

Six Quintets for Flute and Strings Attributed to Luigi Boccherini (G 437-442):

A Critical Edition

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A dissertation

submitted in partial fulfillment of the
requirements for the degree of

Doctor of Musical Arts

University of Washington

2019

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School of Music

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Abstract

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The Six Quintets for flute, violin, viola, and two cellos, G 437-442, attributed to the Italian cellist and composer Luigi Boccherini (1743-1805) have been recorded twice, but, surprisingly, they have never been published. The Archivo General de Palacio (Royal Palace Archive) in Madrid holds the only known source of the quintets: a set of five manuscript parts. Each part is dedicated to one of the instruments and includes the six quintets. The study of the manuscript reveals two different copyists involved using a different type of paper. The manuscript parts are legible; however, mistakes and differences in articulations between instruments are common.

The main purpose of this work is to provide a critical edition of the Six Quintets, including a score, a set of parts, and a detailed critical commentary. The score shows both the original slurs from the manuscript and the suggested articulations by the editor (with

dashed slurs). The parts include only the editor's articulations, in order to simplify the performance.

In addition, the reader will find information about the historical context of the quintets, a detailed study of the manuscript, an analysis of the main characteristics of the quintets, and an explanation of the editorial process. The last chapter is dedicated to performance practice. Its goal is to introduce and guide the reader towards a historically informed performance, citing the main applicable sources. The conclusion presents a reflection on the authorship of the quintets.

Complete score and parts are published by [Editorial Arpeggio](#).

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ACKNOWLEDGEMENTS

Thank you to all the members of my committee for their trust and support, with a special emphasis to my Chair, Donna Shin. I could not have asked for a better advisor and mentor. Your confidence, encouragement, and inspiration have accompanied me all the way through this point. I will always be grateful.

Thank you to the personnel at the Archivo General de Palacio in Madrid for providing me access to the manuscript and permitting me take photographs of the watermarks.

Thank you to Dr. George Bozarth for his guidance during the first phases of this work. I appreciate Dr. Germán Labrador for always responding to my questions on the manuscript handwriting.

Thank you to my colleagues and friends who have performed some or all of the quintets with me: Emily Acri, Vijay Chalasani, Ryan Farris, Isabella Kodama, Corentin Pokorny, Romaric Pokorny, Mario Alejandro Torres, Nathan Whittaker, and Chris Young. Thank you for your time, artistry, and inspiration.

Thank you to my friends Dana Cavin, Helena Cermeño, and Jennifer Godfrey, who have selflessly helped me with the edition of this dissertation.

Thank you to my friends and family for their support and love. Xavier and Marc, you have grown together with this work. Thank you for your patience. Pablo, without your help, this would not have been possible. Thank you.

Chapter I

Introduction to the Edition of the Quintets, G 437-442 by Gemma Goday

This dissertation consists of the critical edition of six unpublished quintets attributed to Luigi Boccherini (1743-1805) that have survived as a set of manuscript parts. The main body of the dissertation is the edited score and parts together with the critical commentary. Because of the volume of pages involved, the score and parts are presented as the appendixes. They constitute the main part of this research work. The critical commentary of this edition is presented in chapter II. Subsequent chapters include the information that I collected in order to edit and perform the music: the historical context, the description of the sources, the characteristics of the quintets, the editorial process, and details about eighteenth-century performance practice.

Up to this point, access to the original quintets has been limited since the pieces had never been edited before. The available manuscript parts constituted a valid source for the performance of the music, but they remained too complex and cumbersome for most performers with a limited time for rehearsal. I therefore expect the edition of the quintets to be welcomed by performers worldwide, musicians who had limited access—if any—to the partitions but a keen interest in performing them. This edition has a double goal: first, to gather more information and research about the quintets in order to eventually determine their authorship, and, second, to provide the required materials for the performance of these valuable musical pieces.

The set of six quintets for flute, violin, viola, cello solo, and bass attributed to Luigi Boccherini and catalogued by Yves Gérard as G 437-442¹ is held by the Royal Palace Archive in Madrid, Spain. Boccherini's legacy was discovered in the twentieth century after being nearly forgotten in the nineteenth century. Many works about the composer have been published since then. However, few music scholars have focused on Boccherini's writing for

¹ Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969), 486-490.

the flute. A notable exception is the article by Walter Kurt Kreyszig², in which the author analyzes the *Quintettini* no. 1, Op. 17, a piece included in Boccherini's own catalogue for flute and string quartet. Kreyszig finds characteristics from the Mannheim school in Boccherini's compositional style, as well as features from Italian and French styles.

So far, there are no published scholarly works on the Quintets G 437-442, the subject of this dissertation. Yves Gérard includes them in his catalogue but provides limited data. This is due to the overwhelming amount of information in the register, so much so that Gérard's classifications can sometimes even be misleading. For instance, he catalogues the quintets as being for flute, two violins, viola, and cello. However, the manuscript parts are meant for flute, violin, viola, cello solo, and bass. First, Gérard assumes that the bass is played by a cello. It probably is; however, keeping the original denomination *basso* in the catalogue would have definitively been more precise and informative. Second, he assumes that the cello solo part should be played by a second violin. This can theoretically be an option for Quintet No. 6, but does not necessarily apply to the whole set.

Two different recordings with modern instruments have been released. The first one is recorded by the international flute soloist Jean-Pierre Rampal in 1996 and released in 1997. Rampal did a remarkable work recovering music from earlier periods. He recorded five of the six quintets with the original instrumentation: flute, violin, viola, and two cellos. The flutist Nicola Guidetti, by comparison, recorded the six quintets in two stages and with different string players. The first CD, including quintets G 437, G 439, and G 441, was also released in 1997; the second CD, with the remaining pieces in the set, in 2005. Guidetti

² Walter Kurt Kreyszig, "Luigi Boccherini's Six Quintettini Op. 17 (G419-424) in the context of the Affektenlehre: On the Pre-Eminence of the Musical Figure over the Motif in the Vermaniererten Manheimer Goût in his Quintet in D-Major, Op. 17 no. 1," in *Boccherini Studies: New Evidence*, ed. Christian Speck (Bologna: Ut Orpheus Edizioni, 2014), 233-290.

performed the works with two violins, a viola, and a cello. The cello solo part was played by the second violin. This topic is discussed further in chapter V.

In spite of these recordings, no edition of the music has ever been published. As a flutist interested in early music, I thought about editing these quintets the first time I heard about them from Emilio Moreno, the renowned Spanish violinist and violist. I am pleased to have finally accomplished the project of editing these valuable pieces that will be published by [Editorial Arpeggio](#). These quintets belong to the in-demand genre of flute and strings. Furthermore, I am confident that this research helps elucidate the authorship of the quintets.

In chapter II, I present the critical commentary, an essential part of the edition. Chapter III introduces the historical context of these pieces: the Spanish court of Kings Charles III and Charles IV, the Royal Palace Archive in Madrid—where the pieces were discovered—as well as the life and compositional style of Luigi Boccherini, the attributed composer. In chapter IV, I describe the preserved manuscript of the six quintets, and, subsequently, I proceed to analyze the main characteristics of the music in the manuscripts in chapter V. These musical features are then compared to Boccherini's style. In chapter VI, I elaborate on the undertaken editorial methodology. Finally, in chapter VII, I discuss performance practice. As a conclusion, I briefly summarize the main points of this research and editorial work and reflect on the authorship of the pieces.

Chapter II

Critical Commentary

The Critical Commentary mentions all the modifications, additions, or deletions made to the original musical text from the manuscript. The changes that are visible in the score (such as dashed slurs, square bracket additions, and small print modifications) have not been included in the Critical Commentary.

The following abbreviations are employed throughout the commentary:

Fl *Flauto / Traversiere*

Vln *Violino Primo / Violino*

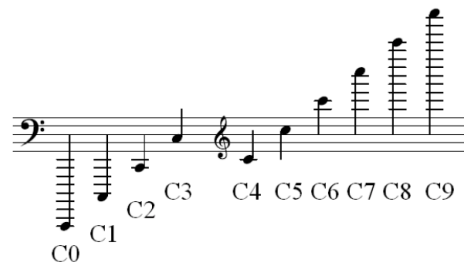
Vla *Viola / Violetta*

Vc *Violoncello solo / Violoncello, ó Violino Secondo*

B *Basso*

ms manuscript RC 1023-1494 (Royal Palace Archive)

International pitch notation is used.



Notes are counted including slurred notes, but excluding appoggiaturas.

The left column refers to the bar numbers:

1-4 = 1 to 4

1/4 = 1 and 4

In order to make them cleaner and easier to read, the performing parts only include the slurs suggested by the editor. Players can refer to the score to consult original slurs.

Quintet No. 1, G 437**1st movement: [Allegro]**

- 1 Tempo marking absent.
- 8-11 **B** Abbreviated writing in ms (two half-notes with a slash).
- 14 **Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 14 **Vc/B** Abbreviated writing in ms (two half-notes with a slash).
- 16 **Vln/B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 17-18 **Vln** Abbreviated writing in ms (two half-notes with a slash).
- 17 **B** Abbreviated writing in ms (two half-notes with a slash).
- 18 **Vln/B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 24 **FI** Natural accidental originally placed after note 11 (B5) instead of before.
- 27 **Vln/Vla** Abbreviated writing in ms (two half-notes with a slash).
- 32 **Vla** *Piano* marking originally beneath note 3.
- 32 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 33-38 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 33/35 **Vln** Eighth-notes appoggiaturas with no head; exact pitch not indicated.
- 34 **Vc** Natural accidental absent. Both natural and flat are acceptable.
- 40 **Vln** Eighth-notes appoggiaturas with no head; exact pitch not indicated.
- 46 **Vc** Note 2: Trill originally marked. Relocated to note 3, according to the second half of the bar and to the violin part.
- 55-56 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 55-60 **B** Abbreviated writing in ms (two half-notes with a slash).
- 61 **Vln/Vla** Abbreviated writing in ms (two half-notes with a slash).
- 62 **FI** Notes 4 and 5 originally slurred. Deleted according to bar 143.
- 63 **Vln** Abbreviated writing in ms (two half-notes with a slash).
- 64 **FI** Eighth-notes appoggiaturas with no head; exact pitch not indicated.

- 65-68 **B** Abbreviated writing in ms (two half-notes with a slash).
- 68 **Vc** *Luogo* originally placed at the end of bar 55. Replaced by the modern term *loco* and relocated to bar 68.
- 68/70 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 69 **Vc** Notes 4-5 originally slurred.
- 71 **Vc** Appoggiatura 1: Sixteenth-note appoggiatura with head, which seems to indicate E5 (same pitch as the note it precedes). Appoggiatura 2: Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 74 **Vc** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 76 **Fl** Eighth-note appoggiatura with no head, but one additional line, which suggests a B5, a step below the note it precedes (appoggiatura from below).
- 76 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
Reconstructed according to the Fl part.
- 100 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 100 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 111-113 **B** Abbreviated writing in ms (two half-notes with a slash).
- 114 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash)
- 113 **Vc** Original beaming: Notes 2-3 and 4-5 respectively beamed together.
- 121 **Vln** Eighth-notes appoggiaturas with no head. appoggiatura 1 has one additional line. The context (real notes in descending thirds) suggests B5 and A5 respectively understood as *tierces coulées* (passing appoggiaturas).
- 121 **Vla/B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 121 **Vc** Abbreviated writing in ms (two half-notes with a slash).
- 122 **Vc/B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 123-125 **Vln/Vla** Abbreviated writing in ms (two half-notes with a slash).
- 126 **Vln/Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 128 **Vln/Vla** Notes 6-9: Abbreviated writing in ms (a half-note with a slash).

- 129-130 **Vln/Vla** Notes 2-5: Abbreviated writing in ms (a half-note with a slash).
- 131 **Vln** Notes 2-5: Abbreviated writing in ms (a half-note with a slash).
- 131 **Vla** Notes 2-5: Probably abbreviated writing in ms; however, slash absent on note 2, notated as a half-note in the manuscript.
- 132 **Vln/Vla** Notes 2-5: Abbreviated writing in ms (a half-note with a slash).
- 133/135 **Vln/Vla** Abbreviated writing in ms (two half-notes with a slash).
- 134 **Vc** Notes 13-16: Abbreviated writing in ms (a quarter-note with two slashes).
- 136 **Vln** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 136-137 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 138-140 **B** Abbreviated writing in ms (two half-notes with a slash).
- 141 **Vln** Abbreviated writing in ms (two half-notes with a slash).
- 142 **FI** Note 1: Sharp absent.
- 144 **FI** Eighth-note appoggiaturas with no head, but with one additional line, which suggests, together with the context, B5, a step above the note it precedes.
- 145 **Vc** Originally *Luogo* (replaced by the modern term *loco*).
- 145-148 **B** Abbreviated writing in ms (two half-notes with a slash).
- 148 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 150-152 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 151-154 **B** Abbreviated writing in ms (two half-notes with a slash).
- 154/158 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 155 **Vc** Original beaming: Note 2 separated from notes 3-4, which are beamed together.
- 157 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 159 **FI/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated. However, because the preceding note (E5 and E4 respectively) is lower than the following one (F5 and F4), the appoggiatura should be one step below the note it precedes (appoggiatura from below).

2nd movement: Largo

- 6 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 8/9 **Vc** Ambiguous and peculiar notation of the hairpins. Instead of a triangle, it looks like a rectangle, probably because of the copyist.
- 13 **Vln** Appoggiatura 2: Eighth-note appoggiatura with no head; exact pitch not indicated.
- 14 **Vln** Eighth-note appoggiatura with head, which seems to indicate E5 (same pitch as the note it precedes).
- 16-17 **Vc** The indication of playing an octave higher originally ends at the end of bar 15. Extended until bar 17.
- 18 **Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated
However, because the preceding note (A4 and C4 respectively) is lower than the following one (B5 and D4), the appoggiatura should be one step below the note it precedes (appoggiatura from below).
- 24 **Fl** Dot absent after note 3.
- 24 **Fl** Eighth-note appoggiatura with head, which seems to indicate B5 (same pitch as the note it precedes).
- 25 **Fl** appoggiatura 1: Eighth-note appoggiatura with head (or one additional line), which suggests note G5 (same pitch as the note it precedes) or, more likely, A5. appoggiatura 2: Eighth-note appoggiatura with no head; exact pitch not indicated.
- 26 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 27 **Vln** Original beaming: Notes 2-3 and 4-5 respectively beamed together.
- 27 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 28 **Vla** Notes 1-2 originally slurred.
- 29 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 45 **Vla** Original beaming: Notes 1-3 beamed together.

- 47 **Vln/Vla** Eighth-note appoggiatura with no head, exact pitch not indicated.
- 49 **VI** Original beaming: Notes 2-3 and 4-5 beamed together.
- 50/52-54/56/58 **FI/Vln/Vla** Ambiguous placing of the slurs. Original slurs preserved. However, they seem to be the product of imprecise writing by the copyist and are probably meant to include either notes 2-6 or even 1-6.
- 53 **VI** Original beaming: Notes 1-4 beamed together.
- 54 **Vln** Original beaming: Notes 3-6 beamed together.
- 56 **FI** Original beaming: Notes 1-4 beamed together.
- 57 **Vln** Original beaming: Notes 3-6 beamed together.
- 58 **Vln** Original beaming: Notes 1-4 beamed together.
- 59 **B** Ambiguous slur, which could be understood as including notes 1-3 or, more likely, just 2-3.
- 60 **Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 68 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 71 **Vln** Ambiguous slur. Original slur from the manuscript preserved. However, it seems to be the product of imprecise writing by the copyist and is probably meant to include either notes 2-6 or 1-6. Cf. FI, bar 73.
- 72-74 **Vla** Original beaming: Notes 1-4 beamed together.
- 73 **FI** Ambiguous slur. Original slur from the manuscript preserved. However, it seems to be the product of imprecise writing by the copyist and is probably meant to include either notes 2-6 or 1-6. Cf. Vln, bar 71.
- 84 **Vc** Ambiguous notation of the hairpin; however, we can distinguish a triangle.

3rd movement: **Grazioso**

- 2 **Vla** Slurs in the theme are not consistent every time the theme reappears (possibly to show variety).
- 3/4 **Vln/Vla** Eighth-note appoggiaturas with no head; exact pitch not indicated.

- 10-11 **Vc** The slur between bars 10 and 11 (absent in the V_{la} part) consistently reappears in the Vc the second half of the theme every time it is presented (cf. bars 10-11, 77-78, 159-160).
- 11/12 **Vln/Vla** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 17/19 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 22 **Vln** Notes 1-3 and 4-6 originally slurred.
- 23 **Fl/Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 30/32 **Fl** Eighth-note appoggiatura with no head, but two additional lines, which suggest C₆ or, more likely, D₆ a step above the note it precedes.
- 33 **Vln** Slurs originally go on notes 2-6 and 8-12; however, they seem to be the product of imprecise writing by the copyist. According to bar 32, they are meant to include notes 1-6 and 7-12.
- 37/41 **Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 38/39 **Vla/Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 42/43 **Vla/Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 53-57 **Vln** Notes 2-6 originally slurred in each sextuplet; however, slurs seem to be the product of imprecise writing by the copyist and are probably meant to include all six notes.
- 58 **Vc** Eighth-note appoggiatura with no head, but two additional lines, which suggest D₆, a step above the note precedes and the same pitch as in bar 57.
- 64/66 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 67 **Vln** Note 3: Ambiguous writing, either D₅ or C₅.
- 70-71 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 70-71 **Vla** Eighth-note appoggiaturas with head, but with ambiguous placement. Bars 3-4 and 11-12, as well as the Vln part, suggest the pitches of the appoggiaturas are E₅ and B₄ respectively, a step above the note it precedes.
- 75 **Vla** Notes 2-3 originally slurred.

- 77-78 **Vc** Cf. bars 10-11.
- 78/79 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 78 **Vla** Eighth-note appoggiatura with no head, but two additional lines, which suggest E5, a step above the note it precedes.
- 79 **Vla** Eighth-note appoggiatura with head which suggests A4. However, according to the other voices and the exposition of the theme (bars 3/4/11/12), it is probably meant to be C5, a step above the note it precedes.
- 85 **Vln** Note 1: Cautionary flat originally marked.
- 88 **Fl** Eighth-note appoggiatura with no head, but one additional line, which suggests B5, a step above the note it precedes.
- 88 **Vln** Eighth-note appoggiatura that could be read either with head, which suggests G5, or with no head and one additional line, which would suggest B5. The latter is more likely, because it is the same pitch as the note it follows and a step above the notes it precedes.
- 93 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 95 **Vln/Vla/Vc/B** Originally *dol.*
- 111 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 111 **Vla** Originally sixteenth-note appoggiatura with no head; exact pitch not indicated. Replaced by an eighth-note appoggiatura.
- 115 **Vc** Eighth-note appoggiatura with no head, exact pitch not indicated.
- 117-120 **Vln** Original beaming in sextuplets.
- 139 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated (however, one additional line marked).
- 139 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 141 **Vla** Notes 1-2 originally slurred.
- 143-144 **B** Dynamic originally marked at the end of bar 143. Tendency of the copyist to write dynamics before the intended placement.

- 150 **Vln** *Maggiore* originally written in the violin part.
- 152/153 **Vln/Vla** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 159/160 **Vc** Cf. bars 10-11.
- 160/161 **Vln/Vla** Eighth-note appoggiaturas with no head; exact pitch not indicated.

Quintet No. 2, G 438**1st movement: [Allegro]**

- 1 Tempo marking absent.
- 3-7 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 6-7 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 6 **Vc** Eighth-note appoggiatura with head, which seems to indicate A4 (same pitch as the note it precedes).
- 7 **Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 11 **Vln** Eighth-note appoggiatura with no head, but two additional lines marked, which suggest a G3, an octave below the note it precedes.
- 13 **B** *Piano* marking originally beneath note 1.
- 15 **Fl** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 15 **Vln** Note 3: Redundant sharp originally marked.
- 19 **Vln** Originally *dol.*
- 21/22 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 23 **Fl** Sixteenth-note appoggiaturas with head, which seems to indicate a G5 (same pitch as the notes they precede).
- 25 **Fl** Eighth-note appoggiatura with no head, but two additional lines marked, which suggest a C6 or, more likely a D6, a step above the note it precedes.
- 25 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 33 **Vln** Originally slurs from the quarter-note rest in 32 to note 1 in 33, from note 2 to 4, and from note 4 to note 1 in bar 34. Deleted according to the Vla part.
- 37 **Vc** Original beaming: Notes 2-3 and 4-5 beamed together.
- 38-41 **Vla** Ambiguous placing of the slurs. Original slurs from the manuscript preserved. However, they seem to be the product of imprecise writing by the

- copyist and are probably meant to include all the notes in the bar or, at least, notes 2-8.
- 43 **Vc** Eighth-note appoggiatura with no head, but one additional line, which suggest a A5 or, more likely a B6, a step above the note it precedes.
- 49/51 **Vc** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 52-53 **Fl** *Crescendo* originally marked at the beginning of bar 53.
- 52 **Fl/Vln/Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 61 **Vc/B** Notes 2-5: Abbreviated writing in ms (a half-note with a slash).
- 62 **Vla/Vc/B** Abbreviated writing in ms (two half-notes with a slash).
- 63 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 68 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 72 **Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 72-73 **Vln** *Piano* marking originally placed beneath note 1 of bar 73.
- 76/79 **Vln** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 85-89 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 88 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 88 **Vln** Eighth-note appoggiatura with head, which seems to indicate E5 (same pitch as the note it precedes).
- 89 **Fl** Eighth-note appoggiatura with head, which seems to indicate G5 (same pitch as the note it precedes).
- 89 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 95 **Vla** *Piano* marking originally placed beneath note 1.
- 97 **Fl** Sixteenth-note appoggiatura with head, which seems to indicate a G5 (same pitch as the note it precedes).
- 104 **Vla** Page turn originally in the middle of the bar; *forte* marking appears twice: beneath note 2 and beneath note 3.
- 116 **Vln** Note 11: Originally F5.

- 118-119 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 118 **Vc** Abbreviated writing in ms (two half-notes with a slash).
- 127 **FI** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 128 **Vln** Note 3 originally absent. Reconstruction of the bar according to the flute part.
- 131-132 **Vln/Vla/B** Abbreviated writing in ms (two half-notes with a slash).
- 132 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 134-135 **Vla** Originally slur from bar 134 to 135.
- 137 **Vc** Note 1: Originally an eighth-note.
- 139 **Vln** Note 8: Originally C6.
- 139 **Vla/Vc/B** Notes 2 to 5: Abbreviated writing in ms (a half-note with a slash).
- 140/142 **Vla** Notes 1 to 4: Abbreviated writing in ms (a half-note with a slash).
- 140 **Vc/B** Notes 1 to 4: Abbreviated writing in ms (a half-note with a slash).
- 141 **Vla/Vc** Abbreviated writing in ms (two half-notes with a slash).
- 141-142 **Vln** Eighth-note appoggiaturas with no head, exact pitch not indicated.
- 141 **B** Note 1: Redundant sharp originally marked.
- 156 **Vln** Sharp originally placed before note 1 instead of before note 2.
- 158 **Vln** *Luogo* originally written at the beginning of this bar. Deleted, since no change of octave is marked before. This mistake could be an indication that Vln and Vc were placed one after the other on the score.
- 158 **Vc** Originally *Luogo* (replaced by the modern term *loco*).
- 162 **FI** Note 4: Originally flat accidental marked or possibly a blurred natural accidental.
- 167-168 **FI** Ambiguous placing of the slurs. Original slurs from the manuscript preserved. However, they seem to be the product of imprecise writing by the copyist and are could be understood differently (cf. suggestions in the score).
- 168-169 **Vln/Vla/B** Abbreviated writing in ms (two half-notes with a slash).

- 170 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 170 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 170 **B** Abbreviated writing in ms (two half-notes with a slash).
- 172 **Vc** Original beaming: Notes 4-5 and 6-7 beamed together.
- 175/183 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 178 **Vc** Originally *Luogo* (replaced by the modern term *loco*).
- 186 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 187 **Vln** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 190 **Fl** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).

2nd movement: Adagio non tanto

- 2/3 **Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 11-12 **Vla** Notes 4 (from bar 11) and 1 (from bar 12) originally slurred.
- 14 **Fl** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 17/18 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 24 **B** *Piano* marking originally placed beneath note 1.
- 25/26 **Vln** Eighth-note appoggiaturas. Appoggiatura 1: no head, but one additional line. Appoggiatura 2: head and one additional line. Ambiguous pitch for both of them.
- 32 **Fl** Eighth-note appoggiatura with no head, but one additional line, which suggests A5 or, more likely, B5, a step above the note it precedes.
- 32 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 36 **Vc** Eighth-note appoggiatura with head, which seems to indicate A4 (same pitch as the note it precedes).
- 38 **Vc** Original beaming: Notes 4-9 beamed together.
- 40 **Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.

- 41 **FI** Eighth-note appoggiatura that can be read either with head, which would suggest G5 (same pitch as the note it precedes), or with no head, but one additional line. The latter would suggest A5, a step above the note it precedes.
- 42 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 49 **Vln** Notes 4-5 originally slurred.
- 49 **Vc** Notes 1-3: Originally three eighth-notes beamed together (probably a triplet). Rhythm modified according to the Vln in the same bar and to the Vc and Vln in bar 51.
- 52 **FI** Original beaming: Notes 1-6 and 7-12 beamed together.
- 57 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 59 **Vc** Eighth-note appoggiatura with no head; however, a sharp marked before the appoggiatura suggest a leading note to the note it precedes, E#5.
- 63 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 68-69 **Vln** Ambiguous slurs, which could also be understood as note 1 detached and notes 2-3 slurred (for every triplet).
- 71 **Vc/B** *Piano* marking originally placed beneath note 1.
- 75 **B** *Piano* marking originally placed beneath note 1.
- 76 **Vla** Notes 5-8: Abbreviated writing (a half-note with a slash).
- 79 **Vln** Appoggiatura 1: Eighth-note appoggiatura with head, which seems to indicate G5 (same pitch as the note it precedes). Appoggiatura 2: Eighth-note appoggiatura with no head; exact pitch not indicated.

3rd movement: Andante Con Variazione

- 1 Originally And:^e Con Variazione.
- 2 **Vln/Vc** Originally *Sottovoce*.

- 4 **Fl/Vln** Sixteenth-note appoggiaturas with head, which seem to indicate G5 and G4 respectively (same pitch as the note they precede).
- 7 **Vln** Sixteenth-note appoggiatura with head, which seems to indicate B5 (same pitch as the note it precedes).
- 14-15 **Vln** *Piano* marking originally placed beneath note 3 in bar 14.
- 18 Originally Variaz:^e I:^a
- 21 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 24 **Fl** Sixteenth-note appoggiatura with head, which seems to indicate B5 (same pitch as the note it precedes).
- 30 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 32 **Vc** One beat missing. Reconstruction of the bar according to the Vla part
- 35 Originally Variaz:^e II:^a
- 38 **Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 47 **Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 52 Originally Variaz:^e III:^a
- 55 **Fl/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 52 Originally Variaz:^e III:^a
- 58 **Vc** Sixteenth-note appoggiatura with head, which seems to indicate B5 (same pitch as the note it precedes).
- 61 **Vc** Sixteenth-note appoggiatura with head, which seems to indicate B5 (same pitch as the note it precedes).
- 69 Originally Variaz:^e IV:^a
- 74 **Vla/Vc/B** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 78 **Vln** Note 9: Redundant natural accidental originally marked.
- 84 **Vln** Sixteenth-note appoggiatura with head, which seems to indicate E5 (same pitch as the note it precedes).
- 86 Originally Variaz:^e V:^a

99

Vc *Piano* marking originally placed above note 1.

Quintet No. 3, G 439

1st movement: Allegro Vivace

- 1 Originally All:^o Vivace.
- 2 **FI** Group of slurred appoggiaturas (a sixteenth and two thirty-second notes) with head, which suggest either A5-B5-C6 or G5-A5-B5. Reconstruction according to the violin, which has a precise writing.
- 2 **Vln** Group of grace notes originally slurred to the following note (C5).
- 4 **FI** Note 1: Originally A5.
- 4-10 **Vla/B** Abbreviated writing in ms (two half-notes with a slash).
- 6/10 **FI** Eighth-note appoggiatura with no head, but with one additional line, which suggest B5, a step above the note it precedes.
- 6/10 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 10 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 15 **Vln** Notes 5 to 8: Abbreviated writing in ms (a half-note with a slash).
- 15-17 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 18 **Vla** Note 1 to 4: Abbreviated writing in ms (a half-note with a slash).
- 16-18 **Vln** Abbreviated writing in ms (two half-notes with a slash).
- 22 **FI/Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 31 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 32 **Vc** Eighth-note appoggiatura with no head originally slurred to the note it precedes (F#5); exact pitch not indicated.
- 32-36 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 46 **Vc** Originally *Luogo* (replaced by the modern term *loco*).
- 50 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 62-66 **B** Abbreviated writing in ms (two half-notes with a slash).
- 72 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 75-78 **B** Abbreviated writing in ms (two half-notes with a slash).

- 81-84 **B** Abbreviated writing in ms (two half-notes with a slash).
- 84-85 **Vla** *Forte* marking originally placed beneath note 2 of bar 84.
- 89 **Vc** Original beaming: Notes 4-5 and 6-7 beamed together.
- 90 **FI** Group of grace notes (one sixteenth and two thirty-second notes) with head, but ambiguous placement. The sharp marked before appoggiatura 1 suggests a F#5.
- 90 **FI/Vln/Vla** Group of grace notes originally not slurred. Modified according to bar 2.
- 92 **Vln** *Piano* marking beneath note 1.
- 92-98 **Vla/B** Abbreviated writing in ms (two half-notes with a slash).
- 94/98 **FI/Vln/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 97 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 105-108 **Vla/Vc/B** Abbreviated writing in ms (two half-notes with a slash).
- 109 **Vc** Note 1: Originally with staccato dot as well.
- 130/132 **Vln** Abbreviated writing in ms (two half-notes with a slash).
- 130/132 **Vc** Ambiguous slurs, which could be read including either notes 2-5 or notes 3-5.
- 133 **Vln** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 133 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 141 **FI** Notes 1-4 originally slurred.
- 143 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 155 **B** Originally *forte* marking. However, it should probably be *piano* according to every passage with accompanying repeated eighth-notes in the movement, which are marked *piano*. Cf. bars 4/15/62/75/81/92/164/222/228.
- 155 **B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 156-159 **B** Abbreviated writing in ms (two half-notes with a slash).

- 162 **FI** Group of grace notes (a sixteenth and two thirty-second notes) with head; however, exact pitch still ambiguous. Reconstruction according to the VIn part, which is clearly legible.
- 162 **FI/VIn/Vla** Group of grace notes originally not slurred. Modified according to bar 2.
- 163 **Vla** Notes 2-3 originally slurred.
- 164-167 **Vla/B** Abbreviated writing (two half-notes with a slash).
- 166 **FI** Eighth-note appoggiatura either with head (suggesting G5) or one additional line; however, exact pitch still ambiguous.
- 166 **VIn/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 168 **Vc** Note 2 seems a black colored half-note. If considered a quarter-note, then one beat is missing.
- 175 **B** Original beaming: Eighth-notes beamed together two by two.
- 185-187 **VIn** Abbreviated writing in ms (two half-notes with a slash).
- 186-187 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 187 **B** Abbreviated writing in ms (two half-notes with a slash).
- 194 **Vc** Originally *Luogo* (replaced by the modern term *loco*).
- 198-200 **VIn/Vla/Vc** Abbreviated writing in ms (two half-notes with a slash).
- 204 **VIn/Vla** Abbreviated writing in ms (two half-notes with a slash).
- 210 **VIn** Ambiguous slurs, which could be read including either notes 1-3 or simply notes 1-2.
- 210-212 **B** Abbreviated writing in ms (two half-notes with a slash).
- 222-225 **B** Abbreviated writing in ms (two half-notes with a slash).
- 228-231 **B** Abbreviated writing in ms (two half-notes with a slash).

2nd movement: Cantabile

- 1 **B** Notes 2-4: Originally one sixteenth-note and two thirty-second notes.
Modified according to the Vln, Vla and Vc parts.
- 6 **B** Original beaming: Eighth-notes together two by two.
- 7/8 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
However, a sharp is indicated before each of the appoggiaturas, which
suggest leading tones: C#5 and D#5 respectively, a step below the note it
precedes (inferior appoggiatura).
- 9/10 **Vln/Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 9/10 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 12 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 14 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 14 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 16/19 **Vln** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 16 **Vla** Original beaming: Eighth-notes beamed together two by two.
- 17-18 **Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 17/18 **Vla** Original beaming: notes 4-5 and 6-7 beamed together.
- 18 **Fl** Appoggiatura 1: Eighth-note appoggiatura with head, which seems to
indicate a G5 (same pitch as the note it precedes). Appoggiaturas 2 and 3:
Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 19 **Fl** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 19 **Vc** Originally *dol.*
- 19-20 **Vln** Note 8 (bar 19) and note 1 (bar 20) originally slurred.
- 20 **Vla** Originally *dol.*
- 25 **Vln** Abbreviated writing in ms (two half-notes with a slash).
- 26 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).

- 29 **FI** Eighth-note appoggiatura with no head, but one additional line marked; exact pitch still ambiguous.
- 31 **Vc** Original beaming: Eighth-notes beamed together two by two.
- 36/37 **Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 36-41 **Vc** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 38 **Vla** Original beaming: Notes 4-5 and 6-7 beamed together.
- 39-41 **Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 42 **Vla/Vc** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 54-58 **Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 54/55 **Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 54-57 **Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 56-58 **Vla** Original beaming: Notes 4-5 and 6-7 beamed together.
- 59 **FI** Originally *dol.*
- 59 **Vc** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 60 **Vln** Originally *dol.*
- 64 **Vln** Abbreviated writing in ms (two half-notes with a slash).
- 64 **Vla** Original beaming: notes 4-5 and 6-7 beamed together.
- 65 **Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 66 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 70 **FI/Vln/Vc** Originally *Cadenza And:*^e
- 82 **Vc** Ambiguous slur 1, which could be read as including either notes 1 to 3 or 2 and 3.
- 97 **FI** Eighth-note appoggiatura either with head, indicating G5, or with no head, but one additional line, which would suggest B5.
- 97 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 101 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

3rd movement: Andante Con Variazione

- 1 **FI/Vln** Originally *And:^e Con Variaz:^e*
- 1 **Vla/Vc/B** Originally *And:^e Con Variazione.*
- 1 **Vln/Vla** Original beaming: notes 1-4 beamed together.
- 4 **FI/Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 4 **FI** Trill symbol used on note 1: U (similar to an upwards semi-circled), which probably means a half-shake. However, probably regular trill symbol partially blurred.
- 8 **FI/Vln/Vla/Vc** Sixteenth-note appoggiatura with no head and no accidental originally marked; exact pitch not indicated.
- 10 **Vln** Abbreviated writing in ms (a half-note with a slash).
- 14/15 **Vla** Abbreviated writing in ms (two quarter-notes with two slashes).
- 18 **FI** Eighth-note appoggiatura with no head, but one additional line, which suggests B5, a step above the note it precedes.
- 18 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 20 Originally *Variaz:^e I:^a*
- 23 **Vln** Original beaming: Notes 1-2 beamed together.
- 23 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 24 **Vc** Original beaming: Notes 1-2 beamed together and separated from note 3.
- 26 **Vla** Eighth-note appoggiatura either with head, which would suggest A4, or with no head, but one additional line, which would suggest C5. The latter is more likely.
- 37 **B** Original beaming: Notes 1-4 beamed together.
- 39 Originally *Variaz:^e II:^a*
- 39-95 Original beaming: Thirty-second notes are beamed by groups of four all throughout the variations.

- 41 **FI** Note 2: Originally E#5. Accidental deleted, because it makes no sense as it precedes F natural.
- 42 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 42 **FI** Cf. bar 4.
- 45 **FI** Note 1 originally one eighth-note tied to a sixteenth-note.
- 46 **FI** Sixteenth-note appoggiaturas with head. Appoggiatura 1 seems to indicate B5 and appoggiatura 2 G5. Both would then be a step below the note they precede (appoggiaturas from below).
- 48 **FI** Notes 1-4 originally dotted, instead of notes 2-5. Rhythm modified according to bar 40.
- 50 **FI** Appoggiatura 1: Eighth-note appoggiatura either with head, which would suggest G5 (same pitch as the note it precedes), or with no head, but one additional line, which would suggest A5. Appoggiaturas 2, 3, and 4: Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 50 **Vla** Abbreviated writing in ms (a half-note with a slash).
- 51 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 56 **Vln/Vla** Notes 1-4: Abbreviated writing (a quarter-note with two slashes).
- 58 Originally *Variáz:^e III:^a*
- 62 **Vln/Vla** Abbreviated writing in ms (a half-note with a slash).
- 65 **B** Original beaming: Notes 1-4 beamed together.
- 73/74 **Vln/Vla** Notes 4-7: Abbreviated writing in ms (a quarter-note with two slashes).
- 75 **Vln/Vla** Notes 1-4: Abbreviated writing in ms (a quarter-note with two slashes).
- 75 **B** Original beaming: Notes 1-4 beamed together.
- 77 Originally *Variáz:^e IV:^a*
- 80 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

- 83 **B** Original beaming: Notes 1-4 beamed together.
- 89 **B** Original beaming: Notes 1-2 beamed together, separated from note 3.
- 90 **Vln** Ambiguous writing. Originally wavy line on notes 1-4. However, it is most likely a slur, according to bar 91.
- 94 **B** Original beaming: Notes 1-4 beamed together.
- 93 **Vln** Appoggiatura 1: Sixteenth-note appoggiatura with head, which seems to indicate a G5 (same pitch as the note it precedes). Appoggiaturas 2 and 3: Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 96 Originally *Variatz*:^e *V*:^a
- 96 **Fl/Vla** Notes 3-6: Abbreviated writing in ms (a quarter-note with two slashes).
- 100/102 **Vla** Notes 3-6: Abbreviated writing in ms (a quarter-note with two slashes).
- 111 **Vln** Notes 5-6 originally slurred.
- 111 **Vla** Notes 3-6: Abbreviated writing in ms (a quarter-note with two slashes).
- 113 **Vc** Note 3 originally F5.
- 114 **Vln/B** Original beaming: Notes 1-2 beamed together, separated from note 3.

Quintet No. 4, G 440

1st movement: Allegro Con Spirito

- 1 **Vla** Originally written as a half-note tied to a quarter-note.
- 3 **B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 4-6 **B** Abbreviated writing (two half-notes with a slash).
- 7 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 5 **Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 7 **Fl/Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 9 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 14 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 15 **Vla** Originally written as a half-note tied to a quarter-note.
- 18-22 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 20/22 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 20 **Vc** Eighth-note appoggiatura either with head, which would suggest G5 (same pitch as the note it precedes), or with no head, but one additional line, which would suggest A5, a step above the note it precedes.
- 23/24 **Fl** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 29 **Fl** Eighth-note appoggiatura either with head, which would suggest G5, a step below the note it precedes (inferior appoggiatura), or with no head but one additional line, which would suggest B5, a step above the note it precedes.
- 30 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 31 **Fl** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 33 **Fl** Appoggiatura 1: Eighth-note appoggiatura with no head; exact pitch not indicated.
Appoggiatura 2: Eighth-note appoggiatura with head, which seems to indicate a G5 or, more likely A5, a step below note it precedes (inferior appoggiatura).
- 48 **Vla** Notes 1-2 and 3-4 originally slurred.

51	B Notes 1-2 originally slurred.
53	Vc Originally <i>dol.</i>
53-56	B Abbreviated writing in ms (two half-notes with a slash).
59	Vla/Vc/B Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
60/62	Vla Notes 6-9: Abbreviated writing in ms (a half-note with a slash).
69-70	Vla/B Abbreviated writing in ms (two half-notes with a slash).
70/71	Vln Eighth-note appoggiatura with no head; exact pitch not indicated.
71	Vla Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
71	B Abbreviated writing in ms (two half-notes with a slash).
72	Vln Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
73-76	Vln Abbreviated writing in ms (two half-notes with a slash).
76	Vla Abbreviated writing in ms (two half-notes with a slash).
84	Vc Note 12 originally G5.
89	Vla Abbreviated writing in ms (two half-notes with a slash).
92	Vln/Vla/B Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
93	Vln Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
93	Vla/B Abbreviated writing in ms (two half-notes with a slash).
94	Vln/Vc/B Originally <i>dol.</i>
95	Vla Originally <i>dol.</i>
95	Vc Originally <i>Luogo</i> (replaced by the modern term <i>loco</i>).
98	Vln/Vc/B Originally <i>dol.</i>
99	Vla Originally <i>dol.</i>
100	Vla <i>Forte</i> marking originally beneath note 1.
103	Vln/Vla/Vc Originally <i>f. as.</i> (replaced by <i>f assai</i>).
108	Vla Notes 1-2 and 3-4 originally slurred.
110	FI Notes 1-2 and 3-4 originally slurred.

- 114 **FI** Original beaming: Notes 2-7 beamed together.
- 118 **Vln** Note 1: Redundant flat accidental originally marked.
- 123-124 **FI** Bars 123-124 originally slurred.
- 130 **Vla** Notes 1-2 originally slurred.
- 148 **Vla** *Forte* marking originally beneath note 2.
- 152 **Vla** Originally written as a half-note tied to a quarter-note. Cf. bar 1.
- 154-157 **B** Abbreviated writing in ms (two half-notes with a slash).
- 158 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 155 **Vla** Notes 1-3 and 5-8 originally slurred.
- 156/158 **Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 158 **FI** Eighth-note appoggiatura with head, which would suggest E4 or F5. None of the pitches are probable, according to the preceding note (A5) and following note (G5).
- 160/162 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 169/171 **FI** Notes 2-3 originally slurred.
- 177 **Vln** Originally *dol. Espress:°*
- 181/183 **VI** Notes 2-3 originally slurred.
- 181 **Vla** Note 4: Trill originally marked. Relocated to note 3, according to the other voices.
- 198/202 **Vln/Vla/B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 199/203 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 199 **Vla/B** Abbreviated writing in ms (two half-notes with a slash).
- 203 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 203 **B** Abbreviated writing in ms (two half-notes with a slash).
- 204 **FI/Vc/B** Originally *dol.*

- 204 **Vln** *Forte* marking originally beneath note 1, but deleted. Possible errata from the scribe who wrote *f* instead of *dolce*, since all the other voices have *dolce* and the violin plays in octaves with the flute.
- 204 **B** *Dolce* marking originally beneath note 1.
- 204/205 **B** Abbreviated writing in ms (two half-notes with a slash).
- 205 **Vla** Originally *dol.*
- 206/210 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 208 **Fl/Vln/Vc/B** Originally *dol.*
- 208/209 **B** Abbreviated writing in ms (two half-notes with a slash).
- 209 **Vla** Originally *dol.*

2nd movement: Adagio

- 2 **Vln** Group of slurred sixteenth-note grace notes with head. We can read F#-G-A, but the grace notes are probably misplaced. The accidental sharp placed before the first grace note suggests a leading tone, so they are probably meant to be G#-A-B.
- 6/7 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 11 **Vln** Notes 6-7 originally slurred.
- 14 **Fl** Eighth-note appoggiatura either with head, which would suggest F5 (a step below the note it precedes: inferior appoggiatura), or with no head but one additional line, which would suggest A5 (a step above the note it precedes). The placing of the head is on F5; however, the copyist has a tendency to place all appoggiaturas below the intended pitch. That together with the fact that the previous note is an A5, makes the A5 appoggiatura more likely.
- 17 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 21 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

- 23 **Vln** Note 8 originally absent (last eighth-note). Reconstruction according to bar 26.
- 27-30 **Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 27 **Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 31 **Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 31 **B** Original beaming: Notes 1-2 and 3-4 beamed together.
- 31 **B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 32 **FI/Vln/B** Originally *dol*.
- 33 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 33 **Vln** Note 2: Originally a flat marked. Replaced by an appoggiatura, according to the FI part. Most likely, the flat was meant to be an appoggiatura.
- 35 **FI/Vln/Vla/Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).
- 35 **Vc** Originally *Luogo* (replaced by the modern term *loco*).
- 36 **FI/Vla** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 36 **Vln/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 36 **FI** Note 4 originally F5.
- 37 **FI/Vln/Vla/Vc** Eighth-note appoggiaturas with no head; exact pitch not indicated.
- 39 **FI** Group of slurred appoggiaturas (a sixteenth-note and two thirty-second notes) with ambiguous placement. Appoggiatura 1 has a natural accidental, which suggests B5 natural (even if the placement suggests F5). Appoggiatura 2 and 3 have two additional lines. Thus, the group of grace notes are probably B5, C6, and D6.
- 42-43 **Vc** Original beaming: Notes 6-10 beamed together.
- 44 **Vc** Original beaming: Notes 1-5 and 6-10 beamed together.

- 49 **Vln** Originally an eighth-note rest between notes 2 and 3. Deleted according to the second half of the bar and to bars 46-48.
- 55 **Vln** Originally an eighth-note rest between notes 7 and 8. Deleted according to the first half of the bar.
- 62 **Vln** *Forte* marking originally beneath note 3.
- 67 **Vln** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 69 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 70 **Fl/Vln** Originally *dol.*
- 71 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 71 **Vln** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 73 **Fl/Vln/Vla/Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).
- 74 **Fl/Vln/Vla/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 75 **Fl/Vln/Vla/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.

3rd movement: Con Variazione. Andantino

- 1 Originally And:^{no}
- 1-96 Original beaming: Thirty-second notes are beamed by groups of four all throughout the variation.
- 3 **Fl/Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 3 **Vc** Original beaming: Note 1 separated from notes 2-3, which are beamed together.
- 4 **Fl/Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 5 **Vc** Abbreviated writing in ms (a half-note with a slash).
- 7 **Fl** Note 2 and appoggiatura 1 originally slurred.

- 7 **FI/VIn** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 11 **VIn** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 14 **Vla** Abbreviated writing in ms (a half-note with a slash).
- 15 **B** Original beaming: Notes 1-4 originally beamed together.
- 17 Originally *Variatz:^e I:^a*
- 17 **Vla** Missing thirty-second rest between notes 1 and 2. Reconstruction according to bar 25.
- 17 **Vla** Notes 1-2 originally slurred.
- 20 **Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 23 **B** Original beaming: Notes 1-4 originally beamed together.
- 24 **Vla** Eighth-note rest absent after note 9 (end of the bar). Reconstruction according to bar 32.
- 31 **Vc** Original beaming: Notes 1-4 originally beamed together.
- 32 **Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 33 Originally *Variatz:^e II:^a*
- 35 **FI** Sixteenth-note appoggiatura with no head; however, sharp accidental marked immediately before, which suggests F#5, the leading tone to G5, the note it precedes (appoggiatura from below).
- 35 **VIn** Original beaming: Notes 1-2 and 3-4 originally beamed together.
- 38 **VIn** Original beaming: Notes 1 and 2 and 3 and 4 beamed together.
- 39 **FI** Sixteenth-note appoggiatura with no head, but one additional line, which, in spite of the ambiguous placement, suggests B5, a step above the note it precedes.
- 42 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 46 **VIn** Abbreviated writing in ms (a half-note with a slash).
- 35 **B** Original beaming: Notes 1-2 and 3-4 originally beamed together.
- 47 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.

- 49 Originally *Variatz:^e III:^a*
- 51 **Vla** Original beaming: Notes 1-2 and 3-4 beamed together.
- 51 **Vc** Appoggiatura 1: Eighth-note appoggiatura with no head; exact pitch not indicated. Appoggiaturas 2 and 3: Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 53 **Vc** Originally *Luogo* (replaced by the modern term *loco*).
- 54 **Vla** Abbreviated writing in ms (a half-note with a slash).
- 63 **Vln** Original beaming: Notes 1-2 and 3-4 beamed together.
- 63 **Vc** Appoggiatura 2: Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 65 Originally *Variatz:^e IV:^a*
- 65 **Vc** Abbreviated writing in ms (a half-note with a slash).
- 71 **Vla** Original beaming: Notes 1-4 originally beamed together.
- 72 **Vln** Appoggiatura 1: Sixteenth-note appoggiatura with no head; however, a natural accidental marked, suggests the leading tone B4 (appoggiatura from below) to the note it precedes (C5). Appoggiatura 2: Eighth-note appoggiatura with no head; however, a sharp accidental marked suggests the leading tone F#4 (appoggiatura from below) to the note it precedes (G4).
- 74 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 75 **Vln** Eighth-note appoggiatura with no head, but one additional line; exact pitch not indicated.
- 75 **Vln** Note 8 originally F5.
- 78 **B** Original beaming: Notes 1-2 and 3-4 originally beamed together.
- 80 **Vln** Appoggiatura 1: Eighth-note appoggiatura with head, which seems to indicate E5 or F5 (the first option makes more sense). Originally slurred to the note it precedes (note 9). Appoggiatura 2: Eighth-note appoggiatura with head, which seems to indicate C5. However, a natural accidental is marked,

so it probably refers to B4 (inferior appoggiatura). Appoggiatura 3: Eighth-note appoggiatura with no head; exact pitch not indicated. Pitch of appoggiaturas 1 and 3 determined according to appoggiatura 2.

81 Originally *Variatz*:^e *V*:^a

82 **Vln** Note 1 originally E4.

83 **Vln** Note 5 originally A3.

83 **Vla** Original beaming: Notes 1-4 originally beamed together.

87 **Fl** Notes 1 to 3 originally slurred. However, the slur is probably misplaced, since notes 3 and 4 have staccato dots.

88 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

88-93 **Vla** Reconstructed passage according to the compositional style used in the variation. Errata in the manuscript: bars 88-93 from the Vc part are literally copied into the Vla part without transposing them, resulting in parallel seconds.

90 **Vc** Ambiguous placing of the slur, which could include either notes 1 to 4 or 2 to 4.

92 **Fl** Eighth-note appoggiatura with no head; exact pitch not indicated.

95 **Fl** Notes 5-6 originally two sixteenth-notes. Modified according to the Vc part.

Quintet No. 5, G 441**1st movement: Moderato**

- 12/13 **FI** Eighth-note appoggiatura with no head; however, two additional lines marked, which suggest D6, a step above the note it precedes.
- 15 **FI** Eighth-note appoggiatura with no head; however, two additional lines marked, which suggest C6.
- 15 **Vln** Eighth-note appoggiatura with head, which suggest G (same pitch as the real note it precedes). This option is not likely. Reconstruction according to the FI part.
- 16 **Vln** Originally *dol.*
- 18 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 27 **B** Originally A3. However, it is the resolution of the cadence, so it should probably be D3.
- 37 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 40 **FI** Eighth-note appoggiatura with no head; however, one additional line marked, which suggests B5, a step above the note it precedes.
- 43 **Vc** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 44 **Vc** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 45 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 45 **B** Abbreviated writing in ms (two half-notes with a slash).
- 47 **FI** Notes 1-2 originally slurred.
- 48 **FI** Group of two slurred sixteenth-note appoggiaturas with head, which suggests B4 and C5. However, the appoggiaturas are probably misplaced. Reconstruction according to the Vln part, which is more legible.
- 49 **FI** Group of 2 slurred sixteenth-note grace notes with head, which suggests D5 and F5. However, the grace notes are probably misplaced. Reconstruction according to the Vln part, which is more legible.

- 50 **FI** Group of two slurred sixteenth-note grace notes with head, which suggests E4 and G5. However, the grace notes are probably misplaced. Reconstruction according to the Vln part.
- 50 **Vln** Group of 2 slurred sixteenth-note grace notes with head, which seem to indicate F4 and A5. Grace note 1 is most likely misplaced. Reconstruction according to bars 48-49.
- 52-54 **FI** Notes 1-4: Abbreviated writing in ms (a half-note with a slash with four staccato dots on it).
- 52-54 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 57 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 63 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 78 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 78 **Vln** Originally *dol.*
- 90 **FI/Vln/Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 92 **Vc** Originally *a suo Luogo* (replaced by the modern term *loco*)
- 106-107 **Vc** Errata on the number of tacet bars: only one bar tacet originally marked. Modified to two. Reconstruction based on the fact that Vln and Vc play in octaves in bar 108.
- 108-110 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 123 **FI** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 138 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 142 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 144 **Vc** Note 4 originally F5. Modified according to bar 143.
- 148 **FI** Notes 2-3 originally slurred.
- 149 **FI** Eighth-note appoggiatura with no head; however, two additional lines marked, which suggest C6, a step above the note it precedes.

2nd movement: Adagio

- 1-58 Original beaming: Thirty-second notes originally beamed by groups of four all throughout the movement.
- 5 **B** Eighth-note rest absent between notes 1 and 2. Reconstruction according to bar 4, which has the same rhythm.
- 6 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 8 **Fl** Original beaming: Notes 2-4 and 5-7 originally beamed together.
- 16 **Vln** Notes 4-7: Abbreviated writing in ms (a quarter-note with two slashes).
- 16 **Vla** Notes 1-4: Abbreviated writing in ms (a quarter-note with two slashes).
- 17 **Vla** Abbreviated writing in ms (two quarter-notes with two slashes).
- 18 **Vla/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 20-25 **Vln/Vla/Vc** Notes 4-7: Abbreviated writing in ms (a quarter-note with two slashes).
- 23 **Fl** Appoggiatura 1 and 3: Eighth-note appoggiaturas with no head; exact pitch not indicated. Appoggiatura 2: Eighth-note appoggiatura with head, which suggest E5 or F5. However, according to the context (descending thirds between the notes preceding and following the appoggiatura), it is unlikely. Appoggiatura probably misplaced by the copyist. It is likely that the appoggiatura is B5 and fills in the descending third.
- 26 **Vln/Vla/Vc/B** Originally *dol.*
- 26 **Vc** Original beaming: Notes 1-4 originally beamed together.
- 26 **Vc** Note 1 is a dotted sixteenth-note; however, note 2 is originally a sixteenth-note, instead of a thirty-second. The dot was feasibly added later. Modified according to the rhythm of the Fl part.
- 27-28 **B** Abbreviated writing in ms (a half-note with a slash).
- 29 **Vln** Original beaming: Notes 1-6 and 7-12 originally beamed together.
- 30-31 **Vla** *Forte* marking originally placed beneath note 2 of bar 31.

- 31 **B** Abbreviated writing in ms (a half-note with a slash).
- 33/35 **Vc** Original beaming: Notes 1-3, 4-6, 6-9, and 10-12 originally beamed together.
- 37/39/40 **Vc** Original beaming: Notes 1-3, 4-6, 6-9, and 10-12 originally beamed together.
- 42 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 47 **Vln** Originally *dol*.
- 48 **Vla/Vc** Originally *dol*.
- 52-53 **Vla/Vc** Notes 4-7: Abbreviated writing in ms (a quarter-note with two slashes).
- 53 **Fl** Original beaming: Notes 4-6 and 7-9 originally beamed together.
- 55 **Vln** Eighth-note appoggiaturas with no head; exact pitch not indicated.
Reconstruction according to the Fl part in unison, with more legible appoggiatura (inferior appoggiaturas).
- 55 **Vla** Abbreviated writing in ms (two quarter-notes with two slashes).
- End **Vc** *Segue Subbito* originally in the Vc part only.

3rd movement: **Grazioso**

- 0 **Vla/B** Originally *piz*.^o
- 0 **Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).
- 1/5 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 2 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 3 **Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 6 **Vln** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 7 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 8 **Fl** Originally *Sottovoce*.
- 8 **Vla** *Forte* marking originally beneath note 1.

- 8 **Vc** Originally *fmo*, with a type of wavy line on the m (replaced by *ff*). Marking originally beneath note 1.
- 10 **Vla** Notes 3-6: Abbreviated writing in ms (a quarter-note with two slashes).
- 11 **Vla** Abbreviated writing in ms (a half-note with two slashes).
- 15 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 16 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 16 **Vla** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).
- 17-20 **Vla** Abbreviated writing in ms (a half-note with two slashes).
- 17 **Vln** Originally *Sottovoce*.
- 23 **Vc** *Forte* marking originally in bar 21.
- 30 **Vln** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).
- 40 **Vln** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).
- 42 **Vc** Eighth-note appoggiatura with head and one additional line, which suggest B5 (same pitch as the real note it precedes). Unlikely.
- 45 **Vc** Notes 4-7: Abbreviated writing in ms (a quarter-note with two slashes).
- 47 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 47-50 **Vc** Abbreviated writing in ms (a half-note with two slashes).
- 51 **B** Originally no fermata.
- 51 **Vla/B** Originally *piz.*^o
- 51 **Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).
- 52/56 **Vln** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 53/57 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 54 **Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 57 **FI** Originally sixteenth-note appoggiatura with no head, but two additional lines, which could suggest B5 or C6. However, this is probably product of imprecise writing by the copyist. According to bar 57 with a more legible

- appoggiatura, it makes sense to have E6, one step above the note it precedes. Replaced by an eighth-note appoggiatura.
- 57 **B** Note 1 originally A2.
- 58 **FI** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 58 **Vln** Originally eighth-note appoggiaturas with no head; exact pitch not indicated. Replaced by sixteenth-note appoggiaturas.
- 59 **Vln** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*). Marking originally beneath note 1.
- 59 **Vln** Note 5 originally A5.
- 63 **Vln** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).
- 63/64 **Vla** Sixteenth-note appoggiaturas with head or one additional line; ambiguous exact pitch. Considering the notation, it could refer to G5, A5, or even B5 (the latter makes more sense).
- 64 **Vln** Abbreviated writing in ms (a half-note with a slash).
- 68 **Vln/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 70 **Vln** Eighth-note appoggiatura with no head, but with a flat accidental right before placed on A (same pitch as the real note it precedes). However, the flat probably refers to Bb4.
- 71 **Vln/Vc** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 72 **Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).
- 73 **Vln** Sixteenth-note appoggiatura with head, which seems to indicate D (same pitch as the real note it precedes). The context would suggest E5, a step before the note it precedes.
- 75 **Vln** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 77-79 **Vc** Abbreviated writing in ms (a half-note with two slashes).
- 79 **Vla** Abbreviated writing in ms (a half-note with two slashes).

- 80 **Vln** Eighth-note appoggiatura with no head, but one additional line. Exact pitch ambiguous; however, the context would suggest C6, a step above the note it follows and precedes.
- 86 **Vc** Notes 6-9: Abbreviated writing in ms (a quarter-note with two slashes and four staccato dots on the head).
- 88 **Vln** Abbreviated writing in ms (a half-note with a slash and two staccato dots beneath the head). The staccato dots are crowded together with the *piano* marking, so they were probably meant to be four of them.
- 88 **Vc/B** Abbreviated writing in ms (a half-note with a slash).
- 89 **Fl** Original beaming: Notes 1-3 beamed together and separated from note 4.
- 90 **Vln/Vc/B** Abbreviated writing in ms (a half-note with a slash).
- 92 **Vln/Vc** Abbreviated writing in ms (a half-note with a slash).
- 93 **Vla** Originally *dol*.
- 93 **Vln** Abbreviated writing in ms (two quarter-notes with two slashes).
- 94/95 **Vln** Abbreviated writing in ms (a half-note with two slashes).
- 95 **Fl** Sixteenth-note appoggiatura with head; which seems to indicate F5 (same pitch as the real note it precedes). However, the context would suggest G5, a step above the note it precedes.
- 95 **Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 97 **Vla** Notes 1-2: Originally two sixteenth-notes. Rhythm modified according to the rhythm in the flute part.
- 112 **Vla/B** Originally *piz*.^o
- 112 **Vc** Originally *pmo*, with a type of wavy line on the m (replaced by *pp*).
- 113/114 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 115 **Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 116-118 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 116 **Vc** Note 4 originally B4.

- 117 **FI** Eighth-note appoggiatura with head or one additional line, which suggests G5, A5, or B5. However, this is probably product of imprecise writing by the copyist. According to the context, D6 makes sense, a step above the note it precedes.
- 118 **FI** Eighth-note appoggiatura with head and two additional lines, which seems to indicate D6 (same pitch as the real note it precedes). However, this is probably product of imprecise writing by the copyist. According to the context, E6 makes sense, a step above the note it precedes.
- 119 **FI** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 119 **Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 121-132 **FI** Errata on the number of tacet bars: originally 13 bars marked instead of 12.
- 121 **Vln/B** Abbreviated writing in ms (a half-note with a slash).
- 122 **Vln** Abbreviated writing in ms (a half-note with a slash).
- 124 **Vla** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 126 **B** Note 3: Redundant sharp originally marked.
- 130 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 132 **Vc** Eighth-note appoggiatura with no head, but one additional line, which suggests A5, a step above the note it precedes.
- 133-135 **Vla** Abbreviated writing in ms (a half-note with a slash).
- 135 **Vln** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).
- 136 **FI/Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 139 **B** Note 1 originally A2.
- 145-146 **Vln** Abbreviated writing in ms (a half-note with two slashes).
- 145 **Vla** Abbreviated writing in ms (a half-note with two slashes).
- 145 **B** Abbreviated writing in ms (a half-note with a slash).
- 152-155 **B** Abbreviated writing in ms (a half-note with a slash).

- 155-156 **Vln** *Piano* marking originally placed beneath note 5 of bar 155.
- 156/157 **Vln** Original beaming: Notes 1-4 and 5-6 beamed together.
- 158-159 **Vln** Abbreviated writing in ms (a half-note with two slashes).
- 158 **Vla/B** Abbreviated writing in ms (a half-note with a slash).
- 159 **B** Abbreviated writing in ms (a half-note with a slash).
- 162 **Vc** Notes 5-8: Abbreviated writing in ms (a quarter-note with two slashes).
- 164 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 167 **Vln/Vla/B** Abbreviated writing in ms (a half-note with a slash).
- 168 **Vc** Note 1 from the first voice (D5) and note 1 from the second voice (C5) originally slurred.
- 169 **Vla/B** Originally *piz.*^o
- 170/171 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 172 **Vc** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 173 **Vc** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- 174/175 **Vc** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 176 **Vc** Appoggiatura 1: Sixteenth-note appoggiatura with no head; exact pitch not indicated. Appoggiatura 2: Eighth-note appoggiatura with no head; exact pitch not indicated.
- 178/182 **Fl/Vln/Vla/Vc** Ambiguous slurs, which don't match between voices. The performer could choose between slurring notes 2-5, or detach note 2 and slur 3-5.
- 178 **Vla** *Forte* marking originally beneath note 1.
- 186 **Fl** Originally sixteenth-note appoggiatura with no head, but two additional lines; which suggest D6, a step above the note it precedes. Replaced by an eighth-note appoggiatura.
- 186/187 **Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.

- 187 **FI** Originally sixteenth-note appoggiatura. Replaced by an eighth-note appoggiatura.
- 188 **FI/Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 189 **FI/Vln** Eighth-note appoggiatura with no head; exact pitch not indicated.
- 189 **Vc** Note 4 originally B4.
- 190/191 **FI** Eighth-note appoggiatura with head and two or three additional lines, which suggest D6 or, more likely E6, a step above the note it precedes.
- 190/191 **Vln** Originally sixteenth-note appoggiatura with no head; exact pitch not indicated. Replaced by an eighth-note appoggiatura.
- 192 **FI/Vln** Sixteenth-note appoggiaturas with no head; exact pitch not indicated.
- 193 **FI** Note 1: Originally a dotted quarter-note. Deleted according to the Vc part.
- 195/199 **Vln/Vla** Sixteenth-note appoggiatura with no head; exact pitch not indicated.
- End **FI/Vln/Vla/Vc/B** *Finis* (end in Latin).

Quintet No. 6, G 442**1st movement: Allegro**

Header	Fl <i>Traversiere</i>
Header	Vln <i>Violino</i>
Header	Vla Probably <i>Violetta</i>
Header	Vc <i>Violoncello, ó Violino Secondo</i>
Header	B <i>Basso</i>
5-8	Fl Original slurs preserved; however, they seem to be shifted towards the right. One could understand that notes 3-5 are slurred or, more likely, 2-5. Cf. bars 122-125.
5-8	Vc/B Abbreviated writing in ms (two half-notes with a slash).
9	Vc/B Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
10	Vla/Vc/B <i>Forte</i> marking originally placed at the end of bar 9 (beneath the rest).
14-15	Vla/Vc/B Abbreviated writing in ms (two half-notes with a slash).
16	Vla/B Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
16	Vc Abbreviated writing in ms (two half-notes with a slash).
18	B <i>Piano</i> marking originally placed at the end of bar 17 (beneath the rest).
25	B <i>Piano</i> marking originally placed at the end of bar 24 (between the last note and the barline).
29	Vln/Vla Originally <i>A' mezza voce</i> .
29/30	Vla Eighth-note appoggiaturas with head, but no additional lines; however, the placement suggests a D6, a step above the note it precedes.
34	B <i>Piano</i> marking originally placed at the end of bar 33 (between the last note and the barline)
38	Vla Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
39-41	Vla Abbreviated writing in ms (two half-notes with a slash).

- 50 **B** Note 1 originally E3.
- 51-52 **Vla** Abbreviated writing in ms (two half-notes with a slash).
- 51 **B** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 52 **B** Abbreviated writing in ms (two half-notes with a slash).
- 53 **Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 58 **Vc** Originally *Luogo* (replaced by the modern term *loco*).
- 58-61 **Vc** Notes 1-3 and 5-7 originally slurred together. Also, notes 3 and 4 from bars 58 and 59 have staccato dots. Original slurs preserved; however, they are probably misplaced or inaccurately written. Only notes 1-2 and 5-6 are probably slurred. Cf. Vla bars 163-166.
- 58 **B** *Piano* marking originally placed at the end of bar 57 (beneath the rest).
- 68-71 **B** Abbreviated writing in ms (two half-notes with a slash).
- 69 **Vln** Note 4: Redundant flat originally marked.
- 72 **FI** *Forte* marking originally beneath note 2.
- 72 **Vln/Vla** *Forte* marking originally beneath note 3.
- 72 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 73 **B** *Forte* marking originally placed beneath note 3 of bar 72.
- 77-79 **FI** Sixteenth-note appoggiaturas with head, but with no additional lines, so the exact pitch is ambiguous. However, the placement suggests the appoggiatura is a step above the note it precedes.
- 78-79 **Vln** Sixteenth-note appoggiatura with head, which seems to indicate C5; however, B4 makes more sense (appoggiatura a step above the note it precedes).
- 81 **FI** Originally an eighth-note appoggiatura. Modified to sixteenth-note according to bars 76-80 and 82-83.

- 87 **Vc** Original beaming: Notes 1-2 originally eighth-notes beamed together (a beat would be absent in the bar then). Modified to quarter-notes according to bars 84-86 and 88-99.
- 100 **Vln** *Piano* marking originally beneath note 3.
- 100 **Vla** *Piano* marking originally beneath note 3
- 100 **Vla** Notes 6-9: Abbreviated writing in ms (a half-note with a slash).
- 100-101 **Vc** *Piano* marking originally at the end of bar 100.
- 105 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 121-122 **Vla** *Piano* marking originally beneath note 6 of bar 121.
- 122-125 **Vc** Abbreviated writing in ms (two half-notes with a slash).
- 122-127 **B** Abbreviated writing in ms (two half-notes with a slash).
- 125 **Vla/Vc/B** *Forte* marking originally at the end of bar 124.
- 126 **Vc** Notes 1 to 4: Abbreviated writing in ms (a half-note with a slash).
- 123-125 **FI** Original slurs preserved; however, they seem to be shifted towards the right. One could understand that notes 3-5 are slurred or, more likely, 2-5 (according to bar 122). Cf. bars 5-8.
- 124-125 **Vla** *Forte* marking originally beneath note 9 of bar 124.
- 129-130 **Vla** *Piano* marking originally beneath note 4 of bar 129.
- 136 **Vln** *Forte* marking originally beneath note 1.
- 136 **B** *Forte* marking originally beneath note 3.
- 145-150 **Vln** Abbreviated writing in ms (two half-notes with a slash).
- 151 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 152-153 **Vln** Abbreviated writing in ms (two half-notes with a slash).
- 156-157 **Vln** Abbreviated writing in ms (two half-notes with a slash).
- 163-166 **Vla** Notes 1-3 and 5-7 originally slurred together. Also, notes 3, 4, 7 and 8 in bars 163-165 have staccato dots. Original slurs preserved; however, they are

probably shifted towards the right or inaccurately written. Only notes 1-2 and 5-6 are probably slurred. Cf. bars 58-61.

167 **FI** Appoggiatura 1: Sixteenth- appoggiatura with head, but not additional lines. However, the placement suggests a D6, a step above the note it precedes, which is confirmed by the second half of the bar.

End **FI/Vla/Vc/B** *Segue* (continue in Italian).

2nd movement: Adagio

8 **Vla** Abbreviated writing in ms (a dotted half-note with a slash).

10-13 **Vln/Vla** Abbreviated writing in ms (a dotted half-note with a slash).

16 **Vln/Vla** Abbreviated writing in ms (a dotted half-note with a slash).

20 **FI/Vla** Originally *dol.*

20 **Vln** Originally *Dol.*^e

26 **Vln/Vla** Abbreviated writing in ms (a dotted half-note with a slash).

32 **B** *Forte* marking originally beneath rest 1 of bar 31.

33 **Vla** Notes 3 and 4, originally D4. Original beaming: Notes 1-4 and 5-6 originally beamed together.

34 **Vc** *Piano* marking originally beneath note 2.

38 **Vln** Eighth-note appoggiatura with head, but no additional lines; exact pitch not indicated.

40 **FI** Originally *rinf.* (abbreviation for *rinforzando*).

42 **Vln** Originally a sixteenth-note appoggiatura. With head, but no additional lines. However, the placement suggests the appoggiatura is a step above the note it precedes.

44 **Vln** Eighth-note appoggiaturas with head, but no additional line; however, the placing suggests the appoggiatura is a step above the note it precedes.

45 **Vla** Abbreviated writing in ms (a dotted half-note with a slash).

- 46 **Vln** Originally a sixteenth-note appoggiatura.
- 48 **Vc** Ambiguous value of the appoggiatura: closely, it looks more like an eighth-note, but it could be either an eighth-note or a sixteenth-note. The writing of the appoggiaturas in the passage from bar 38 to 48 is inconsistent, sometimes an eighth-note and sometimes a sixteenth-note. However, they all should be played short.
- 53 **Vc** Appoggiatura 2: Originally an eighth-note appoggiatura. Replaced by a sixteenth-note appoggiatura. The head seems to indicate note G5. However, it probably means F5, a step above the note it precedes.
- 57 **Vln** Eighth-note appoggiatura with head, which seems to indicate note C5. However, it probably means B4, a step above the note it precedes.
- 58 **Vc** Originally *dol.*^e
- 61-62 **Vla** Abbreviated writing in ms (a dotted half-note with a slash).
- 62 **Vln** Abbreviated writing in ms (a dotted half-note with a slash).
- 63 **Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 65 **Vla/Vc** Originally a sixteenth-note appoggiatura. Replaced by an eighth-note appoggiatura.
- 66-72 **Vla** Reconstructed passage according to the exposition, bars 28-34. Errata in the manuscript: bars 66-72 from the Vc part are literally copied into the Vla part without transposing them, resulting in parallel seconds.
- 70 **B** *Forte* marking originally beneath note 1 of bar 69.
- End **Fl/Vln/Vla/Vc/B** *Segue* (continue in Italian)

3rd movement: Rondeau. Grazioso

- 1 **Vln** Trill originally placed above note 2.
- 1 **Vla** This bar presents the main accompaniment motif specific to the viola and present all throughout the movement: four eighth-notes, the last three being

repeated notes. The articulation is ambiguous. One could read a slur including notes 1-3 (or even sometimes 1-4). However, the character of the movement and passages like bars 17, 76, and 112-118 make more likely slurring only notes 1-2. In the case one decides to do the former explicit articulation, I would suggest bow vibrato.

- 15 **VI** Originally a sixteenth-note appoggiatura.
- 23 **FI** Eighth-note appoggiatura with head, but no additional line. However, the placement suggests a B5, a step above the note it precedes.
- 23 **Vln/Vla** Notes 4-7: Abbreviated writing in ms (a half-note with a slash).
- 24 **FI** Eighth-note appoggiatura with head, which suggest G5. However, F5 more plausible, a step above the note it precedes.
- 32 **Vla** Notes 7 and 8 originally eighth-notes. Rhythm modified according to the Vc part.
- 38 **FI** *Piano* marking originally from the second half of the bar (beneath the rest).
- 38 **Vln** Ambiguous slurs. One could choose to slur only notes 2-3 and 6-7.
- 42 **Vc** Originally a sixteenth-note appoggiatura.
- 44 **Vc** Note 3 originally written as a quarter-note tied to an eighth-note.
- 46 **Vc** Originally a sixteenth-note appoggiatura.
- 52-53 **Vln/Vla/B** Abbreviated writing in ms (two half-notes with a slash).
- 56 **Vln/Vla/Vc** Originally *dol.*^e
- 56-58 **B** Abbreviated writing in ms (two half-notes with a slash).
- 58 **Vc** Eighth-note appoggiaturas with head, but no additional line. However, the placement suggests A5, a step above the note it precedes.
- 59 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 60-61 **Vln/Vla/B** Abbreviated writing in ms (two half-notes with a slash).
- 62 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 62-65 **B** Abbreviated writing in ms (two half-notes with a slash).

- 63 **Vc** Trill originally on note 2.
- 65 **Vln/Vla/Vc** Originally sixteenth-note appoggiatura. Modified according to bar 58.
- 66 **B** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 67-68 **Vln/Vla/B** Abbreviated writing in ms (two half-notes with a slash).
- 69 **Vla** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 69 **B** Abbreviated writing in ms (two half-notes with a slash).
- 70 **Vln/Vla/B** Originally *Pmo*, with a type of wavy line on the m (replaced by *pp*).
- 83 **B** *Piano* marking originally beneath note 4 of bar 82.
- 91 **Vln/Vc** Originally *for. ass.* (replaced by *f. assai*).
- 100 **Fl** Appoggiatura with a head, which seems to indicate note A5. However, according to the other voices playing in octaves, it is meant to be C6, a step above the note it precedes. The top of the page is cut, so we cannot see the value of the appoggiatura. Reconstruction according to the other voices.
- 100 **Vln** Eighth-note appoggiatura with a head, which seems to indicate note A5. However, according to the other voices playing in octaves, it is meant to be C6, a step above the note it precedes.
- 111 **Vc** Abbreviated writing in ms (two half-notes with a slash).
- 112 **Vln** *Piano* marking originally beneath the quarter-note rest (second beat).
- 113 **B** *Piano* marking originally beneath the quarter-note rest (second beat) of bar 112.
- 115/119 **Vln** Note 2: Trill originally marked. Relocated to note 3, according previous passages like, for example bars 90-94 or 101-104.
- 120 **Vln** Eighth-note appoggiatura with head and no accidental, which seems to indicate note G5. However, the placement suggests an A5, a step above the real note it precedes.

- 133 **Vc** Note 3 originally written as a quarter-note slurred to an eighth-note (cf. bar 44).
- 135 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 135 **Vc** Originally a sixteenth-note appoggiatura.
- 139 **Vln** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- 139 **Vc** Originally a sixteenth-note appoggiatura.
- 147 **Vla/B** *Forte* marking originally beneath the quarter-note rest of bar 146 (last beat).
- 148 **Vln** Eighth-note appoggiatura with head, which seems to indicate note C5. However, B4 is more plausible, a step above the real note it precedes.
- 148 **Vc** Notes 5-8: Abbreviated writing in ms (a half-note with a slash).
- 149 **Vln** Note 1: Redundant natural accidental originally marked.
- 156 **Vla** *Forte* marking originally beneath the quarter-note rest of bar 155 (last beat).
- 161 **Vc** Notes 4 and 5 originally two eighth-notes. Rhythm modified according to the exposition of the theme (bar 3).
- 173 **FI** Originally a sixteenth-note appoggiatura.
- 174 **Vln/Vc/B** Originally *dol.*^e
- 174 **Vla** Originally *dol.*
- 199 **FI** Originally a sixteenth-note appoggiatura.
- 207 **Vla** Notes 1-4: Abbreviated writing in ms (a half-note with a slash).
- End **FI/Vc/B** *Fine* (end in Italian).

Chapter III

Historical Context

Eighteenth-century culture is inextricable from the Age of Enlightenment. New rational ideas looked forward to progress and fought old superstitions and traditions. However, the establishment and development of such philosophies was unequal in Europe. In Spain, the bourgeoisie were not as strong as in France and could not defend such thoughts. The enlightened looked for support in the monarchy to combat the most conservative powers and undertake reforms. The Crown in Spain defended and respected well-established traditions, but, at the same time, promoted and protected ideas by the enlightened. It embodied the Enlightenment, but also set its limits.³

1. The Spanish Court of Kings Charles III and IV

The turn of the century witnessed the arrival of a new dynasty in the Spanish monarchy—the Bourbon family. In 1700, Philip V (1700-1724/1724-1746), Louis XIV's grandson, ascended to the crown. Louis (1724), Ferdinand VI (1746–59), Charles III (1759–88), and Charles IV (1788–1808) succeeded him. The Six Quintets, G 437-442, were probably composed during the second half of the century under the rule of Charles III or Charles IV.

Charles III stood out from the Bourbon monarchy by promoting reforms to enlightened absolutism in fields such as education.⁴ He strengthened the authority of the Crown at the expense of the power of the Catholic church (e.g., he expelled the Jesuits from Spain in 1767). Economic progress and political stability defined his reign to a certain extent.⁵

³ José Máximo Leza, ed., *Historia De La Música En España E Hispanoamérica, vol. 4, La música en el siglo XVIII* (Madrid: FCE, 2014), 31.

⁴ Antonio Martín Moreno, *Historia de la Música Española, vol. 4, Siglo XVIII* (Madrid: Alianza Editorial, 1985), 18-19.

⁵ *Encyclopedia of World Biography Online*, s.v. "Charles, III," accessed March 31, 2019, https://link.galegroup.com/apps/doc/K1631001287/BIC?u=wash_main&sid=BIC&xid=1b39f628.

By contrast, the reign of Charles IV coincided with the French Revolution and, subsequently, with Napoleon Bonaparte's French Empire. The fear of revolutionary ideas traveling south and permeating the Spanish society made Charles IV distance himself from his father's reforms, turning his rule into a more repressive absolutism.⁶

In accordance with absolutism, the Spanish court was a professional and artistic reference for the rest of the country. The musical activity, however, was not restrained to the palace and royal sites; it expanded to churches, theatres, and nobles houses in the city of Madrid.⁷ The *Capilla Real* (Royal Chapel) and the *Real Cámara* (Royal Chamber) were the two main music organizations at the court.⁸

The Royal Chapel was the most important, well-established, and organized institution. Formed by musicians and singers, it performed at the palace worship events but also in religious celebrations in churches or temples in Madrid, especially when the king was attending.⁹ In order to be hired in the Royal Chapel, musicians had to pass a long-established examination, while musicians hired directly by the King composed the Royal Chamber.¹⁰ The Royal Chamber performed secular repertoire in private events to entertain the royal family. The most appreciated musicians were also hired as private tutors.¹¹

⁶ Antonio Martín Moreno, *Historia de la Música Española, vol. 4, Siglo XVIII* (Madrid: Alianza Editorial, 1985), 19.

⁷ José Máximo Leza, ed., *Historia De La Música En España E Hispanoamérica, vol. 4, La música en el siglo XVIII* (Madrid: FCE, 2014), 77.

⁸ Ibid.

⁹ "Royal Chapel" in *Luigi Boccherini, Diccionario de Términos, Lugares y Personas*, ed. Jaime Tortella (Madrid: Tempo de Minuetto-3, Asociación Luigi Boccherini, 2008).

¹⁰ However, they often already belonged to the Royal Chapel.

¹¹ José Máximo Leza, ed., *Historia De La Música En España E Hispanoamérica, vol. 4, La música en el siglo XVIII* (Madrid: FCE, 2014), 85-86.

In opposition to Charles III, who was not keen on music and did not intervene in the organization of the main musical institutions, Charles IV was soon captivated by music and became especially interested in chamber music, a genre that flourished in the last decades of the century. He hired high-level musicians—in spite of interfering with the interests of the Royal Chapel—who performed in his chamber music sessions, where the king himself participated on the violin.¹²

2. The Royal Palace General Archive

The *Archivo General del Palacio Real* (Royal Palace General Archive) is a modern institution created by Ferdinand VII in 1808. The archive holds millions of documents of different natures and classified in sections—from administrative or legal documents to registers, staff, or maps and drawings, for example.¹³ Among these documents is the music performed by the Royal Chapel as well as part of the music played by the chamber musicians working for the royal family. According to Marcellán, the archive holds a collection of chamber music performed for King Charles III named *Archivo de Música de Cámara*.¹⁴ In the catalogue, there are many secular works composed by members of the Royal Chapel as well as those hired by the king for the Royal Chamber, such as Gaetano Brunetti. This evidences the connection between both institutions. Moreover, the acquisition of musical pieces and collections was a normal practice.

¹² Ibid., 78.

¹³ “Archivo General del Palacio Real” in *Luigi Boccherini, Diccionario de Términos, Lugares y Personas*, ed. Jaime Tortella (Madrid: Tempo de Minuetto-3, Asociación Luigi Boccherini, 2008).

¹⁴ José García Marcellán, *Catálogo del Archivo de Música de la Real Capilla de Palacio* (Madrid: Editorial del Patrimonio Nacional, 1940), 11.

Boccherini never directly worked at the Royal Chapel or for the king; however, he worked in the service of his brother, the Infante Luis de Borbón. After the death of his patron in 1785, Boccherini moved to the metropolis of Madrid where Charles III assigned him a monthly salary with the view to later offer him a cello vacancy at the Royal Chapel. Ultimately, Boccherini was never assigned this type of position. Over the years, he developed a relationship with other reputed musicians at the service of the king who performed in noble houses in Madrid. It is plausible that a copy of Boccherini's quintets would have ended up at the Royal Archive. An earlier symphony from 1765 is also preserved in the Archive (G 490, catalogued as the overture for the second part of the opera buffa *La buona figliola* by Picinni).¹⁵

3. Luigi Boccherini and his Style as a Composer

3.1. Biography

Born in Lucca, Italy, in 1743, Luigi Boccherini rose as a virtuoso cellist. After studying in Rome, he spent some periods during his early career working at the theater orchestra in Vienna with his father until he finally obtained a post in Lucca in 1764. Soon after his father's death, however, Boccherini left Lucca and went on tour with violinist Filippo Manfredi around North Italy (Genoa) and France (Paris).¹⁶ After Paris, they did not continue to London as initially intended, but instead established themselves in Spain in 1768.¹⁷

¹⁵ José Peris Lacasa, Ignacio María Sanuy, and Begoña Lolo, *Catálogo Del Archivo De Música Del Palacio Real De Madrid* (Madrid: Patrimonio Nacional, 1993).

¹⁶ Christian Speck and Laurenne Chapman, "Boccherini as Cellist and His Music for Cello," *Early Music* 33, no. 2 (2005): 191.

¹⁷ Jaime Tortella, *Boccherini: Un Músico Italiano En La España Ilustrada* (Madrid: Sociedad Española de Musicología, 2002), 26-29. Boccherini moved first, a few months earlier than Manfredi.

Boccherini first played in an opera company—where his future wife Clementina Pellicia was singing—managed by the Italian Luigi Mareschaldi. By 1770, he was employed as a cellist and composer by the Infante Luis de Borbón, the King Charles III's brother.¹⁸ He would work for him for fifteen years, until his patron's death in 1785. They lived mostly away from the court; the Infante was exiled from palace life because of an unequal marriage.¹⁹ It was during this period that Boccherini composed most of his works.

After the Infante's decease, Boccherini started working as a composer for King Frederick William II of Prussia (1786-1797).²⁰ He periodically sent compositions to his new patron from Madrid and, according to new research, probably never even visited Prussia.²¹ He also worked as the director of the orchestra of the Counts Benavente-Osuna (1786-1799) and for Bonaparte's brother Lucian while he was ambassador in Madrid in 1801.²² Towards the end of his life, Boccherini worked for a few years (1796-1799) with editor Ignaz Pleyel, as he sent him many compositions that would be published in Paris.²³ Boccherini lived in Madrid until his death in 1805.

¹⁸ Ibid., 32, 34.

¹⁹ Ibid., 127-128. That was probably motivated by the King Charles III or, more plausibly, by the Princess Maria Luisa.

²⁰ Ibid., 331. Frederick William II of Prussia died in November 1797, and Boccherini received notice of dismissal from Frederick William III in March 1798.

²¹ Ibid., 252-253. It is still a mystery, whether he even ever travelled to Prussia to visit his patron.

²² Ibid., 240, 374-375.

²³ Ibid., 326-327.

3.2. Works

Although he was a virtuoso cellist and well-known composer during his life, Boccherini was almost forgotten during the nineteenth century. Thankfully, his legacy has been rediscovered, studied, and performed in the twentieth century. Many manuscripts of his music have been preserved (autographs and copies) and editions were published while he was still alive. Surprisingly, not many of his manuscripts are found in Spain but in Berlin and Paris, instead. On the one hand, the music preserved at the Staatbibliothek of Berlin is mostly the work sent to King Frederick William II of Prussia by Boccherini.²⁴ On the other hand, la Bibliothèque de l'Opéra in Paris holds much of the music sent to editor Ignaz Pleyel that was never published.²⁵

Boccherini preserved copies of most of his music—manuscripts and editions—that were inherited by his descendants. However, this legacy disappeared at the beginning of the twentieth century.²⁶ In addition, scholars believe that Boccherini kept records of his production that included details such as the date of composition, the intended recipients, and the purpose of the work.²⁷ Unfortunately, such a catalogue has not been preserved. Only incomplete copies of it are available today. These do not always match with each other. Boccherini likely updated the catalogue during his life, even modifying it for

²⁴ Rudolf Rasch, "Boccherini's Manuscripts: A Typology," in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 14-15. The collection in Berlin is, however, not complete. We also find manuscripts that belonged to the King of Prussia in Saint-Petersburg and Moscow.

²⁵ *Ibid.*, 19-21.

²⁶ Germán Labrador, "Towards a Revised Chronology of Boccherini's Works," in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 38.

²⁷ Marco Mangani and Federica Rovelli, "Boccherini's Thematic Catalogues: A Reappraisal," in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 109.

commercial purposes.²⁸ In fact, scholars believe he only included the works intended for publication. This explains why many pieces that are known to be his, such as his cello sonatas or concertos, do not appear in the catalogue.

Boccherini composed pieces in sets of six and catalogued them between *Opera Grande* (big work) and *Opera Piccola* (small work). The former is typically formed by four, or sometimes three, movements, whereas the latter by only two, which is peculiar.

Along with this record is the immense work done by Yves Gérard and Germaine de Rothschild; they catalogued of all Boccherini's compositions, grouped them by instrumentation, briefly described them, including all the available sources and editions, and commented on their authenticity.²⁹ This catalogue is a reference for any scholar studying Boccherini's music.

3.3. Style

Often described as belonging to the Galant Era, Boccherini developed his own unique style. The first thing that stands out is his special writing for cello. Indeed, his two facets as a virtuoso cellist and composer were bound to his success. His compositions for cello highlighted his virtuoso playing with his characteristic writing.

Boccherini composed forty-three cellos sonatas and twelve cello concertos. However, none of them are included in his personal catalogue; they were probably reserved for his

²⁸ Germán Labrador, "Towards a Revised Chronology of Boccherini's Works," in *Understanding Boccherini's Manuscripts*, ed. Rudolf Rasch (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014), 31-33.

²⁹ Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969).

virtuoso performances, not for publication. They could be considered not only as compositions, but also as tools for his performances.³⁰

Boccherini's music for cello generally stands out for the virtuoso passage works, which include "intricate ornamentation and rich decoration".³¹ In addition, Boccherini makes the cello play in high registers. According to scholars, no one had written such high pitches for the cello before. The register sometimes exceeded the 'natural' tessitura of the instrument, according to mid-eighteenth-century standards, by at least two octaves.³² The alto and soprano registers are used the most for the solo parts.³³

Some of these compositions may have been written for a cello piccolo—with a fifth E string—that could more easily accommodate the double-stop structures and passagework in extremely high registers. In fact, an inventory Boccherini made in 1787 confirms that he owned one of these.³⁴

The biggest feature of Boccherini's writing is that he treated the cello as a solo instrument in other genres, mainly in chamber music. Examples are his string quintets scored for two violins, one viola, and two cellos. These quintets offer technically demanding solo passages for the first cellist, and some of them could have been intended for a cello piccolo.

³⁰ Elisabeth Le Guin, "Luigi Boccherini y La Teatralidad," *Revista De Musicología* 27, no. 2 (2004): 766-767.

³¹ Christian Speck and Laurenne Chapman, "Boccherini as Cellist and His Music for Cello," *Early Music* 33, no. 2 (2005): 199.

³² Elisabeth Le Guin, "'One Says That One Weeps, but One Does Not Weep': Sensible, Grotesque, and Mechanical Embodiments in Boccherini's Chamber Music," *Journal of the American Musicological Society* 55, no. 2 (2002): 239.

³³ Christian Speck and Laurenne Chapman, "Boccherini as Cellist and His Music for Cello," *Early Music* 33, no. 2 (2005): 199.

³⁴ *Ibid.*, 197.

Indeed, Boccherini's second characteristic as a composer is that, even if he worked for every genre, he was essentially a chamber music composer. He wrote nearly 100 string quartets. Some scholars consider Boccherini to be the grandfather of the string quartet because his first quartets precede Haydn's.³⁵

Boccherini's most singular works, however, are his 114 string quintets scored for two violins, one viola, and two cellos. Why did he use this uncommon instrumentation? Quintets were not popular at the time, and when used, they would typically include two violas instead of two cellos. From 1771, it is likely that Boccherini added himself as a cellist into a pre-existing string quartet while working for the king's brother, elevating the role of the cello from accompanist to solo instrument in the chamber music scene.³⁶

Besides the instrumentation and the number of movements, a feature of Boccherini's quintets is the ensemble writing; he composed for five differentiated instruments. He does so through dynamics, helping to distinguish individual voices or choirs. He often used different dynamic levels for different instruments simultaneously, a common technique of later nineteenth-century composers.³⁷ He also uses rhythmic details for this purpose. As many as four different rhythmic figures were performed simultaneously without disturbing the clarity of the phrase.³⁸

According to Ellen Amsterdam, Boccherini's quintets have a full scoring; sometimes more than five voices can be heard through the use of multiple stops. Furthermore, a wide

³⁵ Jaime Tortella, *Boccherini: Un Músico Italiano En La España Ilustrada* (Madrid: Sociedad Española de Musicología, 2002), 17-18.

³⁶ *Ibid.*, 246.

³⁷ Ellen Amsterdam, "The String Quintets of Luigi Boccherini" (PhD diss., University of California, Berkeley, 1968), 59-62, accessed October 30, 2016, ProQuest Dissertations & Theses.

³⁸ *Ibid.*, 57-59.

range of sonorities is present due to sensitive scoring, exploitation of instrumental registers, and employment of the overtone series.³⁹ His melodies are often played in octaves by two or more instruments, which has an amplifying effect.⁴⁰

Repetition is one of Boccherini's most precious tools. He uses it on three different levels: within a phrase, within a work, and even in different compositions. Small and large scale repetition and sequence are distinguishing features.⁴¹ Boccherini's melodies are frequently formed by short repeated motivic patterns, often treated in imitation. Dance movements typically appear together with syncopations. Syncopated rhythms are also an important mark of his style.⁴²

Germaine de Rothschild narrates an anecdote where the Prince of Asturias, the future Charles IV, played a Boccherini quintet with Boccherini but was disappointed and annoyed with the first violin part because it was very easy and repetitive. "Cette partie comportait une série de notes répétées avec monotonie do-si, do-si, notées alternativement do-si, elles couvraient la moitié d'un feuillet."⁴³ Though the truth of this story is unknown, it is meaningful that Boccherini's predilection for motives made of repeated notes has been the source of stories and debates.

³⁹ Ibid., 32.

⁴⁰ Ibid, 39.

⁴¹ Ibid.

⁴² Christian Speck and Stanley Sadie, "Boccherini, Luigi," *Grove Music Online, Oxford Music Online* (Oxford University Press), 6, accessed November 13, 2016, <http://www.oxfordmusiconline.com.offcampus.lib.washington.edu/subscriber/article/grove/music/03337>.

⁴³ "This part comprised a series of repeated notes with monotony C-B, C-B, noted alternately C-B, they covered half a sheet." Germaine de Rothschild, *Luigi Boccherini, Sa vie, Son oeuvre* (Paris: Plon, 1962), 45-46.

The cyclic works written by Boccherini are found in a larger scale. Even though the cyclical structure of subjects between movements was not a standard practice in this period, this is not an isolated experiment.⁴⁴ Many scholars have mentioned Boccherini's taste for this technique, which he employs in all instrumental genres and much more often, and with more creativity, than any of his contemporaries.⁴⁵

Of all of Boccherini's works, those that are cyclical constitute a relatively small part. However, much more typical is a certain type of reappearance that does not correspond with the cyclical concept. Le Guin names it "the art of recycling". Boccherini often used the same themes or passages in completely different pieces. Sometimes it is about almost fugitive relationships or subsidiary passages. The recycling can reach from several measures to complete sections.⁴⁶ This feature is extremely interesting when it comes to possibly attributing newly discovered works to Boccherini.

Finally, dynamics, articulation, and other special effects markings stand out in Boccherini's works. He wrote detailed dynamics, a practice that was not so common in his epoch. For example, he employed a wide variety of *piano*-types, in comparison to *forte*-types, in his music. Besides *piano* and *pianissimo*, he also uses the indications *soave*, *dolce*, *mezza voce*, and *sotto voce*. *Poco forte*, *forte*, and *fortissimo* are the most used markings. *Rinforzando* is used to stress a single note.⁴⁷

⁴⁴ Jaime Tortella, "La música descriptiva o argumental en el catálogo de Luigi Boccherini," *Nassarre* 20, no. 1 (2004): 193-194.

⁴⁵ Elisabeth Le Guin, "Luigi Boccherini y la Teatralidad," *Revista De Musicología* 27, no. 2 (2004): 795-796.

⁴⁶ *Ibid.*, 798-801.

⁴⁷ Ellen Amsterdam, "The String Quintets of Luigi Boccherini," (PhD diss., University of California, Berkeley, 1968), 59-62, accessed October 30, 2016, ProQuest Dissertations & Theses.

Even though Boccherini's articulation marks are not abundant, they are precise and meaningful. He used either conventional symbols or special terms, characteristic of his writing. Slurs are marked to help the shaping of longer phrases.⁴⁸ For *portato* articulation, Boccherini used both the wavy line and dots under slurs.⁴⁹ On the other extreme, Boccherini used strokes and dots—probably with a different meaning—for detached execution as well as terms like *staccato*, *stracinato*, and *sciolto*. These last two terms are unique to Boccherini's style. *Stracinato* is common in his quintets and indicates a particular detached bowing technique. It likely required "a less audible separation of notes, a broader detached stroke, and was used for an emphatic performance," which could explain his use of nearby cadences.⁵⁰ The stroke would require additional weight in some situations. *Sciolto*, on the other hand, often found combined with *piano* dynamics, literally means 'loose, free-and-easy, smooth'. It is closer to a staccato articulation than to *stracinato*. However, the separation of the notes does not need to be as pronounced, and the notes should receive a subtle attack. Furthermore, as its literal meaning implies, the notes should be performed with certain freedom. It is employed in passagework, in figures moving in conjunct motion, and in arpeggios at a fast tempo.⁵¹

In addition to the terms already mentioned, Boccherini frequently indicated other special effects in a more widespread manner such as *con sordino* (in connection not only with dynamics), *pizzicato*, *sul* (or *al*) *ponticello* (largely delegated to a cello in exposed, moderately rapid passages), *flautato* (this effect is produced by playing near the fingerboard

⁴⁸ Loukia Drosopoulou, "Articulation Markings in Manuscript Sources of Luigi Boccherini's String Quintets", *Boccherini Online, Rivista di musicologia del Centro Studi "Luigi Boccherini"* 5 (2012): 4, accessed November 11, 2016, <http://www.boccherinonline.it/annate/n5-2012/drosopoulou-1.php>

⁴⁹ Ibid.

⁵⁰ Ibid., 1-3.

⁵¹ Ibid., 2.

rather than the bridge of a string instrument), or *armonici* (the notes are to be fingered lightly even though he does not write the actual pitch). He only uses the term *castagnetto* once in a fandango movement, and his purpose with that term is still a mystery: maybe he wanted real Spanish castanets as accompaniment, or he wanted it to be played *con legno*.⁵² Boccherini's special effects are one of his personal marks. They create a characteristic variety of timbres in his music.

Influenced by his career as virtuoso cellist, Boccherini employed a personal cello idiom that he extended to chamber music and ensemble pieces—sensitive but highly technically demanding. His quintets are undoubtedly among his most original pieces. Most of them are scored for two violins, viola, and two cellos; they offer technically demanding solo passages for the first cellist, many in high registers. Boccherini's main style traits are repetition of motivic patterns and syncopations in his melodies as well as articulations and special effects. All of these personal characteristics that he developed as a composer, together with his "art of recycling," helps Boccherini scholars discover new compositions or simply elucidate some doubtful attributions to him.

⁵² Ellen Amsterdam, "The String Quintets of Luigi Boccherini," (PhD diss., University of California, Berkeley, 1968), 68, accessed October 30, 2016, ProQuest Dissertations & Theses.

Chapter IV

Description of the Sources

Only one source is preserved for the Six Quintets for flute, violin, viola, violoncello solo, and *basso*, G 437-442.⁵³ They have survived in a set of manuscript parts prepared by two unknown copyists and are now held by the Madrid Royal Palace Archive in Spain with shelf mark RC 1023-1494. Quintets Nos. 1 through 5 are in the hand of Copyist A and Quintet No. 6 is in the hand of Copyist B.⁵⁴ These quintets are attributed to Boccherini on the title page of the violin part in an unknown, different hand from two copyists. The origin of the manuscript, as well as the date, is unknown. The full score is lost.

The manuscript parts are legible; however, details such as articulations are not accurately written and the placing is often ambiguous. A few mistakes and omissions by the copyists have been identified and reconstructed.

There are five sets of parts—one for each of the instruments *flauto*, *violino primo*, *viola*, *violoncello solo*, and *basso*—bound separately in landscape orientation. Each of the parts has a cover and includes the six quintets.

The ink and handwriting found in the first five quintets is clearly different from the sixth one. It is easy to conclude that two different copyists were involved. They will be referred to as “Copyist A” and “Copyist B.” Here is the first page of the flute part of Quintet No. 1 (fig. 4.1) and Quintet No. 6 (fig. 4.2).

⁵³ Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969), 486. Gérard erroneously catalogued these quintets for flute, two violins, viola and cello.

⁵⁴ *Ibid.* Gérard mentions also the two copyists; however, he assigns Quintets Nos. 5 and 6 to Copyist B.



Figure 4.1. Example of page written by Copyist A. First page of Quintet No. 1 (flute part). Photographs by the author unless otherwise credited.



Figure 4.2. Example of page written by Copyist B. First page of Quintet No. 6 (flute part).

The different handwriting between Copyists A and B is already noticeable by looking closely at the clefs, the tempo markings and the time signatures. Copyist B generally seems more delicate and precise in his writing than A (see table 4.1). The sheets of paper used by the two copyists are also different; they have a different quality and different watermarks.

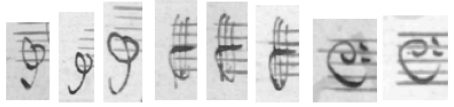
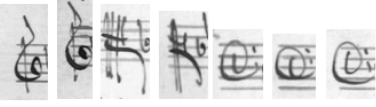

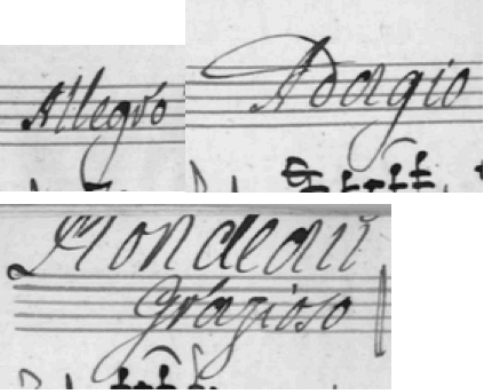


	Copyist A (Quintets 1 to 5, G437-G441)	Copyist B (Quintet 6, G 442)
Clefs		
Tempo markings		
Time signatures		

Table 4.1. Comparison between Copyist A and Copyist B's handwriting. Photographs used by permission of the Archivo General de Palacio.

At the time, paper was made by hand, a sheet at a time. The paper pulp was put on a mold prepared with wires to let the excess of water drip. The wires made the paper thin and left the trace, called watermarks. As shown in figure 4.3, four main types of watermarks are present in the manuscript. The laid-lines and chain-lines are the traces left by the basic wires of the mold. The former—thin and close together, almost imperceptible—are produced by the laid-wires that supported the paper in the mold. They are parallel to the long side of the full sheet of paper. The chain-lines, parallel to the short side of the sheet, are thicker, further apart, and generally clearly visible. Watermark and countermark—or sometimes just

a big watermark—are made by two wire designs placed in the middle of the mold and representative of the maker.⁵⁵

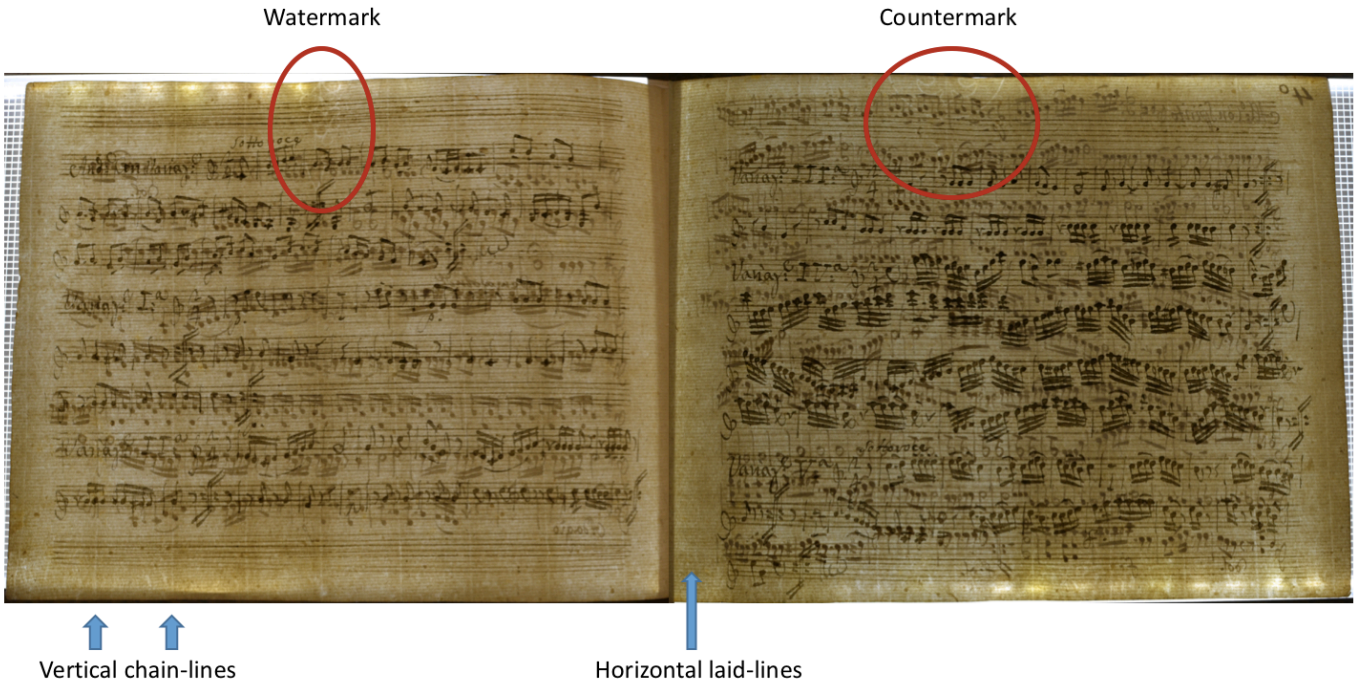


Figure 4.3. Example of bifolium from the violin part (pages 9 and 10).

Copyist A used a paper with a watermark and countermark not yet identified. It does not coincide with the paper type made by the Catalan Romani family used by Boccherini and the main Royal Chapel copyists.⁵⁶ The watermark found in the paper used by Copyist A represents a leaf with grapes with a capital V beneath (see fig. 4.4). The countermark is a fleur-de-lis with a capital M underneath (see fig. 4.5). As usual, there are at least two variants of the watermarks: Paper makers worked with a pair of molds with almost identical watermarks.

⁵⁵ Stanley Boorman, "Watermarks," *Grove Music Online* (2001), accessed April 20, 2019, <https://doi-org.offcampus.lib.washington.edu/10.1093/gmo/9781561592630.article.29943>.

⁵⁶ Germán Labrador López De Azcona, "El Papel R. Romaní Y La Datación De La Música española del siglo XVIII (1775-1800): Una nueva vía de investigación en la obra de L. Boccherini," *Revista de Musicología* 27, no. 2 (2004): 703.



Figure 4.4. Watermarks from the paper used by Copyist A (two variants).



Figure 4.5. Countermarks from the paper used by Copyist A (two variants).

The manuscript, in landscape orientation, measures twenty-eight centimeters length and twenty-one centimeters width. A full paper sheet was close to the A2 format. It is possible to identify the different watermarks in the pictures and sketch below, (see fig. 4.6) and the

way they would be imprinted on a full size paper sheet (see fig. 4.7). Copyist B, by contrast, wrote Quintet No. 6 on a thicker paper without apparent watermarks.



Figure 4.6. Watermarks for Quintets Nos. 1–5. Figure 4.7. Drawing of a full paper sheet (Copyist A).

The manuscript was originally bound as a set of five quintets, and Quintet No. 6 was later physically pasted between the last page and second to last page. Each instrumental part consists of a gathering of paper stitched together with thread that contains Quintets Nos. 1 through 5. Quintet No. 6 appears on a separate gathering of two bifolia that were glued between the last two leaves of the larger gathering of bifolia. Figures 4.8 through 4.12 schematize the different gatherings of bifolia used for each of the instrumental parts.

This detailed analysis of the combination of bifolia in the manuscript proves that Quintet No. 6 was added later. Yet, the main purpose of such a detailed study is to make public and spread the information about the watermarks and hand-writing style of the manuscript. This will encourage a future identification of the paper maker and copyist, that might consequently enlighten about the authorship of the Quintets, G 437-442.

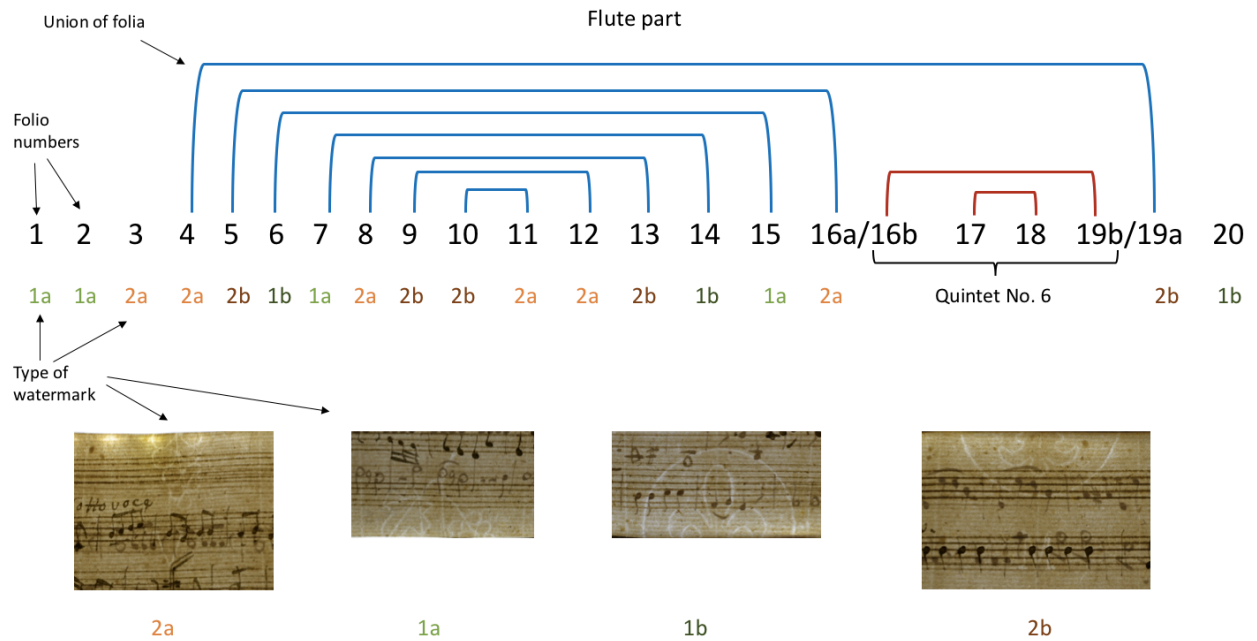


Figure 4.8. Gathering of bifolia in the flute part.

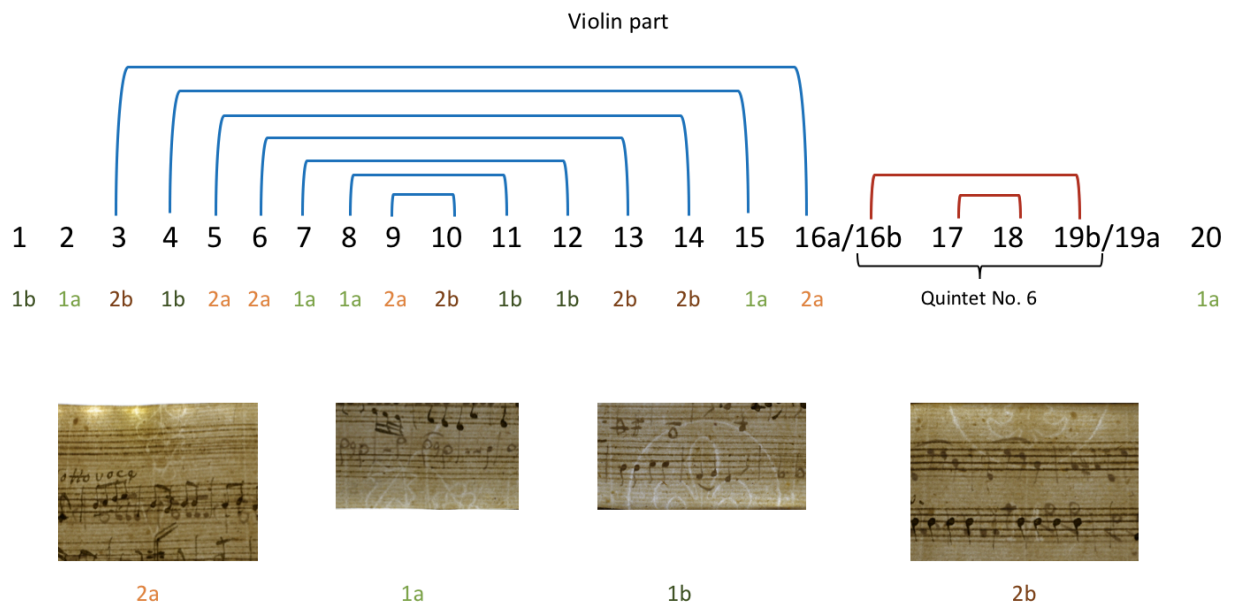


Figure 4.9. Gathering of bifolia in the violin part.

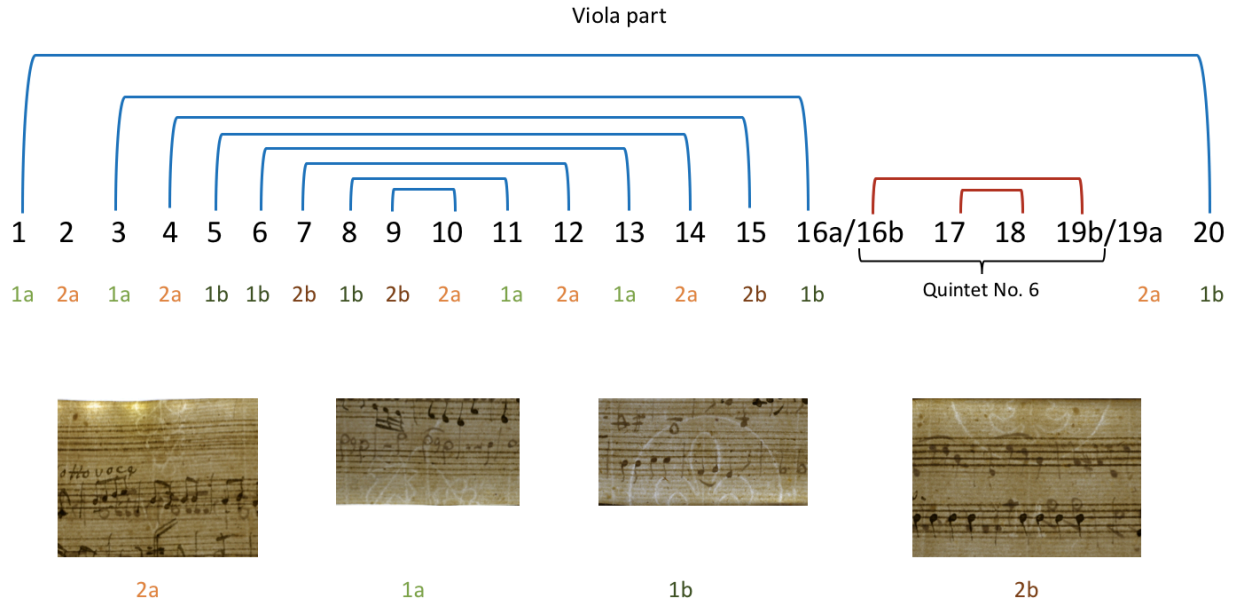


Figure 4.10. Gathering of bifolia in the viola part.

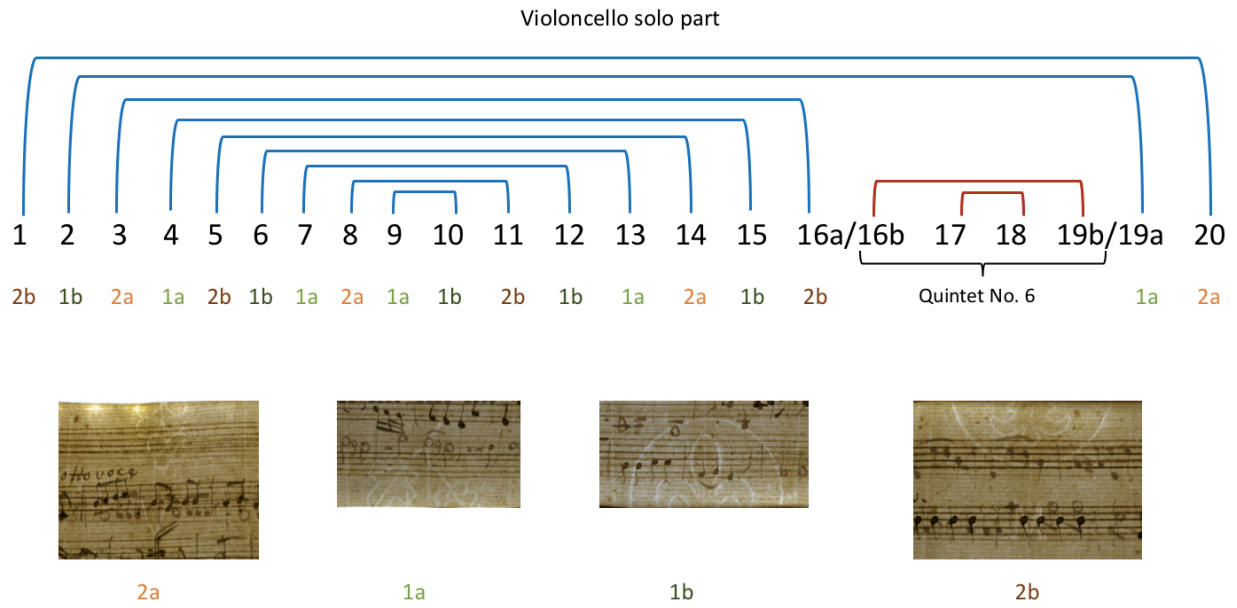


Figure 4.11. Gathering of bifolia in the violoncello solo part.

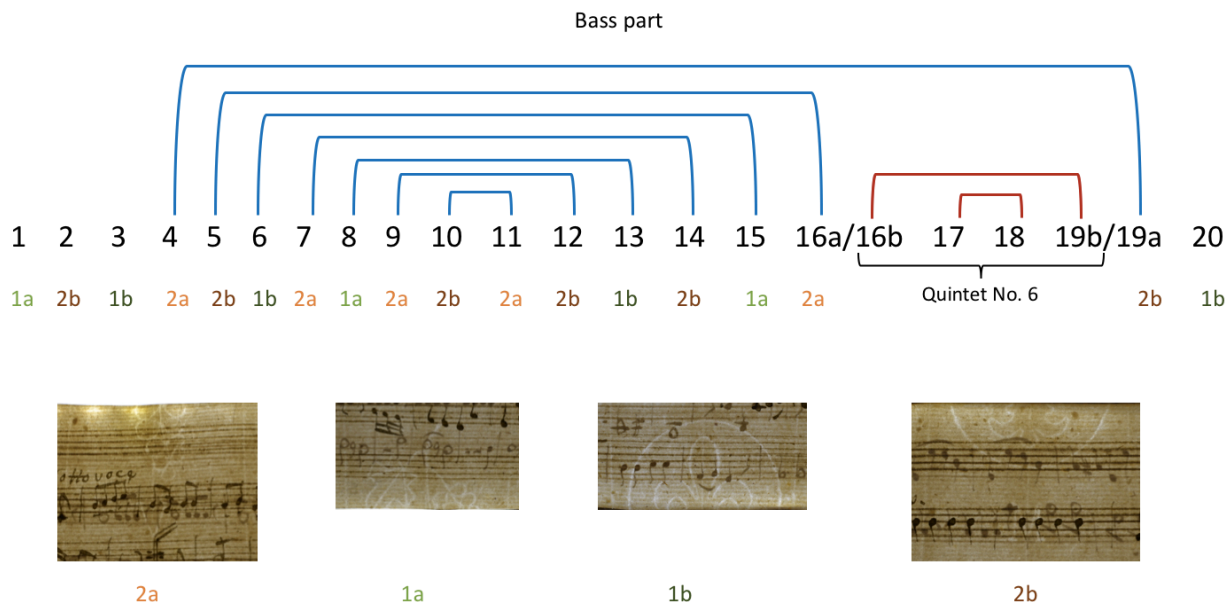


Figure 4.12. Gathering of bifolia in the bass part.

At the end of each of the parts for Quintet No. 5 is the word *Finis* (see fig. 4.13), which means end in Latin, providing further evidence supporting the idea that Quintets Nos. 1 through 5 were initially conceived as a complete set.

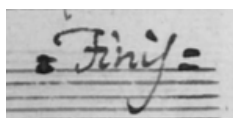


Figure 4.13. Photograph of the word *Finis* at the end of Quintet No. 5 in the flute part. Used by permission of the Archivo General de Palacio.

In addition, some of the instruments are named differently by Copyists A and B. The flute is referred as *Flauto* on the cover of the part and then as *Traversiere* on the first page of Quintet No. 6 (see table 4.2). More interesting is that the cello solo part is named *Violoncello Solo* by Copyist A and then *Violoncello, ó Violino Secondo* by Copyist B. This is discussed further in chapter V. Copyist B probably names the viola *Violetta* or *Violetto*, an old-fashioned Italian term.

On the contrary, both copyists agree on the term *basso*. This is actually a term that could refer to any instrument playing *basso continuo*, as it is referred to in Baroque music. The term refers to the role of the instrument. The instruments that best fit this role are considered in chapters V and VII.


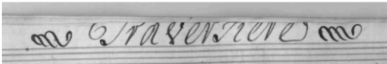
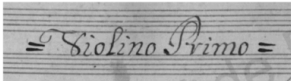
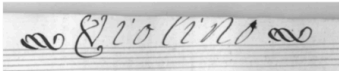


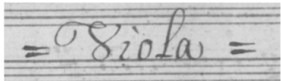
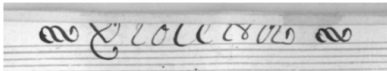
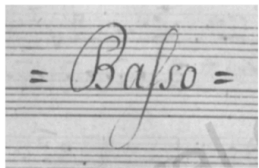
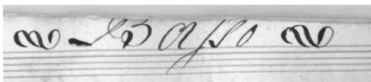
Cover of Quintets Nos. 1-5 (Copyist A)	First page of Quintet No. 6 (Copyist B)
	
	
	
	
	

Table 4.2. Denomination of the instruments in the manuscript. Photographs used by permission of the Archivo General de Palacio.

As mentioned earlier, the reason that the six quintets are attributed to Boccherini is because the name *Boccherini* appears on the upper right corner of the cover of the violin part under *Quintetti* (see fig. 4.13 and 4.14). However, the ink and the handwriting are different from that of Copyists A and B, so it was presumably added afterwards. It is similar, however, to the ink used by a third hand to write the quintet numbers in the violin part (see table 4.3).



Figure 4.14. Cover of the violin part.



Figure 4.15. Boccherini written on the upper right corner of the violin part cover.

Quintets in each set of parts were originally not numbered. Numbers have been added in the flute, violin, viola, and bass parts (see table 4.3). But the writing and ink are different between each of the parts. Numbers in the flute part seem to have been written with a

marker, so they are probably the most recent addition. The ink for the violin part quintet numbers is similar to the ink used by Copyist B; however, the handwriting differs. The different hands numbering the instrumental parts could correspond to performers of the pieces.

	<u>Quintet No. 1</u>	<u>Quintet No. 2</u>	<u>Quintet No. 3</u>	<u>Quintet No. 4</u>	<u>Quintet No. 5</u>	<u>Quintet No. 6</u>
Flute						
Violin						
Viola	-	-	-		-	-
Cello solo	-	-	-	-	-	-
Bass						

Table 4.3. Numbering of the Quintets in each of the parts.

The manuscript of the quintets has been manipulated considerably. In addition to Copyists A and B and the different hands numbering the quintets, other handwriting in pencil on the covers is noticeable. The cover of the violin part (see fig. 4.13) shows a number of pages in the upper left corner and a registry number in the lower left corner.

The set of parts appears to have been copied in haste, possibly for an upcoming performance. Articulation signs were not entered with precision and vary among the parts. A few accidentals are missing, and the numbers for bars tacet are sometimes incorrect in the flute or cello solo parts. In Quintets Nos. 4 and 6, the cello solo and the viola play for a few bars in parallel seconds. The copyist might have erroneously copied the cello solo part into the viola part. These passages have been reconstructed according to the context (see chapter VI).

Only one source of the quintets was preserved, which enabled the critical edition. It is a set of five manuscript parts for flute, violin, viola, violoncello solo, and bass. The manuscript is considerably manipulated but with no missing parts. Originally conceived as a set of five quintets written by Copyist A, a sixth quintet was added later in the hand of Copyist B. Notes are clearly written; however, articulations are often ambiguous and appoggiaturas illegible.

Chapter V

Characteristics of the Six Quintets, G 437-442

As previously mentioned, the quintets come in a set of six; the last quintet was added later. In order to determine if there are important differences between the original first five quintets and the sixth one, I analyze the structure of the quintets, some harmonic aspects, articulations, dynamics and other markings, ornamentation, and finally, idiomatic features. In addition, I compare them to Boccherini's compositional style.

1. Structure

All of the six quintets have three movements, so, if related to Boccherini's work, they would belong to the group of *Opera Grande*. The quintets share the same structure: fast-slow-fast. Most meters are duple and quadruple, with the exception of two slow movements in triple meter. The most interesting feature, however, is that the third movement is always either a theme with variations or a *grazioso*. This is unusual; normally more variety would be expected in a set of six pieces. This could eventually give some clues about the composer. Boccherini favored minuets as the last movement of his works.

	1 st movement		2 nd movement		3 rd movement	
Quintet No. 1 (G 437)	C	---	3/4	Largo	6/8	Grazioso
Quintet No. 2 (G 438)	C	---	C	Adagio non tanto	C	Andante con Variazione
Quintet No. 3 (G 439)	C	Allegro Vivace	C	Cantabile	2/4	Andante con Variazione
Quintet No. 4 (G 440)	C	Allegro con Spirito	C	Adagio	2/4	Andantino con Variazione
Quintet No. 5 (G 441)	C	Moderato	2/4	Adagio	2/4	Grazioso
Quintet No. 6 (G 442)	C	Allegro	3/4	Adagio	C	Rondeau. Grazioso

Table 5.1. Time signatures and tempo markings in Quintets Nos. 1 to 6.

2. Harmony

Harmonically speaking, all of the six quintets are in major keys. Boccherini had a tendency to write in major keys, but he would generally add one minor piece in sets of six works although there are some exceptions. This therefore neither confirms nor denies the connection with Boccherini's style.

	1st & 3rd movements	2nd movement
Quintet 1 (G437)	F Major	Bb Major
Quintet 2 (G438)	G Major	D Major
Quintet 3 (G439)	C Major	G Major
Quintet 4 (G440)	F Major	D minor
Quintet 5 (G441)	G Major	G minor
Quintet 6 (G442)	Bb Major	F Major

Table 5.2. Key signatures in Quintets Nos. 1 to 6.

While the developments in the first five quintets are, in general, quite short, Quintet No. 6 shows richer and more extensive developments in the fast movements. This indicates that the last quintet was probably composed later either by the same composer in a different state of mind after gaining some experience or by a different one.

The use of final chords without the fifth is a common practice throughout all the set as well as in Boccherini's music. I will analyze other contemporary composers' works in order to determine if this practice constitutes a specific feature in Boccherini's work or if, on the contrary, it can typically be found among other Italian and non-Italian composers of the time.

3. Articulations

Articulations—including slurs, portato, and staccato—are marked, like in Boccherini's music. Copyist A seems a bit sloppier or in haste in his writing, and this is clearly reflected in the articulation markings, especially in slurs.

Slurs generally lack precision and are ambiguous. Due to the handwriting style, it is often hard to determine how many notes are included in one slur.

After transcribing the six quintets, there is one type of articulation that stands out: a group of four or six eighth- or sixteenth-notes, where the first one is detached from the other slurred notes. This articulation recurs so often in the manuscript that the possibility of considering it always to be an error by the copyist can be discarded. This articulation, generally considered to be baroque, was still frequently used in these quintets, proving that there was variety in articulation in the second half of the eighteenth century.

Another relevant articulation in the manuscript is slurred repeated notes. According to Neumann, this writing could mean a tie, but also "a tone repetition with very gentle interruptions."⁵⁷

Inconsistencies in articulation are frequent in every movement. When it happens between voices in parallel passages, it may be because the parts were copied in haste, one after the other from the score, for an upcoming performance. The copyist was either inaccurate in his notation or simply made mistakes. In contrast, inconsistencies in the same voice between repeated motives, melodies, or sections were presumably written purposely by the composer in search of variety.

⁵⁷ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 205.

Staccato dots are indicated. However, they often appear only in the first motif of a repeated series or in parallel passages in some of the voices. This might be due to the mistakes and omissions of the copyist. Often enough, composers or copyists simply economized energy and ink in their writing, assuming that not every marking needed to be written when it appeared in the same context.

The tracing of the staccato dots is not very fine, and they could sometimes be understood as lines (see fig. 5.1). However, according to the context, I believe the composer simply meant staccato dots.



Figure 5.1. Excerpt showing staccato dots from Quintet No. 3, Cantabile (flute part).

The wavy line, present in Quintet No. 4 (see fig. 5.2), refers to the bow vibrato, today translated as a portato articulation. There are not dots under slurs. According to Drosopoulou, Boccherini used both the wavy line and dots under slurs. However, the former mainly predominated in his early writings from the 1780s.⁵⁸

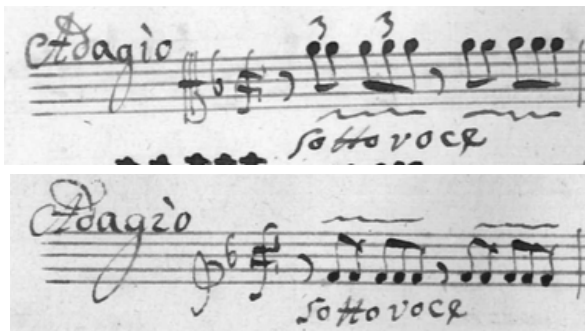


Figure 5.2. Wavy line in Quintet No. 4, Adagio, bar 1 (viola and cello solo parts). Photographs used by permission of the Archivo General de Palacio.

⁵⁸ Loukia Myrto Drosopoulou, "Dynamic, Articulation, and Special Effect Markings in Manuscript Sources of Luigi Boccherini's String Quintets" (PhD diss., University of York, 2008), 205, accessed November 11, 2017, ProQuest Dissertations & Theses.

The pizzicato is the only special effect typical of Boccherini found in the quintets. It is used extensively, for example, during the third movement of Quintet No. 5 (see fig. 5.3).

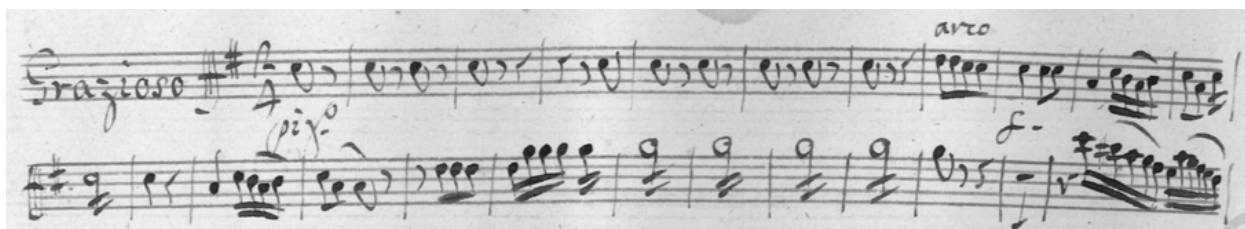


Figure 5.3. Pizzicato in Quintet No. 5, Grazioso, bar 1 (viola part). Photograph used by permission of the Archivo General de Palacio.

4. Dynamics

Piano and *forte* are by far the most common dynamics, followed by *dolce*, *sottovoce*, and then *pianissimo* (see table 5.3). *Fortissimo* and *crescendo* are more rare (see tables 5.4 and 5.5). As in Boccherini’s writings, nuanced soft dynamics are the most present throughout the quintets⁵⁹.

	Term	Notation	
		Copyist A (Quintets 1-5)	Copyist B (Quintet 6)
Soft dynamics	piano		
	pianissimo		
	sotto voce		
	dolce		
	dolce espressivo		

Table 5.3. *Piano* dynamic markings in Quintets Nos. 1 to 6. Photographs used by permission of the Archivo General de Palacio.

⁵⁹ Ibid, 106.

	Term	Notation	
		Copyist A (Quintets 1-5)	Copyist B (Quintet 6)
Strong dynamics	forte		
	fortissimo		
	a mezza voce		
	rinforzando		
	forte assai		

Table 5.4. *Forte* dynamic markings in Quintets Nos. 1 to 6. Photographs used by permission of the Archivo General de Palacio.

The abbreviations of *pianissimo* and *fortissimo* are characteristic of Copyists A and B (see fig. 5.4 and 5.5). Boccherini and his copyists did not use them.

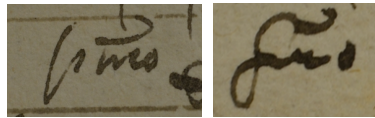


Figure 5.4. *Fortissimo* and *pianissimo* by Copyist A.

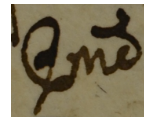


Figure 5.5. *Pianissimo* by Copyist B.

The dynamic *forte assai* appears twice. The literature reviewed suggests that it is in fact characteristic of Boccherini's music that dynamic markings appear accompanied by the term *assai*.⁶⁰ The *rinforzando*, which according to different scholars referred to a more intense crescendo, appears once in the last quintet.⁶¹ A *mezza voce* is employed twice in Quintet No. 6 as well.

A *calando* is found in the third quintet. It is worth mentioning that the term does not always imply a ritardando. Depending on the context, it might only refer to a *diminuendo*.

⁶⁰ Ibid, 105.

⁶¹ Ibid, 117.

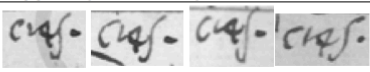
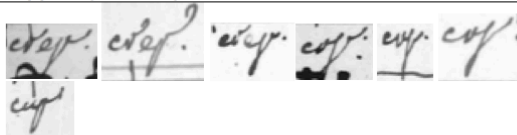
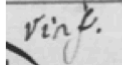
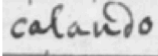
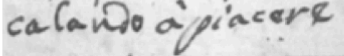
	Term	Notation	
		Copyist A (Quintets 1-5)	Copyist B (Quintet 6)
Dynamic increase/decrease	crescendo		
	rinforzando		
	calando		
	calando a piacere		

Table 5.5. Dynamic gradation markings in Quintets Nos. 1 to 6. Photographs used by permission of the Archivo General de Palacio.

Surprisingly, there are hairpins in the second movement of Quintet No. 1 (see fig. 5.6). They appear in the cello part at the beginning and the end of the movement but do not occur again throughout the quintets. The hairpins are written in an old fashioned way—closed at the end;⁶² however, the writing is not accurate and the result is an ambiguous and deformed triangle. Boccherini never used hairpins, even if they were already in use by other composers.⁶³ Hairpins meant a moderate gradual increase or decrease of the dynamic.



Figure 5.6. Hairpins used in Quintet No. 1, Largo (cello solo part).

The same dynamic is generally found in nearly all of the voices at the same time with the exception of the solo voice, which often has no dynamic marking. As a result, many times the flute part has no markings.

⁶² Robert Donington, *The Interpretation of Early Music*, rev. ed. (New York/London: W. W. Norton Company, 1992), 483.

⁶³ Loukia Myrto Drosopoulou, "Dynamic, Articulation, and Special Effect Markings in Manuscript Sources of Luigi Boccherini's String Quintets" (PhD diss., University of York, 2008), 106, accessed November 11, 2017, ProQuest Dissertations & Theses.

Boccherini's confirmed compositions show that his dynamic-range style included many different levels, which was unusual at the time. However, there is a precise and big dynamic range in the six quintets as well.

5. Ornamentation

The basic written ornaments found in these manuscripts are appoggiaturas and trills.

5.1. Appoggiaturas

Two different writings for the appoggiaturas are found in these quintets: they are normally marked as eighth-notes but also sometimes as sixteenth-notes.

Copyist A is often imprecise in the writing of the appoggiaturas. he frequently misses the head of the notes and the placement is not always accurate, as depicted in figure 5.7.

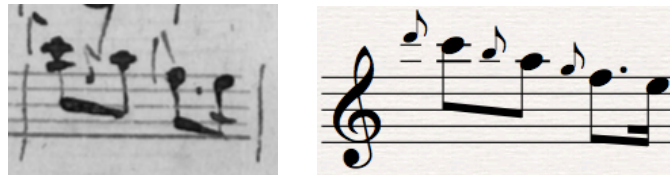


Figure 5.7. Example of appoggiaturas written by Copyist A and the transcription in the edition. Photograph used by permission of the Archivo General de Palacio.

He normally uses the eighth-note writing for the appoggiaturas, with exceptions. The writing shows inconsistencies that do not seem to be meaningful, as exemplified by figure 5.8. Flute and violin play in octaves, but the writing used for the appoggiaturas does not match between the voices. It is unlikely that the composer wanted different interpretations. Whether one should play a long appoggiatura or a short one depends mainly on the context.

This is discussed further in chapter VII. Boccherini tended to use both writings interchangeably, as stated by Amsterdam and Carter.⁶⁴



Figure 5.8. Excerpt from Quintet No. 5, Grazioso, bars 55-59 (flute and violin parts). Photographs used by permission of the Archivo General de Palacio.

The context generally suggests that the appoggiaturas often come from the note above the note that they precede. When it is the opposite case and the appoggiatura comes from below, Copyist A tends to indicate it more clearly, at least in one of the voices. As the figure 5.9 shows, Copyist A misses the head of the appoggiaturas in the violin part but is precise in the flute part, which plays in unison.

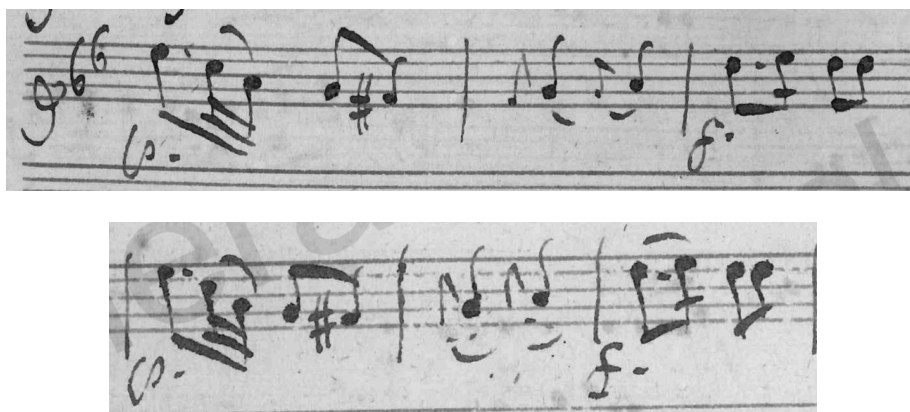


Figure 5.9. Excerpt from Quintet No. 5, Adagio, bars 54-56 (flute and violin parts). Photographs used by permission of the Archivo General de Palacio.

⁶⁴ Ellen Amsterdam, "The String Quintets of Luigi Boccherini" (PhD diss., University of California, Berkeley, 1968), 47, accessed October 30, 2016, ProQuest Dissertations & Theses; Brian Andrew Carter, "Luigi Boccherini's String Quintet in B-Flat Major, G. 312: A Critical Performing Edition" (PhD diss., The University of North Carolina at Greensboro, 2013), 18, accessed October 30, 2016, ProQuest Dissertations & Theses.

Copyist B generally seems more precise and consistent. He tends to use the eighth-note writing for long appoggiaturas (see fig. 5.10) and the sixteenth-note writing for short appoggiaturas, often known as grace notes (see fig. 5.11). Some exceptions apply. As seen in figure 5.12, he is clearer with the placement of the appoggiaturas and even writes accidentals when it applies.

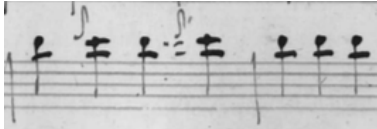


Figure 5.10. Example of eighth-note appoggiaturas from Quintet No. 6, Allegro (flute part). Photograph used by permission of the Archivo General de Palacio.

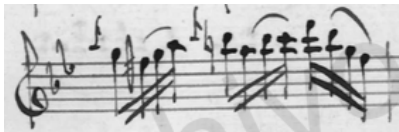


Figure 5.11. Example of sixteenth-note appoggiaturas from Quintet No. 6, Adagio (flute part). Photograph used by permission of the Archivo General de Palacio.

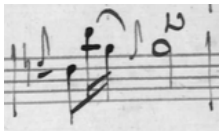


Figure 5.12. Example of sixteenth-note appoggiaturas from below from Quintet No. 6, Adagio (flute part). Photograph used by permission of the Archivo General de Palacio.

In the critical edition of the quintets, missing heads of the appoggiaturas are written out, and the addition is indicated in the critical commentary. For more information on the placement and value of the appoggiaturas, refer to chapter VII on performance practice.

5.2. Trills

Trills are marked differently by the two copyists: Copyist A notes it with a small wavy line similar to the mordent symbol (see fig. 5.13) while Copyist B uses **tr** (see fig. 5.14).



Figure 5.13. Example of trill written by Copyist A from Quintet No. 1, first movement, bars 64-65 (flute part). Photograph used by permission of the Archivo General de Palacio.

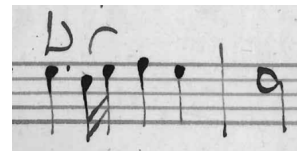


Figure 5.14. Example of trill written by Copyist B from Quintet No. 6, Allegro, bars 132-133 (flute part). Photograph used by permission of the Archivo General de Palacio.

Trills are not always indicated. When marked, they are not generally preceded by an appoggiatura. The exceptions are when the composer wants an appoggiatura that comes from below, as shown in figures 5.15 and 5.16. One could conclude that trills were usually performed starting on the upper note unless indicated differently in the music.

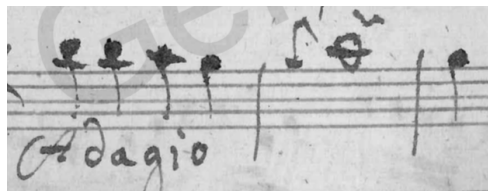


Figure 5.15. Example of trill with appoggiatura written by Copyist A from Quintet No. 3, Cantabile, bars 96-98 (flute part). Photograph used by permission of the Archivo General de Palacio.

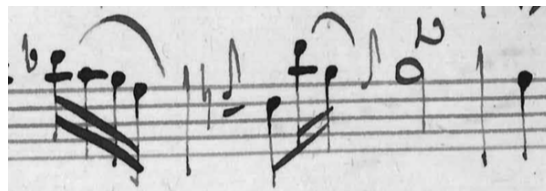


Figure 5.16. Example of trill with appoggiatura written by Copyist B from Quintet No. 6, Adagio, bars 27-28 (flute part). Photograph used by permission of the Archivo General de Palacio.

5.3. Cadenzas

Fermatas are frequent in the Six Quintets. They invite one of the performers to improvise a small cadenza or turn. In the second movement of Quintet No. 3, there is an extended written cadenza for the three soloists: the flute, the violin, and the cello solo. This is evidence that cadenzas were in fact performed. The composer writes the cadenza in Quintet No. 3 to ensure the successful interaction of the three main instruments. This avoids the improvisation of the cadenza that would have been difficult for the performers of the time. The composer writes different indications for the instruments intervening in the cadenza (see fig. 5.17) and the tacet instruments (see fig. 5.18): *Cadenza Andante* vs. *cadenza a piacere*.

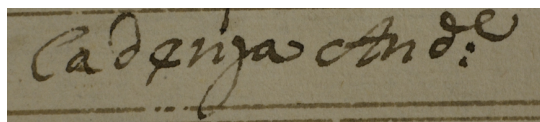


Figure 5.17. Marking from the flute part in Quintet No. 3, Cantabile.

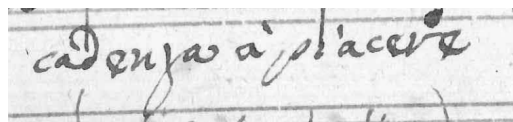


Figure 5.18. Marking from the bass part in Quintet No. 3, Cantabile. Photograph used by permission of the Archivo General de Palacio.

6. Idiomatic Features

6.1. Characteristics of the String Writing

The six quintets were originally written for flute, violin, viola, cello solo, and *basso*. However, in Quintet No. 6 the header of the manuscript states violoncello or second violin. This, together with the fact that the cello solo part is written in treble clef throughout the six quintets, has made some scholars and performers think that all quintets should be performed on the violin. Although it is true that Boccherini normally used different clefs in the cello part, the practice of writing the part in treble clef to be read an octave lower was rather usual at the time.⁶⁵

Boccherini normally used the term *basso* in his manuscripts for symphonies and violoncello for quintets. However, when he wanted a double bass in his chamber music, he would specify *contra-basso*. Based on the way the part is written—the register used, the many repeated eighth-notes, and the ornaments—together with the context, I can conclude that a cello is perfectly suitable and probably the most likely instrument to have played this bass part in the past. Indeed, all the scholars that mention these quintets assume the *basso* part is for cello.⁶⁶

The key signatures chosen by the composer suit the string instruments. B-flat major would be the most difficult tonality for the flute; however, it is idiomatic for the strings and is one of Boccherini's most employed keys. The melodic writing, articulations, and dynamics previously examined are idiomatic as well.

⁶⁵ Ellen Amsterdam, "The String Quintets of Luigi Boccherini" (PhD diss., University of California, Berkeley, 1968), 34, accessed October 30, 2016, ProQuest Dissertations & Theses.

⁶⁶ Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969), 486-490.

The viola and the bass mainly play an accompaniment part, with occasional small solos by the viola. Along with the flute, the violin and the cello solo play solo instrument roles although they sometimes play the accompaniment too, especially the violin, which effortlessly transitions from one role to the other. The cello solo has many tacet bars, as does the flute.

Virtuoso passages are written for the three solo instruments. The cello solo part is particularly characteristic of Boccherini's writing because it is written for very high ranges. Quartet 4 shows a cello solo part that is especially difficult, written for an extremely high register.⁶⁷ The difficulty makes it feel as though it is not so idiomatic anymore. One cannot help but to think of the necessity of a cello piccolo like Boccherini's to efficiently play this part.

6.2. Characteristics of the Flute Writing

The flute is treated as a solo instrument together with the violin and the cello solo but is not considered more important than them. This is the case in Boccherini's music as well. When he writes for the flute in other flute quintets or sextets, the flute is never considered above the rest of the instruments.

The range goes from a low D to a high F; however, the F is only written twice. The flute normally goes up to E, which is within a normal range for the baroque flute.

The date of composition for the quintets is unknown. According to the style, the pieces can be situated in the second half of the eighteenth century, probably even in the last quarter of the century. Thus, the quintets presumably could have been played with either

⁶⁷ This could be the reason why Jean-Pierre Rampal recorded all the quintets, but no. 4.

the baroque or classical flute. If uncertain, the player should choose the former flute. More information on this matter can be found in chapter VII.

One can wonder what led the composer of the Six Quintets to write for flute and strings. If we assume Luigi Boccherini composed them, several suppositions arise. Twenty-six authentic works featuring the flute appear in Luigi Boccherini's own catalogue and were published during his lifetime. Among his authentic works, eighteen are quintets for flute, two violins, viola, and two cellos organized in sets of six. The first two sets of six quintets were composed in 1773 and 1774, while Boccherini was already working for the Infante Luis de Borbón, Charles III's brother: G 419-424 and G 425-430. Each of the quintets has two movements—thus considered *opera piccola* in Boccherini's own catalogue. We do not know of any wind players working for the Infante at the time, so Boccherini may have written the quintets for a hypothetical visiting performer. From the same period, stand the six Divertimenti, G 461-466, for flute, two violins, viola, two cellos, and double bass ad libitum. Each of them has four movements (*Opera Grande*).

The third set of six quintets, G 431-436, was written for flute or oboe, two violins, viola, and cello in 1797. According to Boccherini's letters to editor Ignaz Pleyel, the set was most likely composed with the oboist Gaspar Barli in mind.⁶⁸ From 1786 to 1797, Luigi Boccherini worked as director of the orchestra of the Counts Benavente-Osuna. There he had the opportunity to meet the most renowned performers in Madrid, most of whom were working for the King as well. Boccherini's Notturmo No. 1 for flute or oboe, horn, bassoon, violin, viola, and double bass and Notturmo No. 4 for flute or oboe, horn, bassoon, two violins, viola, and two cellos were composed in the same period (1787). They prove the versatility

⁶⁸ Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969), 481.

of Boccherini's orchestra. These pieces were conceived for the oboist Gaspar Barli, who, according to Boccherini's correspondence, could play the difficult oboe part.⁶⁹

If Boccherini composed the Six Quintets G 437-442, the focus of our research, he probably did so while he worked for the King's brother. He may have decided not to publish these due to the difficult and virtuosic flute, violin, and cello writing. The Six Quintets G 437-442 are closer in style with the *Divertimenti (Opera Grande)*, than with the Quintets G 419-430 (*Opera Piccola*).

The Six Quintets G 437-442 share a similar structure—fast-slow-fast—with a third movement that is a theme with variations or a *grazioso*. Few differences stand out between the quintets in the use of harmony, articulations, dynamics, and ornamentation. In addition, the flute, violin, and cello play the role of soloist instruments throughout all of the quintets. I have concluded that Quintet No. 6 was added later. However, in spite of larger developments, the compositional style of Quintet No. 6 is related to that of Quintets Nos. 1 through 5. Moreover, the resemblance to Boccherini's style is noticeable, especially in the virtuoso writing for cello in a high register that was not standard in the eighteenth century.

⁶⁹ Luigi Boccherini, *Due Notturmi, Op. 38, vol. II: Sestetto N. 1, G. 467 (1787), per oboe o flauto, fagotto, corno, violino, viola e c.basso, Sestetto N. 5, G. 471 (1787) per corno, 2 violini, viola, 2 violoncelli*, ed. Aldo Pais (Padova: G. Zanibon, 1991), Introductory Notes.

Chapter VI

Editorial Process

"A critical attitude should stimulate a critical response, and that is a goal of editing: the critical investigation of the text and its readings in order to establish the likelihood of their truth within the music's historical context."⁷⁰

My goal in editing the Six Quintets, G 437-442, was to be as truthful as possible to the original text. The fact that there is only one source simplifies the work; however, I still needed to make many choices even before starting to transcribe the music. The involvement of the editor in the preparation of a critical edition is not only unavoidable but also necessary. One of the most important aspects to account for is that readers and performers are ultimately able to distinguish the editorial additions from the original material in the sources. For that purpose, I either use a specific differentiated notation in the text for editorial additions—dashed slurs, square brackets, or small print—or discuss the modifications in the critical commentary.⁷¹

I agree with James Grier's claim that there is not a definitive or true version.⁷² I present the reader my edition of the quintets. However, I provide readers with the necessary information to be aware of the alterations I have made. The goal is for the readers to understand my choices as editor and feel capable to make their own decisions, which may ultimately differ from mine.

I have completed different types of modifications in the presentation of the text and even in the text itself according to my best knowledge and analysis of the sources and the

⁷⁰ James Grier, "Editing," *Grove Music Online* (2001): 17, accessed February 4, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.08550>.

⁷¹ Because this edition is for study purposes, I have indicated many modifications in the text itself (dashed slurs, additions in brackets, etc.), which I will not include in a performance edition. The modifications will be indicated in the critical commentary.

⁷² James Grier, "Editing," *Grove Music Online* (2001): 4, accessed February 4, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.08550>.

repertoire. I will discuss all the challenges that I have faced during the process and the decisions taken to address them.

1. Presentation of the Text

I have preserved the original name for the movement markings, but the names of the instruments, originally in Italian, have been translated into English. Exceptionally, I have conserved the term *basso* to avoid any confusion with the instrument double bass.⁷³ The different denominations for the cello part by Copyists A and B have also been maintained, a matter that is mentioned in the critical commentary.

The cello solo part is originally written in treble clef throughout the six quintets, but it should sound an octave lower. I have decided to keep the original notation in treble clef in the score. However, I have included an indication for the cello to play an octave lower and have referred the reader to the critical notes for further information on the matter. In addition, I have prepared an alternate version of the cello solo part in tenor and bass clefs that may be more comfortable to read for the modern performer.

Because of the special characteristics of the cello solo part—written in treble clef in a high range and with a soloist style—I debated the order in which to place the instruments in the score. I decided to follow the conventional order used in an orchestral score: flute, violin, viola, cello solo, and bass (see fig. 6.1).

⁷³ See chapter V for more information on the term *basso*.

Quintet No. 6 for Flute & Strings

G 442

Luigi Boccherini (attrib.)
Edited by Gemma Goday

Allegro



Figure 6.1. First half page of the edited score of Quintet No. 6.

In general, I have preserved the original beamed groupings from the manuscript. Where inconsistencies arose, I made decisions on a case-by-case basis.



Figure 6.2. Quintet No. 2, Allegro (flute part). Photograph used by permission of the Archivo General de Palacio.

In the first example (fig. 6.2), I have preserved the original beamed groupings because I believe they transmit useful information to the performer on how to phrase. By contrast, in the second example (fig. 6.3), I have unified the writing following the grouping circled in blue (see fig. 6.4).

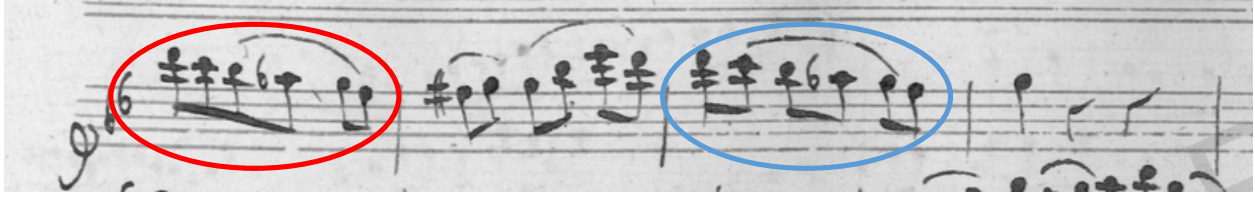


Figure 6.3. Quintet No. 1, Largo, bars 56-59 (flute part). Photograph used by permission of the Archivo General de Palacio.

Figure 6.4. Edited score of Quintet No. 1, Largo, bars 55-59 (flute part).

I have automatically corrected the stem direction of the notes without mentioning it, because it does not influence the meaning or interpretation of the text. Indications of irregular rhythms (triplets, etc.) have been tacitly included where lacking. Musical abbreviations have been written in full. For example, in figure 6.5, every half-note with a slash has been replaced by four eighth-notes.

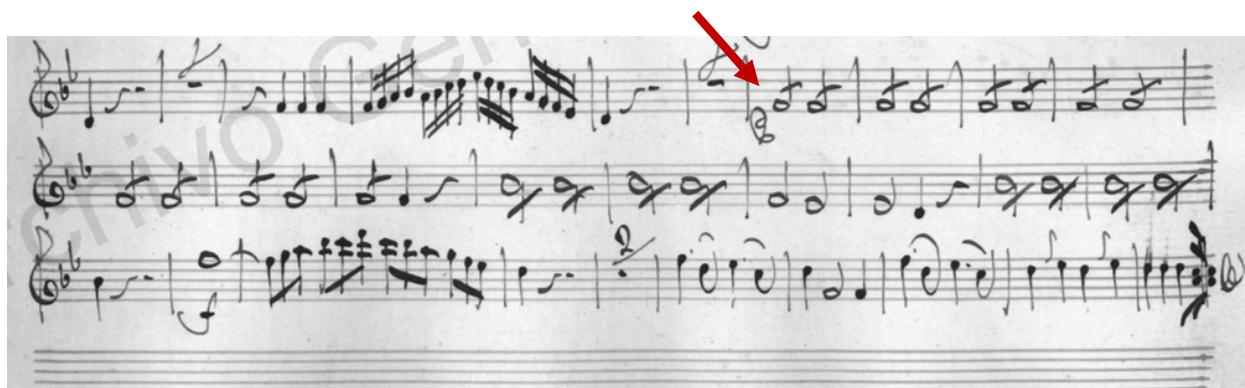
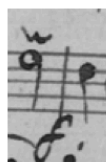


Figure 6.5. Quintet No. 6, Allegro, bars 139-168 (violin part). Photograph used by permission of the Archivo General de Palacio.

Different signs for the trill are used in Quintets Nos. 1 through 5 and in Quintet No. 6. I have kept both notations for this edition to facilitate future study (see fig. 6.6). The goal is to highlight differences between Copyists A and B that might lead to their identification. In a future performance edition, I will consider unifying the style.

Copyist A



Copyist B



Figure 6.6. Notation and transcription of the trills by Copyists A and B. Photographs used by permission of the Archivo General de Palacio.

Two different writings for the appoggiaturas are found in these quintets: eighth-notes, more frequently, and sixteenth-notes. In his book, John Caldwell advocates for not changing

the original notation for short and long appoggiaturas.⁷⁴ Even if the notation of the appoggiaturas is not related to its length in these quintets, as discussed in chapter V, I have followed Caldwell's advice and preserved the original writing. Only in specific cases have I modified the value of the grace notations. For example, when inconsistencies arose between voices in parallel passages in Quintet No. 5, I unified the values in the score and indicated the modifications in the critical commentary.

The goal of this edition is to preserve the original notation of ornaments and articulations because they provide more nuanced information for the performance than standardizing everything. I am aware, however, that the original notation can be misleading or cause doubt in some cases. It is for this reason that I have not only added chapter VII about performance practice but also included a short note in the edition for performance clarification. One example is the wavy line, also called bow vibrato, that indicates a portato articulation (see fig. 6.6 and 6.7).

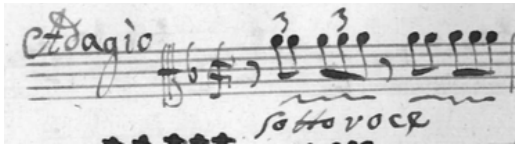


Figure 6.7. Quintet No. 4, Adagio, bar 1 (viola part). Photograph used by permission of the Archivo General de Palacio.

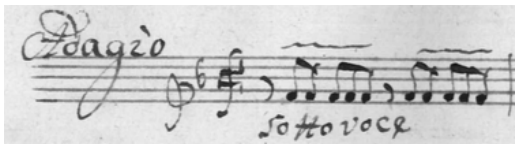


Figure 6.8. Quintet No. 4, Adagio, bar 1 (cello solo part). Photograph used by permission of the Archivo General de Palacio.

I have modernized and unified the notation of dynamics: *pp* for *pianissimo*, *p* for *piano*, *f* for *forte*, *ff* for *fortissimo*, etc. (see fig. 6.8). I have discussed cases where the original notation could be misleading, like in the case of the *forte assai*, in the critical commentary.

⁷⁴ John Caldwell, *Editing Early Music*, 2nd ed., Early Music Series 5 (Oxford: Clarendon Press, 1995), 88.

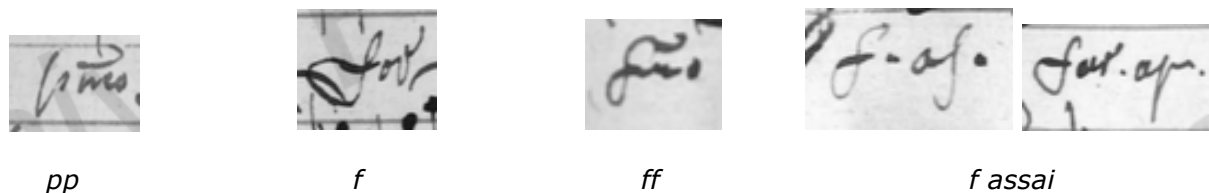


Figure 6.9. Examples of dynamic marks from the manuscript. Photographs used by permission of the Archivo General de Palacio.

2. Treatment of Lacunae and Errors

I have reconstructed omissions and mistakes made by the copyists to the best of my knowledge. They are all indicated in the critical commentary except for editorial accidentals, dynamics, and articulations, which were written in a distinctive way in the score and parts.

Missing tempo markings have been added in brackets. Cautionary accidentals are presented in parentheses, whereas editorial accidentals are written in small print above the staff. For example, many times the accidental is missing before a repeated note that comes in a new bar. Other times, there are simply omissions of accidentals, as seen in the following example (see fig. 6.9). In both cases, I simply added a small accidental above the note missing it.

Figure 6.10. Example of omitted accidental in Quintet No. 6, Allegro, bar 83 (flute part).

The same dynamic is often used simultaneously in all the voices but one. The voice playing the melody usually has no dynamic, probably because it is meant to sound different than the group accompaniment. In the edition, however, I have added the missing dynamics in brackets in order to make the player aware of the markings of the others players and the general character of the passage (see fig. 6.10). In some instances, I have changed the placement of the dynamic markings for coherence with the other voices. The change is always mentioned in the critical commentary.

The image shows a musical score for five instruments: flute, two violins, and two violas. The score is for bar 5 of Quintet No. 6, Allegro. The flute part is the top staff, and the other four staves are for the strings. A red arrow points to a bracketed dynamic marking [p] in the first measure of the flute part. The other parts have a dynamic marking p. The flute part has a slur over the first measure and a dashed slur over the second measure.

Figure 6.11. Example of added dynamic in Quintet No. 6, Allegro, bar 5 (flute part).

Added slurs are marked with dashed lines. The original slurs are also preserved in this edition.⁷⁵ As displayed in figure 6.11, dashed slurs appear together with normal slurs: dashed slurs cancel solid slurs when they appear simultaneously. I have deleted some slurs for consistency and coherence purposes. I then noted it in the critical commentary.

⁷⁵ I will omit the original slurs and only show the modified slurs in a future performance edition. The original writing would be indicated in the critical commentary.

Figure 6.12. Example of editorial slurs together with original slurs in Quintet No. 5, Grazioso, bar 24 (cello solo part).

Added articulations—staccato dots, for example—and ornaments are marked in square brackets. As mentioned earlier, when there are inconsistencies that require a modification or deletion, I have proceeded with the change and specified it in the critical notes.

The number of tacet bars are occasionally incorrect in the original flute and cello parts. I have corrected them and mentioned it in the critical commentary. Wrong notes have been corrected but printed in small print so that readers know that they can refer to the critical commentary to consult the original notes.

In the manuscript of Quintets Nos. 4 and 6, a few bars from the cello solo part were copied into the viola part without changing the clef, resulting in parallel seconds. I have proceeded to reconstruct both passages. In the case of Quintet No. 6, the error happens in the recapitulation. The reconstruction of the passage was therefore easier because recapitulations tend to be a transposed repetition of the exposition in these quintets. In Quintet No. 4, however, it occurs in the last variation. I have reconstructed the passage following the harmony and imitating rhythms from the rest of the variation. In both cases, small print has been employed for the reconstruction so that the reader knows that there

has been a modification and that he can consult the critical commentary (see fig. 6.12). There, as usual, I have explained what was original in the manuscript. Moreover, I have included a small note in the score, as shown in figure 6.12.

This critical edition presents a text as faithful to the source as possible that also corrects mistakes and omissions. Only a set of manuscript parts has been preserved from the original. Therefore, many inconsistencies in articulation, dynamics, and ornamentation were found when putting the different voices together into the score. In the edition, I provide possible solutions to avoid the contradictions encountered. However, I always give readers and performers the opportunity to return to what the original source says in one way or another. I encourage critical thinking so that readers and performers can eventually make their own decisions.

The image shows a musical score for the viola part of Quintet No. 6, Adagio, bars 66-72. The score is in G minor (three flats) and 3/4 time. It consists of two systems of staves. The first system starts at bar 63 and the second at bar 68. The viola part is the second staff in each system. Dynamics include forte (f) and piano (p). There are some editorial markings like a double bar line with a wavy line above it.

* Reconstructed passage. See Critical Commentary.

Figure 6.13. Reconstruction of Quintet No. 6, Adagio, bars 66-72 (viola part).

Chapter VII

Performance Practice

When performing a piece, regardless of the period it was written, performers look for information about the composer and the context of the piece. Performers want not only to understand the writing, but also find inspiration. An example is contemporary pieces, where a performer needs to delve into the composer's writing, which is so different from one to another. Luckily, composers often provide an explanation of the special symbols they use. When dealing with repertoire prior to the nineteenth century, however, this explanation is not included with the piece. The writing, less detailed than today, requires a general knowledge from the performer that has been lost or, at least, modified by the passage of time. Performers are now aware of this lack of information in the score thanks to performers and musicologists in the twentieth century who immersed themselves in the different early music repertoires and cultures. Extant instruments, musical treatises, iconography, and documents of different natures—inventories, descriptions of festivities, etc.—guided them in the attempt to recreate the way this repertoire could have been performed.

Performers now have access to many helpful sources for interpretation when approaching a musical piece from the eighteenth century like the Quintets, G 437-442. Paying attention to the performance conventions of the time is called Historically Informed Performance (HIP). There is not a truth or definitive HIP, just as there is not a definitive critical edition. It is always a work in progress that will develop and change from one performance to another. Ultimately, the performers, the owners of the interpretation, choose which criteria and concepts to follow according to their visions.

While preparing the critical edition of the Quintets G 437-442, I performed each of the quintets in concert focusing on a HIP. The goal of this chapter is to share my experience and vision for the quintets with the reader. I will first discuss the choice of instruments. I then examine how to perform the main articulations found in the pieces as well as ornaments, special dynamics, and tempo markings. I give my interpretation of the works, referring to sources and repertoire of the time.

Assuming these pieces are by Luigi Boccherini, I recommend reading Italian sources in addition to the main musical treatises by J. Quantz, C.P.E. Bach, and L. Mozart. I also consulted the treatises by Geminiani, Tartini, and Cambini. The latter happened to play in a string quartet with Luigi Boccherini during his early career in Italy.⁷⁶ It is the first documented quartet. Among the secondary sources on baroque and classical performance practice, the works of Frederick Neumann, Robert Donington, and Clive Brown stand out. The three books are organized by topics—phrasing, articulation, or dynamics, for example. For each of the topics discussed, the authors discuss the information found in countless primary sources from the time period: musical treatises, letters, documents, etc.

The goal here is not to provide every source discussing the studied topics but to cite the ones that I have found more relevant for my interpretation. I do not aim to write a HIP essay but to introduce performers to sources that will enrich their knowledge and interpretation of the repertoire.

1. Instruments

1.1. Instrumentation of the Quintets

As discussed in chapters IV and V, the cello solo part of Quintet No. 6—added to the pre-existing five quintets—states that the cello part could be performed by a second violin. This, along with the fact that the part is written in treble clef throughout the quintets, has brought some scholars to believe that they are meant for two violins, viola, and cello.⁷⁷ I

⁷⁶ Jaime Tortella, *Boccherini: Un Músico Italiano En La España Ilustrada* (Madrid: Sociedad Española de Musicología, 2002), 21. The string quartet, formed by Filippo Manfredi, Pietro Nardini, Giovanni Giuseppe Cambini, and Luigi Boccherini, performed in the North of Italy for six months in 1765.

⁷⁷ Yves Gérard and Germaine De Rothschild, *Thematic, Bibliographical and Critical Catalogue of the Works of Luigi Boccherini* (London, New York: Oxford University Press, 1969), 486-490.

have performed the quintets with either instrument playing the cello solo part. Both the cello and the violin can do it perfectly; however, the quintets are more interesting in timbre and color with a cello performing the part. I encourage players to perform the Six Quintets, G 437-442 with flute, violin, viola, and two cellos. The instrumentation is unusual, which gives the ensemble added originality. Even so, it is important to note that substitutions were usual in the eighteenth century.⁷⁸ The instrumentation can ultimately depend on the players available for the occasion.

The term *basso*, as previously discussed, does not refer to a specific instrument but to the role of the instrument. Again, it could depend on the instruments available. In the eighteenth century, cellos, violas da gamba, *violones*, double basses, bassoon, keyboard instruments, or plucked instruments were among the main choices to play a *basso continuo* line. These quintets, however, have a classical flavor in many aspects. The texture is close to the classical string quartet and the bass has no figures.⁷⁹ In this context, I would discard the polyphonic instruments. Among the monophonic ones, the cello seems the most suitable for Italian music—if the quintets can be considered Italian—and easily blends with the rest of the ensemble. Double bass could be an option, too. However, the gap from the viola might be too big, and result in poor sound in the ensemble.

1.2. Modern Instruments versus Historical Instruments

The decision to play on modern or historical instruments depends on the players and the instruments available. Both options are legitimate; I encourage players to experiment performing on historical instruments in order to discover a different timbre, flavor, and

⁷⁸ Robert Donington, *The Interpretation of Early Music*, rev. ed. (New York/London: W. W. Norton Company, 1992), 503.

⁷⁹ There were, however, many unfigured bass lines supposed to be played by a keyboard or plucked instrument.

experience. Surprisingly, the music is not harder to play. Some passages simply feel more natural and easy on the instruments that the composer had in mind while composing.

The date of composition of the quintets is unknown; they can be situated in the last quarter of the eighteenth century by referring them to the other works for flute by Boccherini. Indeed, Boccherini writes one set of six divertimenti (with flute) in 1773 and two sets of six flute quintets in 1774. There is another known set of quintets from 1795. These are probably intended for the oboe, however, and the flute was added as an alternate in the edition.

By 1774 the pre-classical, one-keyed flute was still in use. It looks like the baroque flute, but the bore is more conical, which produces a brighter and the easier high register so necessary in the classical period. The standard pitch for that period was established as A 430 hertz.

By the 1750s, English makers started to progressively add more keys to the flute in order to improve the intonation and veiled sound of the forked fingerings of the one-keyed flute. This invention did not arrive on the continent until the 1780s.⁸⁰ As it happens with every new invention, it took a while for the use of the new flute to become generalized, and for a long time the one-keyed flute was still in use alongside keyed flutes.

According to a study of the Spanish press done by Vaquero Marín, the maker Fernando Llop was already advertising his one-keyed and six-keyed flutes in Madrid in 1785.⁸¹ This evidences the use of both types of flutes by that date. Therefore, playing the quintets on either kind of flute is appropriate. If performers want to be certain and avoid an

⁸⁰ Ardal Powell, *The Flute* (New Haven/London: Yale University Press (Yale Musical Instruments Series), 2002), 111, 119.

⁸¹ Olalla Martín Vaquero, "La flauta y su repertorio en la prensa madrileña en el s. XVIII" (master's thesis, Universidad de Salamanca, 2008), 104.

anachronism, they should opt for the one-keyed flute. I have performed the quintets with both the one-keyed and the eighth-keyed flutes, and they both work easily. However, the use of the keyed flute for Quintet No. 6, in B-flat major, is definitely helpful. Because Quintet No. 6 was added later, it makes sense to use a change of instrument for its interpretation.

String instruments underwent a less radical change during the eighteenth century. Apart from the technical aspects of execution, string instruments looked similar to modern instruments and played on gut strings during the whole century. The most evident transformation took place in the bow. At the end of the century, bows generally followed Tourte's design and tended to be longer and inwardly curved.⁸² This kind of bow helps with classical articulation; a shorter and outwardly curved bow would also be suitable.

2. Articulation

There are three main types of articulations in the six quintets: slurs, staccato dots, and wavy lines. As discussed in the previous chapter, slurs are the most used articulations. They are present in almost every phrase. A special articulation stands out: the composer often slurs two or more repeated notes. On string instruments, these notes are played in the same bow stroke with very little interruption.⁸³ On flute, Quantz, suggests to gently articulate the slurred repeated notes with air.⁸⁴ Another more modern option to imitate this

⁸² Robert Donington, *The Interpretation of Early Music*, rev. ed. (New York/London: W. W. Norton Company, 1992), 532-533.

⁸³ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 205.

⁸⁴ J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 82.

effect is to gently articulate the slurred repeated notes with syllable “du” without stopping the air.

The wavy line symbol appears in the second movement of Quartet 4, G 440 only, always on accompanying repeated notes (five or more eighth-notes in triplets) and generally in a *piano* dynamic (e.g., *sottovoce* in bar 1). This articulation is only specified in the first bar; it should be applied to every similar passage (eighth-note triplet on a repeated note).

According to Cambini, the execution is similar to the one described for slurs: the performer should play all the notes in a single bow stroke in such a way that the bow never leaves the string and gives a small *coup* (stroke) so that every note vibrates.⁸⁵ Neumann describes the execution as “drawing the bow without interruption while emphasizing individual pitches with a wave-like series of mild pressures and releases that make each pitch stand out in a *portato* manner (the detachment factor) yet connect them in a continuous sound (the legato factor).”⁸⁶

Staccato dots generally indicate a short duration of the notes with separation between them. The degree of shortness depends on the instrument, the context, and the mood of the piece. For string instruments, the type of bow stroke execution is apparently more important than the shortening of the notes themselves.⁸⁷

⁸⁵ Giuseppe Maria Cambini, *Nouvelle Méthode, Théorique Et Pratique Pour Le Violon, Divisée En 3 Parties* (Genève: Minkoff Reprints, 1974), 23.

⁸⁶ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 218.

⁸⁷ Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 213.

Moreover, sometimes the staccato dots have an added meaning—canceling the articulation previously used.⁸⁸ This is the case in the second movement of Quintet No. 4, G 440, where the staccato dots cancel the bow vibrato articulation marked by the wavy line.

3. Dynamics

While dynamics are indicated, I encourage the performer to add even more nuances when a dynamic is held for a long time. This task was generally left to the performer. Dynamic markings indicate the mood of the passage. The performer should shape the direction of the music.

Terms like *sottovoce*, *a mezza voce*, *forte assai*, *rinforzando*, or *calando* might need some explanation. *Sottovoce* is commonly written in two words—*sotto voce*—in other sources. Originally meaning “with a low voice,” it is often equated to a *pianissimo*, a very soft dynamic.⁸⁹

A mezza voce, according to Brown, is sometimes understood as *mezzo forte* or even occasionally as *forzato*.⁹⁰ It appears only twice in Quintet No. 6. I suggest the first meaning, since no *mezzo forte* is present throughout the quintets.

⁸⁸ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 226.

⁸⁹ Loukia Myrto Drosopoulou, “Dynamic, Articulation, and Special Effect Markings in Manuscript Sources of Luigi Boccherini’s String Quintets” (PhD diss., University of York, 2008), 109, accessed November 11, 2017, ProQuest Dissertations & Theses.

⁹⁰ Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 61.

Forte assai can be translated as “very loud.” I classify it as in between *forte* and *fortissimo*. It was usual to see the term *assai* accompanying dynamics in Boccherini’s music.⁹¹

Abbreviated as *rinf.*, the term *rinforzando* is written as a synonymous to *crescendo* in many contexts. It progressively tended to be used as a more intense *crescendo* in short groups of notes. Some composers even employed it as an accent on a single note that was smoother than the *sforzando*.⁹² Le Guin nuances that meaning of the word in Boccherini’s music and defines it as a long swell, similar to a *messa di voce*.⁹³ *Rinforzando* and *crescendo* are both employed in Quintet No. 6, which suggests that they have different meanings. In addition, the *rinforzando* appears only in the flute part on a low register B-flat, dotted half-note. I suggest performing it as an accent or, even better, as a swell because it would be more effective on a historical flute, which has a weak low register. Playing a *rinforzando* on a low B-flat with a one-keyed flute is challenging and less effective. Using a multi-keyed flute to perform Quintet No. 6 would be easier.

By comparison, there is the term *calando*, which can be synonymous to *diminuendo* but can also imply a small ritardando.⁹⁴ The term appears twice in Quintet No. 3. In both cases, all the voices play in parallel motion right before a cadence. It is reasonable in this context to have both ritardando and *diminuendo* implied by *calando*. Furthermore, in the second

⁹¹ Loukia Myrto Drosopoulou, “Dynamic, Articulation, and Special Effect Markings in Manuscript Sources of Luigi Boccherini’s String Quintets” (PhD diss., University of York, 2008), 105, accessed November 11, 2017, ProQuest Dissertations & Theses.

⁹² Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 87.

⁹³ Loukia Myrto Drosopoulou, “Dynamic, Articulation, and Special Effect Markings in Manuscript Sources of Luigi Boccherini’s String Quintets” (PhD diss., University of York, 2008), 116, accessed November 11, 2017, ProQuest Dissertations & Theses.

⁹⁴ Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 62.

movement, the term appears accompanied by *a piacere* in the bar right before a written cadenza for the flute, violin, and cello. A ritardando that is even more amplified, together with a *diminuendo*, sounds plausible.

As mentioned in chapter V, it is surprising to find hairpins in only the second movement of Quintet No. 1. One-bar long, they appear in just the cello solo part. The first time, the two hairpins occur in a row in bars 8 and 9 with the same three repeated notes. I think the *diminuendo* should not be two-bars long but should start again in bar 9 instead. Looking at the music, it implies a sort of stress on the first note of the hairpin. This is true again in bar 84, where the hairpin coincides with a B natural, a harmonically stressed note.

4. Ornamentation

4.1. Appoggiaturas

Appoggiaturas are among the most essential embellishments according to C.P.E. Bach and Quantz.⁹⁵ They are present throughout the six quintets; the writing, however, is not precise. They frequently do not have a head. Such imprecise writing could indicate that the pitch of the appoggiaturas was obvious to the performer of the time. There are two main types: the ones approached from the note above the following note, called *superior appoggiaturas* by Geminiani, and the ones approached from the below, *inferior appoggiaturas*.⁹⁶

⁹⁵ Bach, Carl Philipp Emanuel, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 87; J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 91.

⁹⁶ Francesco Geminiani, *A Treatise of Good Taste in the Art of Musick* (London: [the Author], 1749), 2.

In the quintets, the writing of the appoggiaturas tends to be more precise when it is an inferior appoggiatura or when it is in a group of grace notes. One hypothesis is that exceptions—appoggiaturas from below—are more accurate in the writing because the norm— appoggiaturas from above—was taken as a given and their writing was therefore less precise. Most of the appoggiaturas come from above the note they precede.

According to Quantz, the preceding note dictates whether the appoggiatura should come from above or below. If that note is either one or two steps higher than the following note, then it should be approached from above. If the note is lower, it should be approached from below.⁹⁷ In the edition, all of the appoggiaturas pitches have been reconstructed in the score according to this rule, unless the writing indicated differently, and notated in the critical commentary. Appoggiaturas are always slurred to the following note.

The real issue for the performer is the length of the appoggiatura and whether it should be played before the beat or on the beat. The manuscript parts show two different types of grace notations—eighth-notes and sixteenth-notes. However, the writing is not meaningful and does not correspond with a specific type of appoggiatura. In fact, Quantz warns about this in his treatise, “It is of little importance whether they have one or two crooks”.⁹⁸ The performer should decide whether to play a short or long appoggiatura according to the context.

⁹⁷ J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 92.

⁹⁸ *Ibid.*, 91; Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 87. C.P.E. Bach, on the contrary, advocates for a writing the appoggiaturas in real length; however, it clearly does not apply to the Quintets G 437-442.

4.1.1. Long Appoggiaturas

A long appoggiatura, played on the beat, is always a dissonant note resolving to a consonant one. According to Quantz and Tartini, among other sources, the long and sustained appoggiatura takes either half the duration of the note it precedes or two thirds when following a dotted note.⁹⁹

When followed by a rest, the appoggiatura should take the whole value of the following note and the following note takes the value of the rest.¹⁰⁰ This rule is applicable in the quintets, Examples include bars 76—the end of the exposition—and 159—the end of the movement—in the first movement of Quintet No. 1 and bar 101 at the end of the second movement of Quintet No. 3. Long appoggiaturas should be played with a swell.¹⁰¹

4.1.2. Short Appoggiaturas

The most characteristic example of short appoggiaturas are the *tierces coulés*, also called passing appoggiaturas. When several notes of the same value descend in thirds, the appoggiaturas in between are to be played short and before the beat.¹⁰²

Tartini extends the rule to the rest of the descending intervals, to descending scales, and to any appoggiatura before notes of the same value.¹⁰³ The latter should be short to

⁹⁹ J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 95; Guiseppe Tartini and Sol Babitz, "Treatise on Ornamentation," *Journal of Research in Music Education* 4, no. 2 (1956): 77-78.

¹⁰⁰ J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 96.

¹⁰¹ *Ibid.*, 93.

¹⁰² *Ibid.*

¹⁰³ Guiseppe Tartini and Sol Babitz, "Treatise on Ornamentation," *Journal of Research in Music Education* 4, no. 2 (1956): 80.

avoid altering the rhythm and expression.¹⁰⁴ In fact, Leopold Mozart also considers the passing appoggiatura to be before the beat in an ascending scale.¹⁰⁵ C.P.E. Bach, by contrast, states that passing appoggiatura should be played with a more tender expression, on the beat, and for the duration of one third of the main note in slow movements.¹⁰⁶

Additionally, Quantz states that appoggiaturas before shakes that create dissonances with the bass—such as augmented fourths, diminished fifths, sevenths, or seconds—should be played short “to avoid transforming dissonances into consonances.”¹⁰⁷

C.P.E. Bach adds many more scenarios where a grace is to be played short: before quick notes, before repeated long notes, and before syncopated, tied, or slurred passages, for example.¹⁰⁸ In order to preserve the original rhythm, an appoggiatura should be played short before triplets. If the appoggiatura forms an octave with the bass, the player should perform it short to avoid the “emptiness” of the interval.¹⁰⁹

The duration of the appoggiaturas is one of the most extensive topics in early music. There are many different examples as well as exceptions. I have presented the main and easiest rules; however, theorists also disagree about the rules. I suggest looking at the

¹⁰⁴ Ibid., 78.

¹⁰⁵ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing* (London, New York: Oxford University Press, 1948), ch. IX, §18, 177.

¹⁰⁶ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 92.

¹⁰⁷ J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 96.

¹⁰⁸ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 91.

¹⁰⁹ Ibid., 92.

harmony—a long appoggiatura should be dissonant—the tempo, and character of the passage before deciding.

4.2. Trills

Trills are usually indicated by two different signs in the manuscript, each of them corresponding to one copyist. Both symbols were common at the time. Domenico Scarlatti, for example, used both interchangeably.¹¹⁰

Trills are mainly to be executed from the upper note, in accordance with Cambini, Geminiani, and Tartini.¹¹¹ Neumann observes that other Italian sources suggest that the trill often started on the main note.¹¹² This does not seem to be the case here since many times the appoggiatura from above is actually indicated in final cadences.

Terminations, or *nachschlags*, are not written out. Performers should end final trills with a termination, according to Cambini.¹¹³ Tartini provides two main ways of ending a trill in a final cadence (see fig. 5.1).¹¹⁴

¹¹⁰ Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 398.

¹¹¹ Giuseppe Maria Cambini, *Nouvelle Méthode, Théorique Et Pratique Pour Le Violon, Diviséé En 3 Parties* (Genève: Minkoff Reprints, 1974), 24; Francesco Geminiani, *A Treatise of Good Taste in the Art of Musick* (London: [the Author], 1749), Examples of the element of playing and singing in a good taste 1 and 2; Guiseppe Tartini and Sol Babitz, "Treatise on Ornamentation," *Journal of Research in Music Education* 4, no. 2 (1956): 81-82.

¹¹² Frederick Neumann, *Performance Practices of the Seventeenth and Eighteenth Centuries* (New York: Schirmer Books, 1993), 403.

¹¹³ Giuseppe Maria Cambini, *Nouvelle Méthode, Théorique Et Pratique Pour Le Violon, Diviséé En 3 Parties* (Genève: Minkoff Reprints, 1974), 24.

¹¹⁴ Guiseppe Tartini and Sol Babitz, "Treatise on Ornamentation," *Journal of Research in Music Education* 4, no. 2 (1956): 82.

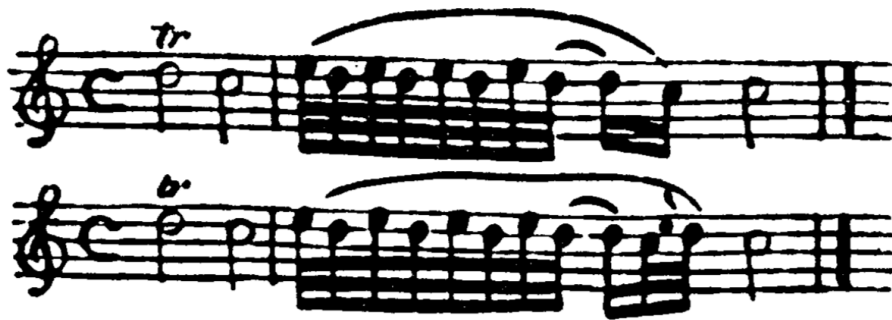


Figure 7.1. Example from the Treatise on Ornamentation by Giuseppe Tartini.

This information supports Quantz, who states that a trill should always have a preparation—an appoggiatura from above or below—and a termination, even when not indicated.¹¹⁵

4.3. Fermatas

According to C.P.E. Bach, fermatas are marked in three different places: on the note next to the last note, on the last notes, and on the rest after the last note. When situated on the rest after the last note, mainly in allegro movements, they should not be embellished. The other two types, often appearing in slow movements, must be embellished. It should be the most decorated moment of the movement.¹¹⁶ There are fermatas where a small cadenza should be improvised in the first movement of Quintet No. 3, the second movement of Quintet No. 4, and the second and third movements of Quintet No. 5.

¹¹⁵ J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 103.

¹¹⁶ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 143-145.

According to Türk, the embellishments should be in the character and harmony of the beat and should not be long.¹¹⁷

There are examples of different types of fermata embellishments in the Quintets G 437-442. Quintet No. 1 has a small written embellishment in the third movement, and Quintet No. 3 has a long cadenza for three solo instruments—flute, violin, and cello—in the second one.

4.4. Extemporaneous Ornamentation

Slow movements in Italian style, as opposed to French style, have melodies with few graces, so it is the task of the performer to ornament them.¹¹⁸ It is an art that needs to be practiced. Thus, Quantz dedicates a whole chapter to teach how to embellish little intervals, as was the custom in the sixteenth century. Leopold Mozart also dedicates a chapter in his treatise to ornaments to be improvised.¹¹⁹

The slow movements are not the only ones that should be ornamented; Quantz recommends adding appoggiaturas and other small essential ornaments in fast movements as well.¹²⁰ This would primarily take place in the repeat. However, C.P.E. Bach warns the

¹¹⁷ Clive Brown, *Classical and Romantic Performing Practice 1750-1900* (Oxford: Oxford University Press, 1999), 590.

¹¹⁸ J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 136.

¹¹⁹ Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing* (London, New York: Oxford University Press, 1948), ch. XI, 203-214.

¹²⁰ J. J. Quantz, *On Playing the Flute*, ed. and trans. Edward R. Reilly (London: Faber & Faber, 1985), 160-161.

performer that the variation of the melody should be in the same character as the original music and sound as good, if not better.¹²¹

In this chapter, I have provided basic tools for the performer interested in a Historical Informed Performance of the Quintets. I encourage the reader to delve into the bibliography provided and experiment with the articulation, dynamics, and ornaments explained on either modern or historical instruments. Playing with modern instruments should not be in conflict with Historical Informed Performances.

¹²¹ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, trans. William J. Mitchell (New York: W.W. Norton & Company, 1949), 165.

Conclusion

The critical edition of the Six Quintets, G 437-442 attributed to Luigi Boccherini is the main goal of the dissertation. The objectives of such an edition were twofold: to provide score and parts to performers and to provide information about the music and the manuscript that might eventually help in the study of the authorship of the quintets.

I have provided an overview of the period during which the manuscript may have been written and the place where it was found. Since the Six Quintets, G 437-442 are historically attributed to Luigi Boccherini, a study of his life and compositional style is included.

There is access to only one source of these six quintets for flute, violin, cello solo, viola, and bass. This manuscript is located at the Madrid Royal Palace Archive and has been highly manipulated, as made evident by the different inks and handwriting in the manuscript. Moreover, it is a set of parts that are meant for performance, which are not as accurate as scores. They were probably copied in haste for an upcoming performance, one after the other, without double-checking the markings between each part. The clearest sign of this is the articulation markings in the manuscript, which lack precision and consistency.

In fact, in addition to the occasional accidental and rest numbers mistakes encountered, I had to reconstruct two passages in the viola part in Quintets Nos. 4 and 6: a few bars from the cello part were mistakenly copied into the viola part.

Despite studying the watermarks of the paper—a leaf with grapes over the letter V on one side and a fleur-de-lis on a capital M on the other—I have been unable to identify the paper maker. However, it is known that this is not the paper made by the Catalan Romani family in Spain normally used by Boccherini. Examination of the quality of the copy itself and some characteristics markings like *pianissimo* and *fortissimo*, I cannot help thinking that the copyists of this unique source might not have been experienced with writing music. They certainly did not belong to the circle of Boccherini. They could have been working for the Royal Palace or for an unrelated patron and the manuscript was acquired later.

All the quintets have the same structure: three movements—fast-slow-fast—with a characteristic *grazioso* or theme with variations third movement. Boccherini had a predilection for minuets, absent in this set. The six quintets are in major keys, which was not the norm for Boccherini. All these small details are, however, not conclusive as to the authorship of the quintets. Further research needs to be done to determine if the practice of writing final chords without the fifths, found in these quintets and in Boccherini's music, was specific to Luigi Boccherini or a normal trend in Spain during the second half of the eighteenth century.

There are detailed articulations and dynamics, which happen in Boccherini's music as well. Ornamentation writing in these quintets also matches the style of Boccherini. There are two different types of writings for the *appoggiaturas* (eighth-notes and sixteenth-notes), but the use is neither consistent nor meaningful. Decisions about performing them as long *appoggiaturas* or short grace notes will depend on the context and not on the writing. I have provided some guidelines in chapter VII. However, for further information, the performer should refer to the treatises of the time.

The flute, violin, and cello are the solo instruments, but none of them are considered more important than the others. This matches Boccherini's style; he treats every instrument equally. For example, in his other flute quintets included in his catalogue, the flute is never considered to be above the rest of the instruments.

The three solo instruments have virtuoso passages during their solos. They often play the melody in octaves, also typical of Boccherini. The cello part specifically stands out for its high register. The writing definitely points toward Boccherini, and a cello piccolo could have been easily performed the part.

Conclusions about Authorship:

The manuscript was originally bound as a set of five quintets; Quintet No. 6 was later physically pasted in between the last and second to last pages. However, there is a similar style between all six of the quintets. Even if Quintet No. 6 has bigger developments in the fast movements, all of the quintets have the same structure and compositional style. They each feature the flute, violin, and cello as solo instruments with a virtuoso writing in an especially high register for the cello. It is logical to conclude that the same composer wrote the six quintets or that the composer of Quintet No. 6 intentionally copied the style of the previous quintets.

There are other possible composers for these quintets who were well employed during this time in Spain. Referring to the most significant composers, Gaetano Brunetti wrote many string quintets but mainly for two violas instead of two cellos. Few quintets have two cellos, and the style of the first cello is not comparable to Boccherini or to these quintets. Furthermore, Brunetti never wrote chamber music featuring the flute. The Pla brothers wrote for flute, but they were not based in Madrid, and their music normally featured either two flutes and continuo or just flute and continuo. They did not compose in the genre of the string quartet or quintet. It is unlikely that they were the composers of the six quintets.

In conclusion, and despite the differences identified, Luigi Boccherini is still the most likely composer because of the coincidences found in the style. The virtuoso writing for cello in the Quintets, G 437-442 is characteristic of Boccherini. Furthermore, Boccherini is the composer who dedicated more chamber music to the flute and whose works have been preserved in the second half of the eighteenth century in Spain.

In any case, if Boccherini was not the composer, the true composer was someone who knew his style and purposely imitated him.

I present the edition of the Six Quintets, G 437-442 as a valuable repertoire with the intention that it will become known among performers and scholars and that more information on the authorship will eventually be discovered.

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Appendix A

Score of the Six Quintets for Flute and Strings, G 437-442 Edited by Gemma Goday

Quintet No. 1 for Flute & Strings

G 437

Luigi Boccherini (attrib.)

Edited by Gemma Goday

[Allegro]

The musical score is arranged in five staves: Flute, Violin, Viola, Violoncello solo*, and Basso. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into three systems. The first system (measures 1-4) shows the Flute and Violin parts as rests, while the Viola, Violoncello solo*, and Basso parts begin with a piano (*p*) dynamic. The second system (measures 5-8) features more active parts: the Flute and Violin enter with a forte (*ff*) dynamic, the Viola continues with *ff*, the Violoncello solo* with *f*, and the Basso with *f*. The third system (measures 9-10) shows the Flute and Violin parts with a piano (*p*) dynamic, while the Viola, Violoncello solo*, and Basso parts continue with their respective dynamics.

*The cello should sound an octave lower.

14

Measures 14-16 of the musical score. The system consists of five staves. The first two staves are in treble clef, the third is in bass clef, and the last two are in treble clef. The key signature has one flat. Measure 14 starts with a forte (*f*) dynamic and features a complex melodic line with many slurs and ties. Measure 15 continues this melodic line. Measure 16 begins with a piano (*p*) dynamic and includes a triplet of eighth notes marked with a bracket and the number '3'. The bass line in the bottom two staves provides a steady accompaniment.

17

Measures 17-21 of the musical score. The system consists of five staves. The first two staves are in treble clef, the third is in bass clef, and the last two are in treble clef. The key signature has one flat. Measure 17 continues the melodic development from the previous system. Measures 18-20 show a continuation of the melodic lines with various slurs and ties. Measure 21 concludes the system with a final melodic phrase. The bass line remains active throughout, providing harmonic support.

22

Measures 22-26 of the musical score. The system consists of five staves. The first two staves are in treble clef, the third is in bass clef, and the last two are in treble clef. The key signature has one flat. Measure 22 begins with a long slur over the first two staves. The melodic lines continue with various rhythmic patterns and slurs. The bass line provides a steady accompaniment with some rests. The system concludes with a final melodic phrase in measure 26.

25

28

33

38

Musical score for measures 38-42. The score is written for five staves: Treble clef (top), Treble clef, Bass clef, Treble clef, and Bass clef (bottom). The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and half notes, with some measures containing rests. The bass clef staves provide a steady accompaniment, while the treble clef staves feature more melodic and rhythmic complexity.

43

Musical score for measures 43-46. The score is written for five staves: Treble clef (top), Treble clef, Bass clef, Treble clef, and Bass clef (bottom). The key signature has one flat (B-flat). The music continues with complex rhythmic patterns, including sixteenth notes and eighth notes. A dynamic marking of *8^{va}* is present in the third staff, indicating an octave register. The bass clef staves continue to provide accompaniment, while the treble clef staves feature intricate melodic lines.

47

Musical score for measures 47-50. The score is written for five staves: Treble clef (top), Treble clef, Bass clef, Treble clef, and Bass clef (bottom). The key signature has one flat (B-flat). The music concludes with complex rhythmic patterns, including sixteenth notes and eighth notes. A dynamic marking of *8^{va}* is present in the third staff, indicating an octave register. The bass clef staves continue to provide accompaniment, while the treble clef staves feature intricate melodic lines.

51

Musical score for measures 51-53. The system consists of four staves. The top staff is a grand staff (treble and bass clefs) with a whole note chord and a slur over it. The second staff is a treble clef staff with eighth notes and a fermata. The third staff is a bass clef staff with eighth notes and a fermata. The fourth staff is a treble clef staff with a sixteenth-note pattern, marked with an 8-measure repeat sign.

54

Musical score for measures 54-56. The system consists of four staves. The top staff is a grand staff with a whole note chord and a slur. The second staff is a treble clef staff with eighth notes, marked with a forte *f* dynamic. The third staff is a bass clef staff with eighth notes, marked with a forte *f* dynamic. The fourth staff is a treble clef staff with a sixteenth-note pattern, marked with an 8-measure repeat sign.

57

Musical score for measures 57-60. The system consists of four staves. The top staff is a grand staff with a whole note chord and a slur. The second staff is a treble clef staff with eighth notes, marked with a piano *p* dynamic and a *[p]* marking. The third staff is a bass clef staff with eighth notes, marked with a piano *p* dynamic. The fourth staff is a bass clef staff with eighth notes.

62

Musical score for measures 62-65. The system consists of five staves. The first staff (treble clef) features a melodic line with triplets and a fermata. The second staff (treble clef) has a rhythmic accompaniment. The third staff (bass clef) provides a harmonic accompaniment. The fourth staff (treble clef) is empty. The fifth staff (bass clef) has a rhythmic accompaniment. Dynamics include *ff* and *f*.

66

Musical score for measures 66-70. The system consists of five staves. The first staff (treble clef) is mostly empty. The second staff (treble clef) has a melodic line with accents. The third staff (bass clef) has a rhythmic accompaniment. The fourth staff (treble clef) has a melodic line with triplets and a fermata. The fifth staff (bass clef) has a rhythmic accompaniment. Dynamics include *pp loco*, *p*, and *f*.

71

Musical score for measures 71-75. The system consists of five staves. The first staff (treble clef) has a melodic line with accents. The second staff (treble clef) has a rhythmic accompaniment. The third staff (bass clef) has a rhythmic accompaniment. The fourth staff (treble clef) has a melodic line with accents. The fifth staff (bass clef) has a rhythmic accompaniment. Dynamics include *f* and *[p]*.

76

[p]
[p]
p

80

f

85

b2
b2

89

Musical score for measures 89-92. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a whole rest. The second staff is a treble clef staff with a melodic line featuring triplets of eighth notes and a final sixteenth-note triplet. The third staff is a bass clef staff with a rhythmic accompaniment of eighth notes, some beamed in pairs. The fourth staff is a grand staff with a whole rest. The fifth staff is a bass clef staff with a simple harmonic accompaniment of quarter notes.

93

Musical score for measures 93-97. The system consists of five staves. The top staff is a grand staff with a whole rest. The second staff is a treble clef staff with a melodic line featuring triplets of eighth notes and various ornaments. The third staff is a bass clef staff with a rhythmic accompaniment of eighth notes, some beamed in pairs. The fourth staff is a grand staff with a whole rest. The fifth staff is a bass clef staff with a simple harmonic accompaniment of quarter notes.

98

Musical score for measures 98-101. The system consists of five staves. The top staff is a grand staff with a whole rest. The second staff is a treble clef staff with a complex melodic line featuring sixteenth-note runs and ornaments, marked with a double bracket *[[*. The third staff is a bass clef staff with a rhythmic accompaniment of quarter notes, marked with *ff*. The fourth staff is a grand staff with a whole rest. The fifth staff is a bass clef staff with a simple harmonic accompaniment of quarter notes, marked with *p*.

101

Musical score for measures 101-105. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 101 starts with a whole rest in Treble 1 and Treble 3, and a half note in Bass 1. Treble 2 and Bass 2 play eighth-note patterns. Dynamics include *[f]*, *[p]*, and *f*.

106

Musical score for measures 106-110. The score continues with five staves. Measure 106 features a melodic line in Treble 1 with a *f* dynamic. Treble 2 and Bass 2 have eighth-note accompaniment. Treble 3 and Bass 1 have simpler rhythmic patterns. Dynamics include *f*.

111

Musical score for measures 111-115. The score continues with five staves. Measure 111 features a long melodic line in Treble 1 and Treble 2, both marked *[pp]*. Treble 3 and Bass 2 play eighth-note accompaniment. Bass 1 has a steady eighth-note bass line. Dynamics include *[pp]* and *p*.

116

Musical score for measures 116-119. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of five staves. The first staff has a treble clef and contains a melodic line with some grace notes. The second staff has a treble clef and contains a more active melodic line with many sixteenth notes. The third staff has a bass clef and contains a rhythmic accompaniment of eighth notes. The fourth staff has a treble clef and contains a rhythmic accompaniment of eighth notes. The fifth staff has a bass clef and contains a simple bass line. A dynamic marking of *f* is present in the second measure of the second staff.

120

Musical score for measures 120-123. The score is in 3/4 time with a key signature of one flat. It consists of five staves. The first staff has a treble clef and contains a melodic line with a crescendo leading to a dynamic marking of *[p]*. The second staff has a bass clef and contains a rhythmic accompaniment of eighth notes, with a dynamic marking of *f* in the second measure and *p* in the fourth measure. The third staff has a treble clef and contains a rhythmic accompaniment of eighth notes, with a dynamic marking of *f* in the second measure and *pp* in the fourth measure. The fourth staff has a bass clef and contains a rhythmic accompaniment of eighth notes, with a dynamic marking of *f* in the second measure and *p* in the fourth measure.

124

Musical score for measures 124-127. The score is in 3/4 time with a key signature of one flat. It consists of five staves. The first staff has a treble clef and contains a melodic line with many slurs and accents. The second staff has a treble clef and contains a rhythmic accompaniment of eighth notes. The third staff has a bass clef and contains a rhythmic accompaniment of eighth notes. The fourth staff has a treble clef and contains a melodic line with a dynamic marking of *8va* in the fourth measure. The fifth staff has a bass clef and contains a simple bass line.

128

Musical score for measures 128-130. The score is in G major (one flat) and 3/4 time. It consists of five staves: two treble clefs, one alto clef, and two bass clefs. The first staff has a melodic line with a slur over the first two notes. The second staff has a melodic line with a slur over the first two notes and a *[pp]* dynamic marking. The third staff has a melodic line with a slur over the first two notes and a *pp* dynamic marking. The fourth staff has a melodic line with a slur over the first two notes and an *(8)* marking. The fifth staff has a melodic line with a slur over the first two notes.

131

Musical score for measures 131-133. The score is in G major (one flat) and 3/4 time. It consists of five staves: two treble clefs, one alto clef, and two bass clefs. The first staff has a melodic line with a slur over the first two notes and a *[p]* dynamic marking. The second staff has a melodic line with a slur over the first two notes. The third staff has a melodic line with a slur over the first two notes and an *(8)* marking. The fourth staff has a melodic line with a slur over the first two notes.

134

Musical score for measures 134-136. The score is in G major (one flat) and 3/4 time. It consists of five staves: two treble clefs, one alto clef, and two bass clefs. The first staff has a melodic line with a slur over the first two notes. The second staff has a melodic line with a slur over the first two notes. The third staff has a melodic line with a slur over the first two notes and an *(8)* marking. The fourth staff has a melodic line with a slur over the first two notes.

138

Musical score for measures 138-142. The system includes five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 138 starts with a treble clef and a key signature of one flat. The first staff has a whole rest. The second staff has a 7-measure rest followed by eighth notes with accents. The third staff has a 7-measure rest followed by eighth notes with accents. The fourth staff has a 7-measure rest followed by eighth notes with accents. The fifth staff has a 7-measure rest followed by eighth notes. Dynamics include *f*, *[p]*, and *p*. There are triplets in measures 140 and 141.

143

Musical score for measures 143-146. The system includes five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 143 starts with a treble clef and a key signature of one flat. The first staff has a triplet of eighth notes. The second staff has eighth notes. The third staff has eighth notes with accents. The fourth staff has eighth notes with accents. The fifth staff has eighth notes. Dynamics include *f*, *loco*, and *f*.

147

Musical score for measures 147-150. The system includes five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 147 starts with a treble clef and a key signature of one flat. The first staff has a whole rest. The second staff has a 7-measure rest followed by eighth notes with accents. The third staff has eighth notes with accents. The fourth staff has eighth notes with accents. The fifth staff has eighth notes. Dynamics include *[p]*, *pp*, and *p*. There are triplets in measures 148 and 149.

151

Musical score for measures 151-153. The score is in G minor (one flat) and 3/4 time. It features a piano with a complex sixteenth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. Dynamics include *[ff]* and *f*. There are some markings like (h) and (4) in the right hand.

154

Musical score for measures 154-156. The piano part continues with similar rhythmic patterns. The right hand has a more active melody with dotted rhythms. Dynamics include *mf*.

157

Musical score for measures 157-160. The piano part features a melodic line with slurs and dynamics like *p* and *pp*. The right hand has a simpler melody with some rests. There are some markings like [mf] in the right hand.

Largo

Fl. *sottovoce*

Vln. *sottovoce* *p*

Vla. *[sottovoce]* *p*

Vc. *sottovoce*

B. *[sottovoce]* *p*

8

[p]

p

p

p

14

p

21

Musical score for measures 21-26. The system consists of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It features a complex melodic line with many sixteenth and thirty-second notes, including a trill in measure 22 and a fermata in measure 23. The second staff is a treble clef with a key signature of two flats, containing a simple accompaniment of quarter notes. The third staff is an alto clef with a key signature of two flats, featuring a bass line with quarter notes and eighth notes. The fourth staff is a treble clef with a key signature of two flats, containing a melodic line with quarter notes and eighth notes. The fifth staff is a bass clef with a key signature of two flats, containing a bass line with quarter notes and eighth notes.

27

Musical score for measures 27-32. The system consists of five staves. The top staff is a treble clef with a key signature of two flats, containing a melodic line with quarter notes and eighth notes. The second staff is a treble clef with a key signature of two flats, containing a melodic line with quarter notes and eighth notes. The third staff is an alto clef with a key signature of two flats, containing a melodic line with quarter notes and eighth notes. The fourth staff is a treble clef with a key signature of two flats, containing a melodic line with quarter notes and eighth notes, marked with an *8va* (octave up) instruction. The fifth staff is a bass clef with a key signature of two flats, containing a bass line with quarter notes and eighth notes.

33

Musical score for measures 33-38. The system consists of five staves. The top staff is a treble clef with a key signature of two flats, containing a melodic line with quarter notes and eighth notes. The second staff is a treble clef with a key signature of two flats, containing a melodic line with quarter notes and eighth notes. The third staff is an alto clef with a key signature of two flats, containing a melodic line with quarter notes and eighth notes, marked with an *8va* (octave up) instruction. The fourth staff is a treble clef with a key signature of two flats, containing a melodic line with quarter notes and eighth notes. The fifth staff is a bass clef with a key signature of two flats, containing a bass line with quarter notes and eighth notes.

38

p

p

p

p

p

p

45

[p]

f *p* *[loco]*

[p]

f *p*

51

[ff] *[p]*

f *p*

f *p*

[p] *[p]*

57

Musical score for measures 57-63. The system consists of five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has two flats. Measure 57 features a complex melodic line in the first treble staff with slurs and ties. The second treble staff has a melodic line with a forte (*f*) dynamic and a triplet of eighth notes. The alto staff has a melodic line with a forte (*f*) dynamic. The first bass staff has a melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic. The second bass staff has a melodic line with a forte (*f*) dynamic and a piano (*p*) dynamic.

64

Musical score for measures 64-69. The system consists of five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has two flats. Measure 64 features a complex melodic line in the first treble staff with slurs and ties. The second treble staff is mostly empty. The alto staff has a melodic line. The first bass staff has a melodic line. The second bass staff has a melodic line.

70

Musical score for measures 70-75. The system consists of five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has two flats. Measure 70 features a complex melodic line in the first treble staff with slurs and ties. The second treble staff has a melodic line. The alto staff has a melodic line. The first bass staff has a melodic line. The second bass staff has a melodic line.

76

Musical score for measures 76-80. The score is in 2/4 time and B-flat major. It consists of five staves: Treble 1 (mostly rests), Treble 2 (melodic line with eighth notes and rests), Bass 1 (melodic line with eighth notes and rests), Treble 3 (melodic line with sixteenth-note runs and slurs), and Bass 2 (melodic line with eighth notes and rests).

81

Musical score for measures 81-85. The score is in 2/4 time and B-flat major. It consists of five staves: Treble 1 (melodic line with slurs and dynamics), Treble 2 (melodic line with slurs and dynamics), Bass 1 (melodic line with slurs and dynamics), Treble 3 (melodic line with sixteenth-note runs, slurs, and dynamics), and Bass 2 (melodic line with slurs and dynamics). Dynamics include *p* and *[p]*. A fingering '6' is indicated in the Treble 3 staff.

Grazioso

Musical score for measures 1-6. The score is for five instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass (B.). The key signature is one flat (B-flat) and the time signature is 6/8. The tempo/mood is marked 'Grazioso'. The dynamics are marked 'p' (piano) for the Violin, Viola, and Bass parts.

Musical score for measures 7-13. The score continues for the five instruments. The dynamics are marked 'f' (forte) for the Violin, Viola, and Bass parts. A double bar line with repeat dots is present in the Violin part at measure 10.

Musical score for measures 14-19. The score continues for the five instruments. The dynamics are marked 'f' (forte) for the Violin, Viola, and Bass parts. The score concludes with a double bar line at measure 19.

20

Musical score for measures 20-25. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one flat (B-flat). Measure 20 starts with a whole rest in the first treble staff. The second treble staff contains a melodic line with a slur and a dashed line above it. The alto staff has a rhythmic accompaniment with slurs and a dynamic marking *p*. The first bass staff has a melodic line with slurs and a dynamic marking *p*. The second bass staff has a rhythmic accompaniment with slurs and a dynamic marking *p*. A bracketed dynamic marking *[p]* is placed above the second treble staff in measure 24.

26

Musical score for measures 26-29. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one flat (B-flat). Measure 26 features a complex melodic line in the first treble staff with many slurs and a dashed line above it. The second treble staff has a rhythmic accompaniment with slurs and a dynamic marking *p*. The alto staff has a rhythmic accompaniment with slurs and a dynamic marking *p*. The first bass staff has a rhythmic accompaniment with slurs and a dynamic marking *p*. The second bass staff has a rhythmic accompaniment with slurs and a dynamic marking *p*.

30

Musical score for measures 30-33. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has one flat (B-flat). Measure 30 features a melodic line in the first treble staff with slurs and a dynamic marking *p*. The second treble staff has a rhythmic accompaniment with slurs and a dynamic marking *p*. The alto staff has a rhythmic accompaniment with slurs and a dynamic marking *p*. The first bass staff has a rhythmic accompaniment with slurs and a dynamic marking *p*. The second bass staff has a rhythmic accompaniment with slurs and a dynamic marking *p*.

34

Musical score for measures 34-37. The system consists of five staves. The top staff has a treble clef and contains a complex melodic line with many slurs and ties. The second staff has a treble clef and contains a simple accompaniment of quarter notes with rests. The third staff has an alto clef and contains whole rests. The fourth staff has a treble clef and contains a simple accompaniment of quarter notes with rests. The fifth staff has a bass clef and contains a simple accompaniment of quarter notes with rests.

38

Musical score for measures 38-43. The system consists of five staves. The top staff has a treble clef and contains a melodic line with long slurs. The second staff has a treble clef and contains whole rests. The third staff has an alto clef and contains a melodic line with eighth notes and slurs. The fourth staff has a treble clef and contains a melodic line with eighth notes and slurs. The fifth staff has a bass clef and contains a rhythmic accompaniment of eighth notes.

44

Musical score for measures 44-47. The system consists of five staves. The top staff has a treble clef and contains whole rests. The second staff has a treble clef and contains a melodic line with eighth notes and slurs, starting with a forte (*f*) dynamic marking. The third staff has an alto clef and contains a melodic line with eighth notes and slurs. The fourth staff has a treble clef and contains a melodic line with eighth notes and slurs. The fifth staff has a bass clef and contains a rhythmic accompaniment of eighth notes.

48

Musical score for measures 48-52. The score is written for four staves: Treble (top), Bass (second), Bass (third), and Treble (bottom). The key signature has one flat (B-flat). Measure 48 is a whole rest. Measures 49-52 contain complex rhythmic patterns with sixteenth and thirty-second notes, including slurs and accents.

53

Musical score for measures 53-57. The score is written for four staves: Treble (top), Bass (second), Bass (third), and Treble (bottom). The key signature has one flat (B-flat). Measure 53 is a whole rest. Measures 54-57 feature a prominent sixteenth-note pattern in the second staff, marked with a piano (*p*) dynamic. Slurs and accents are used throughout the passage.

58

Musical score for measures 58-62. The score is written for four staves: Treble (top), Bass (second), Bass (third), and Treble (bottom). The key signature has one flat (B-flat). Measure 58 is a whole rest. Measures 59-62 contain complex rhythmic patterns with sixteenth and thirty-second notes, including slurs and accents.

62

Musical score for measures 62-65. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a whole rest. The second staff (treble clef) contains a melodic line starting with a dotted quarter note, followed by eighth notes, and a slur over the final two measures. The third staff (bass clef) contains a bass line with a dotted quarter note, followed by eighth notes, and a slur over the final two measures. The fourth staff (treble clef) contains a rapid sixteenth-note pattern with slurs and ties. The fifth staff (bass clef) contains a bass line with a dotted quarter note, followed by eighth notes, and a slur over the final two measures. The dynamic marking *p* is present in the second, third, and fifth staves.

66

Musical score for measures 66-70. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a whole rest. The second staff (treble clef) contains a melodic line with a slur over measures 66-67 and another slur over measures 68-70. The third staff (bass clef) contains a bass line with a slur over measures 66-67 and another slur over measures 68-70. The fourth staff (treble clef) contains a bass line with a slur over measures 66-67 and another slur over measures 68-70. The fifth staff (bass clef) contains a bass line with a slur over measures 66-67 and another slur over measures 68-70. The dynamic marking *p* is present in the second, third, fourth, and fifth staves.

71

Musical score for measures 71-75. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a whole rest. The second staff (treble clef) contains a melodic line with a slur over measures 71-72 and another slur over measures 73-75. The third staff (bass clef) contains a bass line with a slur over measures 71-72 and another slur over measures 73-75. The fourth staff (treble clef) contains a bass line with a slur over measures 71-72 and another slur over measures 73-75. The fifth staff (bass clef) contains a bass line with a slur over measures 71-72 and another slur over measures 73-75. The dynamic marking *p* is present in the second, third, fourth, and fifth staves.

76

f

f

f

f

82

f

89

[dolce]

dolce

f

f

dolce

f

dolce

96

Musical score for measures 96-102. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. There are several dynamic markings, including *f* and *p*, and some phrasing slurs. Vertical lines with dots above them are present in the upper staves, possibly indicating fingerings or specific articulations.

103

Musical score for measures 103-108. The score continues in the same key signature and time signature. It features a variety of textures, including a prominent melodic line in the second treble staff starting with a forte (*f*) dynamic, and a piano (*p*) section in the second treble staff starting with a *[p]* marking. The bass line remains active with rhythmic patterns. The score includes dynamic markings *f* and *p*, and phrasing slurs.

109

Musical score for measures 109-114. The score continues in the same key signature and time signature. It features a variety of textures, including a prominent melodic line in the second treble staff starting with a forte (*f*) dynamic, and a piano (*p*) section in the second treble staff starting with a *p* marking. The bass line remains active with rhythmic patterns. The score includes dynamic markings *f* and *p*, and phrasing slurs.

116

Musical score for measures 116-121. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The first staff (treble clef) contains rests for measures 116-120 and a half note in measure 121. The second staff (treble clef) has a half note in measure 116, followed by eighth-note patterns in measures 117-120, and a half note in measure 121 with a *[p]* dynamic marking. The third staff (bass clef) has eighth-note patterns in measures 116-120 and a half note in measure 121. The fourth staff (treble clef) has eighth-note patterns in measures 116-120 and a sixteenth-note pattern in measure 121. The fifth staff (bass clef) has a half note in measure 116, followed by quarter notes in measures 117-120, and a half note in measure 121.

122

Musical score for measures 122-125. The score is in 3/4 time and features a key signature of three flats. The first staff (treble clef) has a half note in measure 122, a whole note in measure 123, and rests in measures 124 and 125. The second staff (treble clef) has a half note in measure 122, a whole note in measure 123, and eighth notes in measures 124 and 125. The third staff (bass clef) has a half note in measure 122, a whole note in measure 123, and eighth notes in measures 124 and 125. The fourth staff (treble clef) has sixteenth-note patterns in measures 122-125. The fifth staff (bass clef) has a half note in measure 122, a whole note in measure 123, and eighth notes in measures 124 and 125.

126

Musical score for measures 126-131. The score is in 3/4 time and features a key signature of three flats. The first staff (treble clef) contains rests for measures 126-131. The second staff (treble clef) has eighth notes in measure 126, eighth-note patterns in measures 127-128, and half notes in measures 129-131. The third staff (bass clef) has eighth notes in measure 126, eighth-note patterns in measures 127-128, and half notes in measures 129-131. The fourth staff (treble clef) has sixteenth-note patterns in measures 126-128, a half note in measure 129, and half notes in measures 130-131. The fifth staff (bass clef) has eighth notes in measure 126, eighth-note patterns in measures 127-128, and half notes in measures 129-131.

134

Musical score for measures 134-143. The score is in G major (one sharp) and 3/4 time. It features four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a key signature change to G major. The second staff has a treble clef and a key signature change to G major. The third staff has a bass clef and a key signature change to G major. The fourth staff has a bass clef and a key signature change to G major. The music includes various dynamics such as *f* (forte) and *ff* (fortissimo), and articulation marks like *[ff]* and *[w]*. The piece concludes with a double bar line.

144

Musical score for measures 144-151. The score is in G major (one sharp) and 3/4 time. It features four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a key signature change to G major. The second staff has a treble clef and a key signature change to G major. The third staff has a bass clef and a key signature change to G major. The fourth staff has a bass clef and a key signature change to G major. The music includes various dynamics such as *f* (forte) and *p* (piano), and articulation marks like *[ff]* and *[p]*. The piece concludes with a double bar line.

152

Musical score for measures 152-161. The score is in G major (one sharp) and 3/4 time. It features four staves: two treble clefs and two bass clefs. The first staff has a treble clef and a key signature change to G major. The second staff has a bass clef and a key signature change to G major. The third staff has a treble clef and a key signature change to G major. The fourth staff has a bass clef and a key signature change to G major. The music includes various dynamics such as *f* (forte) and *p* (piano), and articulation marks like *[ff]* and *[p]*. The piece concludes with a double bar line.

158

ff

f

f

f

This system contains measures 158 through 161. It features five staves: two treble clefs and three bass clefs. The music is in a key with one flat (B-flat). Measure 158 starts with a forte (*f*) dynamic. The first treble staff has a melodic line with slurs and a dashed line indicating a breath mark. The second treble staff has a piano introduction (*ff*) and a melodic line. The first bass staff has a melodic line with slurs and a dashed line. The second bass staff has a melodic line with a forte (*f*) dynamic. The third bass staff has a melodic line with a forte (*f*) dynamic. The system concludes with a double bar line.

162

This system contains measures 162 through 165. It features five staves: two treble clefs and three bass clefs. The music is in a key with one flat (B-flat). Measure 162 starts with a melodic line in the first treble staff. The second treble staff has a melodic line with a dashed line indicating a breath mark. The first bass staff has a melodic line with a dashed line. The second bass staff has a melodic line with a forte (*f*) dynamic. The third bass staff has a melodic line with a forte (*f*) dynamic. The system concludes with a double bar line.

Quintet No. 2 for Flute and Strings

G 438

Luigi Boccherini (attrib.)

Edited by Gemma Goday

[Allegro]

Flute

Violin

Viola

Violoncello solo*

Basso

5

10

[p]

f

p

f

f

p

f

p

16

f
f
dolce
f
p
[ff]
[p]

21

[p]
[ff]
[p]

26

[ff]
f
f
f
f

31

p

[p]

p

36

[p]

41

3 3

44

Musical score for measures 44-46. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The second staff is a single treble clef. The third staff is a single bass clef. The fourth staff is a grand staff with a key signature of one sharp (F#). The fifth staff is a single bass clef. The music features a complex texture with triplets and slurs. The word "3" is written below the fourth staff to indicate triplet groupings.

47

Musical score for measures 47-50. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The second staff is a single treble clef. The third staff is a single bass clef. The fourth staff is a grand staff with a key signature of one sharp (F#). The fifth staff is a single bass clef. The music features a complex texture with triplets and slurs. The word "3" is written below the fourth staff to indicate triplet groupings.

51

Musical score for measures 51-54. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The second staff is a single treble clef. The third staff is a single bass clef. The fourth staff is a grand staff with a key signature of one sharp (F#). The fifth staff is a single bass clef. The music features a complex texture with triplets and slurs. The word "cresc." is written below the second, third, and fifth staves. The word "f" is written below the second, third, and fifth staves. The word "[f]" is written below the second staff. The word "f" is written below the fourth staff.

55

Musical score for measures 55-58. The system consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music features a complex texture with multiple melodic lines, including sixteenth-note runs and slurs. Measure 55 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and repeat dots.

59

Musical score for measures 59-61. The system consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music continues with intricate melodic patterns, including sixteenth-note runs and slurs. Measure 59 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and repeat dots.

62

Musical score for measures 62-65. The system consists of five staves. The top two staves are in treble clef with a key signature of one sharp (F#). The bottom three staves are in bass clef with a key signature of one sharp (F#). The music features a complex texture with multiple melodic lines, including sixteenth-note runs and slurs. Measure 62 starts with a treble clef and a key signature of one sharp. The piece concludes with a double bar line and repeat dots. Dynamic markings include *[p]* and *p*.

66

Musical score for measures 66-69. The score is in G major (one sharp) and 2/4 time. It consists of five staves: two treble clefs, one bass clef, and two more treble clefs. The first two staves have a melodic line with eighth-note patterns and slurs. The third staff has a bass line with eighth-note patterns. The fourth and fifth staves have a melodic line with slurs and a bass line with slurs.

70

Musical score for measures 70-73. The score is in G major (one sharp) and 2/4 time. It consists of five staves. Dynamic markings include *[ff]*, *[p]*, *f*, and *p*. The first two staves have a melodic line with slurs and dynamic markings. The third staff has a bass line with slurs and dynamic markings. The fourth and fifth staves have a melodic line with slurs and dynamic markings.

74

Musical score for measures 74-77. The score is in G major (one sharp) and 2/4 time. It consists of five staves. The first two staves have a melodic line with slurs. The third staff has a bass line with slurs. The fourth and fifth staves have a melodic line with slurs.

79

Musical score for measures 79-83. The score is in G major (one sharp) and 3/4 time. It consists of five staves: two treble clefs, one bass clef, and two more treble clefs. The first staff has a 7-measure rest. The second staff has a 7-measure rest followed by a double bar line and repeat sign. The third staff has a 7-measure rest followed by a double bar line and repeat sign. The fourth and fifth staves have a 7-measure rest followed by a double bar line and repeat sign. The piece ends with a final double bar line and repeat sign. Dynamics include *f* and *[f]*.

84

Musical score for measures 84-88. The score is in G major (one sharp) and 3/4 time. It consists of five staves. The first staff has a 4-measure rest followed by a double bar line and repeat sign. The second staff has a 4-measure rest followed by a double bar line and repeat sign. The third staff has a 4-measure rest followed by a double bar line and repeat sign. The fourth staff has a 4-measure rest followed by a double bar line and repeat sign. The fifth staff has a 4-measure rest followed by a double bar line and repeat sign. Dynamics include *p* and *[p]*.

89

Musical score for measures 89-93. The score is in G major (one sharp) and 3/4 time. It consists of five staves. The first staff has a 4-measure rest followed by a double bar line and repeat sign. The second staff has a 4-measure rest followed by a double bar line and repeat sign. The third staff has a 4-measure rest followed by a double bar line and repeat sign. The fourth staff has a 4-measure rest followed by a double bar line and repeat sign. The fifth staff has a 4-measure rest followed by a double bar line and repeat sign. Dynamics include *f*.

94

Musical score for measures 94-98. The score is in G major (one sharp) and 3/4 time. It consists of five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 94 features a whole note chord in Treble 1. Measures 95-98 show a rhythmic pattern of eighth notes in Treble 2 and Bass 1, with Treble 3 and Bass 2 providing harmonic support. Dynamics include *p* (piano) in measures 95, 96, and 98.

99

Musical score for measures 99-103. The score continues with five staves. Measures 99-103 feature a more complex rhythmic texture with eighth notes and sixteenth notes in Treble 2 and Bass 1. Treble 3 and Bass 2 have longer note values, including some triplets in Treble 3. Dynamics include *p* (piano) in measures 99, 100, and 101.

104

Musical score for measures 104-108. The score continues with five staves. Measures 104-108 feature a mix of dynamics, including *f* (forte) in measures 104, 105, and 107, and *p* (piano) in measures 106 and 108. The music includes eighth notes, sixteenth notes, and some triplet figures in Treble 3. Treble 1 has long note values with slurs.

108

Musical score for measures 108-110. The system consists of five staves. The top staff (treble clef) features a melodic line with a slur over measures 108-110. The second staff (treble clef) has a bass line with a slur over measures 108-110. The third staff (bass clef) has a bass line with a slur over measures 108-110. The fourth staff (treble clef) contains a complex, fast-moving melodic line with many slurs. The bottom staff (bass clef) has a bass line with a slur over measures 108-110.

111

Musical score for measures 111-114. The system consists of five staves. The top staff (treble clef) has a melodic line with a slur over measures 111-114. The second staff (treble clef) has a bass line with a slur over measures 111-114. The third staff (bass clef) has a bass line with a slur over measures 111-114. The fourth staff (treble clef) contains a complex, fast-moving melodic line with many slurs. The bottom staff (bass clef) has a bass line with a slur over measures 111-114.

115

Musical score for measures 115-118. The system consists of five staves. The top staff (treble clef) has a melodic line with a slur over measures 115-118. The second staff (treble clef) has a complex, fast-moving melodic line with many slurs, marked with a forte *f* dynamic. The third staff (bass clef) has a bass line with a slur over measures 115-118, marked with a forte *f* dynamic. The fourth staff (treble clef) has a bass line with a slur over measures 115-118, marked with a forte *f* dynamic. The bottom staff (bass clef) has a bass line with a slur over measures 115-118, marked with a forte *f* dynamic.

118

Musical score for measures 118-121. The score is in G major (one sharp) and 3/4 time. It consists of five staves: two treble clefs and three bass clefs. The first staff (top) has rests. The second staff (treble clef) features a melody with eighth notes, some with accents, and a triplet of eighth notes at the end. The third staff (bass clef) has a steady eighth-note accompaniment. The fourth staff (treble clef) has a melody with eighth notes and a triplet at the end. The fifth staff (bass clef) has a melody with eighth notes and a triplet at the end.

122

Musical score for measures 122-126. The score is in G major (one sharp) and 3/4 time. It consists of five staves. The first staff (top) has rests. The second staff (treble clef) features a melody with eighth notes, some with accents, and a triplet of eighth notes at the end. The third staff (bass clef) has a steady eighth-note accompaniment. The fourth staff (treble clef) has a melody with eighth notes and a triplet at the end. The fifth staff (bass clef) has a melody with eighth notes and a triplet at the end. Dynamics include *[p]* and *p*.

127

Musical score for measures 127-130. The score is in G major (one sharp) and 3/4 time. It consists of five staves. The first staff (top) features a melody with eighth notes, some with accents, and a triplet of eighth notes at the end. The second staff (treble clef) has a melody with eighth notes and a triplet at the end. The third staff (bass clef) has a steady eighth-note accompaniment. The fourth staff (treble clef) has a melody with eighth notes and a triplet at the end. The fifth staff (bass clef) has a melody with eighth notes and a triplet at the end. Dynamics include *f* and *[p]*.

132

Musical score for measures 132-135. The system includes five staves: Treble 1, Treble 2, Bass 1, Bass 2, and Bass 3. Measure 132 features a complex melodic line in Treble 1 with triplets and slurs. Treble 2 has a rhythmic accompaniment. Bass 1 and Bass 2 have sustained notes, while Bass 3 has a rhythmic accompaniment. Measures 133-135 continue the melodic and rhythmic patterns.

136

Musical score for measures 136-138. The system includes five staves. Measure 136 has a melodic line in Treble 1 with triplets. Measure 137 features a complex melodic line in Treble 2 with slurs and accents. Bass 1 and Bass 2 have sustained notes, while Bass 3 has a rhythmic accompaniment. Measure 138 continues the melodic and rhythmic patterns.

139

Musical score for measures 139-142. The system includes five staves. Measure 139 has a melodic line in Treble 1 with slurs. Treble 2 has a rhythmic accompaniment. Bass 1 and Bass 2 have sustained notes, while Bass 3 has a rhythmic accompaniment. Measure 140 continues the melodic and rhythmic patterns. Measure 141 features a melodic line in Treble 2 with slurs and accents. Measure 142 continues the melodic and rhythmic patterns.

143

Musical score for measures 143-146. The score is in G major (one sharp) and 2/4 time. It features five staves: two treble clefs and three bass clefs. The first two staves are mostly rests, with the second staff starting a rhythmic pattern of eighth notes in measure 145. The third staff has a melodic line with slurs and accents, starting in measure 143. The fourth staff continues the melodic line with slurs and accents. The fifth staff has a simple bass line. A dynamic marking of *f* is present in measure 145. A double bar line with repeat dots is in measure 145. A fermata is over the final note in measure 146.

147

Musical score for measures 147-149. The score is in G major (one sharp) and 2/4 time. It features five staves. The first staff has a melodic line with slurs and accents, starting in measure 147. The second staff has a rhythmic pattern of eighth notes. The third staff has a melodic line with slurs and accents, starting in measure 147. A dynamic marking of *p* is present in measure 147. A double bar line with repeat dots is in measure 147. A fermata is over the final note in measure 149. An *8va* marking is present in measure 148.

150

Musical score for measures 150-153. The score is in G major (one sharp) and 2/4 time. It features five staves. The first staff has rests. The second staff has a melodic line with slurs and accents, starting in measure 150. A dynamic marking of *p* is present in measure 150. The third staff has a rhythmic pattern of eighth notes. The fourth staff has a melodic line with slurs and accents, starting in measure 150. A dynamic marking of *p* is present in measure 150. An *8va* marking is present in measure 150. The fifth staff has a simple bass line. A double bar line with repeat dots is in measure 150. A fermata is over the final note in measure 153.

154

p

p

(8)

[*p*]

158

[*p*]

loco

[*p*]

162

167

Musical score for measures 167-170. The system consists of five staves. The top staff (treble clef) features a complex melodic line with many slurs and ties. The second staff (treble clef) has a simpler melodic line. The third staff (bass clef) provides a rhythmic accompaniment with eighth notes. The fourth staff (treble clef) is mostly empty. The fifth staff (bass clef) has a bass line with some rests.

170

Musical score for measures 170-174. The system consists of five staves. The top staff (treble clef) has a melodic line with a trill in measure 170. The second staff (treble clef) has a melodic line with slurs. The third staff (bass clef) has a rhythmic accompaniment. The fourth staff (treble clef) has a melodic line starting in measure 172, marked with an 8va (octave) sign. The fifth staff (bass clef) has a bass line.

175

Musical score for measures 175-179. The system consists of five staves. The top staff (treble clef) has a melodic line with slurs and ties, including two triplets in measures 177 and 178. The second staff (treble clef) has a rhythmic accompaniment with slurs. The third staff (bass clef) has a melodic line with a long slur. The fourth staff (treble clef) has a melodic line with a slur and the word *loco* above it. The fifth staff (bass clef) has a bass line with slurs.

179

Musical score for measures 179-183. The system consists of five staves: Treble clef (top), Treble clef, Bass clef, Treble clef, and Bass clef (bottom). The key signature is one sharp (F#). Measure 179 features a melodic line in the top Treble staff with a slur and a fermata, and a rhythmic accompaniment in the Bass staff. Measures 180-182 show a complex rhythmic pattern in the middle Treble staff with slurs and ties, while the Bass staff continues with a steady accompaniment. Measure 183 concludes with a melodic flourish in the top Treble staff.

184

Musical score for measures 184-187. The system consists of five staves: Treble clef (top), Treble clef, Bass clef, Treble clef, and Bass clef (bottom). The key signature is one sharp (F#). Measure 184 begins with a rapid sixteenth-note run in the top Treble staff, followed by a melodic phrase. Measure 185 features a rhythmic pattern in the middle Treble staff with slurs and ties, and a melodic line in the Bass staff. Measure 186 includes a triplet of eighth notes in the middle Treble staff, marked with a '3' and a slur. Measure 187 ends with a melodic flourish in the top Treble staff.

188

Musical score for measures 188-191. The system consists of five staves: Treble clef (top), Treble clef, Bass clef, Treble clef, and Bass clef (bottom). The key signature is one sharp (F#). Measure 188 features a melodic line in the top Treble staff with a slur and a fermata, and a rhythmic accompaniment in the Bass staff. Measures 189-190 show a complex rhythmic pattern in the middle Treble staff with slurs and ties, while the Bass staff continues with a steady accompaniment. Measure 191 concludes with a melodic flourish in the top Treble staff.

191

The musical score for G 438, measures 191-195, is written for five staves. The key signature is one sharp (F#). The notation includes various rhythmic values and rests across the different parts.

Staff	Instrument	Measure 191	Measure 192	Measure 193	Measure 194	Measure 195
1	Treble	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
2	Treble	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
3	Bass	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
4	Treble	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter
5	Bass	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter	Quarter, Quarter, Quarter, Quarter

Adagio non tanto

The musical score is for a piece in G major, 3/4 time, marked "Adagio non tanto". It features five staves: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass (B.).

Measures 1-5: The Flute and Violin parts are silent. The Viola part begins with a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The Violoncello part starts with a half note G3, followed by quarter notes: A3, B3, C4, D4, E4, F4, G4. The Bass part begins with a half note G2, followed by quarter notes: A2, B2, C3, D3, E3, F3, G3. Dynamics include *p* (piano) and *[p]* (pianissimo).

Measures 6-10: The Flute part enters with a half note G4, followed by a triplet of eighth notes: A4, B4, C5. The Violin part has a half note G4, followed by a triplet of eighth notes: A4, B4, C5. The Viola part continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The Violoncello part has a half note G4, followed by a triplet of eighth notes: A4, B4, C5. The Bass part has a half note G3, followed by quarter notes: A3, B3, C4, D4, E4, F4, G4.

Measures 11-15: The Flute part has a half note G4, followed by a triplet of eighth notes: A4, B4, C5. The Violin part has a half note G4, followed by a triplet of eighth notes: A4, B4, C5. The Viola part continues with quarter notes: G4, A4, B4, C5, B4, A4, G4. The Violoncello part has a half note G4, followed by a triplet of eighth notes: A4, B4, C5. The Bass part has a half note G3, followed by quarter notes: A3, B3, C4, D4, E4, F4, G4.

15

Musical score for measures 15-20. The score is in G major (one sharp) and 3/4 time. It features a piano part with a melodic line in the right hand and a bass line in the left hand. The right hand has several triplet figures. The left hand has a steady bass line with some grace notes. The piece concludes with a fermata over the final chord.

21

Musical score for measures 21-24. The score continues with more complex rhythmic patterns, including triplets and sixteenth notes. Dynamics markings include *f* (forte) and *p* (piano). The piano part features a melodic line with grace notes and a bass line with a steady rhythm. The piece concludes with a fermata over the final chord.

25

Musical score for measures 25-28. The score continues with more complex rhythmic patterns, including triplets and sixteenth notes. Dynamics markings include *f* (forte) and *p* (piano). The piano part features a melodic line with grace notes and a bass line with a steady rhythm. The piece concludes with a fermata over the final chord.

30

[f] [p]

f p

p

f [p]

p

35

3 3 3 3 3 3

40

3 3 3 3 3 3

44

Musical score for measures 44-47. The system consists of five staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many triplets and slurs. The second staff is a treble clef with a similar key signature, containing a simpler melodic line. The third staff is a bass clef with a key signature of two sharps, mostly containing rests. The fourth staff is a treble clef with a key signature of two sharps, containing a melodic line. The fifth staff is a bass clef with a key signature of two sharps, containing a melodic line.

48

Musical score for measures 48-51. The system consists of five staves. The top staff is a treble clef with a key signature of two sharps, featuring a complex melodic line with many triplets and slurs. The second staff is a treble clef with a key signature of two sharps, containing a melodic line with some triplets. The third staff is a bass clef with a key signature of two sharps, containing a melodic line with some triplets. The fourth staff is a treble clef with a key signature of two sharps, containing a melodic line with some triplets. The fifth staff is a bass clef with a key signature of two sharps, containing a melodic line with some triplets.

52

Musical score for measures 52-55. The system consists of five staves. The top staff is a treble clef with a key signature of two sharps, featuring a complex melodic line with many triplets and slurs. The second staff is a treble clef with a key signature of two sharps, containing a melodic line with triplets and dynamic markings *f* and *p*. The third staff is a bass clef with a key signature of two sharps, containing a melodic line with triplets and dynamic markings *f* and *p*. The fourth staff is a treble clef with a key signature of two sharps, containing a melodic line with triplets and dynamic markings *f* and *p*. The fifth staff is a bass clef with a key signature of two sharps, containing a melodic line with triplets and dynamic markings *f* and *p*.

56

62

66

71

Musical score for measures 71-75. The score is in G major (one sharp) and 2/4 time. It consists of five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 71 has a whole rest in Treble 1 and Bass 2, and a half note G4 in Treble 2 and Bass 1. Measure 72 features a piano (*p*) triplet of eighth notes in Treble 2 and Bass 1, and a half note G4 in Treble 1 and Bass 2. Measure 73 has a piano (*p*) triplet of eighth notes in Treble 2 and Bass 1, and a half note G4 in Treble 1 and Bass 2. Measure 74 has a fortissimo (*ff*) half note G4 in Treble 1 and Bass 2, and a piano (*p*) triplet of eighth notes in Treble 2 and Bass 1. Measure 75 has a piano (*p*) triplet of eighth notes in Treble 2 and Bass 1, and a half note G4 in Treble 1 and Bass 2.

76

Musical score for measures 76-78. The score is in G major (one sharp) and 2/4 time. It consists of five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 76 has a whole rest in Treble 1 and Bass 2, and a half note G4 in Treble 2 and Bass 1. Measure 77 features a fortissimo (*ff*) half note G4 in Treble 1 and Bass 2, and a piano (*p*) triplet of eighth notes in Treble 2 and Bass 1. Measure 78 has a piano (*p*) triplet of eighth notes in Treble 2 and Bass 1, and a half note G4 in Treble 1 and Bass 2.

79

Musical score for measures 79-81. The score is in G major (one sharp) and 2/4 time. It consists of five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 79 has a piano (*p*) triplet of eighth notes in Treble 2 and Bass 1, and a half note G4 in Treble 1 and Bass 2. Measure 80 has a piano (*p*) triplet of eighth notes in Treble 2 and Bass 1, and a half note G4 in Treble 1 and Bass 2. Measure 81 has a piano (*p*) triplet of eighth notes in Treble 2 and Bass 1, and a half note G4 in Treble 1 and Bass 2.

Andante Con Variazione

Musical score for measures 1-5. The score is for five instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bassoon (B.). The key signature is one sharp (F#) and the time signature is common time (C). The Flute part features a melodic line with triplets and a dynamic marking of *[sottovoce]*. The Violin part has a similar melodic line with triplets and a dynamic marking of *sottovoce*. The Viola part has a more rhythmic accompaniment with a dynamic marking of *[sottovoce]*. The Violoncello and Bassoon parts provide a harmonic and rhythmic foundation, both marked *[sottovoce]*.

Musical score for measures 6-9. The score continues for the five instruments. The Flute part has a melodic line with slurs and a dynamic marking of *[sottovoce]*. The Violin part has a melodic line with slurs and a dynamic marking of *sottovoce*. The Viola part has a rhythmic accompaniment with a dynamic marking of *[sottovoce]*. The Violoncello and Bassoon parts provide a harmonic and rhythmic foundation, both marked *[sottovoce]*.

Musical score for measures 10-13. The score continues for the five instruments. The Flute part has a melodic line with slurs and a dynamic marking of *p* (piano) followed by *f* (forte). The Violin part has a melodic line with slurs and a dynamic marking of *p* followed by *f*. The Viola part has a rhythmic accompaniment with a dynamic marking of *p* followed by *f*. The Violoncello and Bassoon parts provide a harmonic and rhythmic foundation, both marked *p* followed by *f*.

14

Musical score for measures 14-17. The score is in G major and 4/4 time. It features five staves: two treble clefs, two bass clefs, and a tenor clef. The first staff (treble clef) has dynamics *[p]* and *f*, and includes a trill symbol. The second staff (treble clef) has dynamics *[p]* and *f*. The third staff (bass clef) has dynamics *[p]* and *f*. The fourth staff (tenor clef) has dynamics *p* and *f*. The fifth staff (bass clef) has dynamics *[p]* and *f*. The music consists of eighth and sixteenth notes with various articulations and slurs.

Variazione I

18

Musical score for measures 18-21, titled "Variazione I". The score is in G major and 4/4 time. It features five staves: two treble clefs, two bass clefs, and a tenor clef. The first staff (treble clef) features a complex rhythmic pattern with triplets and slurs. The second staff (treble clef) has dynamics *p*. The third staff (bass clef) has dynamics *p*. The fourth staff (tenor clef) has dynamics *[p]*. The fifth staff (bass clef) has dynamics *[p]*. The music includes triplets and various articulations.

22

Musical score for measures 22-25. The score is in G major and 4/4 time. It features five staves: two treble clefs, two bass clefs, and a tenor clef. The first staff (treble clef) has a complex rhythmic pattern with slurs and accents. The second staff (treble clef) has a simple melodic line. The third staff (bass clef) has a simple melodic line. The fourth staff (tenor clef) has a simple melodic line. The fifth staff (bass clef) has a simple melodic line. The music includes slurs and accents.

25

Musical score for measures 25-28. The score is in G major (one sharp) and 4/4 time. It consists of four staves: two treble clefs and two bass clefs. Measure 25 features a complex melodic line in the first treble staff with many sixteenth notes and slurs. The second treble staff has a simple melody. The bass clef staves provide a steady accompaniment. A double bar line with repeat dots appears at the end of measure 28.

29

Musical score for measures 29-31. The score continues with four staves. Measure 29 has a melodic flourish in the first treble staff. Measure 30 shows a continuation of the accompaniment. Measure 31 features a melodic phrase in the second treble staff with a slur and a fermata. The piece concludes with a double bar line and repeat dots at the end of measure 31.

32

Musical score for measures 32-35. The score continues with four staves. Measure 32 begins with a triplet of sixteenth notes in the first treble staff, indicated by a '3' below the notes. The rest of the system shows the continuation of the accompaniment and melodic lines across the four staves. The piece ends with a double bar line and repeat dots at the end of measure 35.

35 **Variazione II**

Musical score for measures 35-38. The system consists of five staves. The first staff is a grand staff (treble and bass clefs) with a key signature of one sharp (F#) and a common time signature. Measures 35-38 are mostly rests. The second staff (treble clef) contains a melody starting in measure 35, with a triplet of eighth notes in measure 38. The third staff (bass clef) contains a complex accompaniment of eighth notes, with triplets in measures 35-38. The fourth staff (treble clef) contains a melody similar to the second staff, with a triplet of eighth notes in measure 38. The fifth staff (bass clef) contains a simple accompaniment of eighth notes. Dynamics include a forte (*f*) marking in measure 38.

39

Musical score for measures 39-42. The system consists of five staves. The first staff is a grand staff with rests. The second staff (treble clef) contains a melody with a half note in measure 42. The third staff (bass clef) contains a complex accompaniment of eighth notes with triplets in measures 39-42. The fourth staff (treble clef) contains a melody with quarter notes. The fifth staff (bass clef) contains a simple accompaniment of eighth notes.

43

Musical score for measures 43-46. The system consists of five staves. The first staff is a grand staff with rests. The second staff (treble clef) contains a melody with a half note in measure 43 and quarter notes in measures 44-46. The third staff (bass clef) contains a complex accompaniment of eighth notes with triplets in measures 43-46. The fourth staff (treble clef) contains a melody with quarter notes and a triplet in measure 43. The fifth staff (bass clef) contains a simple accompaniment of eighth notes.

47

Musical score for measures 47-51. The score consists of five staves. The first two staves are in the treble clef, and the last three are in the bass clef. The music includes various rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one sharp (F#).

52 **Variazione III**

Musical score for measures 52-55, titled "Variazione III". The score consists of five staves. The first two staves are in the treble clef, and the last three are in the bass clef. The music includes various rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one sharp (F#). Dynamics include *[p]* and *p*.

56

Musical score for measures 56-60. The score consists of five staves. The first two staves are in the treble clef, and the last three are in the bass clef. The music includes various rhythmic patterns, including triplets and sixteenth-note runs. The key signature has one sharp (F#).

60

Musical score for measures 60-63. The score consists of five staves. The first two staves are treble clefs, the third is a bass clef, and the last two are treble clefs. The music begins with a repeat sign in measure 60. The lower staves feature a series of triplets, indicated by the number '3' below the notes.

64

Musical score for measures 64-65. The score consists of five staves. The first two staves are treble clefs, the third is a bass clef, and the last two are treble clefs. The music begins with a repeat sign in measure 64. The lower staves feature a series of triplets, indicated by the number '3' below the notes.

66

Musical score for measures 66-68. The score consists of five staves. The first two staves are treble clefs, the third is a bass clef, and the last two are treble clefs. The music begins with a repeat sign in measure 66. The lower staves feature a series of triplets, indicated by the number '3' below the notes.

69 **Variatione IV**

Musical score for Variatione IV, measures 69-72. The score is in G major (one sharp) and 3/4 time. It consists of five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 69 is a whole rest in all staves. Measure 70 features a melodic line in Treble 2 with triplets and a trill, and a bass line in Bass 2 with a piano (*p*) dynamic. Measure 71 continues the melodic and bass lines. Measure 72 concludes the phrase with a trill in Treble 2 and a sustained bass line in Bass 2.

73

Musical score for Variatione IV, measures 73-76. The score continues with five staves. Measure 73 has a piano (*p*) dynamic in Treble 2. Measure 74 features a complex melodic line in Treble 2 with slurs and triplets, and a rhythmic bass line in Bass 2. Measure 75 continues the melodic and bass lines. Measure 76 concludes the phrase with a trill in Treble 2 and a sustained bass line in Bass 2.

77

Musical score for Variatione IV, measures 77-80. The score continues with five staves. Measure 77 is a whole rest in all staves. Measure 78 features a melodic line in Treble 2 with slurs and a trill, and a bass line in Bass 2. Measure 79 continues the melodic and bass lines. Measure 80 concludes the phrase with a trill in Treble 2 and a sustained bass line in Bass 2.

81

Musical score for measures 81-83. The score is in G major (one sharp) and 3/4 time. It consists of five staves: two treble clefs and three bass clefs. The first staff is mostly rests. The second staff features a melodic line with slurs and a triplet. The third staff has a bass line with slurs. The fourth and fifth staves provide harmonic support with slurs and rests.

84

Musical score for measures 84-85. The score continues with five staves. The first staff has rests. The second staff has a melodic line with slurs and a fermata. The third staff has a bass line with slurs. The fourth and fifth staves have rests.

Variazione V

86

Musical score for measures 86-89, titled "Variazione V". The score is in G major and 3/4 time, consisting of five staves. It features dynamic markings *p* (piano) and *f* (forte), and includes triplets and slurs. The first staff has a melodic line with slurs and a fermata. The second staff has a melodic line with slurs and triplets. The third staff has a bass line with slurs. The fourth and fifth staves have rests.

91

Musical score for measures 91-93. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and fourth staves are also treble clefs with the same key signature. The third and fifth staves are bass clefs with the same key signature. The music features various rhythmic patterns, including triplets and sixteenth notes. There are fermatas over the first two measures of the system.

94

Musical score for measures 94-97. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and fourth staves are also treble clefs with the same key signature. The third and fifth staves are bass clefs with the same key signature. The music features various rhythmic patterns, including triplets and sixteenth notes. There are repeat signs in the first two measures of the system.

98

Musical score for measures 98-101. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second and fourth staves are also treble clefs with the same key signature. The third and fifth staves are bass clefs with the same key signature. The music features various rhythmic patterns, including triplets and sixteenth notes. There are fermatas over the first two measures of the system. The dynamic marking *p* (piano) is present in several places. A bracketed *[p]* is located at the bottom of the system.

101

f

f

f

Quintet No. 3 for Flute and Strings

G 439

Luigi Boccherini (attrib.)

Edited by Gemma Goday

Allegro Vivace

Flute

Violin

Viola

Violoncello solo*

Basso

4

9

*The cello should sound an octave lower.

14

Musical score for measures 14-18. The system consists of five staves. The top staff (treble clef) features a melodic line with slurs and a fermata over the first measure. The second staff (treble clef) contains a rapid sixteenth-note passage starting with a *[p]* dynamic marking. The third staff (bass clef) continues the sixteenth-note passage with a *p* dynamic. The fourth staff (treble clef) has a sixteenth-note passage in the first measure followed by rests. The fifth staff (bass clef) has a simple bass line.

19

Musical score for measures 19-22. The system consists of five staves. The top staff (treble clef) features a melodic line with slurs and a fermata over the first measure, followed by a triplet of sixteenth notes. The second staff (treble clef) has rests in the first two measures, then a quarter note and an eighth note. The third staff (bass clef) has rests in the first two measures, then a quarter note and an eighth note. The fourth staff (treble clef) has rests. The fifth staff (bass clef) has a simple bass line.

23

Musical score for measures 23-26. The system consists of five staves. The top staff (treble clef) has rests in the first two measures, then a quarter note and an eighth note. The second staff (treble clef) features a melodic line with slurs and a fermata over the first measure, followed by a triplet of sixteenth notes. The third staff (bass clef) has rests in the first two measures, then a quarter note and an eighth note. The fourth staff (treble clef) has rests in the first two measures, then a quarter note and an eighth note. The fifth staff (bass clef) has a simple bass line.

28

p
f
p

33

p
f
p

37

p
f
p

41

Musical score for measures 41-45. The score consists of five staves: Treble 1, Treble 2, Bass 1, Treble 3 (marked 8va), and Bass 2. Measure 41 shows a melodic line in Treble 1 and Treble 3, and a bass line in Bass 1 and Bass 2. Dynamics include *f* and *f*. A slur is present over the final notes of measures 44 and 45.

46

Musical score for measures 46-51. The score consists of five staves: Treble 1, Treble 2, Bass 1, Treble 3 (marked loco), and Bass 2. Measure 46 shows a melodic line in Treble 1 and Treble 3, and a bass line in Bass 1 and Bass 2. Dynamics include *b* and *f*. A slur is present over the final notes of measures 49 and 50.

52

Musical score for measures 52-56. The score consists of five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 52 shows a melodic line in Treble 1 and Treble 3, and a bass line in Bass 1 and Bass 2. Dynamics include *ff*, *p*, and *f*. A slur is present over the final notes of measures 53 and 54.

57

Musical score for measures 57-60. The system includes five staves: two treble clefs, one bass clef, and two more treble clefs. The first two staves have complex melodic lines with triplets and slurs. The third staff has a simple bass line. The fourth and fifth staves are mostly empty. Dynamics include 'f' and '3'.

61

Musical score for measures 61-64. The system includes five staves. The first staff has a melodic line with triplets and a 'p' dynamic. The second staff has a bass line with a '[p]' dynamic. The third staff is empty. The fourth staff has a rhythmic pattern of eighth notes. Dynamics include 'p' and '[p]'.

65

Musical score for measures 65-68. The system includes five staves. The first staff has a melodic line with a 'cresc.' dynamic. The second staff has a bass line with a 'cresc.' dynamic. The third staff has a melodic line with a '[p]' dynamic. The fourth staff has a rhythmic pattern of eighth notes. Dynamics include 'cresc.' and '[p]'.

70

75

80

85 88

85 88

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

This system contains measures 85 through 88. It features five staves: two treble clefs, one bass clef, and two more treble clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. Measures 85-88 include various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *p* (piano). A repeat sign with first and second endings is present at the end of measure 88.

90

90

p *p* [*p*] *p* *p*

This system contains measures 90 through 93. It features five staves: two treble clefs, one bass clef, and two more treble clefs. The music continues with eighth and sixteenth notes. Dynamic markings include *p* (piano) and [*p*] (piano). A repeat sign with first and second endings is present at the end of measure 93.

94

94

This system contains measures 94 through 97. It features five staves: two treble clefs, one bass clef, and two more treble clefs. The music continues with eighth and sixteenth notes. Dynamic markings include *p* (piano). A repeat sign with first and second endings is present at the end of measure 97.

98

Musical score for measures 98-101. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth-note runs and slurs. The second staff is also in treble clef, providing a harmonic accompaniment with quarter notes and rests. The third staff is in bass clef, featuring a steady eighth-note accompaniment. The fourth staff is in treble clef, with a melodic line similar to the first staff. The fifth staff is in bass clef, with a melodic line similar to the third staff.

102

Musical score for measures 102-105. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#), showing a melodic line with eighth-note runs and slurs. The second staff is in treble clef, with a melodic line of quarter notes and slurs. The third staff is in bass clef, with a steady eighth-note accompaniment. The fourth staff is in treble clef, with a melodic line of quarter notes and slurs. The fifth staff is in bass clef, with a melodic line of quarter notes and slurs.

106

Musical score for measures 106-109. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#), featuring a melodic line with eighth-note runs and slurs. The second staff is in treble clef, with a melodic line of quarter notes and slurs. The third staff is in bass clef, with a steady eighth-note accompaniment. The fourth staff is in treble clef, with a melodic line of quarter notes and slurs. The fifth staff is in bass clef, with a melodic line of quarter notes and slurs.

110

Musical score for measures 110-114. The score consists of five staves: two grand staves (treble and bass) and three piano staves (right hand, left hand, and bass). The music includes various dynamics such as *[p]*, *f*, and *[p]*, and contains several triplet markings. A fermata is present over a note in the first grand staff.

115

Musical score for measures 115-118. The score consists of five staves: two grand staves (treble and bass) and three piano staves (right hand, left hand, and bass). The music includes a *cresc.* marking and contains several triplet markings. A fermata is present over a note in the first grand staff.

119

Musical score for measures 119-122. The score consists of five staves: two grand staves (treble and bass) and three piano staves (right hand, left hand, and bass). The music includes dynamics such as *[f]*, *p*, and *[p]*, and contains several triplet markings. A fermata is present over a note in the first grand staff.

123

Musical score for measures 123-126. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a whole rest in both hands. The second staff (treble clef) contains a melodic line starting with a 7-measure rest, followed by eighth notes, quarter notes, and a half note. The third staff (bass clef) contains a bass line starting with a 7-measure rest, followed by eighth notes, quarter notes, and a half note. The fourth staff (treble clef) contains a complex melodic line with slurs, ties, and a key signature change to B-flat major. The fifth staff (bass clef) contains a bass line with quarter notes and a whole note.

127

Musical score for measures 127-130. The system consists of five staves. The top staff is a grand staff with whole rests. The second staff (treble clef) contains a melodic line with quarter notes and eighth notes. The third staff (bass clef) contains a bass line with quarter notes and eighth notes. The fourth staff (treble clef) contains a complex melodic line with slurs, ties, and a key signature change to B-flat major. The fifth staff (bass clef) contains a bass line with quarter notes and eighth notes.

131

Musical score for measures 131-134. The system consists of five staves. The top staff is a grand staff with whole rests. The second staff (treble clef) contains a melodic line with quarter notes and eighth notes. The third staff (bass clef) contains a bass line with quarter notes and eighth notes. The fourth staff (treble clef) contains a complex melodic line with slurs, ties, and a key signature change to B-flat major. The fifth staff (bass clef) contains a bass line with quarter notes and eighth notes.

148

151

f calando

f calando

p

p

[p]

156

[p]

[p]

f

f

f

161

f *p* [*p*]

165

170

173

Musical score for measures 173-176. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. Measure 173 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 174 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 175 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 176 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Dynamics include *ff*, *f*, *p*, *f*, and *[p]*.

177

Musical score for measures 177-181. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. Measure 177 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 178 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 179 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 180 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 181 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Dynamics include *[p]*, *8va*, and *3*.

182

Musical score for measures 182-186. The score is written for five staves: two treble clefs, one alto clef, and two bass clefs. Measure 182 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 183 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 184 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 185 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Measure 186 features a treble clef staff with a half note G4, a treble clef staff with a half note G4, and a bass clef staff with a half note G2. Dynamics include *3*.

186

f

f

f

f

3 3

f

192

[*p*]

p

p

loco

p

p

197

p

201

Musical score for measures 201-204. The system includes five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 201 features a complex melodic line in Treble 1 with slurs and ties. Treble 2 and Bass 1 have rhythmic accompaniment with rests. Treble 3 and Bass 2 are mostly empty with some notes in later measures.

205

Musical score for measures 205-208. The system includes five staves. Measures 205-208 feature a series of triplets in Treble 1 and Bass 1, marked with a forte (*f*) dynamic. Treble 2 and Bass 2 are mostly empty.

209

Musical score for measures 209-212. The system includes five staves. Measures 209-212 feature a melodic line in Treble 1 and Bass 1, marked with a piano (*p*) dynamic. Treble 2 and Bass 2 are mostly empty.

214

Musical score for measures 214-218. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is a bass clef. The music features complex melodic lines with slurs and accents. Dynamic markings include *f* and *ff*. The key signature has one sharp (F#).

219

Musical score for measures 219-223. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is a bass clef. The music features complex melodic lines with slurs and accents. Dynamic markings include *p* and *[p]*. The key signature has one sharp (F#).

224

Musical score for measures 224-228. The score consists of five staves. The top two staves are treble clef, the middle two are bass clef, and the bottom is a bass clef. The music features complex melodic lines with slurs and accents. Dynamic markings include *f* and *p*. The key signature has one sharp (F#).

229

Musical score for measures 229-231. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Measure 229 shows a piano (*p*) dynamic marking. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

232

Musical score for measures 232-235. The score consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. Measure 232 starts with a forte (*f*) dynamic, which transitions to piano (*p*) in measure 233. The music features a melodic line in the upper staves and a rhythmic accompaniment in the lower staves.

Cantabile

Musical score for measures 1-5. The score is for five instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The Flute part is mostly rests. The Violin and Viola parts play a rhythmic pattern of eighth notes, starting with a forte (*ff*) dynamic and ending with a piano (*p*) dynamic. The Violoncello part plays a similar rhythmic pattern, also starting with *ff* and ending with *p*. The Bass part plays a simple bass line, starting with *ff* and ending with *p*.

Musical score for measures 6-9. The score is for five instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The Flute part is mostly rests. The Violin and Viola parts play a rhythmic pattern of eighth notes, starting with a forte (*ff*) dynamic and ending with a piano (*p*) dynamic. The Violoncello part plays a similar rhythmic pattern, also starting with *ff* and ending with *p*. The Bass part plays a simple bass line, starting with *ff* and ending with *p*.

Musical score for measures 10-13. The score is for five instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass (B.). The key signature is one sharp (F#) and the time signature is common time (C). The Flute part is mostly rests. The Violin and Viola parts play a rhythmic pattern of eighth notes, starting with a forte (*ff*) dynamic and ending with a piano (*p*) dynamic. The Violoncello part plays a similar rhythmic pattern, also starting with *ff* and ending with *p*. The Bass part plays a simple bass line, starting with *ff* and ending with *p*.

14

f *p*

18

dolce

22

f *p*

26

Musical score for measures 26-29. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth-note patterns and slurs. The second staff is a treble clef with a similar melodic line. The third staff is a bass clef with a bass line. The fourth staff is a treble clef with a whole rest. The fifth staff is a bass clef with a bass line.

30

Musical score for measures 30-34. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth-note patterns and slurs. The second staff is a treble clef with a melodic line starting with a forte (*f*) dynamic. The third staff is a bass clef with a melodic line starting with a forte (*f*) dynamic. The fourth staff is a treble clef with a melodic line starting with a forte (*f*) dynamic and a piano (*p*) dynamic. The fifth staff is a bass clef with a melodic line starting with a forte (*f*) dynamic and a piano (*p*) dynamic.

35

Musical score for measures 35-39. The system consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with eighth-note patterns and slurs. The second staff is a bass clef with a melodic line. The third staff is a treble clef with a melodic line. The fourth staff is a bass clef with a melodic line.

40

Musical score for measures 40-43. The score is in G major (one sharp) and 3/4 time. It features five staves: two treble clefs and three bass clefs. The top two staves contain melodic lines with various articulations like slurs and accents. The bottom three staves provide a rhythmic accompaniment with eighth and sixteenth notes.

44

Musical score for measures 44-46. The score continues with five staves. Measure 44 features a complex melodic line in the top staff with many slurs and ties. The accompaniment in the bottom three staves includes some rests and continues with rhythmic patterns.

47

Musical score for measures 47-50. The score continues with five staves. Measure 47 features a long melodic line in the top staff with a slur and a crescendo marking. The accompaniment in the bottom three staves includes rests and continues with rhythmic patterns. Dynamics markings include *cresc.* and *f*.

51

Musical score for measures 51-54. The score is in G major (one sharp) and 3/4 time. It consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The first staff is mostly silent. The second and third staves feature a piano (*p*) accompaniment with eighth-note patterns and slurs. The fourth staff has a melodic line with some rests and a final flourish. The fifth staff provides a simple bass line.

55

Musical score for measures 55-58. The score continues in G major and 3/4 time. The first staff is silent. The second and third staves feature a piano accompaniment with eighth-note patterns and slurs. The fourth staff has a melodic line with eighth notes and a triplet of eighth notes. The fifth staff provides a simple bass line.

59

Musical score for measures 59-62. The score continues in G major and 3/4 time. The first staff has a melodic line with slurs and the instruction *dolce*. The second staff has a piano accompaniment with eighth-note patterns and slurs, also marked *dolce*. The third staff has a melodic line with long slurs. The fifth staff provides a simple bass line.

64

Musical score for measures 64-67. It consists of five staves: Treble clef, Violin I, Violoncello, Violin II, and Bass clef. The music is in G major and 3/4 time. Measures 64-67 show a rhythmic pattern of eighth notes in the violin and cello parts, with a melodic line in the violin II part. Measure 67 ends with a fermata over the final note.

68

f [calando a piacere] Cadenza Andante

f [calando a piacere] Cadenza Andante

f calando a piacere [Cadenza a piacere]

f [calando a piacere] Cadenza Andante

f [calando a piacere] Cadenza a piacere

Musical score for measures 68-71. It consists of five staves: Treble clef, Violin I, Violoncello, Violin II, and Bass clef. The music is in G major and 3/4 time. Measures 68-71 show a cadenza section. The violin and cello parts have a fermata over the first measure, followed by a melodic line. The violin II part has a fermata over the first measure, followed by a melodic line. The bass part has a fermata over the first measure, followed by a melodic line. The text "f [calando a piacere] Cadenza Andante" is written below the staves.

72

Musical score for measures 72-75. It consists of five staves: Treble clef, Violin I, Violoncello, Violin II, and Bass clef. The music is in G major and 3/4 time. Measures 72-75 show a rhythmic pattern of eighth notes in the violin and cello parts, with a melodic line in the violin II part. Measure 75 ends with a fermata over the final note.

75

Musical score for measures 75-77. The system consists of five staves: two treble clefs, one alto clef, and two bass clefs. The key signature is one sharp (F#). Measure 75 features a complex melodic line in the first treble staff with multiple slurs and ties. Measure 76 has a melodic line in the second treble staff. Measure 77 features a melodic line in the third treble staff. The alto and bass staves are mostly empty, with some rests.

78

Musical score for measures 78-81. The system consists of five staves: two treble clefs, one alto clef, and two bass clefs. The key signature is one sharp (F#). Measure 78 features a melodic line in the first treble staff. Measure 79 features a melodic line in the second treble staff. Measure 80 features a melodic line in the third treble staff. Measure 81 features a melodic line in the first treble staff. The alto and bass staves are mostly empty, with some rests.

82

Musical score for measures 82-85. The system consists of five staves: two treble clefs, one alto clef, and two bass clefs. The key signature is one sharp (F#). Measure 82 features a melodic line in the first treble staff. Measure 83 features a melodic line in the second treble staff. Measure 84 features a melodic line in the third treble staff. Measure 85 features a melodic line in the first treble staff. The alto and bass staves are mostly empty, with some rests.

85

Musical score for measures 85-87. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The second staff is also in treble clef with the same key signature and time signature, featuring a continuous sixteenth-note accompaniment. The third staff is in bass clef with the same key signature and time signature, containing rests. The fourth staff is in treble clef with the same key signature and time signature, containing a melodic line with eighth and sixteenth notes, some beamed together, and rests. The fifth staff is in bass clef with the same key signature and time signature, containing rests.

88

Musical score for measures 88-90. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The second staff is also in treble clef with the same key signature and time signature, featuring a continuous sixteenth-note accompaniment. The third staff is in bass clef with the same key signature and time signature, containing rests. The fourth staff is in treble clef with the same key signature and time signature, containing a melodic line with eighth and sixteenth notes, some beamed together, and rests. The fifth staff is in bass clef with the same key signature and time signature, containing rests.

91

Musical score for measures 91-93. The system consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. The second staff is also in treble clef with the same key signature and time signature, featuring a continuous sixteenth-note accompaniment. The third staff is in bass clef with the same key signature and time signature, containing rests. The fourth staff is in treble clef with the same key signature and time signature, containing a melodic line with eighth and sixteenth notes, some beamed together, and rests. The fifth staff is in bass clef with the same key signature and time signature, containing rests.

94

Adagio

Adagio

98

tutti

[tutti]

[tutti]

[tutti]

p

p

p

Andante Con Variazione

Fl. *sottovoce*

Vln. *sottovoce*

Vla. *sottovoce*

Vc. *sottovoce* [sottovoce]

B. [sottovoce]

8

15

f

f

f

f

20 **Variazione I**

Musical score for measures 20-24. The score is written for four staves: Treble 1, Treble 2, Bass, and Treble 3. Measure 20 starts with a repeat sign and a fermata. Dynamics include *p* and *[p]*. The Bass staff features a complex triplet pattern. Measure 24 ends with a fermata.

Musical score for measures 25-29. The score is written for four staves: Treble 1, Treble 2, Bass, and Treble 3. Measure 25 starts with a fermata. Measure 29 ends with a repeat sign and a fermata. The Bass staff continues with triplet patterns.

Musical score for measures 30-34. The score is written for four staves: Treble 1, Treble 2, Bass, and Treble 3. Measure 30 starts with a fermata. Measure 34 ends with a fermata. The Bass staff features a complex triplet pattern.

34

39 **Variazione II**

44

48

Musical score for measures 48-52. The system consists of five staves. The top staff (treble clef) features a complex melodic line with many slurs and ties. The second staff (treble clef) has a simpler accompaniment with rests. The third staff (bass clef) provides a bass line with some slurs. The fourth staff (treble clef) is mostly empty with rests. The fifth staff (bass clef) continues the bass line with slurs.

53

Musical score for measures 53-57. The system consists of five staves. The top staff (treble clef) has a very active melodic line with many slurs and ties. The second staff (treble clef) has a rhythmic accompaniment. The third staff (bass clef) has a bass line with slurs. The fourth staff (treble clef) is mostly empty with rests. The fifth staff (bass clef) continues the bass line with slurs.

58 **Variazione III**

Musical score for measures 58-62, titled "Variazione III". The system consists of five staves. The top staff (treble clef) is mostly empty with rests. The second staff (treble clef) has a melodic line starting with a piano (*p*) dynamic. The third staff (bass clef) has a bass line starting with a piano (*p*) dynamic. The fourth staff (treble clef) has a complex melodic line with many slurs and ties, including a sixteenth-note figure labeled "6". The fifth staff (bass clef) has a bass line with slurs.

63

Musical score for measures 63-66. The score consists of four staves: Treble, Alto, Tenor, and Bass. Measure 63 shows rests in the Treble and Alto staves, and rhythmic patterns in the Tenor and Bass. Measure 64 features a melodic line in the Treble and Alto staves, and rhythmic accompaniment in the Tenor and Bass. Measure 65 continues the melodic and rhythmic development. Measure 66 concludes the system with a double bar line and repeat signs.

Musical score for measures 67-71. The score consists of four staves: Treble, Alto, Tenor, and Bass. Measure 67 shows rests in the Treble and Alto staves, and rhythmic patterns in the Tenor and Bass. Measure 68 features a melodic line in the Treble and Alto staves, and rhythmic accompaniment in the Tenor and Bass. Measure 69 continues the melodic and rhythmic development. Measure 70 features a melodic line in the Treble and Alto staves, and rhythmic accompaniment in the Tenor and Bass. Measure 71 concludes the system with a double bar line and repeat signs.

72

Musical score for measures 72-75. The score consists of four staves: Treble, Alto, Tenor, and Bass. Measure 72 shows rests in the Treble and Alto staves, and rhythmic patterns in the Tenor and Bass. Measure 73 features a melodic line in the Treble and Alto staves, and rhythmic accompaniment in the Tenor and Bass. Measure 74 continues the melodic and rhythmic development. Measure 75 concludes the system with a double bar line and repeat signs.

77 **Variazione IV**

Musical score for measures 77-80. The score is written for five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 77 starts with a treble clef and a key signature of one sharp (F#). The first staff has a treble clef and a dynamic marking of *[p]*. The second staff has a treble clef and a dynamic marking of *p*. The third staff has a bass clef and a dynamic marking of *p*. The fourth staff has a treble clef. The fifth staff has a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests.

81

Musical score for measures 81-82. The score is written for five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 81 starts with a treble clef and a key signature of one sharp (F#). The first staff has a treble clef. The second staff has a treble clef. The third staff has a bass clef. The fourth staff has a treble clef. The fifth staff has a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests.

83

Musical score for measures 83-86. The score is written for five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 83 starts with a treble clef and a key signature of one sharp (F#). The first staff has a treble clef. The second staff has a treble clef. The third staff has a bass clef. The fourth staff has a treble clef. The fifth staff has a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and rests.

86

Musical score for measures 86-89. The system consists of five staves. The top staff is a grand staff with a treble clef and a bass clef, containing a melodic line with many sixteenth notes. The second staff is a bass clef staff with a melodic line. The third staff is a treble clef staff with a melodic line. The fourth and fifth staves are a grand staff with a treble clef and a bass clef, containing a bass line. Measure 86 has a whole rest in the top staff. Measure 87 has a melodic line in the top staff and a bass line in the bottom staff. Measure 88 has a melodic line in the top staff and a bass line in the bottom staff. Measure 89 has a melodic line in the top staff and a bass line in the bottom staff.

90

Musical score for measures 90-92. The system consists of five staves. The top staff is a grand staff with a treble clef and a bass clef, containing a melodic line with many sixteenth notes. The second staff is a bass clef staff with a melodic line. The third staff is a treble clef staff with a melodic line. The fourth and fifth staves are a grand staff with a treble clef and a bass clef, containing a bass line. Measure 90 has a melodic line in the top staff and a bass line in the bottom staff. Measure 91 has a melodic line in the top staff and a bass line in the bottom staff. Measure 92 has a melodic line in the top staff and a bass line in the bottom staff.

93

Musical score for measures 93-95. The system consists of five staves. The top staff is a grand staff with a treble clef and a bass clef, containing a melodic line with many sixteenth notes. The second staff is a bass clef staff with a melodic line. The third staff is a treble clef staff with a melodic line. The fourth and fifth staves are a grand staff with a treble clef and a bass clef, containing a bass line. Measure 93 has a melodic line in the top staff and a bass line in the bottom staff. Measure 94 has a melodic line in the top staff and a bass line in the bottom staff. Measure 95 has a melodic line in the top staff and a bass line in the bottom staff.

96 **Variazione V**

96 *sottovoce*

97 *sottovoce*

98 *sottovoce*

99 *sottovoce*

100 *sottovoce*

101 *sottovoce*

102 *[sottovoce]*

Detailed description: This system contains measures 96 through 102. It features five staves: four treble clefs and one bass clef. The music is marked 'sottovoce' (pianissimo) throughout. The first four staves have a complex, rhythmic texture with many sixteenth and thirty-second notes, often beamed together. The fifth staff (bass clef) has a simpler, more melodic line. There are repeat signs at the beginning of measures 96, 97, 98, and 99.

103

103

104

105

106

107

108

Detailed description: This system contains measures 103 through 108. It features five staves: four treble clefs and one bass clef. The music continues with complex rhythmic patterns. There are repeat signs at the beginning of measures 103, 104, 105, and 106. The texture remains dense with many sixteenth and thirty-second notes.

109

109

110

111

112

113

114

f

f

f

f

f

Detailed description: This system contains measures 109 through 114. It features five staves: four treble clefs and one bass clef. The music is marked 'f' (forte) throughout. The rhythmic complexity continues with many sixteenth and thirty-second notes. There are repeat signs at the beginning of measures 109, 110, 111, and 112.

Quintet No. 4 for Flute and Strings

G 440

Luigi Boccherini (attrib.)

Edited by Gemma Goday

Allegro Con Spirito

Flute

Violin

Viola

Violoncello solo*

Basso

5

9

p

f

p

13

Musical score for measures 13-17. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of five staves. The first staff (treble clef) has rests for measures 13-15 and a melodic phrase in measures 16-17. The second staff (treble clef) has a melodic line with a forte (*f*) dynamic marking in measure 16. The third staff (bass clef) has a bass line with a forte (*f*) dynamic marking in measure 16. The fourth staff (treble clef) has a melodic line with a forte (*f*) dynamic marking in measure 16. The fifth staff (bass clef) has a bass line with a forte (*f*) dynamic marking in measure 16. There are also some accidentals (flats) in the fifth staff.

18

Musical score for measures 18-22. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of five staves. The first staff (treble clef) has a melodic line with a forte (*f*) dynamic marking in measure 18. The second staff (bass clef) has a rhythmic accompaniment of eighth notes. The third staff (treble clef) has a melodic line with a piano (*p*) dynamic marking in measure 18. The fourth staff (bass clef) has a bass line with a piano (*p*) dynamic marking in measure 18. There are also some accidentals (flats) in the fourth staff.

23

Musical score for measures 23-27. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of five staves. The first staff (treble clef) has a melodic line with a forte (*f*) dynamic marking in measure 23. The second staff (bass clef) has a rhythmic accompaniment of eighth notes. The third staff (treble clef) has a melodic line with a forte (*f*) dynamic marking in measure 23. The fourth staff (bass clef) has a bass line with a forte (*f*) dynamic marking in measure 23. There are also some accidentals (flats) in the fourth staff.

27

Musical score for measures 27-30. The system consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a fermata over the final measure. The second staff is also in treble clef with a B-flat key signature, featuring a long note with a fermata in the first measure followed by a rhythmic pattern of eighth notes. The third staff is in alto clef with a B-flat key signature, containing a steady eighth-note accompaniment. The fourth staff is in treble clef and is mostly empty, with a few notes in the first measure. The fifth staff is in bass clef with a B-flat key signature, containing a steady eighth-note accompaniment.

31

Musical score for measures 31-33. The system consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many sixteenth notes, some beamed together, and trills. There are four triplets marked with a '3' below them. The second staff is in treble clef with a B-flat key signature, containing a long note with a fermata in the first measure and a long note with a fermata in the third measure. The third staff is in alto clef with a B-flat key signature, containing a long note with a fermata in the first measure and a long note with a fermata in the third measure. The fourth staff is in treble clef and is mostly empty. The fifth staff is in bass clef with a B-flat key signature, containing a long note with a fermata in the first measure and a long note with a fermata in the third measure.

34

Musical score for measures 34-37. The system consists of five staves. The top staff is in treble clef with a key signature of one flat (B-flat). It features a complex melodic line with many sixteenth notes, some beamed together, and trills. There are four triplets marked with a '3' below them. The second staff is in treble clef with a B-flat key signature, containing a long note with a fermata in the first measure and a long note with a fermata in the third measure. The third staff is in alto clef with a B-flat key signature, containing a long note with a fermata in the first measure and a long note with a fermata in the third measure. The fourth staff is in treble clef with a B-flat key signature, containing a long note with a fermata in the first measure and a long note with a fermata in the third measure. The fifth staff is in bass clef with a B-flat key signature, containing a long note with a fermata in the first measure and a long note with a fermata in the third measure. The dynamic marking *f* (forte) is present in the first measure of each staff.

39

Measures 39-42 of the musical score. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, one alto clef, one tenor clef, and one bass clef. The first two staves (treble clefs) are marked with a piano (*p*) dynamic. The third staff (alto clef) is also marked with *p*. The fourth staff (tenor clef) has a piano (*p*) dynamic. The fifth staff (bass clef) has a piano (*p*) dynamic. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

43

Measures 43-46 of the musical score. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, one alto clef, one tenor clef, and one bass clef. The first two staves (treble clefs) are marked with a fortissimo (*ff*) dynamic. The third staff (alto clef) is marked with a forte (*f*) dynamic. The fourth staff (tenor clef) is marked with a forte (*f*) dynamic. The fifth staff (bass clef) is marked with a forte (*f*) dynamic. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

47

Measures 47-50 of the musical score. The score is in G major (one sharp) and 4/4 time. It features five staves: two treble clefs, one alto clef, one tenor clef, and one bass clef. The first two staves (treble clefs) are marked with a piano (*p*) dynamic. The third staff (alto clef) is marked with a piano (*p*) dynamic. The fourth staff (tenor clef) is marked with a piano (*p*) dynamic. The fifth staff (bass clef) is marked with a piano (*p*) dynamic. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

53

p *dolce* *f*

58

p *p* *p* *p*

62

3 *3* *3* *3*

66

Musical score for measures 66-69. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a whole note chord. The second staff is a treble clef staff with a complex melodic line featuring multiple triplet markings. The third staff is a bass clef staff with a melodic line. The fourth and fifth staves are grand staff staves with whole notes and rests.

70

Musical score for measures 70-73. The system consists of five staves. The top staff is a grand staff with a long melodic line. The second staff is a treble clef staff with a melodic line featuring triplet markings and a *p* dynamic marking. The third staff is a bass clef staff with a melodic line featuring a *p* dynamic marking. The fourth and fifth staves are grand staff staves with a melodic line and a *p* dynamic marking.

74

Musical score for measures 74-77. The system consists of five staves. The top staff is a grand staff with a long melodic line. The second staff is a treble clef staff with a melodic line featuring a *w* marking and an *8va* marking. The third staff is a bass clef staff with a melodic line. The fourth and fifth staves are grand staff staves with a melodic line.

79

Musical score for measures 79-82. The system consists of five staves. The top staff is a treble clef with a whole rest in every measure. The second staff is a treble clef with whole notes: G4, F4, E4, D4. The third staff is an alto clef with whole notes: G3, F3, E3, D3. The fourth staff is a treble clef with eighth-note patterns and slurs, including a circled '8' above the first measure. The fifth staff is a bass clef with quarter notes: G3, F3, E3, D3.

83

Musical score for measures 83-86. The system consists of five staves. The top staff is a treble clef with whole rests. The second staff is a treble clef with quarter notes: G4, F4, E4, D4. The third staff is an alto clef with quarter notes: G3, F3, E3, D3. The fourth staff is a treble clef with eighth-note patterns and slurs, including a circled '8' above the first measure. The fifth staff is a bass clef with quarter notes: G3, F3, E3, D3.

87

Musical score for measures 87-90. The system consists of five staves. The top staff is a treble clef with whole rests. The second staff is a treble clef with quarter notes: G4, F4, E4, D4. The third staff is an alto clef with quarter notes: G3, F3, E3, D3. The fourth staff is a treble clef with eighth-note patterns and slurs, including a circled '8' above the first measure. The fifth staff is a bass clef with quarter notes: G3, F3, E3, D3.

90

94

dolce *f* *dolce*

dolce *f* *dolce*

dolce *loco* *dolce*

dolce *f* *dolce*

100

f *f assai*

f *f assai*

f *f assai*

f *f assai*

f *f assai*

105

Measures 105-110 of a musical score. The score is written for five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. The key signature has one flat (B-flat). Measure 105 features a melodic line in Treble 1 with a dotted quarter note, a half note, and a quarter note, followed by a series of eighth notes. A dashed slur covers the first two notes. Treble 2 and Bass 1 have rhythmic accompaniment. Treble 3 and Bass 2 have melodic lines. A dynamic marking *p* is present in measure 107.

110

Measures 110-115 of a musical score. The score is written for five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. The key signature has one flat. Measure 110 features a melodic line in Treble 1 with a dotted quarter note, a half note, and a quarter note, followed by a series of eighth notes. A dashed slur covers the first two notes. Treble 2 and Bass 1 have rhythmic accompaniment. Treble 3 and Bass 2 have melodic lines. Trill markings (trills) are present in measures 110 and 111. A dynamic marking *p* is present in measure 112.

116

Measures 116-121 of a musical score. The score is written for five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. The key signature has one flat. Measure 116 features a melodic line in Treble 1 with a dotted quarter note, a half note, and a quarter note, followed by a series of eighth notes. A dashed slur covers the first two notes. Treble 2 and Bass 1 have rhythmic accompaniment. Treble 3 and Bass 2 have melodic lines. Trill markings (trills) are present in measures 116 and 117. A dynamic marking *p* is present in measure 118.

121

Musical score for measures 121-124. The score is written for five staves: two treble clefs, a bass clef, and two more treble clefs. The key signature has one flat (B-flat). The first two staves contain whole notes. The third staff (bass clef) features a complex rhythmic pattern of eighth notes with triplets, marked with '3' and a circled 'B'. The fourth and fifth staves are mostly rests, with some notes in the fifth staff.

125

Musical score for measures 125-128. The score is written for five staves. The first two staves contain whole notes. The third staff (bass clef) features a complex rhythmic pattern of eighth notes with triplets, marked with '3'. The fourth and fifth staves are mostly rests, with some notes in the fifth staff.

129

Musical score for measures 129-132. The score is written for five staves. The first staff (treble clef) features a complex rhythmic pattern of eighth notes with triplets, marked with '3' and a circled 'B'. The second staff (treble clef) contains notes with accents and slurs, marked with 'sottovoce'. The third staff (bass clef) contains notes with slurs, marked with 'sottovoce'. The fourth staff (treble clef) contains notes with accents and slurs, marked with 'sottovoce'. The fifth staff (bass clef) contains notes, marked with 'sottovoce'.

133

Musical score for measures 133-136. The system consists of five staves. The top staff (treble clef) features a continuous eighth-note triplet pattern with slurs. The second staff (treble clef) contains quarter notes with accents and slurs. The third staff (bass clef) has half notes with slurs. The fourth staff (treble clef) has quarter notes with accents and slurs. The bottom staff (bass clef) has half notes.

137

Musical score for measures 137-140. The system consists of five staves. The top staff (treble clef) has eighth-note triplet patterns with slurs. The second staff (treble clef) has quarter notes with accents and slurs. The third staff (bass clef) has half notes. The fourth staff (treble clef) has quarter notes with slurs. The bottom staff (bass clef) has half notes with sharps.

141

Musical score for measures 141-144. The system consists of five staves. The top staff (treble clef) has eighth-note triplet patterns with slurs. The second staff (treble clef) has quarter notes with slurs. The third staff (bass clef) has half notes with slurs. The fourth staff (treble clef) has quarter notes with slurs and a *p* dynamic marking. The bottom staff (bass clef) has half notes with slurs.

146

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

152

p
p

157

f *f*
f *f*
f *f*
f *f*

161

Musical score for measures 161-164. The score is in G major (one flat) and 3/4 time. It consists of five staves: two treble clefs, one alto clef, and two bass clefs. Measure 161 features a melodic line in the first treble staff with eighth-note triplets and a bass line in the bottom bass staff with eighth notes. Measure 162 has a melodic line in the second treble staff with eighth notes and a bass line in the bottom bass staff with eighth notes. Measure 163 has a melodic line in the first treble staff with eighth notes and a bass line in the bottom bass staff with eighth notes. Measure 164 has a melodic line in the first treble staff with eighth notes and a bass line in the bottom bass staff with eighth notes. Dynamics include *p* (piano) in measures 162, 163, and 164. There are also some articulation marks like accents and slurs.

165

Musical score for measures 165-168. The score is in G major (one flat) and 3/4 time. It consists of five staves: two treble clefs, one alto clef, and two bass clefs. Measure 165 features a melodic line in the first treble staff with eighth-note triplets and a bass line in the bottom bass staff with eighth notes. Measure 166 has a melodic line in the first treble staff with eighth notes and a bass line in the bottom bass staff with eighth notes. Measure 167 has a melodic line in the first treble staff with eighth notes and a bass line in the bottom bass staff with eighth notes. Measure 168 has a melodic line in the first treble staff with eighth notes and a bass line in the bottom bass staff with eighth notes. Dynamics include *p* (piano) in measure 165. There are also some articulation marks like accents and slurs.

169

Musical score for measures 169-172. The score is in G major (one flat) and 3/4 time. It consists of five staves: two treble clefs, one alto clef, and two bass clefs. Measure 169 features a melodic line in the first treble staff with eighth notes and a bass line in the bottom bass staff with eighth notes. Measure 170 has a melodic line in the first treble staff with eighth notes and a bass line in the bottom bass staff with eighth notes. Measure 171 has a melodic line in the first treble staff with eighth notes and a bass line in the bottom bass staff with eighth notes. Measure 172 has a melodic line in the first treble staff with eighth notes and a bass line in the bottom bass staff with eighth notes. Dynamics include *p* (piano) in measure 169. There are also some articulation marks like accents and slurs.

173

Musical score for measures 173-175. The system includes five staves: Treble, Violin, Bass, Treble, and Bass. The Violin part features triplets and slurs. The Bass part has a simple harmonic accompaniment.

176

dolce espressivo

Musical score for measures 176-179. The system includes five staves: Treble, Violin, Bass, Treble, and Bass. The Violin part has a melodic line with slurs and accents. The Bass part continues the harmonic accompaniment.

180

f *p*

Musical score for measures 180-183. The system includes five staves: Treble, Violin, Bass, Treble, and Bass. The Violin part has a melodic line with slurs and accents. The Bass part continues the harmonic accompaniment.

186

Musical score for measures 186-190. The system consists of five staves. The top staff (treble clef) has a melodic line with eighth-note runs and rests. The second staff (treble clef) features a complex texture with eighth-note runs and slurs. The third staff (bass clef) has a simple bass line with rests. The fourth staff (treble clef) contains eighth-note runs with slurs. The bottom staff (bass clef) has a bass line with eighth notes and rests.

191

Musical score for measures 191-194. The system consists of five staves. The top staff (treble clef) has a melodic line with rests. The second staff (treble clef) features eighth-note runs with slurs. The third staff (bass clef) has a simple bass line with rests. The fourth staff (treble clef) contains eighth-note runs with slurs. The bottom staff (bass clef) has a bass line with eighth notes and rests.

195

Musical score for measures 195-198. The system consists of five staves. The top staff (treble clef) has a melodic line with rests. The second staff (treble clef) features eighth-note runs with slurs. The third staff (bass clef) has a simple bass line with rests. The fourth staff (treble clef) contains eighth-note runs with slurs. The bottom staff (bass clef) has a bass line with eighth notes and rests.

198

Musical score for measures 198-200. The score consists of five staves. The first staff is a grand staff (treble and bass clefs) with a whole rest in both hands. The second staff (treble clef) contains a melodic line with eighth notes and a half note. The third staff (bass clef) contains a bass line with eighth notes and a half note. The fourth staff (treble clef) contains a complex melodic line with sixteenth notes and slurs. The fifth staff (bass clef) contains a bass line with eighth notes and a half note.

201

Musical score for measures 201-204. The score consists of five staves. The first staff (treble clef) has a whole rest. The second staff (treble clef) has a melodic line with eighth notes and a half note, ending with a slur and the word *dolce*. The third staff (bass clef) has a bass line with eighth notes and a half note. The fourth staff (treble clef) has a complex melodic line with sixteenth notes and slurs, ending with a slur and the word *dolce*. The fifth staff (bass clef) has a bass line with eighth notes and a half note, ending with a slur and the word *dolce*.

205

Musical score for measures 205-208. The score consists of five staves. The first staff (treble clef) has a melodic line with eighth notes and a half note, ending with a slur and the word *dolce*. The second staff (treble clef) has a melodic line with eighth notes and a half note, ending with a slur and the word *dolce*. The third staff (bass clef) has a bass line with eighth notes and a half note, ending with a slur and the word *dolce*. The fourth staff (treble clef) has a melodic line with eighth notes and a half note, ending with a slur and the word *dolce*. The fifth staff (bass clef) has a bass line with eighth notes and a half note, ending with a slur and the word *dolce*.

209

The musical score consists of five staves. The first staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a quarter rest and a half note. The second staff is a treble clef with a key signature of one flat, containing a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a quarter rest and a half note. The third staff is a bass clef with a key signature of one flat, containing a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a quarter rest and a half note. The fourth staff is a treble clef with a key signature of one flat, containing a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a quarter rest and a half note. The fifth staff is a bass clef with a key signature of one flat, containing a melodic line with a dotted quarter note, an eighth note, and a quarter note, followed by a quarter rest and a half note. The score includes dynamic markings *dolce* and *f*, and a repeat sign at the end of each staff.

Adagio

Fl. 

Vln. 

Vla. 

*   [simile]

sottovoce 

Vc. 

*   [simile]

sottovoce 

B. 

4 

Vln. 

Vla. 



Vc. 



B. 

8 

Vln. 

f   *p*  

Vla. 

f  *p* 

Vc. 

f 

B. 

f  *p* 

* The wavy line is to be played as bow vibrato or portato. See Critical Commentary.

12

Musical score for measures 12-14. The score is written for a grand staff with five staves. The top staff contains a melodic line with slurs and accents. The second and third staves contain complex rhythmic patterns, including many triplets and wavy lines. The fourth staff is empty. The bottom staff contains a simple bass line with quarter notes and rests.

15

Musical score for measures 15-18. The score is written for a grand staff with five staves. The top staff contains a melodic line with slurs and accents. The second and third staves contain complex rhythmic patterns, including many triplets and wavy lines. The fourth staff has a melodic line starting in measure 17 with a forte dynamic. The bottom staff contains a bass line with quarter notes and rests.

19

Musical score for measures 19-22. The score is written for a grand staff with five staves. The top staff contains a melodic line with slurs and accents. The second and third staves contain complex rhythmic patterns, including many triplets and wavy lines. The fourth staff has a melodic line starting in measure 19 with a piano dynamic. The bottom staff contains a bass line with quarter notes and rests.

23

Musical score for measures 23-25. The system consists of five staves. The top staff is a treble clef with a key signature of one flat (B-flat). It features triplet eighth notes and sixteenth notes. The second staff is a treble clef with a key signature of one flat, containing triplet eighth notes and sixteenth notes, with a *[p]* dynamic marking. The third staff is a bass clef with a key signature of one flat, containing triplet eighth notes and sixteenth notes. The fourth staff is a treble clef with a key signature of one flat, containing eighth notes and triplet eighth notes. The fifth staff is a bass clef with a key signature of one flat, containing eighth notes and triplet eighth notes. A dashed line with a circled 8 is positioned between the third and fourth staves.

26

Musical score for measures 26-29. The system consists of five staves. The top staff is a treble clef with a key signature of one flat, featuring triplet eighth notes and sixteenth notes. The second staff is a treble clef with a key signature of one flat, containing eighth notes and triplet eighth notes, with a *[p]* dynamic marking. The third staff is a bass clef with a key signature of one flat, containing eighth notes and triplet eighth notes. The fourth staff is a treble clef with a key signature of one flat, containing eighth notes and triplet eighth notes. The fifth staff is a bass clef with a key signature of one flat, containing eighth notes and triplet eighth notes. A dashed line with a circled 8 is positioned between the third and fourth staves.

30

Musical score for measures 30-33. The system consists of five staves. The top staff is a treble clef with a key signature of one flat, featuring eighth notes and triplet eighth notes. The second staff is a treble clef with a key signature of one flat, containing eighth notes and triplet eighth notes, with a *dolce* dynamic marking. The third staff is a bass clef with a key signature of one flat, containing eighth notes and triplet eighth notes. The fourth staff is a treble clef with a key signature of one flat, containing eighth notes and triplet eighth notes. The fifth staff is a bass clef with a key signature of one flat, containing eighth notes and triplet eighth notes. A dashed line with a circled 8 is positioned between the third and fourth staves. The word *dolce* appears again at the bottom of the system.

35

pp

pp

pp

loco

pp

p

[wavy line] [wavy line] [simile]

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

40

pp

pp

pp

pp

p

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

44

pp

pp

pp

pp

p

[wavy line] [wavy line] [simile]

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3

48

Musical score for measures 48-51. The score is in G major (one sharp) and 3/4 time. It features five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measures 48-50 contain a series of triplet eighth notes in the Treble 2 and Bass 1 staves, with a forte (*f*) dynamic. Measure 51 features a melodic line in Treble 3 with triplets and a forte (*f*) dynamic.

52

Musical score for measures 52-55. The score continues with five staves. Measures 52-54 feature a melodic line in Treble 1 with slurs and a dynamic of *p*. Measures 53-55 feature triplet eighth notes in the Treble 2 and Bass 1 staves, with a dynamic of *p*.

56

Musical score for measures 56-59. The score continues with five staves. Measures 56-59 feature a melodic line in Treble 1 with slurs and a dynamic of *p*. Measures 57-59 feature triplet eighth notes in the Treble 2 and Bass 1 staves, with a dynamic of *p*.

60

Musical score for measures 60-63. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 60 has rests in the Treble and Bass staves. Measure 61 has a forte (f) dynamic in the Alto and Tenor staves. Measure 62 has a piano (p) dynamic in the Treble and Alto staves. Measure 63 has piano (p) dynamics in the Treble and Alto staves. The Tenor staff has a forte (f) dynamic in measure 62. The Bass staff has a forte (f) dynamic in measure 62 and a piano (p) dynamic in measure 63. Trills and triplets are present in measures 61 and 62.

64

Musical score for measures 64-66. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 64 has piano (p) dynamics in the Treble and Alto staves. Measure 65 has piano (p) dynamics in the Treble and Alto staves. Measure 66 has piano (p) dynamics in the Treble and Alto staves. The Tenor staff has a forte (f) dynamic in measure 65. The Bass staff has a forte (f) dynamic in measure 65 and a piano (p) dynamic in measure 66. Trills and triplets are present in measures 64 and 65.

67

Musical score for measures 67-69. The score is in G major (one sharp) and 3/4 time. It features four staves: Treble, Alto, Tenor, and Bass. Measure 67 has a forte (f) dynamic in the Treble and Alto staves. Measure 68 has a piano (p) dynamic in the Treble and Alto staves. Measure 69 has a piano (p) dynamic in the Treble and Alto staves. The Tenor staff has a forte (f) dynamic in measure 68. The Bass staff has a forte (f) dynamic in measure 68 and a piano (p) dynamic in measure 69. The Treble staff has a dolce marking in measure 69. Trills and triplets are present in measures 67 and 68.

71

Musical score for measures 71-75. The score is written for five staves: two treble clefs, a bass clef, and two more treble clefs. The key signature has one flat (B-flat). The first staff (top) contains a melodic line with eighth and sixteenth notes. The second staff has a similar melodic line with a *pp* dynamic marking. The third staff (bass clef) has a melodic line with a *pp* dynamic marking. The fourth staff has a melodic line with a *pp* dynamic marking. The fifth staff (bottom) has a bass line with a *p* dynamic marking. A dashed line above the second staff indicates a slur or breath mark.

76

Musical score for measures 76-80. The score is written for five staves: two treble clefs, a bass clef, and two more treble clefs. The key signature has one flat (B-flat). The first staff (top) contains a melodic line with quarter notes and rests. The second staff has a similar melodic line with quarter notes and rests. The third staff (bass clef) has a melodic line with eighth notes and rests. The fourth staff has a melodic line with eighth notes and rests. The fifth staff (bottom) has a bass line with quarter notes and rests.

Con Variazione -
Andantino

Musical score for measures 1-6. The score is for five instruments: Flute (Fl.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Bass (B.). The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is Andantino. The music features a melodic line in the woodwinds and strings, with a steady bass line.

Musical score for measures 7-10. This section includes a repeat sign (double bar line with two dots) in measures 8 and 9. The Flute and Violin parts have a melodic flourish in measure 10. The Bass part has a note with a breath mark (h) in measure 10.

Musical score for measures 11-14. This section continues the melodic development in the woodwinds and strings. The Flute and Violin parts have a melodic flourish in measure 14. The Bass part has a note with a breath mark (h) in measure 14.

Variazione I

17

Musical score for measures 17-21. The score is in G major (one sharp) and 3/4 time. It consists of four staves: two treble clefs and two bass clefs. The first staff (top) is mostly rests. The second staff has a melody starting with a quarter rest, followed by quarter notes G4, A4, B4, and quarter rests. The third staff (bass) features a complex rhythmic pattern of eighth and sixteenth notes, with a dynamic marking *p* and a slur over the first few measures. The fourth staff (bass) has a simple bass line with quarter notes G3, A3, B3, and quarter rests, also marked *p*.

22

Musical score for measures 22-25. The score continues with four staves. The first staff has rests. The second staff has a melody with quarter notes G4, A4, B4, quarter rests, and a repeat sign. The third staff (bass) has a complex rhythmic pattern with slurs and a dynamic marking *p*. The fourth staff (bass) has a simple bass line with quarter notes G3, A3, B3, quarter rests, and a repeat sign.

26

Musical score for measures 26-29. The score continues with four staves. The first staff has rests. The second staff has a melody with quarter notes G4, A4, B4, quarter rests, and a repeat sign. The third staff (bass) features a complex rhythmic pattern with slurs and a dynamic marking *p*, including triplets of eighth notes. The fourth staff (bass) has a simple bass line with quarter notes G3, A3, B3, quarter rests, and a repeat sign.

30

Musical score for measures 30-32. It consists of five staves: two treble clefs, one alto clef, and two bass clefs. The music is in a key with one flat and a 3/4 time signature. Measure 30 has rests in the top two staves. Measure 31 features a complex texture with sixteenth-note runs in the alto and bass staves. Measure 32 concludes with a repeat sign.

33 **Variation II**

Musical score for measures 33-36, titled "Variation II". It consists of five staves. Measure 33 begins with a double bar line and repeat sign, followed by a dense sixteenth-note passage in the top staff. Measures 34-36 continue with various rhythmic patterns, including rests and sixteenth-note runs. A piano dynamic marking "p" is present in measures 34 and 35. The section ends with a repeat sign in measure 36.

37

Musical score for measures 37-40. It consists of five staves. Measure 37 starts with a double bar line and repeat sign, followed by a sixteenth-note run in the top staff. Measures 38-40 continue with rhythmic patterns, including rests and sixteenth-note runs. A trill ornament is marked in measure 39. The section ends with a repeat sign in measure 40.

42

Musical score for measures 42-45. The system consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It features a complex melodic line with many sixteenth notes, some beamed together, and some notes with slurs and ties. The second staff is a treble clef with a key signature of one flat and a common time signature, containing a simpler melodic line with eighth and quarter notes. The third staff is a bass clef with a key signature of one flat and a common time signature, containing a line of eighth and quarter notes. The fourth staff is a treble clef with a key signature of one flat and a common time signature, which is mostly empty. The fifth staff is a bass clef with a key signature of one flat and a common time signature, containing a line of eighth and quarter notes.

46

Musical score for measures 46-48. The system consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It features a complex melodic line with many sixteenth notes, some beamed together, and some notes with slurs and ties. A dynamic marking *p* is present. The second staff is a treble clef with a key signature of one flat and a common time signature, containing a simpler melodic line with eighth and quarter notes. The third staff is a bass clef with a key signature of one flat and a common time signature, containing a line of eighth and quarter notes. The fourth staff is a treble clef with a key signature of one flat and a common time signature, which is mostly empty. The fifth staff is a bass clef with a key signature of one flat and a common time signature, containing a line of eighth and quarter notes.

49

Variazione III

Musical score for measures 49-52. The system consists of five staves. The top staff is a treble clef with a key signature of one flat and a common time signature. It features a complex melodic line with many sixteenth notes, some beamed together, and some notes with slurs and ties. A dynamic marking *p* is present. The second staff is a treble clef with a key signature of one flat and a common time signature, containing a simpler melodic line with eighth and quarter notes. The third staff is a bass clef with a key signature of one flat and a common time signature, containing a line of eighth and quarter notes. The fourth staff is a treble clef with a key signature of one flat and a common time signature, containing a line of eighth and quarter notes. A dynamic marking *p* is present. A dashed line above the staff indicates an octave shift, labeled *8^{va}*. The word *loco* is written above the staff. The fifth staff is a bass clef with a key signature of one flat and a common time signature, containing a line of eighth and quarter notes. A dynamic marking *p* is present.

54

59

65 **Variazione IV**

69

Musical score for measures 69-72. The system consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat, featuring a complex melodic line with sixteenth-note runs and triplets, marked with a '6' and '3'. The third staff is a bass clef with a key signature of one flat. The fourth and fifth staves are treble and bass clefs with a key signature of one flat, providing harmonic accompaniment.

73

Musical score for measures 73-76. The system consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat, featuring a complex melodic line with sixteenth-note runs and triplets, marked with a '3'. The third staff is a bass clef with a key signature of one flat. The fourth and fifth staves are treble and bass clefs with a key signature of one flat, providing harmonic accompaniment.

77

Musical score for measures 77-80. The system consists of five staves. The top staff is a treble clef with a key signature of one flat. The second staff is a treble clef with a key signature of one flat, featuring a complex melodic line with sixteenth-note runs and triplets, marked with a '3' and '6'. The third staff is a bass clef with a key signature of one flat. The fourth and fifth staves are treble and bass clefs with a key signature of one flat, providing harmonic accompaniment.

Variazione V

G 440

31

81

Musical score for measures 81-83. The system consists of five staves: Treble clef (top), Treble clef, Bass clef, Treble clef, and Bass clef (bottom). The music is in G minor (one flat) and 3/4 time. Measure 81 features a treble clef staff with eighth-note runs and a bass clef staff with a long note. Measure 82 shows a complex treble clef staff with sixteenth-note patterns and a bass clef staff with a long note. Measure 83 continues the treble clef staff with eighth-note runs and the bass clef staff with a long note.

84

Musical score for measures 84-86. The system consists of five staves: Treble clef (top), Treble clef, Bass clef, Treble clef, and Bass clef (bottom). Measure 84 features a treble clef staff with eighth-note runs and a bass clef staff with a long note. Measure 85 shows a complex treble clef staff with sixteenth-note patterns and a bass clef staff with a long note. Measure 86 continues the treble clef staff with eighth-note runs and the bass clef staff with a long note.

87

Musical score for measures 87-89. The system consists of five staves: Treble clef (top), Treble clef, Bass clef, Treble clef, and Bass clef (bottom). Measure 87 features a treble clef staff with eighth-note runs and a bass clef staff with a long note. Measure 88 shows a complex treble clef staff with sixteenth-note patterns and a bass clef staff with a long note. Measure 89 continues the treble clef staff with eighth-note runs and the bass clef staff with a long note. A star symbol (*) is placed above the bass clef staff in measure 88, indicating a reconstructed passage.

* Reconstructed passage. See Critical Commentary.

90

Musical score for measures 90-92. The score is written for five staves: Treble Clef 1, Treble Clef 2, Bass Clef 1, Treble Clef 3, and Bass Clef 2. The key signature has one flat (B-flat). Measure 90 features a melodic line in Treble Clef 1 with a quarter rest, followed by a sixteenth-note triplet of G4, A4, and Bb4. Treble Clef 2 plays a continuous sixteenth-note accompaniment. Bass Clef 1 has a half note G3, and Treble Clef 3 has a half note G3. Measure 91 continues the accompaniment in Treble Clef 2, with Bass Clef 1 playing a half note G3 and Treble Clef 3 playing a half note G3. Measure 92 concludes with a quarter rest in Treble Clef 1, a final sixteenth-note triplet in Treble Clef 2, and half notes G3 in both Bass Clef 1 and Treble Clef 3.

93

Musical score for measures 93-96. The score continues on five staves. Measure 93 begins with a melodic line in Treble Clef 1 featuring a sixteenth-note triplet of G4, A4, and Bb4, followed by a half note G4. Treble Clef 2 continues the sixteenth-note accompaniment. Bass Clef 1 plays a half note G3, and Treble Clef 3 plays a half note G3. Measure 94 continues the accompaniment in Treble Clef 2, with Bass Clef 1 playing a half note G3 and Treble Clef 3 playing a half note G3. Measure 95 features a melodic line in Treble Clef 1 with a sixteenth-note triplet of G4, A4, and Bb4, followed by a half note G4. Treble Clef 2 continues the sixteenth-note accompaniment. Bass Clef 1 plays a half note G3, and Treble Clef 3 plays a half note G3. Measure 96 concludes with a quarter rest in Treble Clef 1, a final sixteenth-note triplet in Treble Clef 2, and half notes G3 in both Bass Clef 1 and Treble Clef 3.

Quintet No. 5 for Flute and Strings

G 441

Luigi Boccherini (attrib.)

Edited by Gemma Goday

Moderato

The musical score is arranged in five staves: Flute, Violin, Viola, Violoncello solo*, and Basso. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Moderato'. The score is divided into three systems. The first system (measures 1-4) shows the Flute and Violin parts mostly at rest, while the Viola and Basso provide a rhythmic accompaniment. The Violoncello solo* part features a melodic line with slurs and accents. The second system (measures 5-8) introduces more activity for the Flute and Violin, with the Flute playing a melodic line and the Violin providing a rhythmic accompaniment. The Viola and Basso continue their accompaniment. The Violoncello solo* part features a melodic line with slurs and accents. The third system (measures 9-10) continues the melodic development for the Flute and Violin, with the Flute playing a melodic line and the Violin providing a rhythmic accompaniment. The Viola and Basso continue their accompaniment. The Violoncello solo* part features a melodic line with slurs and accents. The score includes various musical notations such as slurs, accents, and dynamic markings like *[p]* and *p*.

* The cello should sound an octave lower.

14

dolce
[dolce]
[dolce]

19

f
f
[f]
f
f

24

[p]
p
p
f 3 3 3 3
[p] [f]

29

Musical score for measures 29-33. The system consists of five staves: Treble 1, Treble 2, Bass, Treble 3, and Bass. The key signature is one sharp (F#). Measures 29-31 are mostly rests. Measure 32 features a melodic line in Treble 2 and a bass line in Bass with triplets. Measure 33 features a fortissimo (f) chord in Treble 2 and Treble 3, and a bass line in Bass with a dynamic marking of [f].

34

Musical score for measures 34-37. The system consists of five staves: Treble 1, Treble 2, Bass, Treble 3, and Bass. The key signature is one sharp (F#). Measures 34-37 feature a complex melodic line in Treble 1 with many triplets, marked with a piano (p) dynamic. Treble 2 and Bass have simpler accompaniment. Treble 3 is mostly rests.

38

Musical score for measures 38-41. The system consists of five staves: Treble 1, Treble 2, Bass, Treble 3, and Bass. The key signature is one sharp (F#). Measures 38-40 feature melodic lines in Treble 1 and Treble 2. Measure 41 features a fortissimo (f) melodic line in Treble 2 and a bass line in Bass.

43

Musical score for measures 43-46. The score is in G major (one sharp) and 3/4 time. It features five staves: two treble clefs, one bass clef, and two more treble clefs. The first two staves have melodic lines with triplets and slurs. The third staff is a bass line with eighth notes. The fourth and fifth staves have rhythmic accompaniment with eighth notes and slurs. Measure 43 starts with a rest in the first two staves. Measure 46 ends with a fermata in the first two staves.

47

Musical score for measures 47-52. The score continues with five staves. Measures 47-52 feature more complex melodic lines with triplets and slurs. Dynamic markings include *p* (piano) and *pp* (pianissimo). A performance instruction *[p]* is present in the bass staff of measure 50. Measure 52 ends with a fermata in the first two staves.

53

Musical score for measures 53-56. The score continues with five staves. Measures 53-56 feature melodic lines with slurs and rhythmic accompaniment. Measure 56 ends with a fermata in the first two staves.

58

Musical score for measures 58-62. The system consists of five staves. The top staff (treble clef) features a melodic line with triplets and a fermata over the final measure. The second staff (treble clef) has a simpler melodic line. The third staff (bass clef) provides a steady bass line. The fourth staff (treble clef) has a melodic line with triplets. The fifth staff (bass clef) has a bass line with triplets. Dynamics include *f* (forte) in measures 60 and 62.

63

Musical score for measures 63-67. The system consists of five staves. The top two staves (treble clefs) are mostly rests. The third staff (bass clef) has a melodic line with triplets. The fourth staff (treble clef) has a melodic line with triplets. The fifth staff (bass clef) has a bass line with triplets.

68

Musical score for measures 68-72. The system consists of five staves. The top staff (treble clef) has a melodic line with triplets and a repeat sign. The second staff (treble clef) has a melodic line with triplets. The third staff (bass clef) has a melodic line with triplets. The fourth staff (treble clef) has a melodic line with triplets. The fifth staff (bass clef) has a bass line with triplets. Dynamics include *p* (piano) in measures 68, 70, and 72.

74

Musical score for measures 74-78. The system consists of five staves. The top staff (treble clef) features a melodic line with eighth-note patterns and two triplet markings. The second staff (treble clef) has a melodic line with a 'dolce' marking. The third staff (bass clef) contains a steady eighth-note accompaniment with a '[dolce]' marking. The fourth staff (treble clef) is mostly empty. The fifth staff (bass clef) has a melodic line with a '[dolce]' marking.

79

Musical score for measures 79-82. The system consists of five staves. The top staff (treble clef) is mostly empty. The second staff (treble clef) has a melodic line with eighth-note patterns. The third staff (bass clef) contains a steady eighth-note accompaniment. The fourth staff (treble clef) has a melodic line with eighth-note patterns and four triplet markings. The fifth staff (bass clef) has a melodic line with eighth-note patterns.

83

Musical score for measures 83-86. The system consists of five staves. The top staff (treble clef) is mostly empty. The second staff (treble clef) has a melodic line with eighth-note patterns. The third staff (bass clef) contains a steady eighth-note accompaniment. The fourth staff (treble clef) has a melodic line with eighth-note patterns, two triplet markings, and an '8va' marking with a dashed line. The fifth staff (bass clef) has a melodic line with eighth-note patterns.

87

f

f

f

f

91

loco

94

f

98

Musical score for measures 98-101. The system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth-note patterns and slurs. The second staff has a treble clef and contains whole notes. The third staff has a bass clef and contains a melodic line with slurs. The fourth staff has a treble clef and contains a melodic line with slurs. The fifth staff has a bass clef and contains a bass line with whole notes and a final sharp sign.

102

Musical score for measures 102-104. The system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains rests. The second staff has a treble clef and contains a melodic line with eighth-note patterns and slurs. The third staff has a bass clef and contains a melodic line with eighth-note patterns and slurs. The fourth staff has a treble clef and contains a melodic line with eighth-note patterns and slurs. The fifth staff has a bass clef and contains a bass line with eighth-note patterns and slurs.

105

Musical score for measures 105-108. The system consists of five staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with eighth-note patterns and slurs. The second staff has a treble clef and contains a melodic line with eighth-note patterns and slurs, marked with a *p* dynamic. The third staff has a bass clef and contains a melodic line with eighth-note patterns and slurs, marked with a *[p]* dynamic. The fourth staff has a treble clef and contains a melodic line with eighth-note patterns and slurs, marked with a *p* dynamic. The fifth staff has a bass clef and contains a bass line with eighth-note patterns and slurs, marked with a *[p]* dynamic.

110

Musical score for measures 110-115. The score is in G major (one sharp) and 3/4 time. It features five staves: two treble clefs, one bass clef, and two more treble clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *[f]* (fortissimo). There are also slurs and accents throughout the passage.

116

Musical score for measures 116-120. The score continues with five staves. It features complex rhythmic patterns, including sixteenth-note runs and slurs. Dynamic markings include *[f]* (fortissimo) and a *6* (sextuplet) in the third staff. There are also slurs and accents throughout the passage.

121

Musical score for measures 121-125. The score continues with five staves. It features complex rhythmic patterns, including sixteenth-note runs and slurs. Dynamic markings include *[p]* (piano), *p* (piano), and *[p]* (piano). There are also slurs and accents throughout the passage.

125

Musical score for measures 125-128. The system consists of five staves. The top staff (treble clef) features a complex melodic line with eighth-note triplets and a final quarter rest. The second staff (treble clef) has a simpler melody with quarter notes and rests. The third staff (bass clef) contains a melodic line with eighth-note triplets and a slur over a group of notes. The fourth staff (treble clef) has a steady quarter-note accompaniment. The fifth staff (bass clef) has a steady quarter-note accompaniment.

129

Musical score for measures 129-132. The system consists of five staves. The top staff (treble clef) has a melodic line with a long slur over a half note and a quarter rest. The second staff (treble clef) has a melody with quarter notes and rests. The third staff (bass clef) features a complex melodic line with eighth-note triplets and a slur. The fourth staff (treble clef) has a steady quarter-note accompaniment. The fifth staff (bass clef) has a steady quarter-note accompaniment.

133

Musical score for measures 133-136. The system consists of five staves. The top staff (treble clef) has a melodic line with a long slur over a half note and rests. The second staff (treble clef) has a melody with quarter notes and a sextuplet. The third staff (bass clef) features a complex melodic line with eighth-note triplets and a slur. The fourth staff (treble clef) has a steady quarter-note accompaniment. The fifth staff (bass clef) has a steady quarter-note accompaniment.

138

Musical score for measures 138-142. The score is in G major (one sharp) and 3/4 time. It features five staves: two treble clefs, one alto clef (8va), and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Trills are indicated in the first treble staff. The alto clef part contains trills and triplets, with a dynamic marking of *8va* and a trill symbol. The bass clef parts provide harmonic support with eighth and sixteenth notes.

143

Musical score for measures 143-146. The score continues in G major and 3/4 time. It features five staves. The first treble staff has a trill. The second treble staff has a series of eighth notes with rests. The alto clef part contains a series of eighth notes with rests, followed by a trill marked *loco*. The bass clef parts continue with eighth and sixteenth notes. Trills are indicated in the first treble staff.

147

Musical score for measures 147-150. The score continues in G major and 3/4 time. It features five staves. The first treble staff has a series of eighth notes with rests, followed by a trill. The second treble staff has a series of eighth notes with rests, followed by a trill marked *f*. The alto clef part has a series of eighth notes with rests, followed by a trill marked *[f]*. The bass clef parts continue with eighth and sixteenth notes, followed by a trill marked *[f]*.

152

Musical score for measures 152-155. The score is in G major (one sharp) and 3/4 time. It consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The grand staff contains the main melody and accompaniment. The first two staves of the grand staff feature a treble clef, and the last two feature a bass clef. The music includes triplets in the upper voice and a steady bass line. A fermata is placed over the final note of the first staff in measure 155.

156

Musical score for measures 156-160. The score is in G major (one sharp) and 3/4 time. It consists of five staves: a grand staff (treble and bass clefs) and three individual staves. The grand staff contains the main melody and accompaniment. The first two staves of the grand staff feature a treble clef, and the last two feature a bass clef. The music includes triplets in the upper voice and a steady bass line. Dynamic markings include *p* (piano) and *[p]* (pianissimo). A fermata is placed over the final note of the first staff in measure 160.

Adagio

Fl. Vln. Vla. Vc. B.

6

12

16

16

[p]

p

p

p

p

Detailed description: This system contains measures 16 through 21. It features five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 16 has rests in the first two staves. Measure 17 has a piano (*p*) dynamic marking. Measure 18 has a piano (*p*) dynamic marking. Measure 19 has a piano (*p*) dynamic marking. Measure 20 has a piano (*p*) dynamic marking. Measure 21 has a piano (*p*) dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

22

22

[dolce]

dolce

dolce

dolce

dolce

Detailed description: This system contains measures 22 through 26. It features five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 22 has a *[dolce]* dynamic marking. Measure 23 has a *dolce* dynamic marking. Measure 24 has a *dolce* dynamic marking. Measure 25 has a *dolce* dynamic marking. Measure 26 has a *dolce* dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also triplets in measures 24 and 25.

27

27

f

f

f

f

f

Detailed description: This system contains measures 27 through 31. It features five staves: Treble 1, Treble 2, Bass 1, Treble 3, and Bass 2. Measure 27 has rests in the first two staves. Measure 28 has a forte (*f*) dynamic marking. Measure 29 has a forte (*f*) dynamic marking. Measure 30 has a forte (*f*) dynamic marking. Measure 31 has a forte (*f*) dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

32

[p]
p
p
p
p

37

p

42

p
f
f
f
f

47

dolce

dolce

dolce

dolce

52

Segue subito

p *f*

p *f*

p *f*

[p] *f*

Grazioso

Fl. *[p]*

Vln. *p*
pizz.

Vla. *[p]*

Vc. *pp*
pizz.

B. *[p]*

Detailed description: This system contains the first five measures of the piece. The Flute part is silent. The Violin part plays a melodic line starting on G4, moving up stepwise to D5, with a *p* dynamic and *pizz.* instruction. The Viola part plays a rhythmic accompaniment of eighth notes, starting on G3, with a *[p]* dynamic. The Violoncello part plays a rhythmic accompaniment of eighth notes, starting on G3, with a *pp* dynamic and *pizz.* instruction. The Bass part plays a rhythmic accompaniment of eighth notes, starting on G2, with a *[p]* dynamic.

6

sottovoce

arco *f*

f

arco *ff*

f

Detailed description: This system contains measures 6-10. Measure 6 is a whole rest for the Flute. In measure 7, the Flute enters with a melodic line marked *sottovoce*. The Violin part continues its melodic line, marked *arco* and *f*. The Viola part continues its rhythmic accompaniment, marked *f*. The Violoncello part continues its rhythmic accompaniment, marked *arco* and *ff*. The Bass part continues its rhythmic accompaniment, marked *f*.

13

[sottovoce]

sottovoce#

sottovoce

sottovoce

[sottovoce]

19

[ff]

f

[ff]

f

[ff]

24

6 6

6 6 3 3 3 3

6 6

6 6

3 3 3 3

40

6 6 *p*

6 6 [*p*] 3 3 *p*

46

[*pp*]
pizz.

[*pp*]
pp
[*pp*] pizz.

52

*

* Original lengths of appoggiaturas preserved from the manuscript. See Critical Commentary.

58

pp

arco

[p]

arco

[p]

Detailed description: This system contains measures 58 through 62. It features four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature, with the word "arco" written above it. The fourth staff is a bass clef with a key signature of one flat (Bb) and a common time signature, with the word "arco" written above it. Dynamics include *pp* in the second staff and *[p]* in the third and fourth staves.

63

f

[f]

f

[f]

Detailed description: This system contains measures 63 through 67. It features four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The second staff is a bass clef with a key signature of one flat (Bb) and a common time signature. The third staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The fourth staff is a bass clef with a key signature of one flat (Bb) and a common time signature. Dynamics include *f* in the second and third staves, and *[f]* in the second and fourth staves.

68

[p]

p

pp

[p]

Detailed description: This system contains measures 68 through 72. It features four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The second staff is a bass clef with a key signature of one flat (Bb) and a common time signature. The third staff is a treble clef with a key signature of one flat (Bb) and a common time signature. The fourth staff is a bass clef with a key signature of one flat (Bb) and a common time signature. Dynamics include *[p]* in the second staff, *p* in the third staff, *pp* in the fourth staff, and *[p]* in the fourth staff.

73

Musical score for measures 73-76. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features a complex texture with multiple staves. The upper staves contain intricate melodic lines with triplets and slurs. The lower staves provide harmonic support with rhythmic patterns. Dynamics include *f* (forte) and *[f]* (forte). The piece concludes with a double bar line.

77

Musical score for measures 77-82. The score continues in 3/4 time with two flats. It features a complex texture with multiple staves. The upper staves contain intricate melodic lines with slurs and accents. The lower staves provide harmonic support with rhythmic patterns. Dynamics include *p* (piano) and *[p]* (piano). The piece concludes with a double bar line.

83

Musical score for measures 83-86. The score continues in 3/4 time with two flats. It features a complex texture with multiple staves. The upper staves contain intricate melodic lines with slurs and accents. The lower staves provide harmonic support with rhythmic patterns. Dynamics include *f* (forte) and *[f]* (forte). The piece concludes with a double bar line.

88

p

p

[p]

92

[dolce]

[dolce]

dolce

[dolce]

[dolce]

98

f

f

f

104

ff

f

This system contains measures 104 through 111. It features five staves: two treble clefs, a bass clef, and two more treble clefs. The music is in a key with two flats and a 3/4 time signature. The first two staves have a fortissimo (ff) dynamic marking. The third staff has a forte (f) dynamic marking. The fourth and fifth staves also have a forte (f) dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

112

p

pizz.

pp

pizz.

[p]

This system contains measures 112 through 117. It features five staves: two treble clefs, a bass clef, and two more treble clefs. The music is in a key with one sharp and a 3/4 time signature. The first staff has a piano (p) dynamic marking. The second staff has a pizzicato (pizz.) marking. The third staff has a pianissimo (pp) dynamic marking. The fourth staff has a pizzicato (pizz.) marking. The fifth staff has a piano (p) dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

118

arco

[p]

arco

[p]

This system contains measures 118 through 125. It features five staves: two treble clefs, a bass clef, and two more treble clefs. The music is in a key with one sharp and a 3/4 time signature. The first staff has an arco marking. The second staff has a piano (p) dynamic marking. The third staff has an arco marking. The fourth staff has a piano (p) dynamic marking. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

124

Musical score for measures 124-130. The score is in G major (one sharp) and 3/4 time. It features five staves: two grand staves (treble and bass clef) and three individual staves. The first grand staff has a treble clef and a key signature of one sharp. The second grand staff has a bass clef and a key signature of one sharp. The first individual staff (treble clef) contains a melodic line with eighth and sixteenth notes, including triplets. The second individual staff (bass clef) contains a bass line with eighth and sixteenth notes, including triplets. The third individual staff (treble clef) contains a melodic line with eighth and sixteenth notes. The fourth individual staff (bass clef) contains a bass line with eighth and sixteenth notes. The music concludes with a final cadence in measure 130.

131

Musical score for measures 131-137. The score is in G major (one sharp) and 3/4 time. It features five staves: two grand staves (treble and bass clef) and three individual staves. The first grand staff has a treble clef and a key signature of one sharp. The second grand staff has a bass clef and a key signature of one sharp. The first individual staff (treble clef) contains a melodic line with eighth and sixteenth notes, including triplets. The second individual staff (bass clef) contains a bass line with eighth and sixteenth notes, including triplets. The third individual staff (treble clef) contains a melodic line with eighth and sixteenth notes. The fourth individual staff (bass clef) contains a bass line with eighth and sixteenth notes. The music concludes with a final cadence in measure 137.

138

Musical score for measures 138-144. The score is in G major (one sharp) and 3/4 time. It features five staves: two grand staves (treble and bass clef) and three individual staves. The first grand staff has a treble clef and a key signature of one sharp. The second grand staff has a bass clef and a key signature of one sharp. The first individual staff (treble clef) contains a melodic line with eighth and sixteenth notes, including triplets. The second individual staff (bass clef) contains a bass line with eighth and sixteenth notes, including triplets. The third individual staff (treble clef) contains a melodic line with eighth and sixteenth notes. The fourth individual staff (bass clef) contains a bass line with eighth and sixteenth notes. The music concludes with a final cadence in measure 144. Dynamic markings include *p* (piano), *f* (forte), and *[p]* (piano) in various staves.

144

Musical score for measures 144-148. The score is in G major and 3/4 time. It features five staves: two treble clefs, two bass clefs, and a grand staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) and *f* (piano). Trills are indicated by a dashed line over a note. Trill ornaments are marked with '3' above the notes.

149

Musical score for measures 149-153. The score continues with five staves. It features complex rhythmic patterns, including sixteenth-note runs and trills. Dynamic markings include *ff* (fortissimo) and *f* (piano). Trill ornaments are marked with '3' above the notes.

154

Musical score for measures 154-158. The score continues with five staves. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p* (piano) and *8va* (octave). Trill ornaments are marked with '3' above the notes.

160

Musical score for measures 160-165. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains whole rests. The second staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes. The third staff is a bass clef with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes. The fourth staff is a treble clef with a key signature of one sharp (F#) and contains a complex rhythmic pattern with triplets and a sextuplet. A circled '8' is placed above the first measure of this staff. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes.

166

Musical score for measures 166-171. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains whole rests. The second staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes, ending with a *p* dynamic marking. The third staff is a bass clef with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes, ending with a *pizz.* marking. The fourth staff is a treble clef with a key signature of one sharp (F#) and contains a complex rhythmic pattern with triplets and a sextuplet, ending with a *[p]* *pizz.* marking. A circled '8' is placed above the first measure of this staff. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes.

172

Musical score for measures 172-177. The system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and contains whole rests. The second staff is a treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes, ending with a *f* dynamic marking and the instruction *arco*. The third staff is a bass clef with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes, ending with a *f* dynamic marking and the instruction *loco*. The fourth staff is a treble clef with a key signature of one sharp (F#) and contains a complex rhythmic pattern with eighth and quarter notes, ending with a *f* dynamic marking and the instruction *arco*. A circled '8' is placed above the first measure of this staff. The bottom staff is a bass clef with a key signature of one sharp (F#) and contains a melodic line with eighth and quarter notes.

178

Measures 178-183. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The music features complex rhythmic patterns with many beamed notes and slurs. A dynamic marking of *f* (forte) is present at the beginning of the fifth staff.

184

Measures 184-188. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The music continues with complex rhythmic patterns. Dynamic markings include *p* (piano) in the second, third, and fourth staves, and *f* (forte) in the third staff.

189

Measures 189-193. The score consists of five staves. The top staff is a treble clef with a key signature of one sharp. The second staff is a treble clef with a key signature of one sharp. The third staff is a bass clef with a key signature of one sharp. The fourth staff is a treble clef with a key signature of one sharp. The fifth staff is a bass clef with a key signature of one sharp. The music continues with complex rhythmic patterns. Dynamic markings include *f* (forte) in the second, third, and fifth staves. A double bar line with repeat dots is present in the second staff.

194

Musical score for measures 194-197. The score is in G major (one sharp) and 2/4 time. It consists of five staves: three treble clefs and two bass clefs. The first treble staff features a complex melodic line with many sixteenth notes and slurs. The second treble staff has a more rhythmic accompaniment. The bass clef staves provide a steady bass line with eighth and sixteenth notes. Measure 194 starts with a treble clef staff containing a series of slurred sixteenth notes. Measure 195 has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Measure 196 has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Measure 197 has a treble clef staff with a series of slurred sixteenth notes and a bass clef staff with a series of eighth notes.

198

Musical score for measures 198-201. The score is in G major (one sharp) and 2/4 time. It consists of five staves: three treble clefs and two bass clefs. The first treble staff features a complex melodic line with many sixteenth notes and slurs. The second treble staff has a more rhythmic accompaniment. The bass clef staves provide a steady bass line with eighth and sixteenth notes. Measure 198 starts with a treble clef staff containing a series of slurred sixteenth notes. Measure 199 has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Measure 200 has a treble clef staff with a series of eighth notes and a bass clef staff with a series of eighth notes. Measure 201 has a treble clef staff with a series of slurred sixteenth notes and a bass clef staff with a series of eighth notes.

Quintet No. 6 for Flute and Strings

G 442

Luigi Boccherini (attrib.)

Edited by Gemma Goday

Allegro

The musical score is presented in five staves, each with a label to its left: Flute, Violin, Viola, Violoncello* (or Violin II), and Basso. The key signature is one flat (B-flat) and the time signature is common time (C). The score is divided into three systems. The first system (measures 1-4) shows the Flute and Violin staves with whole rests, while the Viola, Violoncello, and Basso staves begin with rhythmic patterns. The second system (measures 5-8) features a complex texture with sixteenth-note runs in the Violoncello and Basso, and sixteenth-note chords in the Violin and Viola. The third system (measures 9-12) continues the sixteenth-note patterns, with the Flute and Violin staves re-entering with melodic lines. Dynamics markings include *p* (piano) and *f* (forte).

*The cello should sound an octave lower.

13

Musical score for measures 13-16. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a whole rest. The second staff is a grand staff with a melodic line featuring slurs and a dashed line indicating a breath mark. The third staff is a grand staff with a bass line. The fourth and fifth staves are grand staves with bass lines. The key signature has two flats (B-flat and E-flat).

17

Musical score for measures 17-20. The system consists of five staves. The top staff is a grand staff with a melodic line. The second staff is a grand staff with a melodic line, including dynamic markings *[p]* and *p*. The third staff is a grand staff with a bass line, including a dynamic marking *p*. The fourth and fifth staves are grand staves with bass lines. The key signature has two flats (B-flat and E-flat).

21

Musical score for measures 21-24. The system consists of five staves. The top staff is a grand staff with a melodic line, including dynamic markings *[ff]* and *f*. The second staff is a grand staff with a melodic line, including a dynamic marking *f*. The third staff is a grand staff with a bass line, including a dynamic marking *f*. The fourth and fifth staves are grand staves with bass lines. The key signature has two flats (B-flat and E-flat).

24

Musical score for measures 24-27. The score consists of five staves. The top staff is a vocal line with various notes and rests. The second staff is a piano accompaniment with a melodic line and rests. The third staff is a piano accompaniment with a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment with a melodic line. The fifth staff is a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include *[p]*, *p*, and *tr*.

28

Musical score for measures 28-31. The score consists of five staves. The top staff is a vocal line with a melodic line. The second staff is a piano accompaniment with a melodic line and rests. The third staff is a piano accompaniment with a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment with a melodic line. The fifth staff is a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include *a mezza voce* and *[a mezza voce]*.

32

Musical score for measures 32-35. The score consists of five staves. The top staff is a vocal line with a melodic line and rests. The second staff is a piano accompaniment with a melodic line and rests. The third staff is a piano accompaniment with a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment with a melodic line. The fifth staff is a piano accompaniment with a rhythmic pattern of eighth notes. Dynamics include *p*, *f*, and *[p]*.

37

p

p

p

42

p

8va

47

[p]

3

3

3

3

3

3

51

Musical score for measures 51-54. It features five staves: two grand staves (treble and bass clef) and three individual staves. The music includes a piano introduction with a dotted quarter note, followed by a series of eighth notes in the bass and a melodic line in the treble. A circled '8' is above the first treble staff. The key signature has two flats and the time signature is 3/4.

55

Musical score for measures 55-59. It features five staves. Measures 55-58 show a complex texture with triplets in the bass and treble, and a 'loco' section in the middle treble staff. Dynamics include [p] and p. The key signature has two flats and the time signature is 3/4.

60

Musical score for measures 60-63. It features five staves. Measures 60-61 show a melodic line in the treble and a bass line. Measures 62-63 show a repeat sign and a final melodic flourish. Dynamics include [p] and p. The key signature has two flats and the time signature is 3/4.

65

Musical score for measures 65-69. The system consists of five staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth and sixteenth notes, including a trill in measure 67. The second staff is also in treble clef with a key signature of two flats, containing a similar melodic line. The third staff is in bass clef with a key signature of two flats, providing a harmonic accompaniment. The fourth and fifth staves are empty, indicating they are not used in this section.

70

Musical score for measures 70-73. The system consists of five staves. The top staff is in treble clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including a trill in measure 71. The second staff is also in treble clef with a key signature of two flats, containing a similar melodic line. The third staff is in bass clef with a key signature of two flats, providing a harmonic accompaniment. The fourth and fifth staves are empty. Dynamics markings 'f' (forte) are present in measures 71 and 72.

74

Musical score for measures 74-77. The system consists of five staves. The top staff is in treble clef with a key signature of two flats. It features a melodic line with eighth and sixteenth notes, including a trill in measure 75. The second staff is also in treble clef with a key signature of two flats, containing a similar melodic line. The third staff is in bass clef with a key signature of two flats, providing a harmonic accompaniment. The fourth and fifth staves are empty. A trill marking 'tr' is present in measure 75.

78

Musical score for measures 78-81. The system consists of five staves. The top staff is in treble clef with a key signature of two flats and a common time signature. It features a melodic line with eighth-note patterns and rests. The second staff is also in treble clef, providing harmonic support with chords and eighth-note accompaniment. The third staff is in alto clef, the fourth in treble clef, and the fifth in bass clef, all containing sustained notes and long melodic lines with slurs and dashed lines indicating phrasing.

82

Musical score for measures 82-85. The system consists of five staves. The top staff continues the melodic line with eighth-note patterns and rests. The second staff includes a trill (tr) and a piano (p) dynamic marking. The third staff has a piano (p) dynamic marking. The fourth staff has a piano (p) dynamic marking. The fifth staff has a piano (p) dynamic marking. The music features various slurs and phrasing marks.

86

Musical score for measures 86-89. The system consists of five staves. The top staff features a melodic line with eighth-note patterns and rests, including trills (tr). The second staff has a trill (tr) and a piano (p) dynamic marking. The third staff has a piano (p) dynamic marking. The fourth staff has a piano (p) dynamic marking. The fifth staff has a piano (p) dynamic marking. The music features various slurs and phrasing marks.

91

Musical score for measures 91-95. The score consists of five staves. The top staff is a treble clef with a melodic line featuring eighth-note patterns and slurs. The second staff is a treble clef with a melodic line that includes trills (tr) and slurs. The third staff is a bass clef with a bass line of half notes. The fourth staff is a treble clef with a melodic line of eighth notes. The fifth staff is a bass clef with a bass line of half notes.

96

Musical score for measures 96-100. The score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line, including a crescendo (cresc.) and a piano (p) dynamic. The third staff is a bass clef with a bass line, including a crescendo (cresc.) and a piano (p) dynamic. The fourth staff is a treble clef with a melodic line, including a crescendo (cresc.) and a piano (p) dynamic. The fifth staff is a bass clef with a bass line, including a crescendo (cresc.) and a piano (p) dynamic.

101

Musical score for measures 101-105. The score consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line, including a piano (p) dynamic. The third staff is a bass clef with a bass line. The fourth staff is a treble clef with a melodic line, including a piano (p) dynamic. The fifth staff is a bass clef with a bass line.

105

Musical score for measures 105-108. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the passage.

109

Musical score for measures 109-112. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the passage. Dynamic markings include *f* (forte) in measures 109, 110, 111, and 112.

113

Musical score for measures 113-116. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, one alto clef, and two bass clefs. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the passage. Dynamic markings include *p* (piano) in measures 113, 114, 115, and 116.

118

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

123

ff *f* *f* *f*

127

[p] *[p]* *p* *p* *p*

131

Musical score for measures 131-135. The score is in 3/4 time with a key signature of two flats. It features four staves: two treble clefs and two bass clefs. The first treble staff contains a melodic line with a trill (tr) in measure 131. The second treble staff has a more active line with trills in measures 132 and 135. The bass staves provide a steady accompaniment with eighth-note patterns and some longer notes.

136

Musical score for measures 136-139. The score continues with four staves. Measure 136 starts with a fortissimo (ff) dynamic. The first treble staff has a melodic line with a trill. The second treble staff features a complex rhythmic pattern with triplets. The bass staves continue with accompaniment, including triplets in the second bass staff. Dynamics include fortissimo (f) and fortissimo (ff).

140

Musical score for measures 140-143. The score continues with four staves. Measure 140 begins with a fast, sixteenth-note melodic run in the first treble staff. The second treble staff has a similar rhythmic pattern with triplets. The bass staves provide a steady accompaniment. Dynamics include fortissimo (f).

143

Musical score for measures 143-146. The score is in 3/4 time and B-flat major. It features five staves: Violin I, Violin II, Viola, Violin III, and Cello/Double Bass. Measure 143 shows a complex rhythmic pattern in the Violin I and Cello/Double Bass parts. Measure 144 has a piano (*p*) dynamic marking. Measure 145 features a piano (*p*) dynamic marking and a *8va* (octave) marking above the Violin III staff. Measure 146 includes a piano (*p*) dynamic marking and a *[p]* marking above the Violin III staff.

147

Musical score for measures 147-151. The score continues with five staves. Measure 147 has a *[p]* marking above the Violin I staff. Measure 148 features a piano (*p*) dynamic marking. Measure 149 includes a piano (*p*) dynamic marking and a *tr* (trill) marking above the Violin III staff. Measure 150 has a piano (*p*) dynamic marking and a *tr* (trill) marking above the Violin III staff. Measure 151 includes a piano (*p*) dynamic marking and a *tr* (trill) marking above the Violin III staff.

152

Musical score for measures 152-156. The score continues with five staves. Measure 152 has a piano (*p*) dynamic marking. Measure 153 includes a piano (*p*) dynamic marking. Measure 154 has a piano (*p*) dynamic marking. Measure 155 includes a piano (*p*) dynamic marking and an *8va* (octave) marking above the Violin III staff. Measure 156 includes a piano (*p*) dynamic marking and an *8va* (octave) marking above the Violin III staff.

157

f 3 3 3 3

f [loco]

[ff] [ff]

162

p

p

p

165

p

[ff]

Adagio

Fl.

Vln.

Vla.

Vc. (or Vln. II)

B.

Measures 1-4 of the score. The Flute part is silent. The Violin I part features a melodic line with slurs and a trill. The Viola part is silent. The Violin II and Cello parts play a simple harmonic accompaniment. The Bassoon part plays a similar accompaniment to the Cello.

5

Measures 5-9 of the score. The Flute part is silent. The Violin I part features a melodic line with slurs and a trill. The Viola part is silent. The Violin II and Cello parts play a simple harmonic accompaniment. The Bassoon part plays a similar accompaniment to the Cello.

10

Measures 10-13 of the score. The Flute part is silent. The Violin I part features a melodic line with slurs and a trill. The Viola part is silent. The Violin II and Cello parts play a simple harmonic accompaniment. The Bassoon part plays a similar accompaniment to the Cello.

14

Musical score for measures 14-19. The score is in 3/4 time with a key signature of two flats. It features four staves: two treble clefs, one alto clef, and one bass clef. The first staff has a trill (tr) in measure 14. The second staff has a triplet (3) in measure 14. The third staff has two triplets (3) in measures 14 and 15, followed by a trill (tr) in measure 16. The fourth staff has a trill (tr) in measure 16.

20

Musical score for measures 20-23. The score is in 3/4 time with a key signature of two flats. It features four staves. The first staff has a *dolce* marking. The second staff has a *dolce* marking. The third staff has a *dolce* marking. The fourth staff has a *[dolce]* marking. The music consists of flowing eighth and sixteenth notes with various articulations.

24

Musical score for measures 24-27. The score is in 3/4 time with a key signature of two flats. It features four staves. The first staff has a trill (tr) in measure 24. The second staff has a trill (tr) in measure 25. The third staff has a trill (tr) in measure 26. The fourth staff has a trill (tr) in measure 27.

28

Musical score for measures 28-33. The score is in G minor (one flat) and 3/4 time. It consists of five staves. The first staff (treble clef) has rests for measures 28-30, followed by a melodic line in measures 31-33. The second staff (treble clef) has a melodic line with a forte (*f*) dynamic marking in measure 31. The third staff (bass clef) has a melodic line with a forte (*f*) dynamic marking in measure 31. The fourth staff (treble clef) has a melodic line with a forte (*f*) dynamic marking in measure 31. The fifth staff (bass clef) has a melodic line with a forte (*f*) dynamic marking in measure 31. There are also some markings like [w] and [f] in the second staff.

34

Musical score for measures 34-38. The score is in G minor (one flat) and 3/4 time. It consists of five staves. The first staff (treble clef) has rests for measures 34-35, followed by a melodic line in measures 36-38. The second staff (treble clef) has a melodic line with a piano (*p*) dynamic marking in measure 34 and a forte (*f*) dynamic marking in measure 36. The third staff (bass clef) has a melodic line with a piano (*p*) dynamic marking in measure 34. The fourth staff (treble clef) has a melodic line with a piano (*p*) dynamic marking in measure 34. The fifth staff (bass clef) has a melodic line with a piano (*p*) dynamic marking in measure 34 and a forte (*f*) dynamic marking in measure 36. There are also some markings like [f] and [ff] in the second and fifth staves.

39

Musical score for measures 39-43. The score is in G minor (one flat) and 3/4 time. It consists of five staves. The first staff (treble clef) has a melodic line with a piano (*p*) dynamic marking in measure 39. The second staff (treble clef) has a melodic line with a piano (*p*) dynamic marking in measure 39 and a *rinf.* marking in measure 40. The third staff (bass clef) has a melodic line with a piano (*p*) dynamic marking in measure 39. The fourth staff (treble clef) has a melodic line with a piano (*p*) dynamic marking in measure 39. The fifth staff (bass clef) has a melodic line with a piano (*p*) dynamic marking in measure 39. There are also some markings like [f] and [ff] in the second and fifth staves.

45

p

p

[p]

p

50

[p]

3 3

54

[ff]

f

f

f

3 3

58

[dolce]

[dolce]

[dolce]

dolce

[dolce]

This system contains five staves of music for measures 58-62. The first staff (treble clef) has a [dolce] marking. The second staff (treble clef) has a [dolce] marking. The third staff (bass clef) has a [dolce] marking. The fourth staff (treble clef) has a dolce marking. The fifth staff (bass clef) has a [dolce] marking. The music features various rhythmic patterns and articulations.

63

This system contains five staves of music for measures 63-67. The music continues with complex rhythmic patterns and articulations. A star symbol (*) is placed above the third staff in measure 65, indicating a reconstructed passage.

68

f

f

f

f

f

p

p

p

p

This system contains five staves of music for measures 68-72. The music features dynamic markings of forte (f) and piano (p). The first staff has a [w] marking. The second staff has a [w] marking. The music concludes with a double bar line.

* Reconstructed passage. See Critical Commentary.

Rondeau. Grazioso

Fl. 
 Vln. 
 Vla. 
 Vc. (or Vln. II) 
 B. 

6 
 ff
 f
 f
 f

11 
 tr
 tr

16

p

p

p

p

21

p

p

p

25

p

p

p

29

cresc.

[cresc.]

cresc.

cresc.

33

f 3 3 3 3 3 3 3 3

f 3 3 3 3 3 3 3 3

f 3 3 3 3

ff 3 3 3 3

f 3 3 3 3

f

36

p

p

p

pva

p

p

40

Musical score for measures 40-42. The system consists of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains a melody with eighth notes and rests. The second staff is a treble clef with a key signature of two flats and a common time signature, containing a complex rhythmic pattern of eighth and sixteenth notes. The third staff is a bass clef with a key signature of two flats and a common time signature, containing a simple bass line. The fourth staff is a treble clef with a key signature of two flats and a common time signature, containing a melody with eighth notes and rests, starting with a circled '8'. The fifth staff is a bass clef with a key signature of two flats and a common time signature, containing a simple bass line.

43

Musical score for measures 43-45. The system consists of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature, containing a melody with eighth notes and rests. The second staff is a treble clef with a key signature of two flats and a common time signature, containing a complex rhythmic pattern of eighth and sixteenth notes. The third staff is a bass clef with a key signature of two flats and a common time signature, containing a simple bass line. The fourth staff is a treble clef with a key signature of two flats and a common time signature, containing a melody with eighth notes and rests, starting with a circled '8'. The fifth staff is a bass clef with a key signature of two flats and a common time signature, containing a simple bass line.

46

Musical score for measures 46-48. The system consists of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature, containing a melody with eighth notes and rests. The second staff is a treble clef with a key signature of two flats and a common time signature, containing a complex rhythmic pattern of eighth and sixteenth notes. The third staff is a bass clef with a key signature of two flats and a common time signature, containing a simple bass line. The fourth staff is a treble clef with a key signature of two flats and a common time signature, containing a melody with eighth notes and rests, starting with a circled '8' and the word 'loco' above it. The fifth staff is a bass clef with a key signature of two flats and a common time signature, containing a simple bass line.

50

54

57

62

Musical score for measures 62-65. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, one alto clef (viola), and two bass clefs. Measure 62 starts with a trill (tr) on the first staff. The second staff has a trill (tr) in measure 64. The third staff has a trill (tr) in measure 64. The fourth staff has a trill (tr) in measure 64. The fifth staff has a trill (tr) in measure 64. The piece concludes with a fermata in measure 65.

66

Musical score for measures 66-70. The score is in 3/4 time and B-flat major. It features five staves. Measure 66 starts with a trill (tr) on the first staff. The second staff has a trill (tr) in measure 68. The third staff has a trill (tr) in measure 68. The fourth staff has a trill (tr) in measure 68. The fifth staff has a trill (tr) in measure 68. The piece concludes with a fermata in measure 70. Dynamics include [pp] and pp.

71

Musical score for measures 71-75. The score is in 3/4 time and B-flat major. It features five staves. Measure 71 starts with a trill (tr) on the first staff. The second staff has a trill (tr) in measure 73. The third staff has a trill (tr) in measure 73. The fourth staff has a trill (tr) in measure 73. The fifth staff has a trill (tr) in measure 73. The piece concludes with a fermata in measure 75. Dynamics include [pp] and pp.

77

Musical score for measures 77-82. The score consists of five staves: two treble clefs, one alto clef, and two bass clefs. The key signature has two flats. The music features various melodic lines with slurs and accents, and some notes are marked with a trill (tr).

83

Musical score for measures 83-88. The score consists of five staves. The music is marked with a forte dynamic (*f*) and includes trills (tr) and slurs. The notation is more complex, with many sixteenth notes and slurs.

89

Musical score for measures 89-94. The score consists of five staves. The music is marked with a forte dynamic (*f*) and includes trills (tr) and slurs. The notation is very complex, with many sixteenth notes and slurs. The dynamic is marked as *[f assai]* in several places.

94

Measures 94-98 of the musical score. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, two bass clefs, and a grand staff. The music is characterized by frequent trills (tr) and a dynamic marking of *p* (piano). The first staff has a trill in the first measure. The second and third staves have trills in the first measure and are marked *p*. The fourth staff has a trill in the first measure and is marked *p*. The fifth staff has a trill in the first measure and is marked *[p]*.

99

Measures 99-102 of the musical score. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, two bass clefs, and a grand staff. The music is characterized by frequent trills (tr) and a dynamic marking of *f* (forte). The first staff has a trill in the first measure. The second and third staves have trills in the first measure and are marked *[p]*. The fourth and fifth staves have trills in the first measure and are marked *f*. The first staff has a trill in the second measure. The second staff has a trill in the second measure. The third staff has a trill in the second measure. The fourth staff has a trill in the second measure. The fifth staff has a trill in the second measure. The first staff has a trill in the third measure. The second staff has a trill in the third measure. The third staff has a trill in the third measure. The fourth staff has a trill in the third measure. The fifth staff has a trill in the third measure. The first staff has a trill in the fourth measure. The second staff has a trill in the fourth measure. The third staff has a trill in the fourth measure. The fourth staff has a trill in the fourth measure. The fifth staff has a trill in the fourth measure.

103

Measures 103-106 of the musical score. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, two bass clefs, and a grand staff. The music is characterized by frequent trills (tr) and a dynamic marking of *p* (piano). The first staff has a trill in the first measure. The second and third staves have trills in the first measure and are marked *p*. The fourth and fifth staves have trills in the first measure and are marked *p*. The first staff has a trill in the second measure. The second staff has a trill in the second measure. The third staff has a trill in the second measure. The fourth staff has a trill in the second measure. The fifth staff has a trill in the second measure. The first staff has a trill in the third measure. The second staff has a trill in the third measure. The third staff has a trill in the third measure. The fourth staff has a trill in the third measure. The fifth staff has a trill in the third measure. The first staff has a trill in the fourth measure. The second staff has a trill in the fourth measure. The third staff has a trill in the fourth measure. The fourth staff has a trill in the fourth measure. The fifth staff has a trill in the fourth measure.

108

Musical score for measures 108-112. The score is in G minor (two flats) and 4/4 time. It features five staves: a grand staff (treble and bass clefs) and three individual staves (two treble clefs and one bass clef). The first staff is mostly rests. The second staff has a forte (*f*) dynamic and a piano (*p*) dynamic. The third staff has a forte (*f*) dynamic. The fourth staff has a forte (*f*) dynamic. The fifth staff has a forte (*f*) dynamic. The piece concludes with a piano (*p*) dynamic and a [p] marking.

113

Musical score for measures 113-117. The score is in G minor (two flats) and 4/4 time. It features five staves: a grand staff (treble and bass clefs) and three individual staves (two treble clefs and one bass clef). The first staff has a piano (*p*) dynamic. The second staff has a trill (*tr*) marking. The third staff has a piano (*p*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic.

118

Musical score for measures 118-122. The score is in G minor (two flats) and 4/4 time. It features five staves: a grand staff (treble and bass clefs) and three individual staves (two treble clefs and one bass clef). The first staff has a piano (*p*) dynamic. The second staff has a trill (*tr*) marking. The third staff has an *8va* marking. The fourth staff has a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic.

123

Musical score for measures 123-127. The system consists of five staves. The top staff is a grand staff (treble and bass clefs) with a whole rest in both hands. The second staff is a treble clef staff with a melodic line. The third staff is a bass clef staff with a bass line. The fourth staff is a grand staff with a melodic line in the treble clef and a bass line in the bass clef. The fifth staff is a bass clef staff with a bass line. The key signature has two flats (B-flat and E-flat). Measure 123 starts with a circled '8' above the first note of the fourth staff. Measure 127 ends with a flat symbol (b) above the first note of the fourth staff.

128

Musical score for measures 128-132. The system consists of five staves. The top staff is a grand staff with a melodic line in the treble clef and a bass line in the bass clef. The second staff is a treble clef staff with a melodic line. The third staff is a bass clef staff with a bass line. The fourth staff is a grand staff with a melodic line in the treble clef and a bass line in the bass clef. The fifth staff is a bass clef staff with a bass line. The key signature has two flats. Measure 128 starts with a circled '8' above the first note of the fourth staff. Measure 132 ends with a trill (tr) above the first note of the fourth staff.

133

Musical score for measures 133-137. The system consists of five staves. The top staff is a grand staff with a melodic line in the treble clef and a bass line in the bass clef. The second staff is a treble clef staff with a melodic line. The third staff is a bass clef staff with a bass line. The fourth staff is a grand staff with a melodic line in the treble clef and a bass line in the bass clef. The fifth staff is a bass clef staff with a bass line. The key signature has two flats. Measure 133 starts with a circled '8' above the first note of the fourth staff. Measure 137 ends with a flat symbol (b) above the first note of the fourth staff.

136

Musical score for measures 136-138. The system consists of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature. It contains three measures of music, each starting with a quarter rest followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The second staff is a treble clef with a key signature of two flats and a common time signature, containing three measures of continuous eighth-note runs. The third staff is a bass clef with a key signature of two flats and a common time signature, containing three measures of music, each starting with a quarter rest followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4. The fourth staff is a treble clef with a key signature of two flats and a common time signature, containing three measures of music, each starting with a quarter rest followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The fifth staff is a bass clef with a key signature of two flats and a common time signature, containing three measures of music, each starting with a quarter rest followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4.

139

Musical score for measures 139-142. The system consists of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature, containing four measures of music, each starting with a quarter rest followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The second staff is a treble clef with a key signature of two flats and a common time signature, containing four measures of music, each starting with a quarter rest followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The third staff is a bass clef with a key signature of two flats and a common time signature, containing four measures of music, each starting with a quarter rest followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4. The fourth staff is a treble clef with a key signature of two flats and a common time signature, containing four measures of music, each starting with a quarter rest followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The fifth staff is a bass clef with a key signature of two flats and a common time signature, containing four measures of music, each starting with a quarter rest followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4.

143

Musical score for measures 143-146. The system consists of five staves. The top staff is a treble clef with a key signature of two flats and a common time signature, containing four measures of music, each starting with a quarter rest followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The second staff is a treble clef with a key signature of two flats and a common time signature, containing four measures of music, each starting with a quarter rest followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The third staff is a bass clef with a key signature of two flats and a common time signature, containing four measures of music, each starting with a quarter rest followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4. The fourth staff is a treble clef with a key signature of two flats and a common time signature, containing four measures of music, each starting with a quarter rest followed by a quarter note G4, a quarter note A4, a quarter note Bb4, and a quarter note C5. The fifth staff is a bass clef with a key signature of two flats and a common time signature, containing four measures of music, each starting with a quarter rest followed by a quarter note G3, a quarter note A3, a quarter note Bb3, and a quarter note C4.

148

Musical score for measures 148-152. The score is in 3/4 time and features four staves. The first staff has a treble clef and a key signature of two flats. The second and fourth staves also have treble clefs, while the third staff has a bass clef. The music includes various dynamics such as *p* (piano) and *f* (forte). The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together and others tied across measures.

153

Musical score for measures 153-158. The score continues with four staves. The first staff has a treble clef and a key signature of two flats. The second and fourth staves also have treble clefs, while the third staff has a bass clef. The music includes dynamics such as *[p]* (piano), *f* (forte), and *p* (piano). The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together and others tied across measures.

159

Musical score for measures 159-163. The score continues with four staves. The first staff has a treble clef and a key signature of two flats. The second and fourth staves also have treble clefs, while the third staff has a bass clef. The music includes dynamics such as *[p]* (piano) and *tr* (trill). The notation includes eighth notes, quarter notes, and half notes, with some notes beamed together and others tied across measures.

164

Musical score for measures 164-168. The score is in 3/4 time and B-flat major. It features five staves: two treble clefs, one alto clef, and two bass clefs. The music includes dynamic markings of *f* and trills (*tr*). The first two staves have rests in measures 164-166, followed by melodic lines in measures 167-168. The alto and bass staves provide a rhythmic accompaniment throughout.

169

Musical score for measures 169-173. The score continues with five staves. Measures 169-171 show melodic development in the upper staves, while the lower staves maintain a steady accompaniment. The music concludes in measure 173 with a final cadence.

174

Musical score for measures 174-178. The score is marked *dolce* (softly) and features five staves. Measures 174-176 consist of rests in the upper staves, with the lower staves playing a rhythmic accompaniment. In measures 177-178, the upper staves enter with melodic lines, and the lower staves continue their accompaniment.

179

Musical score for measures 179-181. The score is in 3/4 time and B-flat major. It features five staves: a grand staff (treble and bass clefs) and three individual staves (two treble clefs and one bass clef). Measure 179 has a whole rest in the top staff and a half note G in the bottom staff. Measure 180 contains a complex melodic line in the top staff with a forte (*f*) dynamic, a descending eighth-note scale in the second staff, and a rhythmic accompaniment in the third staff. Measure 181 features a half note G in the top staff, a melodic line in the second staff, and a rhythmic accompaniment in the third staff. Dynamics include [*ff*] in the second and third staves.

182

Musical score for measures 182-184. The score continues with five staves. Measure 182 has a half note G in the top staff and a rhythmic accompaniment in the second staff. Measure 183 features a complex melodic line in the top staff, a descending eighth-note scale in the second staff, and a rhythmic accompaniment in the third staff. Measure 184 has a half note G in the top staff, a melodic line in the second staff, and a rhythmic accompaniment in the third staff. Dynamics include [*ff*] in the second and third staves.

185

Musical score for measures 185-187. The score continues with five staves. Measure 185 has a half note G in the top staff and a rhythmic accompaniment in the second staff. Measure 186 features a complex melodic line in the top staff with triplets in the second staff, and a rhythmic accompaniment in the third staff. Measure 187 has a half note G in the top staff, a melodic line in the second staff, and a rhythmic accompaniment in the third staff. Dynamics include [*ff*] in the second and third staves.

189

Musical score for measures 189-194. The score is in 3/4 time with a key signature of two flats. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 189-191 show a piano (*p*) texture with triplets in the Treble 2 staff. Measure 192 includes a trill (*tr*) in the Treble 2 staff. Measures 193-194 continue the piano texture with various melodic lines across the staves.

195

Musical score for measures 195-199. The score is in 3/4 time with a key signature of two flats. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 195-196 show a forte (*f*) texture with a double bar line and repeat sign. Measures 197-199 continue the forte texture with various melodic lines across the staves.

200

Musical score for measures 200-204. The score is in 3/4 time with a key signature of two flats. It features four staves: Treble 1, Treble 2, Bass 1, and Bass 2. Measures 200-201 show a piano (*p*) texture with a trill (*tr*) in the Treble 2 staff. Measures 202-204 continue the piano texture with various melodic lines across the staves.

Appendix B

Performing Parts of the Six Quintets for Flute and Strings,

G 437-442 Edited by Gemma Goday

Parts have been made but reserved for publication. Only the first page of each of the instrumental performance parts is included. The complete score and parts are published by [Editorial Arpeggio](#).

Flute

Quintet No. 1 for Flute & Strings

G 437

Luigi Boccherini (attrib.)

Edited by Gemma Goday

[Allegro]

5

[f] [p]

12

2

f [p] 3

17

21

25

27

[f]

31

[p]

38

11

54

5

[p] 3 3

63

3 6

Quintet No. 1 for Flute & Strings

Violin

G 437

Luigi Boccherini (attrib.)

Edited by Gemma Goday

[Allegro]

4

ff

p

11

f

15

p

19

24

f

29

[p]

33

38

43

47

Viola

Quintet No. 1 for Flute & Strings

G 437

Luigi Boccherini (attrib.)

Edited by Gemma Goday

[Allegro]

Musical staff 1: Measures 1-5. Bass clef, 3/8 time signature, one flat. Dynamics: *p*

Musical staff 2: Measures 6-10. Bass clef, 3/8 time signature, one flat. Dynamics: *f*, *p*

Musical staff 3: Measures 11-15. Bass clef, 3/8 time signature, one flat. Dynamics: *f*

Musical staff 4: Measures 16-24. Bass clef, 3/8 time signature, one flat. Measure 16 has a '5' above it. Dynamics: *f*

Musical staff 5: Measures 25-29. Bass clef, 3/8 time signature, one flat. Dynamics: *f*

Musical staff 6: Measures 30-33. Bass clef, 3/8 time signature, one flat. Dynamics: *p*

Musical staff 7: Measures 34-37. Bass clef, 3/8 time signature, one flat. Dynamics: *p*

Musical staff 8: Measures 38-42. Bass clef, 3/8 time signature, one flat. Dynamics: *p*

Musical staff 9: Measures 43-46. Bass clef, 3/8 time signature, one flat. Dynamics: *p*

Violoncello solo* Quintet No. 1 for Flute & Strings

G 437

Luigi Boccherini (attrib.)

Edited by Gemma Goday

[Allegro]

The musical score is written for a solo cello. It begins with a treble clef, a key signature of one flat (F major), and a common time signature (C). The tempo is marked [Allegro]. The score consists of ten staves of music, with measure numbers 6, 12, 16, 31, 37, 45, 50, 53, and 54 indicated at the start of their respective staves. Dynamics include piano (*p*) and forte (*f*). Performance instructions include a 12-measure rest at measure 16, an 8va instruction at measure 37, and an 8-measure rest at measure 54. The score concludes with a final 12-measure rest.

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* The cello should sound an octave lower.

Quintet No. 1 for Flute & Strings

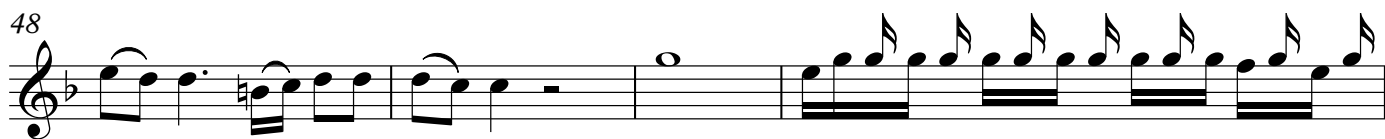
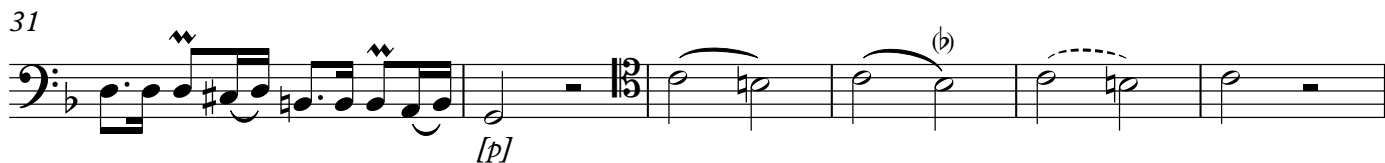
Violoncello solo
(alternative part)

G 437

Luigi Boccherini (attrib.)

Edited by Gemma Goday

[Allegro]



Basso

Quintet No. 1 for Flute & Strings

G 437

Luigi Boccherini (attrib.)

Edited by Gemma Goday

[Allegro]

Staff 1: Bass clef, C major, 4/4 time. Measures 1-6. Dynamics: *p* (measures 1-4), *f* (measures 5-6).

7

Staff 2: Bass clef, C major, 4/4 time. Measures 7-10. Dynamics: *p*.

11

Staff 3: Bass clef, C major, 4/4 time. Measures 11-15. Dynamics: *f*.

16

Staff 4: Bass clef, C major, 4/4 time. Measures 16-20. Dynamics: *p*.

21

Staff 5: Bass clef, C major, 4/4 time. Measures 21-26. Dynamics: none.

27

Staff 6: Bass clef, C major, 4/4 time. Measures 27-30. Dynamics: *f*.

31

Staff 7: Bass clef, C major, 4/4 time. Measures 31-33. Dynamics: *p*.

34

Staff 8: Bass clef, C major, 4/4 time. Measures 34-37. Dynamics: none.

VITA

Gemma Goday Díaz Corralejo, also known as Gemma Goday, is an internationally active performer specializing in both modern and historical flutes. She holds multiple bachelor degrees from the Conservatorio Superior de Música de Zaragoza (Spain), the Koninklijk Conservatorium (The Hague, Netherlands), and the Universidad de Alicante (Spain), with specializations in flute performance, baroque flute performance, and French philology, respectively. She holds a Master of Early Music degree in baroque flute performance from the Escola Superior de Música de Catalunya in Barcelona (Spain) and a Doctor of Musical Arts degree in woodwind performance from the University of Washington. Gemma's principal teachers include: Donna Shin, Janet See, Marc Hantai, Kate Clark, Wilbert Hazelzet, Kersten McCall, Antonio Nuez, and Fernando Gómez.