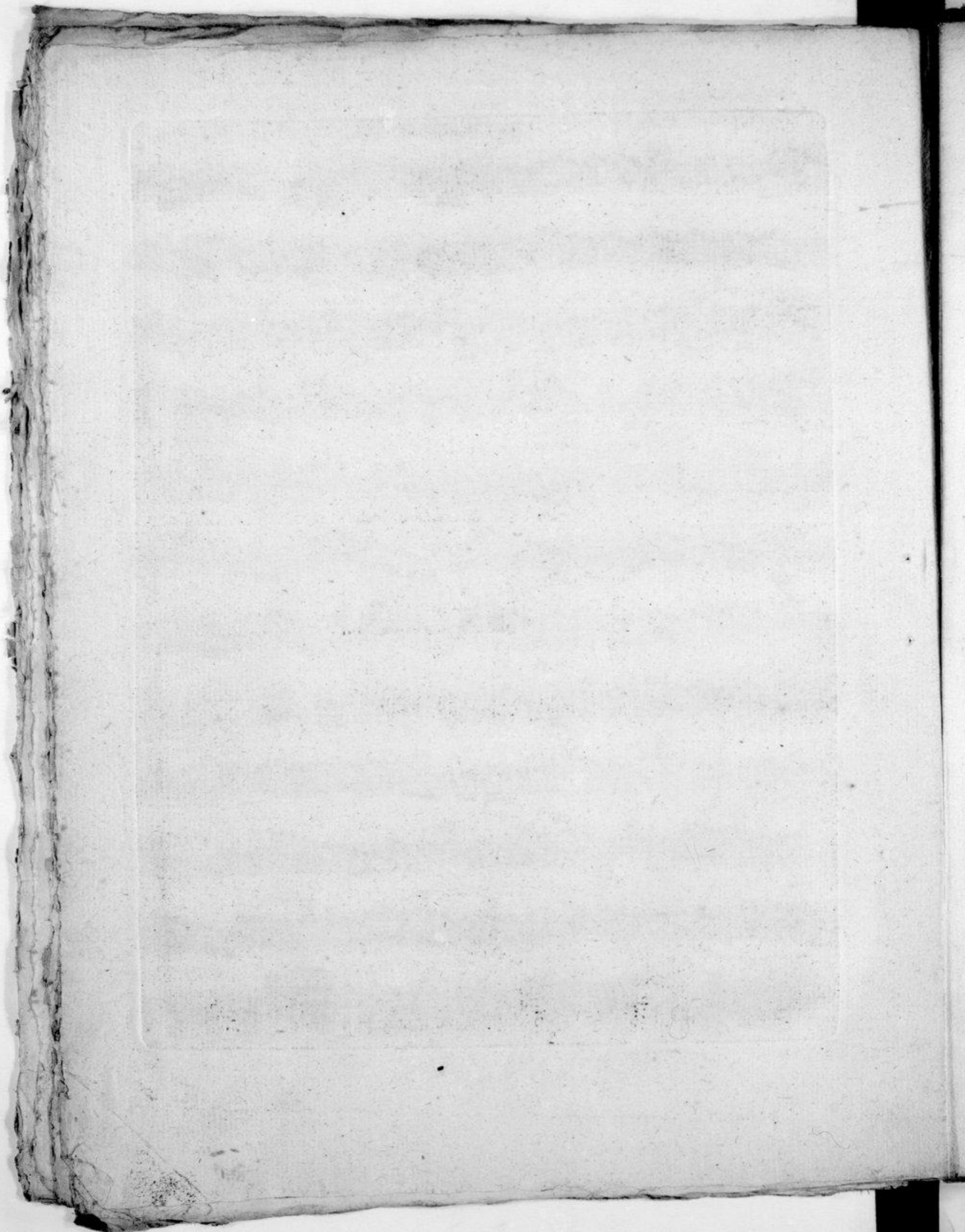
Andante largo

The image shows a page of a musical score for Violino Primo. The page is numbered 20 in the top left corner. The title "Violino Primo" is centered at the top. The tempo "Andante largo" is written below the title. The score consists of 12 staves of music. The first 11 staves are for the "Andante largo" section, and the 12th staff is for the "Presto" section. The "Andante largo" section features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *p* (piano), *f* (forte), *cres* (crescendo), *rinf* (rinfacciato), and *fmo* (finito). The "Presto" section is marked with a double bar line and a new tempo indication, featuring a more rapid and rhythmic melody. The paper is aged and shows some wear along the edges.

Violino Primo

21

Handwritten musical score for Violino Primo, page 21. The score consists of 12 staves of music in G major, featuring complex sixteenth-note passages and dynamic markings. The notation includes various articulations such as slurs, accents, and breath marks. Dynamic markings include *p* (piano), *f* (forte), and *rinf* (rinfornato). The piece concludes with a double bar line on the final staff.



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Écrit par Ribière

H. 496.6

SINFONIA
I

All.^o maestoso

p *f* *cresc.* *rinf* *Flau. vio.* *p* *cresc.* *f* *p* *cresc.* *f* *p*

Violino Secondo

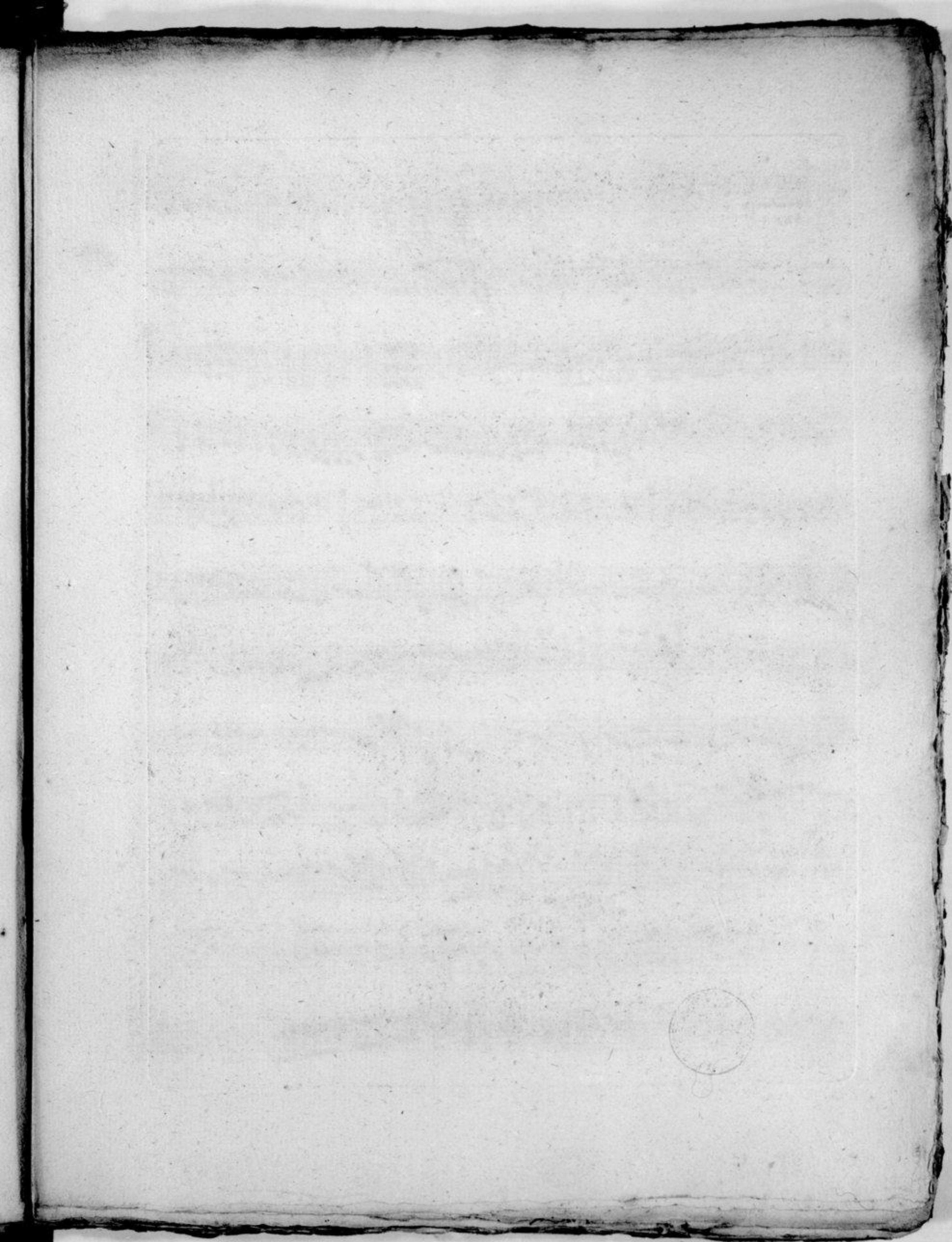
3

Handwritten musical score for Violino Secondo, page 3. The score consists of 14 staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *p* (piano), *f* (forte), *cresc* (crescendo), and *rinf* (rinforzando). The score ends with a double bar line on the final staff.

Violino Secondo

P *Andante*

The musical score for Violino Secondo, page 4, is written in treble clef with a 6/8 time signature. The tempo is marked *Andante*. The piece begins with a piano (*p*) dynamic. The notation includes various note values, rests, and articulation marks such as slurs, accents, and breath marks. Dynamics fluctuate throughout, including piano (*p*), forte (*f*), and rinforzando (*rinf*). The piece concludes with a double bar line on the tenth staff.



*Presto**Violino Secondo*

This page contains the musical score for the Violino Secondo part, page 6, in a Presto tempo. The score is written for a single violin and consists of 11 staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages and dynamic contrasts. The first staff begins with a forte (f) dynamic and features a series of sixteenth-note runs. The second staff continues with similar patterns, marked with f and p dynamics. The third staff includes a first ending bracket (I) and a forte (f) dynamic. The fourth staff starts with a piano (p) dynamic and a first ending bracket (I), followed by a forte (f) dynamic. The fifth staff begins with a crescendo (cres.) and a forte (f) dynamic. The sixth staff is labeled 'Flau.' (flautando) and 'vio.' (violino), indicating a change in playing style, and starts with a forte (f) dynamic. The seventh staff continues with a piano (p) dynamic. The eighth staff begins with a forte (f) dynamic. The ninth staff starts with a piano (p) dynamic and a first ending bracket (I). The tenth staff continues with a piano (p) dynamic. The eleventh staff begins with a forte (f) dynamic. The score is marked with various dynamics including f, p, and cresc., and includes first ending brackets (I) and a repeat sign (8).

Violino Secondo

7

Handwritten musical score for Violino Secondo, page 7. The score consists of 12 staves of music in G major (one sharp). The notation includes various dynamics (p, f, pmo, f p, p f, p f, p f, p f, p, crea, f), articulation (accents, slurs), and phrasing. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The final staff ends with a double bar line.

II

All.^o maestoso

SINFONIA
II
All.^o maestoso

Violino Secondo

The musical score for Violino Secondo, Sinfonia II, All.^o maestoso, consists of 15 staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'All.^o maestoso'. The dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as notes, rests, slurs, and articulation marks.

Violino Secondo

The musical score for Violino Secondo 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 first staff has a *cres* marking and a *f* dynamic. The second staff has a *p* dynamic. The third staff has a *f* dynamic. The fourth staff has a *p* dynamic. The fifth staff has a *f* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *f* dynamic. The eighth staff has a *p* dynamic. The ninth staff has a *f* dynamic. The tenth staff has a *p* dynamic. The score includes various musical notations such as notes, rests, beams, and slurs. It also includes dynamics like *cres*, *f*, *p*, and *allegretto*. The tempo marking *Aria andante p* is present. The score ends with a double bar line and a *fin* marking. Below the staves, there are markings for *al Segno* and *D. C. e poi al maj.*

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

Aria andante p

allegretto

fin

al Segno *D. C. e poi al maj.*

SINFONIA
III

This page contains the musical score for the Violino Secondo part of the third movement of a symphony. The tempo is marked 'All.^o maestoso'. The score is written on 14 staves. It begins with a forte (*f*) dynamic and a melodic line. The second staff features a piano (*p*) dynamic and a more complex, rhythmic pattern. The third staff has a piano (*p*) dynamic and a melodic line. The fourth staff has a piano (*p*) dynamic and a melodic line. The fifth staff has a piano (*p*) dynamic and a melodic line. The sixth staff has a piano (*p*) dynamic and a melodic line. The seventh staff has a piano (*p*) dynamic and a melodic line. The eighth staff has a piano (*p*) dynamic and a melodic line. The ninth staff has a piano (*p*) dynamic and a melodic line. The tenth staff has a piano (*p*) dynamic and a melodic line. The eleventh staff has a piano (*p*) dynamic and a melodic line. The twelfth staff has a piano (*p*) dynamic and a melodic line. The thirteenth staff has a piano (*p*) dynamic and a melodic line. The fourteenth staff has a piano (*p*) dynamic and a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings.

Violino Secondo

II

This page contains a handwritten musical score for the Violino Secondo part. The score is written on 15 staves, organized into three systems of five staves each. The music is in G major (one sharp) and 2/4 time. The first system begins with a piano (*p*) dynamic and includes markings for *cre* (crescendo) and *f* (forte). The second system starts with *Andante* and *Allegretto* tempo markings, followed by *f* (forte) and *p* (piano) dynamics. The third system continues with various dynamics including *f*, *p*, *cre*, and *f*. The fourth system features *f*, *p*, *cre*, and *f* markings. The fifth system includes *f*, *p*, *cre*, and *f* markings. The sixth system has *f*, *p*, *cre*, and *f* markings. The seventh system includes *f*, *p*, *cre*, and *f* markings. The eighth system has *f*, *p*, *cre*, and *f* markings. The ninth system includes *f*, *p*, *cre*, and *f* markings. The tenth system has *f*, *p*, *cre*, and *f* markings. The eleventh system includes *f*, *p*, *cre*, and *f* markings. The twelfth system has *f*, *p*, *cre*, and *f* markings. The thirteenth system includes *f*, *p*, *cre*, and *f* markings. The fourteenth system has *f*, *p*, *cre*, and *f* markings. The fifteenth system includes *f*, *p*, *cre*, and *f* markings. The score concludes with a double bar line.

12

*Presto non troppo**Violino Secondo*

Violino Secondo score, measures 12-21. The music is in C major, 2/4 time. It features a series of eighth-note patterns with dynamic markings *p^{mo}*, *rinf*, *p*, and *f*. The piece concludes with a double bar line and the marking *D.C.*

**SINFONIA
IV***All.^o*

Sinfonia IV score, measures 1-5. The music is in C major, 2/4 time. It features a series of eighth-note patterns with dynamic markings *p^{mo}*, *f*, and *crec.*

Violino Secondo

13

Handwritten musical score for Violino Secondo, page 13. The score consists of 12 staves of music. The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings. The dynamics include *p* (piano), *f* (forte), *cres* (crescendo), and *fmo* (fortissimo). The music is written in a single system across the page.



Violino Secondo

Andante

Allegretto

Violino Secondo

15



Minore



[illegible]

Violino Secondo

17

I *2*
p *f* *f*
Trio *p^{mo}*
D.C. al I.
Chasse *f*
p *f*
p *p* *f*
I *f*
f *7*
I *f*
f

*All.^o brillante**Violino Secondo*SINFONIA
VI

The musical score for Violino Secondo, Sinfonia VI, page 18, is written in G major (one sharp) and 4/4 time. The tempo is marked *All.^o brillante*. The score consists of 14 staves of music. The first two staves begin with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) leading to a *f* (forte) dynamic. The third staff starts with a *p* dynamic, followed by a *cresc.* leading to a *f* dynamic. The fourth staff begins with a *f* dynamic, followed by a *p* dynamic. The fifth staff starts with a *p* dynamic, followed by a *cresc.* leading to a *f* dynamic. The sixth staff begins with a *f* dynamic, followed by a *p* dynamic. The seventh staff starts with a *p* dynamic, followed by a *cresc.* leading to a *f* dynamic. The eighth staff begins with a *f* dynamic, followed by a *p* dynamic. The ninth staff starts with a *p* dynamic, followed by a *cresc.* leading to a *f* dynamic. The tenth staff begins with a *f* dynamic, followed by a *p* dynamic. The eleventh staff starts with a *p* dynamic, followed by a *cresc.* leading to a *f* dynamic. The twelfth staff begins with a *f* dynamic, followed by a *p* dynamic. The thirteenth staff starts with a *p* dynamic, followed by a *cresc.* leading to a *f* dynamic. The fourteenth staff begins with a *f* dynamic, followed by a *p* dynamic. The score includes various articulations such as slurs, accents, and dynamic markings like *p*, *f*, *cresc.*, *decresc.*, and *rinf.* (ritornello).

Violino Secondo

19

Andante largo

Violino Secondo

Presto

Handwritten musical score for Violino Secondo, page 20, marked Presto. The score consists of 12 staves of music in treble clef, 2/4 time, with a key signature of one flat (B-flat). The music is highly rhythmic, featuring many sixteenth and thirty-second notes. Dynamics include p (piano), f (forte), and mf (mezzo-forte). The piece ends with a double bar line on the final staff.

SIX
SIMPIONIÉS

A GRAND ORCHESTRE

Qui peuvent s'exécuter à quatre Parties

COMPOSÉES

AR

G. NAVOIGILLE l'Ainé

ŒUVRE 5^e.

Mis au jour par M^R. BAILLEUX

Prix 12.th

Gravées par Madame Annereau.

A PARIS

Chez M^r. Baillieu, M^d de Musique Ordinaire de la Chambre et des
Menus-plaisirs du Roy, rue S.^t Honoré, à la Regle d'Or.

à Lyon, Chez M^r. Casteaud, à Toulouse, Chez M^r. Brunet,
à Bordeaux et à l'Ille, Chez les Marchands de Musique.

Écrit par Ribière

H. 196.c

[illegible]

Allegro Maestoso
Symphonia I

f. *3* *3*

p *1* *1* *1* *9* *p* *cre* *cre*

f

9 *p* *cre*

Basson *p*

2 *p*

1 *cre* *f.*

p *8* *p*

Alto Viola

3

Handwritten musical score for Alto Viola, page 3. The score consists of 14 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The music is written in a single system across the page.

Dynamic markings and other annotations include:

- f.* (forte) at the beginning of the first staff.
- p* (piano) at the beginning of the third staff.
- p* (piano) at the beginning of the fourth staff.
- f.* (forte) at the end of the fifth staff.
- 3* (triplets) at the beginning of the sixth staff.
- 8* (octave) at the beginning of the eighth staff.
- 3* (triplets) at the beginning of the ninth staff.
- p.* (piano) at the beginning of the tenth staff.
- Basson* (Bassoon) at the beginning of the tenth staff.
- oreo* (crescendo) at the beginning of the tenth staff.
- f.* (forte) at the end of the tenth staff.
- f.* (forte) at the end of the eleventh staff.
- 1* (first ending) at the beginning of the twelfth staff.
- P oreo* (piano crescendo) at the beginning of the twelfth staff.
- f.* (forte) at the end of the twelfth staff.
- 3* (triplets) at the end of the fourteenth staff.

A

Alto Viola

Andante P

Musical score for Alto Viola, Andante P section. The score consists of six staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. The music is written in a flowing, melodic style with many slurs and ties. The second staff has a dynamic marking of *P* (piano). The third staff has a dynamic marking of *R* (ritardando). The fourth staff has a dynamic marking of *P* (piano). The fifth staff has a dynamic marking of *F* (forte). The sixth staff has a dynamic marking of *P* (piano).

Presto

Musical score for Alto Viola, Presto section. The score consists of ten staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The music is written in a fast, rhythmic style with many slurs and ties. The second staff has a dynamic marking of *F* (forte). The third staff has a dynamic marking of *F* (forte). The fourth staff has a dynamic marking of *F* (forte). The fifth staff has a dynamic marking of *F* (forte). The sixth staff has a dynamic marking of *P* (piano). The seventh staff has a dynamic marking of *F* (forte). The eighth staff has a dynamic marking of *P* (piano). The ninth staff has a dynamic marking of *F* (forte). The tenth staff has a dynamic marking of *P* (piano). The section ends with a double bar line.

Alto Viola

5

Handwritten musical score for Alto Viola, page 5. The score consists of 14 staves of music. It features various musical notations including notes, rests, and dynamic markings such as 'f', 'p', 'cres', and 'pmo'. There are also numerical markings '4' and '3' above some staves. The paper is aged and shows some wear.

Simphonia II

Handwritten musical score for Alto Viola, Simphonia II, page 6. The score consists of 13 staves of music in G major (one sharp) and 2/4 time. The tempo is "Allegro Maestoso". The music features various dynamics including *f.*, *p.*, *cresc.*, *pmo*, and *R.* (ritardando). The notation includes eighth and sixteenth notes, rests, and slurs.

Alto Viola

7

First system of musical notation for Alto Viola. It consists of five staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a continuous line across the staves. Dynamics include *p* (piano) and *cres* (crescendo). The notation includes various note values, rests, and slurs.

Aria Andante

Second system of musical notation, titled *Aria Andante*. It consists of five staves. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked *Andante*. The music is written in a continuous line across the staves. Dynamics include *p* (piano), *f* (forte), and *f^{mo}* (fortissimo). The notation includes various note values, rests, and slurs.

Allegretto

Third system of musical notation, titled *Allegretto*. It consists of three staves. The first staff begins with a treble clef and a key signature of one flat. The tempo is marked *Allegretto*. The music is written in a continuous line across the staves. Dynamics include *f* (forte), *p* (piano), and *f* (forte). The notation includes various note values, rests, and slurs.

Minore p

D C Epocal Maggiore

[illegible]

Simphonia III

Allegro Maestoso Alto Viola 2^a

9

Simphonia III

The musical score is written for a single melodic instrument, likely a violin or flute, in a key of two flats (B-flat major or D-flat minor) and 2/4 time. The tempo is marked 'Allegro maestoso' and the mood is 'Vivace'. The score consists of 15 staves. The first staff begins with a treble clef and a key signature of two flats. The music is characterized by rapid sixteenth-note passages, often beamed together in groups of four or eight. Dynamic markings include *f* (forte), *ff* (fortissimo), *p* (piano), and *pp* (pianissimo). There are also markings for *Solo* and *Sempre p* (sempre piano). The score includes various musical notations such as slurs, ties, and accents. The piece concludes with a final cadence on the 15th staff.

10 *Andante*

Allo Viola I^a

The musical score is written for Viola I and consists of 12 staves. The first section, marked *Andante*, begins on the first staff with a piano (*P*) dynamic. It features a series of ascending and descending eighth-note patterns. Dynamics include *P*, *f*, *P*, *f*, *P*, *f*, *Poco f*, *cres*, and *f*. A *solo* marking appears above the staff. The section concludes on the eighth staff with a *cres* dynamic. The second section, marked *Presto non tanto*, begins on the ninth staff with a piano (*P*) dynamic. It features a series of ascending and descending eighth-note patterns. Dynamics include *P*, *R*, *P*, *R*, *f*, *f*, *f*, *PP*, *R*, *P*, *R*, and *f*. The section concludes on the tenth staff with a *Fin* marking. The final two staves (eleventh and twelfth) continue the *Presto non tanto* section with a *lento* marking above the eleventh staff. The score ends with a *D.C. al P.* marking on the twelfth staff.

D.C. al P.

Andante

Alto Viola 2^a

II

solo

Musical score for Alto Viola 2nd, Andante section. The score consists of 10 staves. The first staff begins with a piano (p) dynamic and a forte (f) dynamic. The second staff includes a first ending bracket with a '2' and dynamics of f, p, f, p, f, and a crescendo (cres) leading to f. The third staff includes dynamics of p, cresc, f, p, and cresc. The fourth staff includes a first ending bracket with a '5' and dynamics of f, p, f, p, f, p, f, p. The fifth staff includes dynamics of f and p. The sixth staff includes a first ending bracket with a '2' and dynamics of f, p, f. The seventh staff includes dynamics of p, f, cresc, f, p, cresc, f, and cresc. The eighth staff includes dynamics of f and p. The section concludes with a final staff.

Presto nontanto

Musical score for Alto Viola 2nd, Presto nontanto section. The score consists of 5 staves. The first staff includes dynamics of p, R, p, R, f, f, pmo, R, p, and R. The second staff includes dynamics of f. The third staff includes dynamics of pmo, R, p, R, and f. The fourth staff includes dynamics of f. The section concludes with a final staff marked D.C.

Fin. Sempre piano.

D.C.

Allegro pianissimo *Alto Viola*

Symphonia IV

Handwritten musical score for Alto Viola, Symphonia IV, page 12. The score consists of 14 staves of music in C major, 4/4 time. The tempo is marked *Allegro pianissimo*. The music features various dynamics including piano (*p*), forte (*f*), and crescendos (*cres*). The notation includes eighth and sixteenth notes, rests, and bar lines. The paper is aged and shows some staining.

Andante

Alto Viola

13

First system of the *Andante* section. It consists of five staves of music. The first staff begins with a piano (*p*) dynamic. The second staff has a first ending bracket labeled '1'. The third staff has a forte (*f*) dynamic. The fourth staff has piano (*p*) and forte (*f*) dynamics. The fifth staff has piano (*p*) and forte (*f*) dynamics. The music is written in a key with one sharp (F#) and a 2/4 time signature.

Allegretto

Second system of the *Allegretto* section. It consists of five staves of music. The first staff has a forte (*f*) dynamic. The second staff has a forte (*f*) dynamic. The third staff has a forte (*f*) dynamic and a first ending bracket labeled '1'. The fourth staff has a piano (*p*) dynamic. The fifth staff has a forte (*f*) dynamic. The music is written in a key with one sharp (F#) and a 2/4 time signature.

Minore Pizzicato

D. C. al Segno

Third system of the *Minore Pizzicato* section. It consists of five staves of music. The first staff has a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic. The music is written in a key with one sharp (F#) and a 2/4 time signature.

D. C. al Maggiore



Simphonia IV

Allegro assai *Alto Viola*

Handwritten musical score for Alto Viola, Simphonia IV. The score is written on 14 staves, divided into two sections: *Allegro assai* (staves 1-13) and *Minuetto* (staves 14-15). The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings (*p*, *f*, *crec*, *dim*, *ppmo*). The *Allegro assai* section is characterized by rapid, flowing lines with frequent slurs and ties. The *Minuetto* section features a more rhythmic, dance-like quality with repeated eighth-note patterns and slurs. The manuscript shows signs of age, including some staining and wear along the edges.

Alto Viola Fin trio solo

15



D.C. al primo M.^{to}

Chasse



Alto Viola

Simphonia VI

All. brillante non presto

p cresc f

p cresc f

p

p

smorz p

f

p

R

p

cresc f

p

cresc

p

cresc f

p

p

R

f

p

R

f

p

f

p

f

f

smorz

p

f

Alto Viola

17

p *f* *f* *p*

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

Andante Largo

p *f* *p*

cres

R *f* *R* *p*

p *f* *p* *f*

p *cres* *f* *f*

p *f* *p* *f*

Presto

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

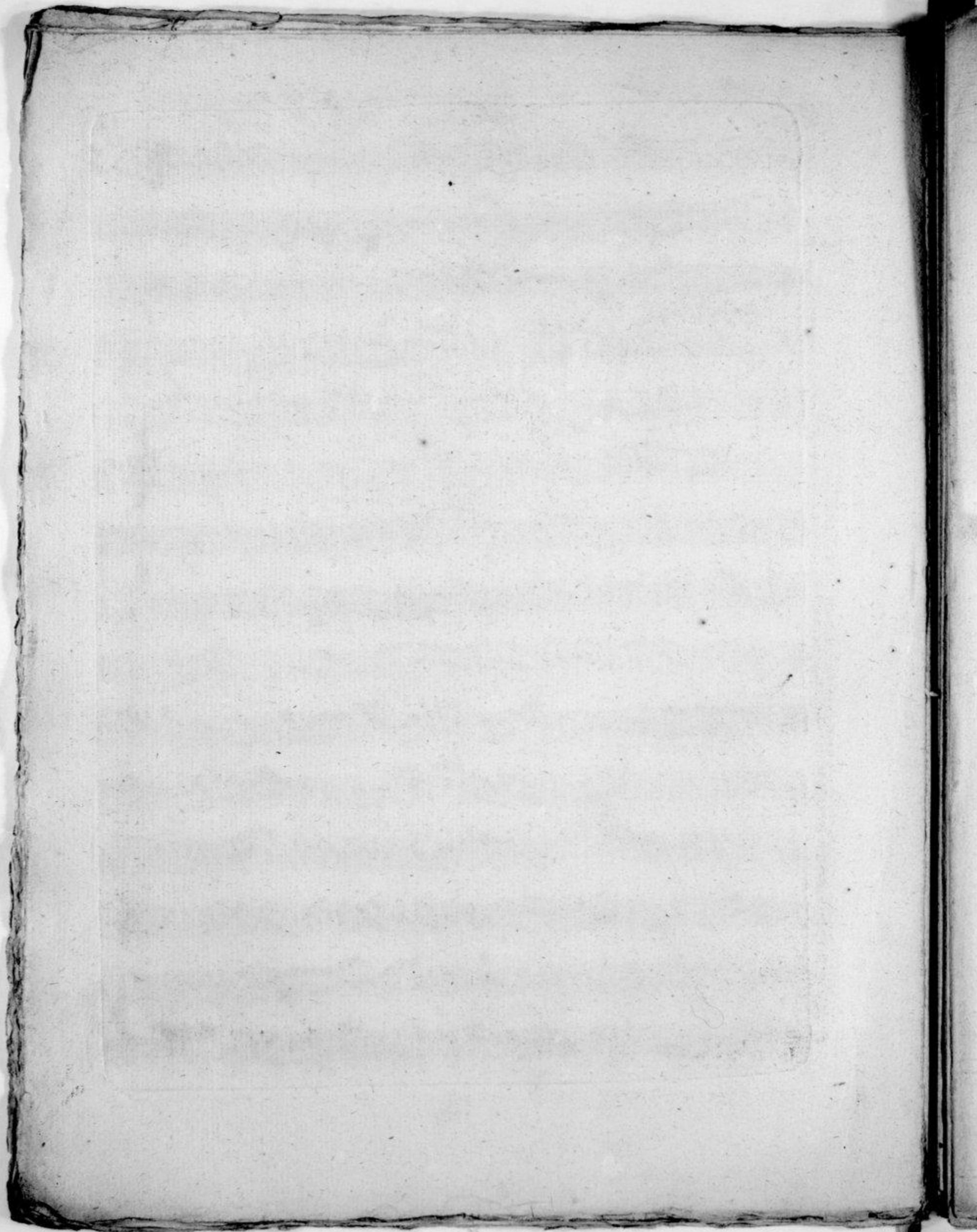
p *f* *f* *f*

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

f *f* *f* *f*

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

f *f* *f* *f*



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Écrit par Ribière

H. 196. I

SINFONIA
I

Basso

All.^o *f* maestoso

This musical score is for the Bassoon part of the first movement of a symphony. It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#), and the time signature is common time (C). The tempo and mood are indicated as 'All.^o *f* maestoso'. The score includes several measures with triplets, marked with a '3' and a slur. Dynamic markings include 'f' (forte) and 'p' (piano). There are also markings for 'cres' (crescendo) and 'dec' (decrescendo). The score is numbered with measures 16, 2, 8, and 8, indicating specific points in the music. The paper is aged and shows some wear along the edges.

Basso

3



Basso

Andante P

Andante P

p

f

p

rinf

p

p

Presto

Trio

musical score for piano and forte dynamics, featuring various musical notations such as notes, rests, and dynamic markings (f, p).

This image shows a page of musical notation for a Bassoon part. The title "Basso" is written at the top center. The music is written on 14 staves in G major, indicated by one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano), "f" (forte), "cres" (crescendo), and "diminu." (diminuendo). The piece concludes with a double bar line on the final staff.

SINFONIA
II*All.^o maestoso*

The musical score for the Bassoon part of the second movement of a symphony is written on 12 staves. The key signature has one sharp (F#) and the time signature is common time (C). The tempo is marked *All.^o maestoso*. The score includes various dynamic markings: *p* (piano) at the beginning of the first staff, *cres* (crescendo) on the second staff, *f* (forte) on the second and sixth staves, *fmo* (sforzando) on the sixth staff, and *p* (piano) on the seventh and eleventh staves. There are also articulation marks such as accents and slurs throughout the piece. A first ending bracket labeled 'I' is located on the eleventh staff.

Basso

7

p^{mo}

f

p

f

p

cres

f

Aria andante

f

f^{mo}

Allegretto *f*

p

f

3

f

fin

8

Minore sempre P.

fin

8

D.C. e poi al maj.

8

SINFONIA
III *All^o maestoso*

Basso

The musical score is written for a Bassoon (Basso) and consists of 13 staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked *All^o maestoso*. The score begins with a *p* (piano) dynamic and features several *f* (forte) passages. There are also markings for *p^{mo}* (piano molto) and *cre* (crescendo). The score is numbered 13 at the beginning of the final staff.

SINFONIA
IV*Allegro*

8

*Basso**f*

7 *p* *crec* *f*

12 *f*

8 *f*

p *crec* *f*

p *crec* *f*

Andante

p^{mo} *f*

Basso

II

I *p* *rin* *f* *rin* *f* *p*

f *p* *cre* *f* *p* *cre* *f*

I *f* *p* *rin* *f* *f*

p *p*

4 *f* *4*

Allegretto

f *f*

7 *f*

I *8*

mineur p

pizz

I *f* *arco* *p*

pizz

I *f* *arco*

ff *D. C. al maj.*

Basso

SINFONIA

V

12

Basso

SINFONIA

V

All^o *f* *p* *f* *p*

1 *f*

2 *p* *f* *f*

mf

mf *p* *cres* *f*

8 *p* *f*

p *cres* *f* *p*

pp *f*

p *f* *mf* *f*

p *mf* *mf* *p* *cres* *f*

Minuetto

Basso

Andante

2

P

f

f

F

Trio tacet

§ 8

Chasse

f

$$f$$

8

f

f

p

5

1

f

J

8

f

SINFONIA

VI

This page contains the musical score for the Bassoon (Basso) part of the sixth movement of a symphony, marked 'All. brillante'. The score is written on ten staves in bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from piano (p) and pianissimo (p^{mo}) to forte (f) and crescendo (cres). There are also markings for 'rinforzando' (rinf) and 'pizzicato' (pizz). The score is divided into measures, with some measures containing repeat signs and first/second endings. The overall texture is complex, with many sixteenth and thirty-second notes, suggesting a fast and technically demanding piece.

14

All^o brillante

Basso

SINFONIA VI

p cres f

p cres f

p

rinf

p^{mo}

f

p^{mo}

p

f

p rinf

2

cres f

p rinf

cres f

2

p

f

p

I

p

f

p

f

6

f

p

f

4

p

p^{mo}

p^{mo}

p cres f

Basso

15

Handwritten musical score for Bass, page 15. The score consists of 14 staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a continuous line across the staves. Dynamics include *p* (piano), *f* (forte), *crea* (crescendo), *f^{mo}* (fortissimo), *p^{mo}* (pianissimo), *rinf* (rinfacciato), and *Andante largo*. The score includes various musical notations such as eighth notes, sixteenth notes, and rests. There are also some markings like *2* and *1* above certain notes, possibly indicating fingerings or first/second endings. The page number 15 is written in the top right corner.

Basso

Presto

Handwritten musical score for Bassoon (Basso) in Presto tempo. The score is written on ten staves in bass clef, with a key signature of one flat (B-flat) and a time signature of 2/4. The notation includes various dynamic markings (p, f, cresc, decresc), articulation marks (accents, slurs), and fingerings (1, 2, 3, 4, 5, 6, 7). The piece concludes with a double bar line. A faint circular library stamp is visible in the bottom right corner.

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Terit par Ribiere

HT. 196. e

Simphonìa I

Allegro Maesto flauto 1^o

Handwritten musical score for Flute 1, titled "Simphonìa I" and "Allegro Maesto". The score consists of 12 staves of music in treble clef, featuring various musical notations including notes, rests, and dynamic markings. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music is written in a single system. The score includes several "Solo" markings and dynamic markings such as "p" (piano), "f" (forte), and "cres" (crescendo). The piece concludes with a double bar line and a repeat sign.

flauto 1.^o

3

First system of music for Flauto 1.º, measures 1-10. The music is in treble clef with a key signature of one sharp (F#). It begins with a forte (f) dynamic and a first ending bracket labeled '1º'. The melody is characterized by rapid sixteenth-note passages and triplet markings. A 'Solo' instruction appears below the staff at measure 7. The system concludes with a piano (p) dynamic and a crescendo leading to a forte (f) dynamic.

Second system of music for Flauto 1.º, measures 11-20. This section is marked 'Andante mezzo voce' and begins with an 8-measure rest. The tempo and dynamics are marked 'p' (piano), 'cres' (crescendo), and 'f' (forte). The music features complex rhythmic patterns, including eighth and sixteenth notes, and is marked 'Solo' at measure 14. A first ending bracket labeled '1º' spans measures 17-18. The system ends with a 'Fin' marking and a 4-measure rest, followed by a 'D. cal.' (diminuendo e calando) instruction.

4 *Presto*

flauto 1

Handwritten musical score for Flauto 1, marked *Presto*. The score consists of 19 measures across 10 staves. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. Dynamic markings such as *f*, *f p*, *p*, and *pp* are present. The word *Solo* is written above the staff in measures 10, 12, and 14. The score is written in a single system, with the first measure of the first staff starting with a treble clef and a key signature of one sharp (F#).

flauto 1^o

5

solo

P cres F

P cres F

oboe o flauto

Allegro Maestoso

Simphonia II

F

1

cres

7

solo

3

P

cres

F

II

F

17

cres



6 Andante

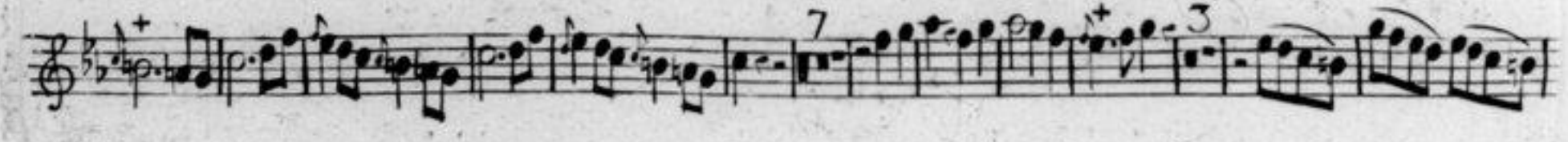
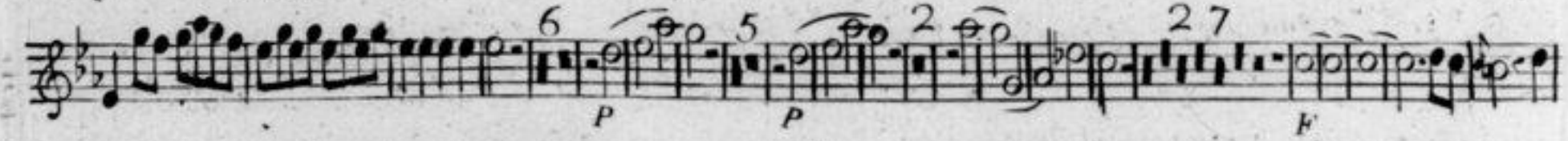
flauto 1



oboe o flauto

All. Maestoso

Simphonia III



flauto 1

7

solo *solo*

Presto non tanto *Andante tacet*

P R P R F F P R P R F

R P R F Allegro Minore tacet

Simphonia IV

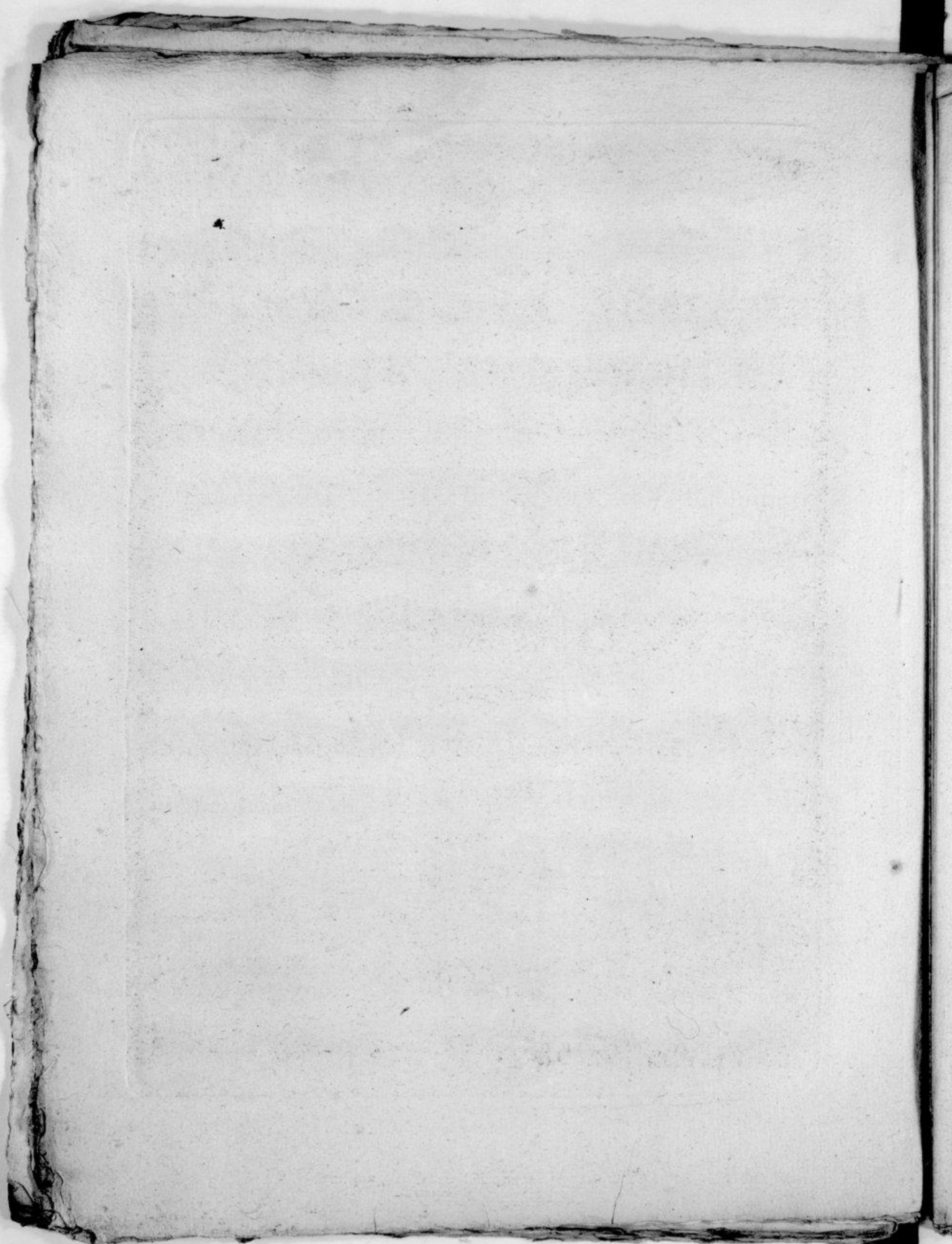
Oboe o flauto

Allegretto *Andante tacet*

Fin *P*

Minore 5 2

D. C. *D. C. al Maggiore*



SIX SIMPHONIES

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à Bordeaux et à l'Ille, Chez les Marchands de Musique.

Perit par Fiviere

FT. 196.5

Simphonial

This musical score is for the Flute 2 part of a piece titled "Simphonial". The tempo is "Allegro Maestoso". The score is written on a single staff in treble clef with a key signature of one sharp (F#). It begins with a forte (f) dynamic and a triplet of eighth notes. The piece features several dynamic markings: "P cres f" (piano crescendo to forte), "Solo" (solo), "P" (piano), "cres" (crescendo), and "f" (forte). There are also numerical markings: "3", "18", "2", "7", "8", "5", "3", "10", and "3". The score is divided into measures by bar lines, with some measures containing multiple notes and rests. The piece concludes with a final triplet of eighth notes.

flauto 2

3

Measures 1-10 of the Flauto 2 part. The notation is in treble clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with some triplets. Dynamic markings include *p* (piano), *cres* (crescendo), and *f* (forte). The word *solo* is written below the staff in measure 7.

Andante mezzo voce

Measures 11-20 of the Flauto 2 part, marked *Andante mezzo voce*. The notation continues with eighth and sixteenth notes, often beamed together. Dynamic markings include *f* (forte). The music concludes with a double bar line in measure 20.

Presto

Flauto 2

Handwritten musical score for Flauto 2, Presto tempo. The score consists of 13 staves of music. It includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings (F, P, Solo). There are also performance instructions like 'Solo' and 'Solo' written below the staves. The music features complex rhythmic patterns, including triplets and sixteenth notes. The page is numbered 19 at the top right and 10 at the bottom left.

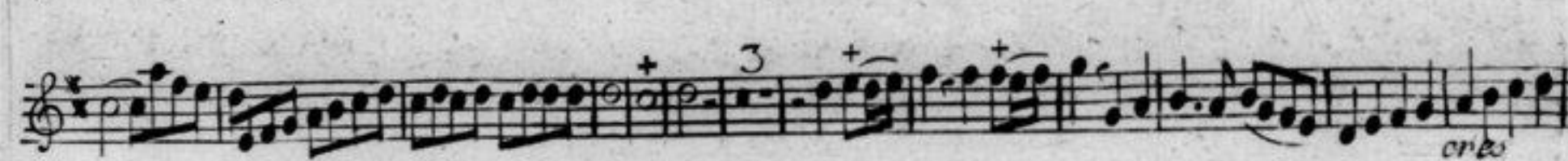
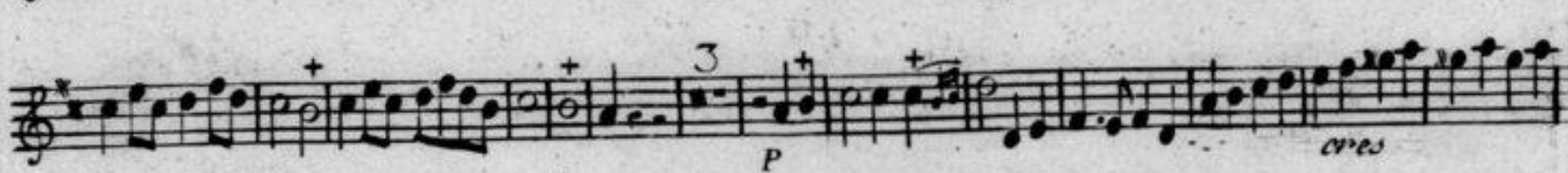
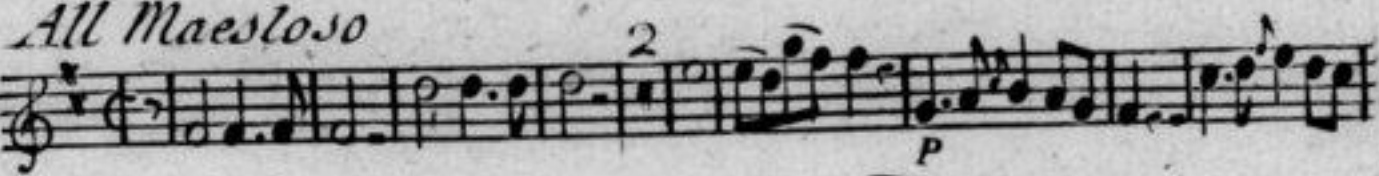
Flauto 2

5



Oboe flauto
Sinfonia II

All Maestoso



6 *Allegretto* *Andante tacet flauto 2*

3 *Fin*

Il Cal Maggiore

Oboe o flauto *All Maestoso* *Minore tacette*

7

Simphonia III

Presto non tanto Flauto 2 7

Allegro Minore tacete D.C. al

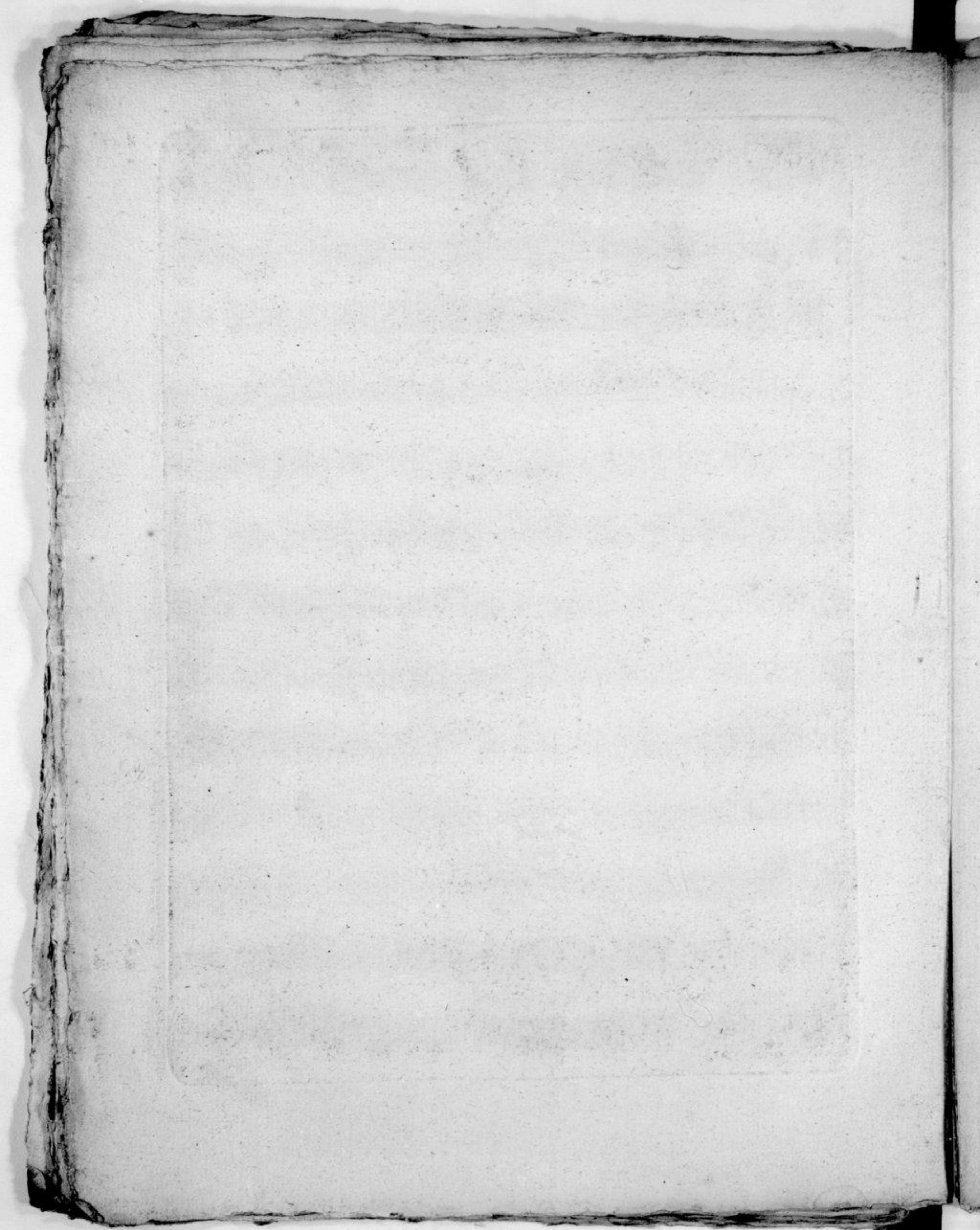
Oboè o flauto

Symphonia IV

Allegretto *Andante tacet*

Minore 52

D.C. D.C. al maggiore



SIX SIMPHONIES

A GRAND ORCHESTRE

Qui peuvent s'exécuter à quatre Parties

COMPOSÉES



G. NAVOIGILLE l'Ainé

ŒUVRE 5^e.

Mis au jour par M^R. BAILLEUX

Prix 12.th

Gravées par Madame Annereau.

A PARIS

Chez M^r. Bailleux, M^d. de Musique Ordinaire de la Chambre et des
Menus-plaisirs du Roy, rue S^t Honoré, à la Regle d'Or,
à Lyon, Chez M^r. Casteaud, à Toulouse, Chez M^r. Brunet,
à Bordeaux et à l'Ille, Chez les Marchands de Musique.

Écrit par Ribière

H. 196. g

Simphonia I

Handwritten musical score for Corno I, Simphonia I, All. Maestros. The score consists of 12 staves of music in G major, featuring various musical notations including notes, rests, and dynamic markings.

Staff 1: *F*

Staff 2: *P cres F*

Staff 3: *17*

Staff 4: *P*

Staff 5: *solo* *7* *2*

Staff 6: *4* *7* *F*

Staff 7: *8* *solo*

Staff 8: *16* *13* *1*

Staff 9: *+*

Staff 10: *7*

Staff 11: *2* *+* *+*

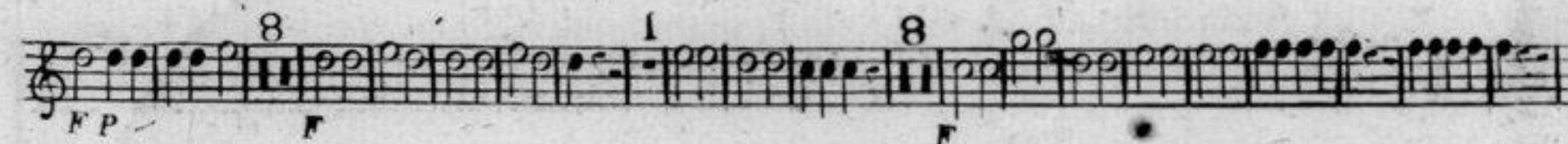
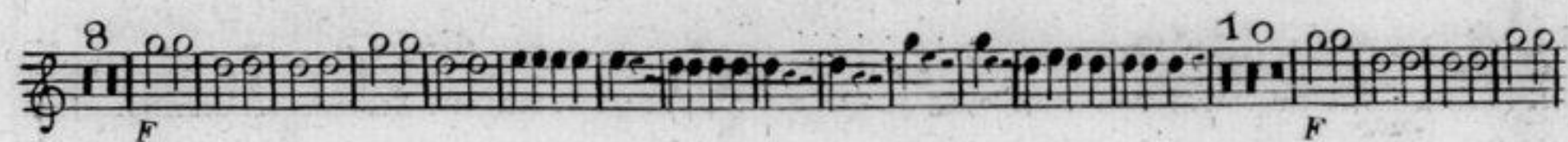
Andante mezzo Voce

Corno 1 toni C.

3



Presto toni. G.



All. Maestoso Corno 1^o Toni D : : .

Simphonia II

Handwritten musical score for Corno 1 of Simphonia II. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of music with dynamics *p*, *f*, and *cresc.* and fingerings 2, 1, 7, 1, 1, 4, 2. The second staff continues the melody with dynamics *f* and *p* and a fingering of 8. The third staff has dynamics *f* and *p* and fingerings 2, 1, 7, 1, 1, 4, 2. The fourth staff includes dynamics *p*, *cresc.*, *f*, *f*, and *p* with fingerings 1, 20, and 15. The fifth staff features dynamics *cresc.*, *f*, and *p* with a fingering of 7. The piece concludes with a double bar line.

Allegretto

Andante tacete

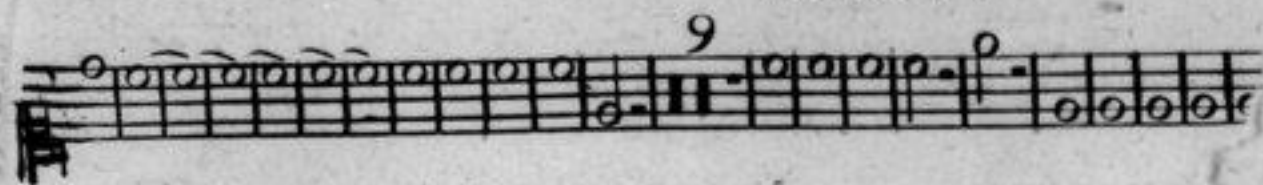
Handwritten musical score for two sections. The first section, marked *Allegretto*, is in 2/4 time and features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of music with a dynamic of *f* and fingerings 3, 6, and 2. The second section, marked *Andante tacete*, is in 2/4 time and features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains several measures of music with a dynamic of *f* and fingerings 3, 6, and 2. The piece concludes with a double bar line.

Simphonia III

All. Maestoso Toni M: b

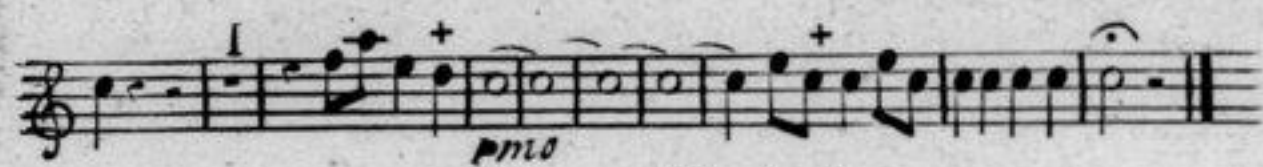
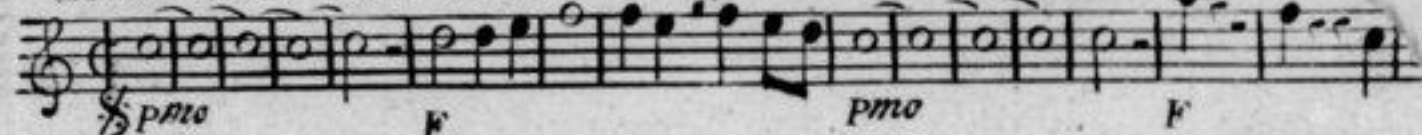
Handwritten musical score for Simphonia III. The score consists of four staves. The first staff begins with a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. It contains several measures of music with a dynamic of *f* and a fingering of 7. The second staff continues the melody with a dynamic of *pma* and a fingering of 3. The third staff has a dynamic of *f* and a fingering of 7. The fourth staff includes dynamics *p* and *f* with fingerings 6, 5, 2, and 5. The piece concludes with a double bar line.

Corno 1°



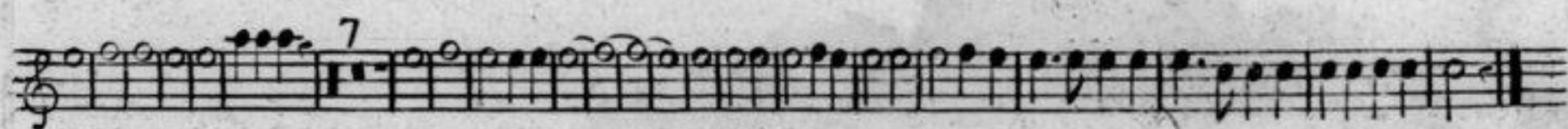
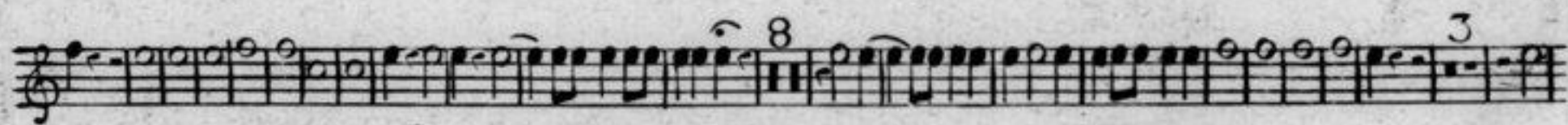
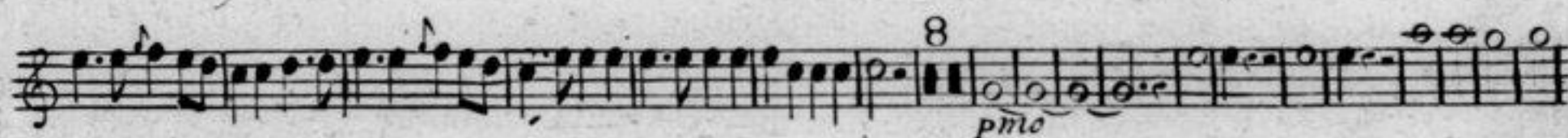
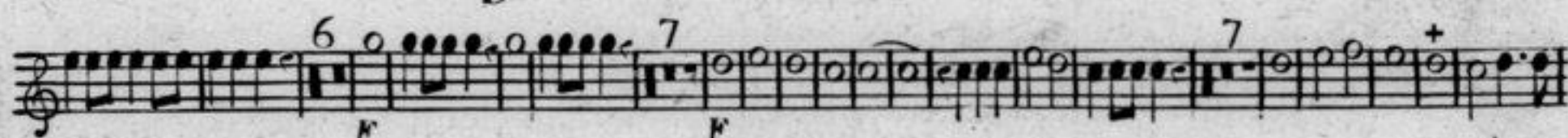
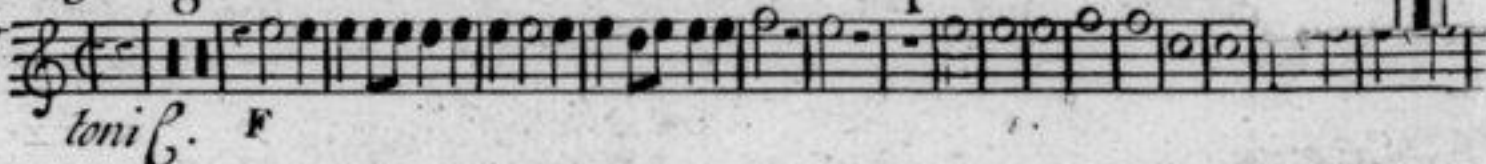
Andante tacette

Presto non tanto toni C



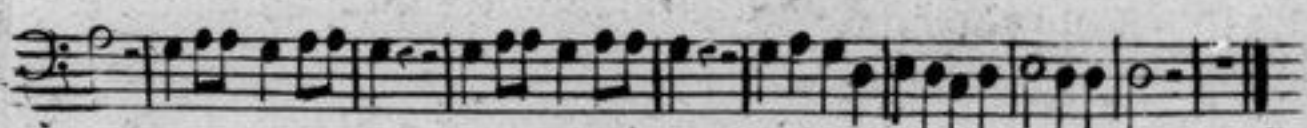
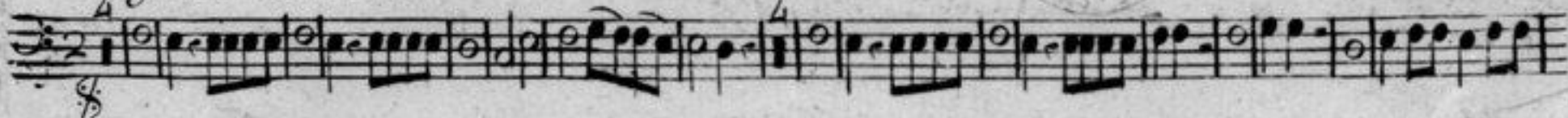
Allegro Pianissimo.

Symphonia IV



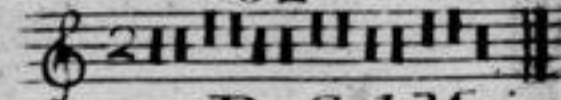
Andante tacette

Allegretto toni La x



D.C. %

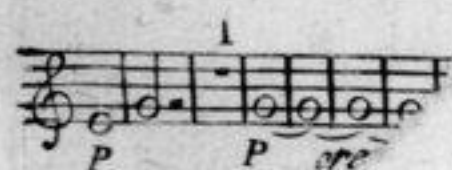
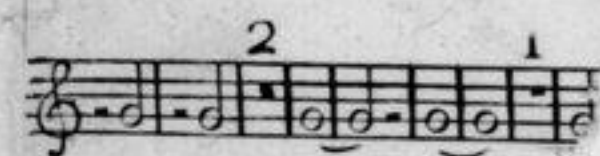
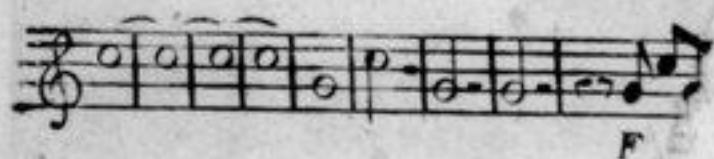
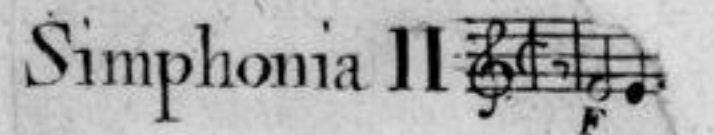
Minore 52



D.C. al Major

No.

Simphonia II



SIX SIMPHONIES

A GRAND ORCHESTRE

Qui peuvent s'exécuter à quatre Parties

COMPOSÉES

AR

G. NAVOIGILLE l'Ainé

ŒUVRE 5^e.

Mis au jour par M^R. BAILLEUX

Prix 12.th

Gravées par Madame Annereau.

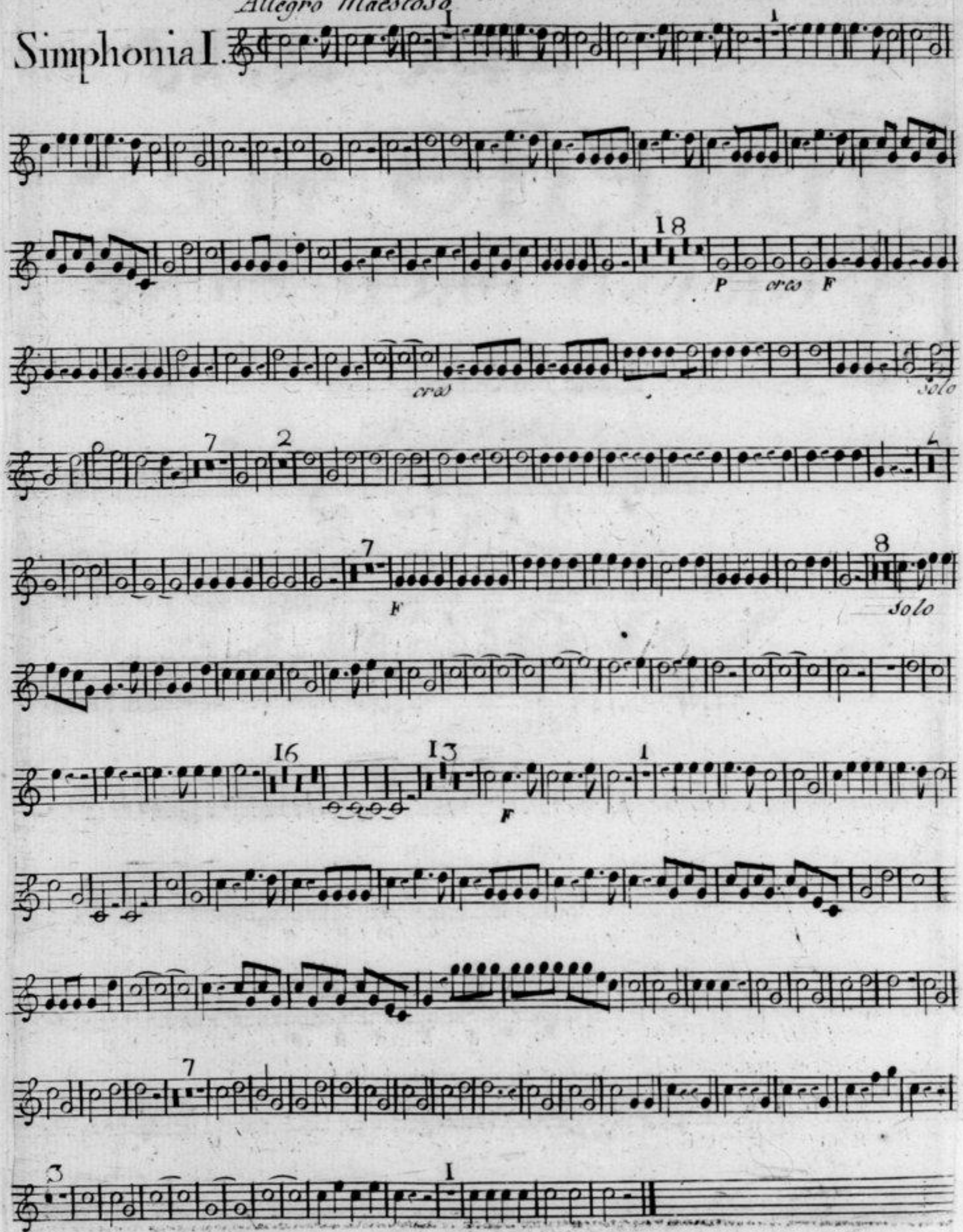
A PARIS

Chez M^r. Bailieux, M^d. de Musique Ordinaire de la Chambre et des
Menus-plaisirs du Roy, rue S.^t Honoré, à la Regle d'Or.

à Lyon, Chez M^r. Casteaud, à Toulouse, Chez M^r. Brunet,
à Bordeaux et à l'Ille, Chez les Marchands de Musique.

Écrit par Ribière

HT. 196. h.



Andante Mezo voce

Corno 2^o toni. C.

3

8 8 2 16 solo 13 8

Presto toni G

3 8 3 2 5 8 10 23 11 8 9 3 8 1 8 8 1 8

4. *Corno 2. toni D.*
Allegro Maestoso 2
Simphonia II

Allegro Maestoso

22

Sinfonia II

Andante tacet

Allegretto

Minore

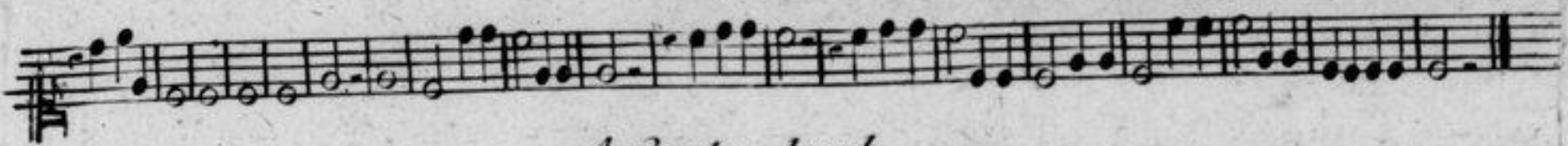
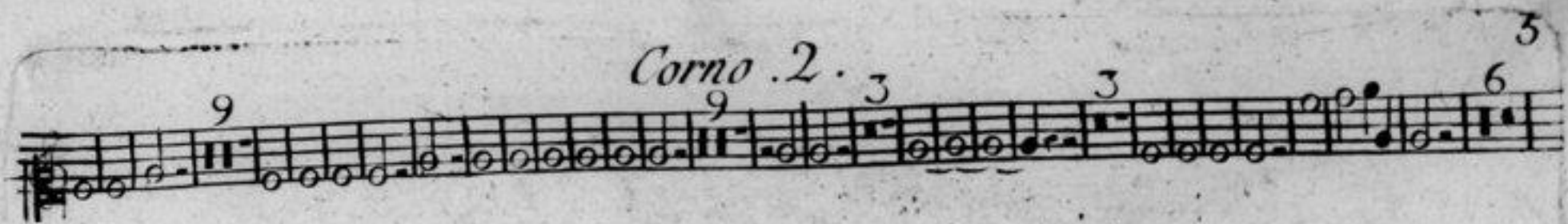
D. C. al Majore

Sinfonia III

All. Maestoso toni. *Mr b*

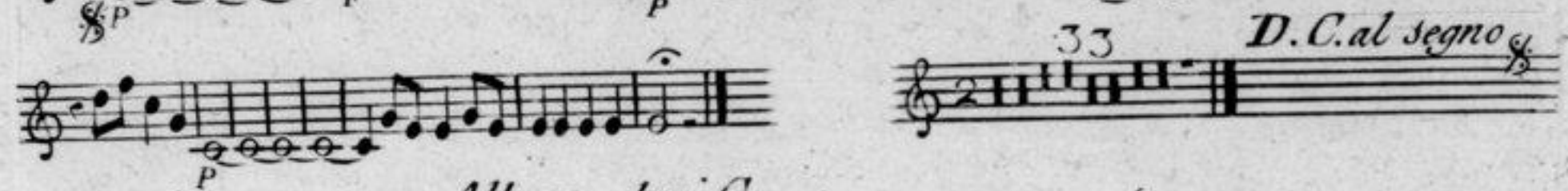
pmo 55

Corno 2. 3



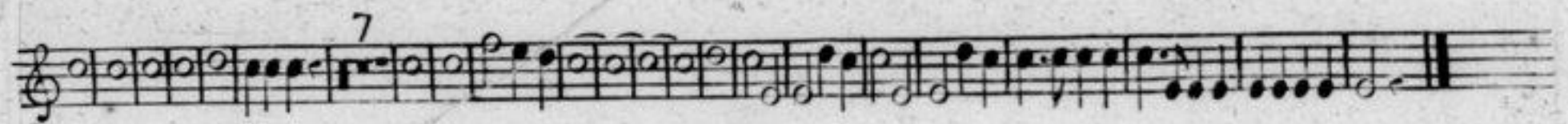
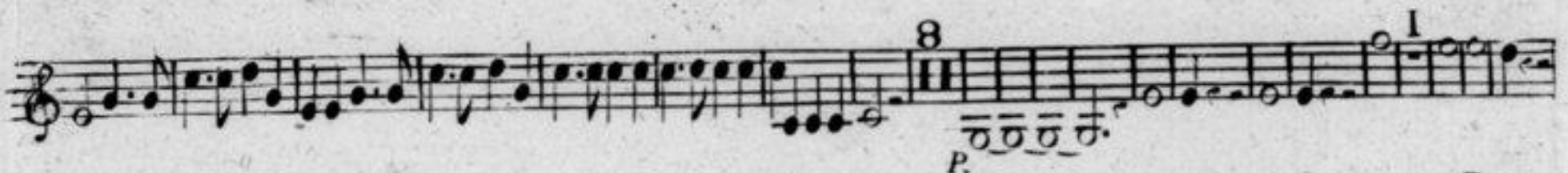
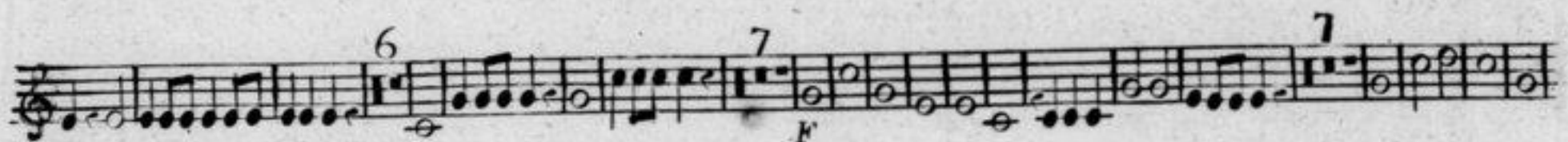
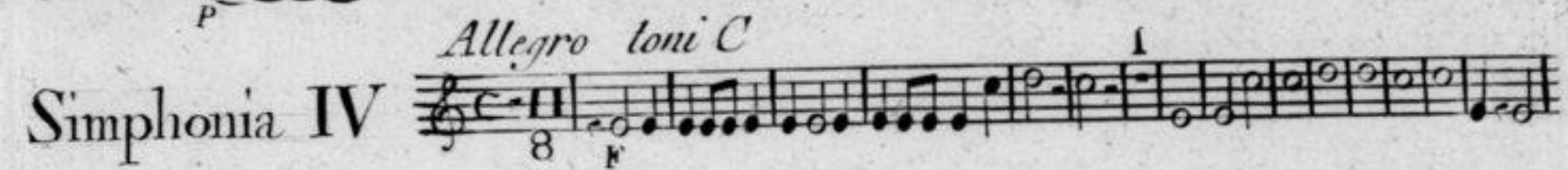
Andante tacet

Presto non tanto toni C



Allegro toni C

Simphonia IV



Andante tacet

Allegretto toni La x

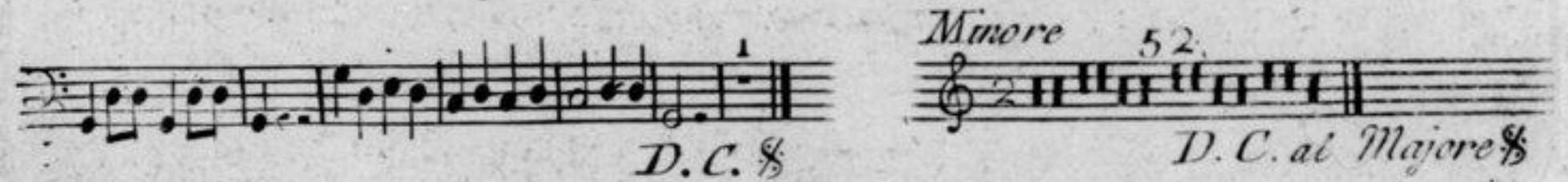


Fin

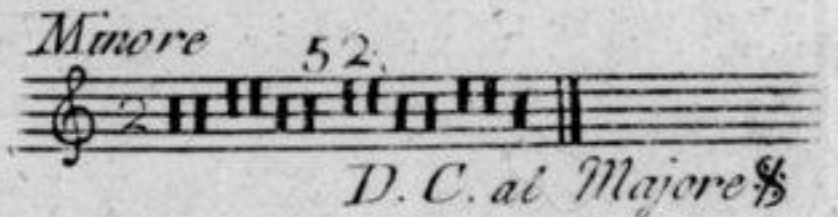


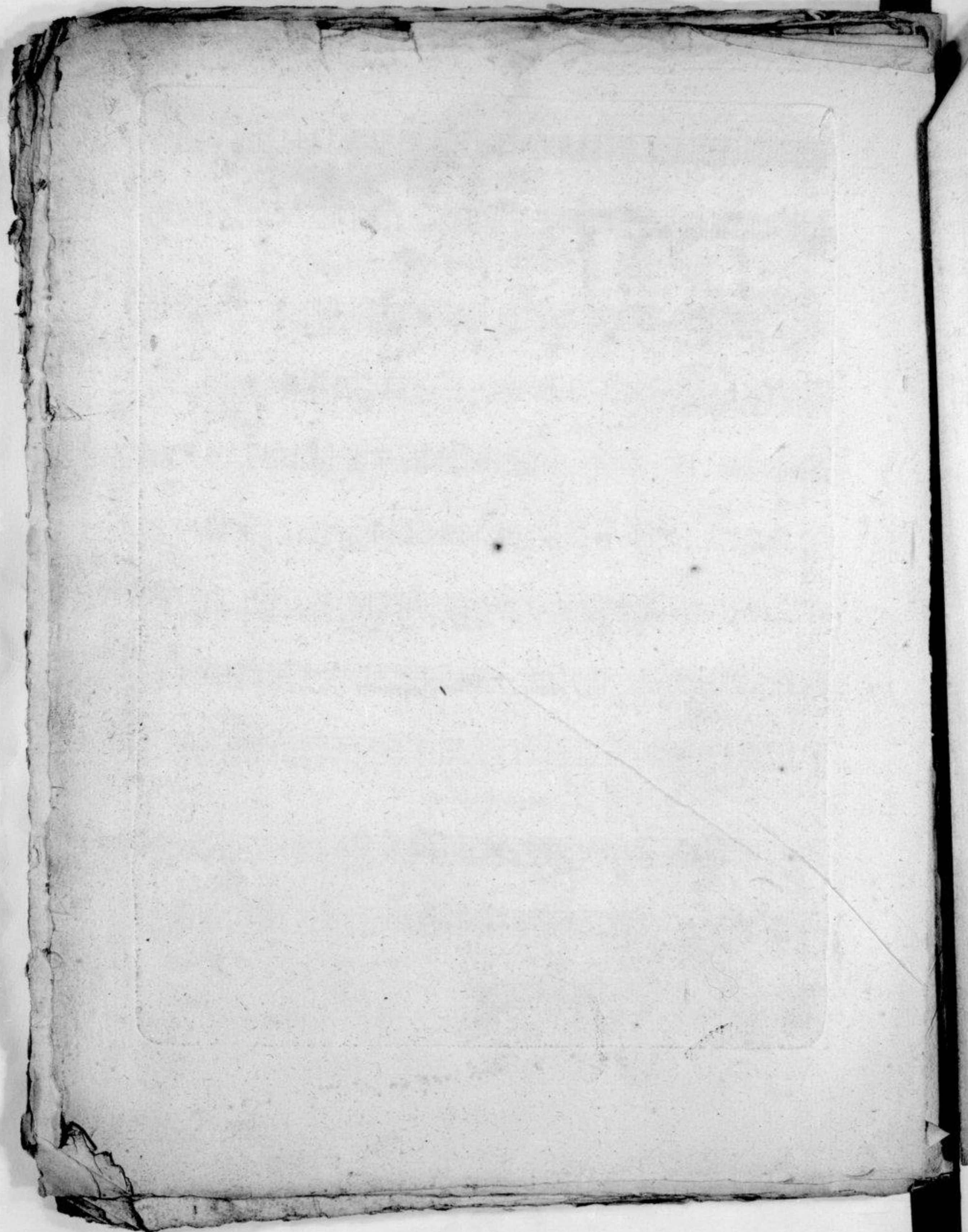
Minore

D.C. %



D.C. al Maggiore %





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à Bordeaux et à l'Ille, Chez les Marchands de Musique.

Ecrit par Bibiers

H. 196. K

Fagotti

All. maestos

SINFONIA

I

f

3

—

cre.

2

 ρ

CFCs

5

crew

 f

3

8

17

Fagotti

3

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves, each with a treble clef and a key signature of one sharp (F#). The music is in 2/4 time. The first staff begins with a forte (f) dynamic. The second staff has a piano (p) dynamic. The third staff has a piano (p) dynamic, a crescendo (cres) marking, and a forte (f) dynamic. The fourth staff has a forte (f) dynamic. The fifth staff has a forte (f) dynamic. The sixth staff has a forte (f) dynamic. The seventh staff has a forte (f) dynamic. The eighth staff has a forte (f) dynamic. The ninth staff has a forte (f) dynamic. The tenth staff has a forte (f) dynamic. The score includes various musical notations such as notes, rests, and bar lines. There are also some handwritten annotations and a small '3' at the end of the tenth staff.

