



Università degli Studi di Pavia
Facoltà di Musicologia

con il contributo di
 **fondazione
cariplo**

PROGETTO *Valorizzazione dei fondi speciali della Biblioteca della Facoltà di Musicologia*
con il contributo della Fondazione CARIPLO

Responsabile PROF. PIETRO ZAPPALÀ – collaboratore: DR. MASSIMILIANO SALA

FONDO ALBERT DUNNING, n° 56

FISCHER, Johann Christian (1733-1800)
[Concerti. cemb, orch. Do Maggiore]

CONCERTO | *POUR* | LE CLAVECIN | Avec Accompagnement |
COMPOSÉ | par M. | FISCHER | Prix 4.tt 4.f
A PARIS | Chez M. De la Chevardiere, M.d de musique, | Rue du
Roule à la Croix d'or. | A Lion. | Aux adresses ordinaires de
musique.

6 parti (clavicembalo: [2], 9 p.; violino I: 5 p.; violino II: 5 p.; viola: 3
p.; basso: 5 p.; corni: 3 p.); 38 x 27 cm.
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CONCERTO

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COMPOSÉ

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CATALOGUE N.º I.

De Musique *VOCALE* Appartenant a *M. DE LA CHEVARDIERE* rue du Roule à la Croix d'Or *A PARIS*

Opéra Comiques en Partitibon	Ariettes Périodiq. de Philidor et Triol	Recueils d'Airs avec Accompagnement de Guitare.	Cantailles, de Lefebvre Org.	Ariettes à grand Orqueſtre.	Ariettes du Chevalier d'Herbain
Le Sorcier 16	Le portrait d'Am. N.º 1 3	Albanose 4.º 6	La Saison des plais. 16	Ariette d'Hypolite 3 8	Le miracle de The. 1 4
Les parties séparées 6	Le triomphe de la J. 2 3	Cardon 1.º 6	Le Bonheur imprévu 1 16	Le Bonheur incertain 1 16	La Déclaration d'Am. 1 4
Tom Jones 16	La petite Anette 3 3	De Mignaux 1.º 6	L'absence 1 16	L'Amour triomphant 1 16	La Legereté 1 4
Les parties séparées 6	Les rigueurs d'Istort 4 3	Genti 1.º 6	Le Bouquet de L'Amour 1 16	L'Amant inquiet 1 16	Le Papillon 1 4
Le Bachelier avec part. 16	L'Amour au Village 5 3	Genti 2.º 6	Les Rejets 1 16	La Destruction 1 16	L'Amour concluant 1 4
Le Maréchal part. sep. 16	Le Perc de Famille 6 3	Genti 3.º 6	La retraite de Borée 1 16	Ariette de Leanne 1 16	La vaine promesse 1 4
Le Jardinier part. sep. 16	Le tom. des Fleurs 7 3	Glochant 1.º 3 12	Heureux buveur B.C. 1 16	Le Doux espoir 1 16	Les alarmes de L.H. 1 4
Sancho pança p. sep. 16	Le rebur du Printe. 8 3	Bouleron 1.º 6	Les Bergeries de temp. 1 16	Les charmes de la lib. 1 16	L'inconstance 1 4
Le Jardinier de s'alon p. 16	L'Amour le toutage 9 3	Heurtier 1.º 6	Les Faveux inutiles 1 16	L'Espoir flateur 1 16	La folage 1 4
L'Amant déguisé p. s. 16	Le Politique 10 3		La Rose 1 16	Le Portrait de Clém. 1 16	Le portrait d'Iris 1 4
Blaise le jameux 16	Les Opéaux 11 3		Polphure 1 16	Le Portrait de Lam. 1 4	Les Fleurs 1 4
Les Aveux indiscrets 16	L'Amuse 12 3		Sypho 1 16	L'Heureux retour 1 16	Le triomphe de Lib. 3 4
Le Cadi dupé p. s. 16	Les Sursis 13 3		L'Amour protecteur 1 16	Leone aria 1 16	
Les Aveux indiscrets 16	Les Sursis 13 3		Le rendez vous 1 16	Le Berton Duo 1 4	
Nanette et Lucas p. s. 16	Le pain du Bocceage 13 3		Le Lever de l'Aurore 1 16	La Bergère inquiète 1 16	
Anette et Lubin p. s. 16	Le Champ des fleurs 13 3		L'Heureux dépit 1 16	La Jalouerie 1 16	
Isabelle et Gertrude p. 16	La Fe champ 16 3		La Pénitence 1 16	Fuscau N.º 1 1 16	
La Rosière part. sep. 16	L'Amour absent 17 3		La renou. sous suite 1 16	Fuscau N.º 2 1 16	
Ninette à la Cour 16	L'Amour absent 17 3		Prométhée 1 16	Trepreuve 1 16	
La Bohémienne 3	Le tom. des Jeux 19 3		Andromède 1 16		
La Servante maîtresse 3	L'Indifférence 20 3		Albante et Hypomene 1 16		
Le Maître de musique 3	Le matin 21 3		Les Amours élégantes 1 16		
La Fille mal gardee 3	L'Amant malheur 22 3		Thamir 1 16		
Le Chinois 3	Les Plaisirs champ. 23 3		Les Femmes caresses 1 16		
Bertholde à la Ville 3	La Bergère coquette 23 3		L'Amour dévoué 1 16		
Le Médecin d'Amour 3			Sphère 1 16		
Bayoco ou le joueur 3			L'Aurore 1 16		
Le Jaloux corrigé 3			Coronis B. T. 3 12		
Erosine pastorale 3			Le retour d'Escl. 1 16		
Le Guy de chêne p. s. 12			Le soupçon mal fondé 3		
Le Docteur Singrado 12					
Le Diable à 4. p. s. 12					
Les Amours de gonese 16					
Les Pecheurs 16					
parties séparées 6					
Toinette 16					
L'aveugle de Palmyre 16					
	Ariettes Detachées des Opéra Comiques	Recueils d'Airs avec Harpe	Musique Spirituelle	Methodes pour la Voix.	Journal d'Airs d'Opéra Com. avec Accompagnem.
	De Tomer et bonette 1 16	Meyer 1.º 6	La Parousie avec parole 7 4	David 7 4	1.º Volume 1764 12
	De L'aveugle de Palmyre 1 16	Meyer 2.º 6	Conserva me motet 2 8	Denis 7 4	2.º Volume 1765 12
	Du Sorcier 2 8	Kriewel 1.º 7 4	Afferte Domains Id. 2 8	Dupont 3 12	3.º Volume 1766 12
	Du Tom Jones 2 8	Meyer methode 7 4	Quam bonus Id. 2 8	Dumas 6	4.º Volume 1767 12
	Du Bachelier 1 16	Hochbrucker 1.º 7 4	Coronate flores Id. 2 8		5.º Volume 1768 12
	Du Maréchal 1 16		Exultate Id. 2 8		6.º Volume 1769 12
	Du Jardinier 1 16		Miserere mei 2 8		7.º Volume 1770 12
	Du Sancho 1 16				8.º Volume 1771 12
	Du Plaise 1 16				9.º Volume 1772 12
	D'Anette et Lubin 3 12				
	De la Rosière 3				
	Du Cadi dupé 1 16				
	Des Aveux 1 16				
	De Nanette et Lucas 2 8				
	Du Maître de musique 3				
	De la Serv. maîtresse 3				
	Du Docteur Singrado 1 16				
	Des Précautions 1 16				
	Du Dormeur éveillé 1 16				
	Du Guy de Chêne 1 16				
	Des Amours de gon 1 16				
	Du Bayoco 1 16				
	D'Isabelle et Gertrude 1 16				
	D'Erosine 1 16				
	Des Pecheurs 1 16				
	Du sort de s'alon 2 8				
	De L'Amant déguisé 2 8				
	Paradis de Rose et Id. 1 16				
	Paradis des Chasseurs 1 16				
	Paradis du Fermier 1 16				
				Recueils d'Airs avec Accompagnement	
				Compagnants 6	
				Recréations de Polon 3 12	
				Legat 1.º 6	
				Legat 2.º 6	
				Legat 3.º 6	
				Legat 4.º 6	
				Lefebvre Duo 1.º 3 12	
				Lefebvre Duo 2.º 3 12	
				Lefebvre Duo 3.º 3 12	
				Peuple Airs 1 16	
				Albanose 4.º 9	
				Albanose 8.º 9	

M.º les Libraires de Province et autres personnes qui font le commerce de Musique, peuvent s'adresser à M. De la Chevardiere, il envoie dans tout le Royaume et dans le Pays étranger soit aux Marchands, soit aux Particuliers. Sa Demouré est à Paris rue du Roule à la Croix d'Or.
Il paroît chez lui un Journal de musique composé d'une Feuille par semaine avec accompagnement. l'abonnement est de 12.º par An et 18.º pour la Province port franc.

Fischer

CONCERTO

Allegro

This page contains eight systems of handwritten musical notation, each consisting of a treble and bass staff. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system continues this pattern with similar notation. The third system shows a treble staff with a complex, possibly tremolo-like texture and a bass staff with a steady accompaniment. The fourth system has a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The fifth system includes dynamic markings: *P*, *FF*, *P*, *m*, and *F*. The sixth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, with the marking *F tutti* above the treble staff. The seventh system continues the notation. The eighth system includes the marking *Voli S* at the end of the treble staff.

Solo

P

tutti

Solo

3

Detailed description: This is a page of handwritten musical notation, numbered '4' in the top left corner. It contains ten systems of music, each consisting of a treble staff and a bass staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several trills and grace notes throughout. Dynamic markings include 'Solo' at the beginning of the first system and again at the start of the tenth system. A 'P' (piano) marking is present in the fifth system. A 'tutti' marking appears in the eighth system. A triplet of eighth notes is marked with a '3' in the tenth system. The paper is aged and shows some wear, particularly along the left edge.

This page of musical notation consists of ten systems, each with a treble and bass staff. The notation is dense, featuring many sixteenth and thirty-second notes. Dynamic markings are placed throughout the score, including 'F' (forte), 'P' (piano), and 'mf' (mezzo-forte). Some systems also include hairpins and accents. The piece concludes with a double bar line at the end of the tenth system.

Andante

This page contains a handwritten musical score for piano, consisting of eight systems of two staves each. The music is in 6/8 time and features complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include piano (p) and forte (f). Chordal textures are prominent in the left hand, and the right hand features intricate melodic lines with many accidentals.

System 1: Treble clef, 6/8 time. Right hand: *f*, *p*. Bass clef: *f*, *p*.

System 2: Treble clef: *f*, *p*. Bass clef: *f*.

System 3: Treble clef: *p*, *f*, *f* *p* 7. Bass clef: *f*.

System 4: Treble clef: *f* *p* 7. Bass clef: *f* *p*.

System 5: Treble clef: *f*, *p*. Bass clef: *f*, *p*.

System 6: Treble clef: *f*, *p*. Bass clef: *f*, *p*.

System 7: Treble clef: *f*, *p*. Bass clef: *f*, *p*.

System 8: Treble clef: *f*, *p*. Bass clef: *f*, *p*.

This page contains a handwritten musical score for a piece titled "Rondeau". The score is written on ten systems of two staves each (treble and bass clef). The music is in a minor key, indicated by three flats in the key signature. The piece features several technical elements:
 - **Trills:** Numerous trills are marked with a small 'tr' symbol, often over a note in the treble clef.
 - **Triplets:** Several triplet markings (the number '3') are placed over groups of notes, primarily in the treble clef.
 - **Dynamic Markings:** The score includes various dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo).
 - **Tempo/Character:** The word "Rondeau" is written in the first system.
 - **Performance Instructions:** The word "Solo" appears in the eighth system, and "Voli Su" (likely "Voli Suo" or "Voli Su") is written at the end of the piece in the tenth system.
 - **Notation:** The notation includes various note values (quarter, eighth, sixteenth notes), rests, and articulation marks like slurs and accents.

This image shows a page of handwritten musical notation on aged, slightly stained paper. The score is organized into ten systems, each consisting of two staves (treble and bass clefs). The notation is dense and includes various musical symbols such as notes, rests, and ornaments. Key features include:

- System 1:** Starts with a treble clef and a key signature of one flat (B-flat). It features a dynamic marking of *p* (piano) and a triplet of notes.
- System 2:** Continues the melodic line with a dynamic marking of *f* (forte).
- System 3:** Includes a *Solo* marking and a triplet of notes.
- System 4:** Shows a change in key signature to two flats (B-flat and E-flat).
- System 5:** Features a dynamic marking of *f* and a triplet of notes.
- System 6:** Contains two triplet markings.
- System 7:** Continues the melodic development.
- System 8:** Includes a dynamic marking of *f* and a triplet of notes.
- System 9:** Ends with a triplet of notes and a dynamic marking of *f*.

The paper shows signs of age, including some foxing and a slightly uneven texture. The handwriting is clear and consistent throughout the page.

This page of handwritten musical notation contains ten systems of music, each consisting of a treble and a bass staff. The notation is dense and includes various musical symbols and markings:

- System 1:** Treble staff begins with a piano (*p*) dynamic marking. A forte (*f*) marking appears later in the system.
- System 2:** Treble staff includes a forte (*f*) marking and a trill (*tr*) marking. A *Solo* instruction is written in the right margin.
- System 3:** Continues the complex rhythmic patterns.
- System 4:** Continues the complex rhythmic patterns.
- System 5:** Continues the complex rhythmic patterns.
- System 6:** Treble staff includes a trill (*tr*) marking and a forte (*f*) marking.
- System 7:** Treble staff includes a piano (*p*) marking.
- System 8:** Treble staff includes a forte (*f*) marking and a trill (*tr*) marking.
- System 9:** Treble staff includes a forte (*f*) marking and a *contri* marking.

CONCERTO

POUR

LE CLAVECIN

Avec Accompagnement

COMPOSÉ

PAR M.

FISCHER

Prix 4^h 4^f.

A PARIS

*Ches M. De la Chevardiere, M.^d de musique,
Rue du Roule à la Croix d'or.*

A Lion.

Aux Adresses ordinaires de musique.

Fischer
CONCERTO *Allegro* Violino Primo

The musical score is written on 12 staves. The first staff begins with a treble clef and a common time signature (C). The tempo is marked *Allegro*. The piece is for Violino Primo. The notation includes a variety of rhythmic values, primarily eighth and sixteenth notes, often beamed together. Dynamic markings such as *p* (piano), *f* (forte), and *fp* (fortissimo) are used throughout. There are also trill ornaments and triplet markings (indicated by a '3' over a group of notes). The score concludes with a double bar line and a repeat sign.

Violino Primo

3

The musical score is written on 15 staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings. Key markings include 'poco', 'F', 'P', and 'pp'. There are also some performance instructions like 'pp' and 'F P' interspersed throughout the piece. The score concludes with a double bar line and repeat signs.

Violino Primo

♯

Adagio

This page contains a handwritten musical score for the first violin part, titled "Violino Primo" and "Adagio". The score is written on 14 staves of five-line music paper. The key signature is one sharp (F#) and the time signature is 3/8. The music begins with a treble clef and a key signature of one sharp. The tempo is marked "Adagio". The score is characterized by a melodic line with frequent slurs and a rhythmic accompaniment of sixteenth notes. Dynamics are indicated by "p" (piano) and "f" (forte) throughout the piece. The notation includes various note values, rests, and articulation marks such as slurs and accents. The page concludes with a double bar line and a final dynamic marking of "pp" (pianissimo).

Violino Primo

Rondeau

The musical score is written for Violino Primo and consists of 14 staves. The title "Rondeau" is written at the beginning. The time signature is 3/4. The key signature has one flat (B-flat). The score includes various musical notations such as dynamics (F, P), articulation (accents), and ornaments (trills). The piece concludes with a double bar line and a final chord.

CONCERTO

POUR

LE CLAVECIN

Avec Accompagnement

COMPOSÉ

PAR M.

FISCHER

Prix 4^h 4^r.

A PARIS

*Chez M. De la Chevardiere, M.^d de musique,
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A Lion.

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Fischer CONCERTO

Violino Secondo

Allegro

The musical score is written for the second violin part of Fischer's Concerto. It begins with a treble clef and a common time signature. The tempo is marked 'Allegro'. The score contains 12 staves of music. The first staff includes a treble clef, a common time signature, and a key signature of one flat. The music is characterized by rhythmic patterns of eighth and sixteenth notes. Dynamic markings such as *p*, *f*, *pp*, and *ff* are used throughout. There are also first and second endings marked with 'I' and 'II'.

Violino Secondo

The musical score for Violino Secondo on page 3 consists of 14 staves of music. The notation includes various rhythmic values such as sixteenth and thirty-second notes, often beamed together. Dynamic markings are present throughout, including *p* (piano), *f* (forte), and *poco* (poco). There are also some performance instructions like 'I' and '3' (triplets). The score concludes with a double bar line at the end of the 14th staff.

Violino Secondo

Adagio

The Adagio movement is written for the second violin in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Adagio'. The score consists of 14 staves of music. The first staff starts with a dynamic marking of 'p' (piano). The music features a mix of eighth and sixteenth notes, often beamed together. There are several dynamic markings throughout, including 'f' (forte), 'p' (piano), and 'pp' (pianissimo). The piece concludes with a double bar line.

Rondeau

The Rondau movement is written for the second violin in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is not explicitly marked but is implied by the 'Rondeau' title. The score consists of one staff of music. It starts with a dynamic marking of 'f' (forte). The music features a rhythmic pattern of eighth and sixteenth notes. There are dynamic markings of 'f', 'p' (piano), and 'pp' (pianissimo). The piece concludes with a double bar line.

Violino Secondo

The musical score for Violino Secondo on page 5 consists of 14 staves of music. The notation includes treble clefs, a key signature of one flat (B-flat), and a common time signature. The score features various musical elements such as notes, rests, slurs, and dynamic markings including 'p' (piano) and 'f' (forte). Performance instructions like '2' and '3' are placed above notes, and a '+' sign is used above a note in the second staff. The piece concludes with a double bar line at the end of the 14th staff.

CONCERTO

POUR

LE CLAVECIN

Avec Accompagnement

COMPOSÉ

PAR M.

FISCHER

Prix 4[#] 4^r.

A PARIS

*Ches M. De la Chevardiere, M.^d de musique ,
Rue du Roule à la Croix d'or .*

A Lion.

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Fischer

Alto Viola

CONCERTO

Allegro

The musical score is written for Alto Viola in C major, 2/4 time, marked *Allegro*. It consists of 15 staves of music. The score includes various dynamics such as *p* (piano), *f* (forte), and *ff* (fortissimo). There are also articulation marks like slurs and accents. Technical markings include fingerings (e.g., *i*, *ii*, *iii*, *iv*, *v*), slurs, and a 32-measure repeat sign. The piece concludes with a double bar line.

Alto Viola

Adagio

Adagio

P F P F P

15 19

Rondeau

Rondeau

F P F P F P PP

8 2 33 24 6

CONCERTO

POUR

LE CLAVECIN

Avec Accompagnement

COMPOSÉ

PAR M.

FISCHER

Prix 4^h 4^f.

A PARIS

*Chez M. De la Chevardiere, M.^d de musique ,
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A Lion.

Aux Adresses ordinaires de musique .

Fischer

Basso

CONCERTO

Allegro

The musical score is written for a Bassoon (Basso) and consists of 14 staves. The tempo is marked *Allegro*. The score includes various musical notations such as notes, rests, and ornaments, along with performance instructions like *P*, *F*, and *PP*. Fingerings and breath marks are indicated throughout the piece.

Basso

Adagio

Musical score for Adagio in bass clef, 6/8 time signature. It consists of 11 staves of music. Dynamics include P (piano), F (forte), and PP (pianissimo). Fingering numbers 6, 7, 5, 4, 3, and 2 are indicated throughout the piece.

Rondeau

Musical score for Rondeau in bass clef, 3/4 time signature. It consists of 3 staves of music. Dynamics include P (piano) and F (forte). Fingering numbers 6, 7, 5, 4, and 3 are indicated throughout the piece.

Barra

The musical score consists of 12 staves of music in bass clef. The piece is titled "Barra". The notation includes various rhythmic patterns, fingerings (e.g., 6, 5, 4, 3, 2, 1, 7), and dynamic markings such as *P* (piano), *F* (forte), and *F tutti*. The music features a mix of eighth and sixteenth notes, often beamed together, and includes some rests. The piece concludes with a double bar line on the final staff.

CONCERTO

POUR

LE CLAVECIN

Avec Accompagnement

COMPOSÉ

PAR M.

FISCHER

Prix 4^h 4^f.

A PARIS

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A Lion.

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Fischer CONCERTO

Allegro Corno Primo *in. C.*

Musical score for Corno Primo, *Allegro* section. It consists of ten staves of music. The first staff begins with a treble clef and a common time signature. The music is written in a single system. Dynamics include *p*, *f*, *pp*, and *mf*. There are first and second endings marked with '1' and '2'. A 'Soli' section is indicated with a '12' measure mark. The section ends with a double bar line.

Adagio Tacet

Musical score for Rondeau section. It consists of six staves of music. The first staff begins with a treble clef and a 3/4 time signature. The music is written in a single system. Dynamics include *p* and *f*. There are first and second endings marked with '1' and '2'. A '33' measure mark is present. The section ends with a double bar line.

Fischer
CONCERTO

Corno Secondo

in C.

3

Allegro

The first section of the score is marked *Allegro*. It consists of ten staves of music. The notation includes various dynamics such as *F* (forte), *pp* (pianissimo), *p* (piano), and *mf* (mezzo-forte). There are several first endings marked with '1' and second endings marked with '2'. A *Soli* section begins at measure 12. The section concludes with a double bar line.

Adagio Tacet

Rondeau

The second section is titled *Rondeau* and is marked *Adagio Tacet*. It consists of seven staves of music. The notation is primarily rhythmic, featuring eighth and sixteenth notes. Dynamics include *F* (forte) and *p* (piano). The section ends with a double bar line.