

SINFONIA No. 3

(G 503)

I

Luigi Boccherini, 1771
hrsg. von Antonio de Almeida

Grave

6 *f* *tr* *f* *f* *p* *f* *p*

9 2 3 4

12 5 6

15 *Allegro assai* *p* *f* *p* *cresc.*

21 *f* *tr* *p* *tr* *tr*

26 *f* *tr* *tr* *tr* *tr*

30 *tr* *tr* *tr* *tr* *tr*

34 *p* *f* *p* *f* *p*

39 *f* *p* *f* *p* *f* *p*

45 *f* *p* *f* *p* *f* *p*

50 *f* *p* *ff*

55

61

65 *p* *cresc. poco a poco*

69

73 *f* *ff*

77 *p* *f* *p*

82 *f* *p*

86 *f*

91 *p* *f* *p* *f* *p*

96 *f* *ff*

99

102

107 *tr*

113 *1* *p* *tr* *1* *p*

8

127

Musical staff 127-133. Key signature: two sharps (F# and C#). The staff begins with a dynamic marking of *f*. It contains several measures of eighth and sixteenth notes. A *p* marking appears above a measure. The staff ends with a *p* marking and a fermata.

134

Musical staff 134-138. This staff includes a *Solo* section with a trill (*tr.*) and a *f* dynamic marking. It concludes with a trill (*tr.*) and a *p* marking with a fermata.

139

Musical staff 139-142. This staff features a continuous sixteenth-note triplet pattern throughout.

143

Musical staff 143-147. This staff contains several trills (*tr.*) interspersed with eighth-note patterns.

148

Musical staff 148-153. This staff features a series of sixteenth-note patterns, ending with a *p* dynamic marking.

154

Musical staff 154-160. This staff includes a triplet of sixteenth notes and a *Tutti* marking. It ends with a *p* dynamic marking.

161

Musical staff 161-165. This staff features a complex sixteenth-note pattern that leads into a *cresc.* (crescendo) section, ending with a *f* dynamic marking.

166

Musical staff 166-171. This staff begins with a *f* dynamic marking and a sixteenth-note pattern, followed by a *p* marking and a *f* marking.

172

Musical staff 172-175. This staff starts with a *p* marking and a sixteenth-note pattern, followed by a *cresc.* (crescendo) section.

176

Musical staff 176-178. This staff features a continuous sixteenth-note pattern, starting with a *f* marking and ending with a *p* marking.

179

Musical staff 179-183. This staff contains eighth-note patterns, starting with a *f* marking and ending with a *p* marking.

184

Musical staff 184-188. This staff features eighth-note patterns, starting with a *f* marking and ending with a *ff* (fortissimo) marking.

189

195

p

199

cresc. poco a poco

203

f *ff*

207

p *f* *p*

211

f *p*

216

ff

220

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

225

230

ff

233

236

Andantino

II

p

7 *tr*

13 *tr*

20

26

32

39

45 *tr*

51

58 *tr*

65

71

77

83

90

Minué amoroso

III

Vlc. *f*

11

17 *tr* *ff* *tr*

21 *tr* *tr*

26 *Ob. I*

9

41 *f*

45 *Trio* *p*

1

53 *p*

4

64

2 2

IV

Presto assai

7 *f p* *f p*

14 *f p* *f*

21 *p f p*

28 *cresc. f ff*

36 *f*

45 *f p* *cresc.*

55 *f p cresc. f*

64 *p*

71 *cresc. f ff*

77 *p cresc.*

83 *f ff*

90 *f p f sf p*

97

108 *f* *p*

119 *f* 3 *p* *f*

125 *sf* *p* *f* *sf* *p*

132 *f* *ff* *f*

138

145 1

156 *p* *f* 1 *p*

165 *f* 1 *ff*

178 *f* *p* *f* *p* *cresc.*

185 *f* *p*

194 *cresc.* *f* *ff* *p*

200 *cresc.* *ff*

206

Detailed description: This is a page of a musical score for Violino I, spanning measures 97 to 206. The music is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The score is divided into systems of five lines each. Measure numbers are printed at the beginning of each system. Dynamic markings include *f* (forte), *p* (piano), *sf* (sforzando), *ff* (fortissimo), and *cresc.* (crescendo). There are also articulation marks like accents and slurs. A triplet of eighth notes is indicated with a '3' above it in measure 119. The piece concludes with a repeat sign and a fermata in measure 206.