
Accademia

musica strumentale e vocale dei secoli XVIII e XIX

Nicolò Paganini

Quartetto op. 5 n. 3

per violino, viola, chitarra e violoncello
for violin, viola, guitar and violoncello

a cura di Andrea Schiavina

CHITARRA



**UT ORPHEUS
EDIZIONI**

QUARTETTO

OP. 5 N. 3

per violino, viola, chitarra e violoncello

a cura di Andrea Schiavina

NICOLÒ PAGANINI

Allegro

Chitarra

35

39

43

cresc.

46

fp

49

54

fp

56

58

60

62

64

67

71

75

decresc.

p

79

f

1.

2.

cresc.

81

f

85

cresc.

89

93

97

pizz.

Detailed description of the musical score: The score consists of ten staves of music, numbered 64 to 100. The key signature is one sharp (F#), and the time signature is 2/8. The music is characterized by rapid sixteenth-note passages and complex chordal textures. Dynamic markings include *f* (forte), *p* (piano), *decresc.* (decrescendo), and *pizz.* (pizzicato). There are two first and second endings marked with '1.' and '2.' above the staff at measures 75-79. The piece concludes with a *pizz.* marking at measure 100.

101

Musical staff 101: Treble clef, 8/8 time signature, key signature of one flat. The staff contains a sequence of eighth notes and rests. A *cresc.* marking is placed below the staff.

104

Musical staff 104: Treble clef, 8/8 time signature, key signature of one flat. The staff contains a sequence of eighth notes. A *fp* marking is placed below the staff.

106

Musical staff 106: Treble clef, 8/8 time signature, key signature of one flat. The staff contains a sequence of eighth notes.

108

Musical staff 108: Treble clef, 8/8 time signature, key signature of one flat. The staff contains a sequence of eighth notes.

110

Musical staff 110: Treble clef, 8/8 time signature, key signature of one flat. The staff contains a sequence of eighth notes.

112

Musical staff 112: Treble clef, 8/8 time signature, key signature of one flat. The staff contains a sequence of eighth notes.

114

Musical staff 114: Treble clef, 8/8 time signature, key signature of one flat. The staff contains a sequence of eighth notes.

116

Musical staff 116: Treble clef, 8/8 time signature, key signature of one flat. The staff contains a sequence of eighth notes.

118

Musical staff 118: Treble clef, 8/8 time signature, key signature of one flat. The staff contains a sequence of eighth notes.

120

Musical staff 120: Treble clef, 8/8 time signature, key signature of one flat. The staff contains a sequence of eighth notes. A *cresc.* marking is placed below the staff.

122

f *f*

125

129

133

137

141

cresc.

144

fp

147

152

fp

154

156

158

160

162

165

170

174

178

Canone a tre. Allegro moderato

Tema cantabile. Quasi adagio

N.B. Deesi accordare in Beffa ossia un mezzo tuono sopra

5

10

14

19

24

29

Variazione I

6

12

12

18

24

28

Variazione II. Minore

2

4

5

Musical score for Paganini's Capriccio No. 23, measures 7-20. The score is written for a single melodic line on a treble clef staff with a key signature of three sharps (F#, C#, G#) and a common time signature. The music consists of a series of eighth-note patterns, often grouped in pairs or fours, with occasional rests and dynamic markings. The dynamics include *f* (forte) and *p* (piano). The score is divided into measures 7, 9, 10, 12, 13, 15, 17, 18, 19, and 20. The notation includes various rhythmic values, accidentals, and dynamic markings.

Musical score for guitar, measures 21-34. The score is written in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The music features a complex rhythmic pattern with frequent sixteenth-note runs and chords. Measure 21 starts with a treble staff containing a sixteenth-note run and a bass staff with a similar pattern. Measure 23 continues the sixteenth-note runs. Measure 25 shows a change in the bass line with chords. Measure 27 is marked with a forte (*f*) dynamic. Measure 28 continues the sixteenth-note runs. Measure 29 shows a change in the bass line. Measure 30 is marked with a piano (*p*) dynamic. Measure 31 continues the sixteenth-note runs. Measure 32 shows a change in the bass line. Measure 34 continues the sixteenth-note runs.

Variazione III

8

poco **f**

6

3

10

12

14

16

21

3

25

26

Musical score for guitar, measures 27-50. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). The time signature is 8/8. The piece concludes with a Coda symbol at measure 50.

Measures 27-32: Melodic lines with various articulations (accents, slurs) and dynamics (piano).

Measures 33-45: Chordal textures with dynamics *f*, *p*, and *pp*. Measure 33 includes a triplet of eighth notes.

Measures 46-50: Chordal textures with dynamics *ppp* and *pppp* *morendo*. Measure 50 ends with a Coda symbol.

Polacchetta. Allegro con brio

The musical score is written for a single melodic line on a treble clef staff with a 3/4 time signature. The key signature has one flat (B-flat). The piece is marked 'Allegro con brio'. The score consists of 30 measures, divided into six systems of five measures each. Measure numbers 1, 6, 10, 14, 18, 22, 25, and 30 are indicated at the start of their respective systems. The score features a variety of rhythmic patterns, including eighth-note runs, sixteenth-note passages, and chords. Dynamics are indicated by 'p' (piano) at measures 1 and 30, and 'f' (forte) at measures 10, 14, and 18. The piece concludes with a final chord in measure 30.

35

39

43

48

53

58

63

69

75 *ff*

78

81

84 *decresc.*

87 *p* *f* *cresc.*

93 *f*

99 *ff*

103

106

109

112

116

121

127

132

138

143

147

151

157

p

f

cresc.

poco f

decresc.

2

p

f

cresc.

solo

f

Detailed description: This is a page of musical notation for guitar, measures 112 to 157. The score is written in a single system with a treble clef and a key signature of one sharp (F#). The time signature is 8/8. The music features a variety of textures, including dense chordal passages, arpeggiated figures, and melodic lines. Dynamic markings include piano (*p*), forte (*f*), crescendo (*cresc.*), poco forte (*poco f*), decrescendo (*decresc.*), and solo. A fermata with a '2' above it is present in measure 132. The notation includes many accidentals and rests, indicating complex harmonic and rhythmic structures.

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VIOLINO



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EDIZIONI**

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OP. 5 N. 3

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NICOLÒ PAGANINI

Allegro

Violino

p

9

f

13

p

21

f

25

f

28

f

31

f

33

f

35

f

37

f

40 *pizz.*

44 *cresc.* *f* *arco* *dolce*

49

54 *fp*

62

66 *f*

68

70

72

74 *decresc.*

76 *p* 1.

78 2. *pizz.*

cresc.

82 *arco*

f

85

88

91

94

96

98 *pizz.*

101 *cresc.* *f* *p* *arco*

106

112



118



124



127



130



133



136



138



141



145



151

f *dolce*

156

160

164

f

166

168

170

172

decresc.

174

p *f* 1. *pizz.*

177

cresc. 2.

segue

Canone a tre. Allegro moderato

Canone a tre. Allegro moderato

Musical score for "Canone a tre" by Niccolò Paganini, featuring a single melodic line with various ornaments and dynamics. The score is written in 3/4 time and includes the following measures:

- Measures 1-6: Initial melodic phrase with a trill (*tr*) and a dynamic marking of *p*.
- Measures 7-12: Continuation of the melodic line with trills and slurs.
- Measures 13-17: Section with trills (*tr*) and slurs.
- Measures 18-21: First and second endings, marked with *1.* and *2.*, and a dynamic marking of *p*.
- Measures 22-28: Melodic passage with trills (*tr*) and slurs.
- Measures 29-35: Melodic passage with trills (*tr*) and slurs.
- Measures 36-40: Melodic passage with slurs.
- Measures 41-45: Melodic passage with slurs.
- Measures 46-51: Melodic passage with slurs.
- Measures 52-56: Final melodic passage with slurs.

57 *tr*

65 *tr* *tr* *tr*

72 *tr* *f*

79 1. *tr* 2. 2

Tema cantabile. Quasi adagio

p

6 *dolce*

12 *p*

18

23 *dolce*

28

Variazione I

p

6

dolce

10

12

14

16

p

20

dolce

25

27

29

31

The musical score for Variation I is written in a single treble clef staff. It begins in the key of B-flat major and 2/4 time. The first measure is marked *p* (piano). The piece features a mix of eighth and sixteenth notes, often beamed together. Dynamic markings include *p* and *dolce*. There are several slurs and accents throughout the piece. The score is divided into measures, with measure numbers 6, 10, 12, 14, 16, 20, 25, 27, 29, and 31 indicated at the start of their respective lines.

segue
Variazione II. Minore

Variazione II. Minore

pizz.
f *p*

5 *arco*
f

10 *dolce*

15 *pizz.*
f

19 *p*

23 *arco*
f

28 *dolce*

33

Variazione III

pizz.
poco f

5

10

15



20



25



30



34



36



38



39



41



43



46



Polacchetta. Allegro con brio

The musical score is written for a single melodic line in 3/4 time, featuring a variety of rhythmic patterns and dynamics. The piece begins with a piano (*p*) dynamic and a series of eighth and sixteenth notes, some with accents. The dynamics shift to forte (*f*) in the middle section, characterized by more complex rhythmic figures and slurs. The final section returns to piano (*p*) dynamics, featuring a series of eighth notes with slurs and a final cadence.

5

10

15

21

26

30

34

39



44



49



54



59



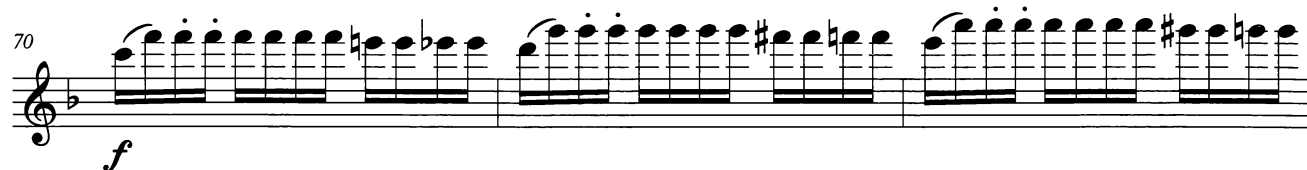
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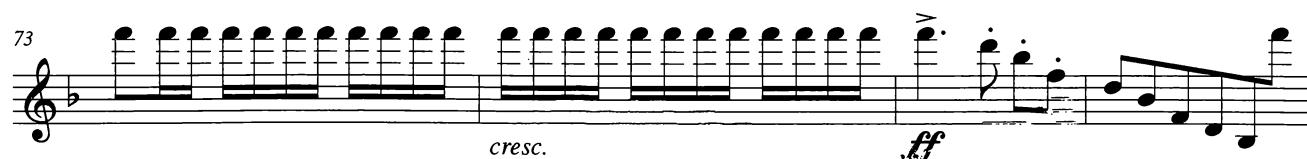
67



70



73



77

Musical staff 77: Treble clef, key signature of one flat, starting with a half note G4, followed by eighth notes, quarter notes, and a half note F#4. Accents are placed under the first, fifth, and ninth notes.

84

Musical staff 84: Treble clef, key signature of one flat, starting with a half note G4, followed by eighth notes, quarter notes, and a half note F#4. Accents are placed under the first, fifth, and ninth notes. The staff ends with a series of sixteenth notes. Dynamics: *decresc. p*

90

Musical staff 90: Treble clef, key signature of one flat, starting with a half note G4, followed by eighth notes, quarter notes, and a half note F#4. Accents are placed under the first, fifth, and ninth notes. Dynamics: *cresc.*

93

Musical staff 93: Treble clef, key signature of one flat, starting with a half note G4, followed by eighth notes, quarter notes, and a half note F#4. Accents are placed under the first, fifth, and ninth notes. Dynamics: *f*

96

Musical staff 96: Treble clef, key signature of one flat, starting with a half note G4, followed by eighth notes, quarter notes, and a half note F#4. Accents are placed under the first, fifth, and ninth notes. Dynamics: *f*

99

Musical staff 99: Treble clef, key signature of one flat, starting with a half note G4, followed by eighth notes, quarter notes, and a half note F#4. Accents are placed under the first, fifth, and ninth notes. Dynamics: *cresc. ff*

104

Musical staff 104: Treble clef, key signature of one flat, starting with a half note G4, followed by eighth notes, quarter notes, and a half note F#4. Accents are placed under the first, fifth, and ninth notes. Dynamics: *f*

110

Musical staff 110: Treble clef, key signature of one flat, starting with a half note G4, followed by eighth notes, quarter notes, and a half note F#4. Accents are placed under the first, fifth, and ninth notes. Dynamics: *p*

116

Musical staff 116: Treble clef, key signature of one flat, starting with a half note G4, followed by eighth notes, quarter notes, and a half note F#4. Accents are placed under the first, fifth, and ninth notes. Dynamics: *f*

120

Musical staff 120: Treble clef, key signature of one flat, starting with a half note G4, followed by eighth notes, quarter notes, and a half note F#4. Accents are placed under the first, fifth, and ninth notes. Dynamics: *cresc.*

123 *8va*

poco f

126 (*8va*)

decresc.

129 (*8va*)

132

135

p

139

144

f

149

f *cresc.*

153

cresc.

156

f *2* *pizz.* *p*

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VIOLA



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NICOLÒ PAGANINI

Allegro

Viola

1

p

8

f

13

p

21

f

26

f

30

f

34

f

38

f

42

pizz.

cresc.

f

47 *arco*
p

53 *f* *dolce*

58

62 *f*

67

72 *decresc.* *p*

77 1. 2. *pizz.*

80 *cresc.* *arco* *f*

84

88 *cresc.*

95



99



103



109



115



121



126



130



134



139 *pizz.*
cresc.



143 *arco*
f *dolce*



148 *f*



153 *p*



160



164 *f*



169



173 *decresc.* *p* *f* *pizz.*



177 *cresc.*



Canone a tre. Allegro moderato

Musical score for "Canone a tre" by Niccolò Paganini, featuring three staves of music in 3/4 time. The score includes various ornaments (trills, trills with grace notes) and dynamics (piano, *p*). The key signature is one flat (B-flat).

The score is divided into measures, with measure numbers indicated at the beginning of each line: 8, 14, 19, 24, 31, 38, 43, 49, and 54.

Key features of the score include:

- Measure 1: Starts with a trill (*tr*) and a piano (*p*) dynamic.
- Measure 19: Features a first ending (*1.*) and a second ending (*2.*), both marked with piano (*p*) and a trill (*tr*).
- Measure 24: Shows a change in staff orientation, with the first staff in treble clef and the second in bass clef.
- Measure 31: Includes a trill (*tr*) and a piano (*p*) dynamic.
- Measure 43: Features a trill (*tr*) and a piano (*p*) dynamic.
- Measure 49: Includes a trill (*tr*) and a piano (*p*) dynamic.
- Measure 54: Ends with a trill (*tr*) and a piano (*p*) dynamic.

60

60-67

tr

tr

60-67: Musical staff for measures 60-67. The key signature has one flat (B-flat). The staff contains eighth and quarter notes with two trills marked 'tr'.

68

68-74

tr

68-74: Musical staff for measures 68-74. The staff contains eighth and quarter notes with one trill marked 'tr'.

75

75-80

tr

f

75-80: Musical staff for measures 75-80. The staff contains quarter and eighth notes with one trill marked 'tr' and a dynamic marking 'f'.

81

81-87

1.

2.

81-87: Musical staff for measures 81-87. The staff contains eighth and quarter notes with two first and second endings marked '1.' and '2.'.

Tema cantabile. Quasi adagio

1-6

dolce

1-6: Musical staff for measures 1-6. The key signature has one flat. The staff contains eighth and quarter notes with a dynamic marking 'dolce'.

7

7-12

p

7-12: Musical staff for measures 7-12. The staff contains eighth and quarter notes with a dynamic marking 'p'.

13

13-18

dolce

13-18: Musical staff for measures 13-18. The staff contains eighth and quarter notes with a dynamic marking 'dolce'.

19

19-24

19-24: Musical staff for measures 19-24. The staff contains eighth and quarter notes.

23

23-27

p

23-27: Musical staff for measures 23-27. The staff contains eighth and quarter notes with a dynamic marking 'p'.

28

28-34

28-34: Musical staff for measures 28-34. The staff contains eighth and quarter notes.

Variazione I



7



12



18



23



28



Variazione II. Minore

pizz.

5



10



15



20



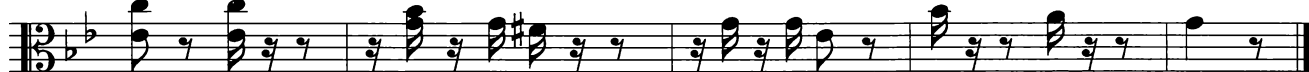
24



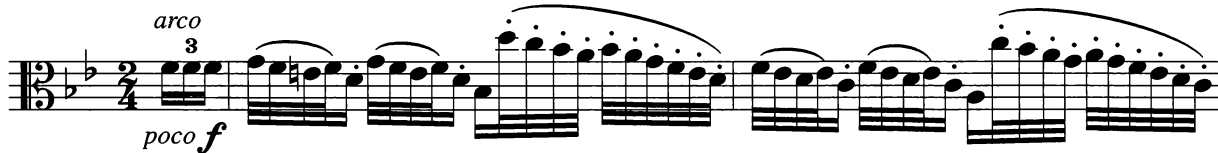
29



32



Variazione III



3



5



7



10



15 *arco*

18

19

21

22

23

25 *pizz.*

30 *Coda*
arco
f *p*

35

42

segue

Polacchetta. Allegro con brio

Polacchetta. Allegro con brio



56

56

61

61

cresc.

67

67

f

71

71

ff

76

76

79

79

82

82

86

86

decresc. *p* *f* *cresc.*

92

92

f

96

96

ff

101

104

107

110

113

119

123

128

134

141

147

153

157

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VIOLONCELLO



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QUARTETTO

OP. 5 N. 3

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a cura di Andrea Schiavina

NICOLÒ PAGANINI

Allegro

Violoncello



7



12



19



24



28



32



37



41



45



51

Musical staff 51: Bass clef, 4/4 time signature. Measures 51-54. Dynamics: *fp*.

58

Musical staff 58: Bass clef, 4/4 time signature. Measures 58-63.

64

Musical staff 64: Bass clef, 4/4 time signature. Measures 64-68. Dynamics: *f*.

69

Musical staff 69: Bass clef, 4/4 time signature. Measures 69-73.

74

Musical staff 74: Bass clef, 4/4 time signature. Measures 74-77. Dynamics: *decresc.*, *p*.

78

Musical staff 78: Bass clef, 4/4 time signature. Measures 78-79. First ending: 1. Second ending: 2. Dynamics: *pizz.*

80

Musical staff 80: Bass clef, 4/4 time signature. Measures 80-83. Dynamics: *cresc.*, *arco*, *f*.

84

Musical staff 84: Bass clef, 4/4 time signature. Measures 84-87.

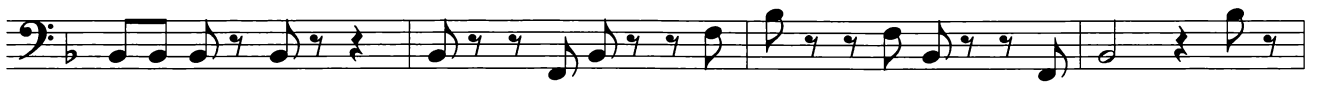
88

Musical staff 88: Bass clef, 4/4 time signature. Measures 88-91. Dynamics: *cresc.*

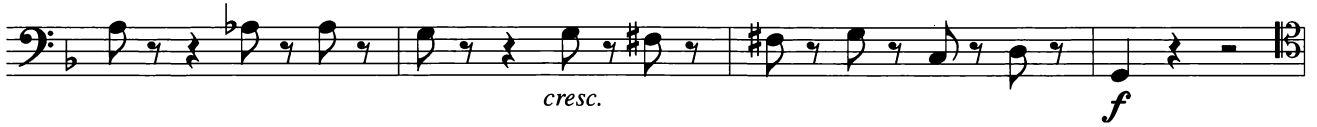
92

Musical staff 92: Bass clef, 4/4 time signature. Measures 92-95.

97



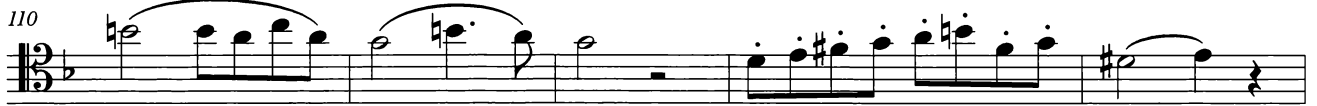
101



105



110



115



120



126



130



134



139

pizz.

cresc.

143

arco

f *p*

149

fp

156

162

f

167

172

decresc.

p *f*

176

pizz.

cresc.

1. 2.

Canone a tre. Allegro moderato

2 *tr* *p* *tr* *tr*

8

14 *tr* *tr*

19 1. 2. *tr*

24 *tr*

31 *tr* *tr*

38

43

48

54

59



67



74



81



Tema cantabile. Quasi adagio



6



12



17



23



28



Variazione I

dolce

2

4

6

8

p

14

dolce

18

20

22

24

p

Musical staff 24-27: Bass clef, 3/4 time signature. Measure 24: sixteenth-note triplet (G4, A4, B4) with an accent (>). Measure 25: quarter notes (C5, B4, A4, G4). Measure 26: quarter notes (F4, E4, D4, C4). Measure 27: quarter notes (B3, A3, G3, F3). Dynamics: *p*.

28

Musical staff 28-31: Bass clef, 3/4 time signature. Measure 28: quarter notes (E3, D3, C3, B2) with an accent (>). Measure 29: quarter notes (A2, G2, F2, E2). Measure 30: quarter notes (D2, C2, B1, A1). Measure 31: quarter notes (G1, F1, E1, D1). Dynamics: *p*.

Variazione II. Minore

f *dolce*

Musical staff 32-35: Bass clef, 2/4 time signature. Measure 32: quarter notes (G4, A4, B4, C5). Measure 33: quarter notes (D5, C5, B4, A4). Measure 34: quarter notes (G4, F4, E4, D4). Measure 35: quarter notes (C4, B3, A3, G3). Dynamics: *f* (start), *dolce* (end).

6

f *pizz.*

Musical staff 36-39: Bass clef, 3/4 time signature. Measure 36: sixteenth-note triplet (G4, A4, B4) with an accent (>). Measure 37: sixteenth-note triplet (C5, B4, A4) with an accent (>). Measure 38: sixteenth-note triplet (G4, F4, E4) with an accent (>). Measure 39: quarter note (D4) followed by a rest. Dynamics: *f*, *pizz.*

10

Musical staff 40-43: Bass clef, 3/4 time signature. Measure 40: quarter notes (G4, A4, B4, C5). Measure 41: quarter notes (D5, C5, B4, A4). Measure 42: quarter notes (G4, F4, E4, D4). Measure 43: quarter notes (C4, B3, A3, G3). Dynamics: *f*.

15

f *arco*

Musical staff 44-47: Bass clef, 3/4 time signature. Measure 44: quarter notes (G4, A4, B4, C5). Measure 45: quarter notes (D5, C5, B4, A4). Measure 46: quarter notes (G4, F4, E4, D4). Measure 47: quarter notes (C4, B3, A3, G3). Dynamics: *f*, *arco*.

20

dolce

Musical staff 48-51: Bass clef, 3/4 time signature. Measure 48: quarter notes (G4, A4, B4, C5). Measure 49: quarter notes (D5, C5, B4, A4). Measure 50: quarter notes (G4, F4, E4, D4). Measure 51: quarter notes (C4, B3, A3, G3). Dynamics: *dolce*.

24

Musical staff 52-55: Bass clef, 3/4 time signature. Measure 52: quarter notes (G4, A4, B4, C5). Measure 53: quarter notes (D5, C5, B4, A4). Measure 54: quarter notes (G4, F4, E4, D4). Measure 55: quarter notes (C4, B3, A3, G3). Dynamics: *f*.

27

f *pizz.* *p*

Musical staff 56-59: Bass clef, 3/4 time signature. Measure 56: quarter notes (G4, A4, B4, C5) with an accent (>). Measure 57: quarter notes (D5, C5, B4, A4). Measure 58: quarter notes (G4, F4, E4, D4). Measure 59: quarter notes (C4, B3, A3, G3). Dynamics: *f*, *pizz.*, *p*.

31

Musical staff 60-63: Bass clef, 3/4 time signature. Measure 60: quarter notes (G4, A4, B4, C5). Measure 61: quarter notes (D5, C5, B4, A4). Measure 62: quarter notes (G4, F4, E4, D4). Measure 63: quarter notes (C4, B3, A3, G3). Dynamics: *f*.

Variazione III

pizz.

5



10



15



20



25



29



34



41



segue

Polacchetta. Allegro con brio

Polacchetta. Allegro con brio



57



Musical notation for measures 57-62. The piece is in a bass clef with a key signature of one flat (B-flat). The notation consists of eighth and quarter notes with some accidentals (sharps).

63




Musical notation for measures 63-69. Measure 63 contains eighth notes. Measure 64 has a whole rest. Measure 65 has a triplet of eighth notes marked *f*. Measures 66-69 continue with sixteenth-note patterns.

70




Musical notation for measures 70-75. Measures 70-74 feature sixteenth-note patterns starting with a dynamic of *f*. Measure 75 has a whole rest followed by a sixteenth-note pattern marked *ff*.

76



Musical notation for measures 76-79, consisting of continuous sixteenth-note patterns.

80



Musical notation for measures 80-82, consisting of continuous sixteenth-note patterns with a key signature change to two flats (B-flat and E-flat) in measure 82.

83



Musical notation for measures 83-85, consisting of continuous sixteenth-note patterns.

86



Musical notation for measures 86-92. Measure 86 has a dynamic of *decresc.*. Measure 87 has a dynamic of *p*. Measure 88 has a dynamic of *f*. Measure 89 has a whole rest. Measure 90 has a triplet of eighth notes marked *f*. Measures 91-92 continue with sixteenth-note patterns.

93



Musical notation for measures 93-96. Measures 93-95 feature sixteenth-note patterns marked *f*. Measure 96 has eighth notes marked *f*.

97



Musical notation for measures 97-101. Measure 97 has eighth notes. Measure 98 has a whole rest. Measure 99 has a whole rest. Measures 100-101 feature sixteenth-note patterns marked *ff*.

102



Musical notation for measures 102-106, consisting of continuous sixteenth-note patterns.

105



108



111



115



122



129



138



143



148



153



157



ACCADEMIA

musica strumentale e vocale dei secoli XVIII e XIX
18th and 19th century instrumental and vocal music
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Andrea Schiavina

- ACC 01 **VERDI, GIUSEPPE (1813-1901)**
Ernani. Finale del terz'atto ridotto in quintetto da Pietro Amici Boccetti per flauto, due violini, viola e violoncello / *transcribed for quintet by Pietro Amici Boccetti for flute, two violins, viola and violoncello* / transcrit pour quintette par Pietro Amici Boccetti pour flûte, deux violons, alto et violoncelle (*Chirico*)
- ACC 02 **ACERBI, GIUSEPPE (1773-1846)**
3 duetti per due flauti / *for two flutes* / pour deux flûtes (*Bardini*)
- ACC 03 **ROSSINI, GIOACCHINO (1792-1868)**
Il Barbiere di Siviglia. Sinfonia ridotta per flauto, violino e chitarra da Ferdinando Carulli / *transcribed for flute, violin and guitar by Ferdinando Carulli* / transcrit pour flûte, violon et guitare par Ferdinando Carulli (*Martino*)
- ACC 04 **ROSSINI, GIOACCHINO (1792-1868)**
La gazza ladra. Sinfonia ridotta per flauto, violino e chitarra da Ferdinando Carulli / *transcribed for flute, violin and guitar by Ferdinando Carulli* / transcrit pour flûte, violon et guitare par Ferdinando Carulli (*Schiavina*)
- ACC 05 **ROSSINI, GIOACCHINO (1792-1868)**
La pietra del paragone. Ouverture ridotta per flauto, violino e chitarra da Ferdinando Carulli / *transcribed for flute, violin and guitar by Ferdinando Carulli* / transcrit pour flûte, violon et guitare par Ferdinando Carulli (*Pistolozzi*)
- ACC 06 **GIULIANI, GIOVANNI FRANCESCO (ca. 1760-dopo il 1818)**
6 duetti notturni a due soprani con l'accompagnamento d'arpa, o cimbalo, o chitarra francese (*Martino*)
- ACC 07 **CARAFÀ, MICHELE (1787-1872)**
Calipso. Scena lirica per soprano e pianoforte / *for soprano and piano* / pour soprano et piano (*Izzo*)
- ACC 08 **Passatempi musicali o sia Raccolta di Ariette e Duettini per camera inediti, Romanze francesi nuove, Canzoncine Napolitane e Siciliane, Variazioni pel canto, piccoli Divertimenti per Pianoforte, Contradanze, Walz, Balli diversi etc.** (Napoli, 1824-25). Vol. I (*Macchiarella*)
- ACC 09 **CIMAROSA, DOMENICO (1749-1801)**
Sestetto per due violini, viola, violoncello, fagotto e pianoforte / *for two violins, viola, violoncello, bassoon and piano* / pour deux violons, alto, violoncelle, basson et piano (*Coen*)
- ACC 10 **BEETHOVEN, LUDWIG VAN (1770-1827)**
Sinfonia n. 7 op. 92 per due oboi, due clarinetti, due corni, due fagotti e controfagotto / *for two oboes, two clarinets, two horns, two bassoons and double bassoon* / pour deux hautbois, deux clarinettes, deux cors, deux bassons et contrebasson (*Destro*)
- ACC 11 **MAYR, JOHANN SIMON (1763-1845)**
Canzonette veneziane per soprano e pianoforte / *for soprano and piano* / pour soprano et piano (*Colbacchini, Talamini*)
- ACC 12 **BELLINI, VINCENZO (1801-1835)**
Scena e aria «Questa è la valle» per soprano (mezzosoprano) e orchestra / *for soprano (mezzosoprano) and orchestra* / pour soprano (mezzo-soprano) et orchestre (*Lazzara*)
- ACC 13 **SEDLAK, WENZEL (1776-1851)**
10 variazioni per due clarinetti / *for two clarinets* / pour deux clarinettes (*Destro*)
- ACC 14 **CALL, LEONHARD VAN (1767-1815)**
Sérénade op. 75 per chitarra, flauto e viola / *for guitar, flute and viola* / pour guitare, flûte et alto (*Martino*)
- ACC 15 **ORSI, CELESTINO (secc. XVIII-XIX)**
Concerto per viola e orchestra / *for viola and orchestra* / pour alto et orchestre. Partitura e riduzione per viola e pianoforte (*Moretti*)
- ACC 16 **MOLINO, VALENTINO (1766-1824)**
Gran trio concertante op. 10 per violino, viola e chitarra / *for violin, viola and guitar* / pour violon, alto et guitare (*Moretti*)
- ACC 17 **HUGUES, LUIGI (1836-1913)**
La Gioconda di Ponchielli. Fantasia op. 110 per flauto e pianoforte / *for flute and piano* / pour flûte et piano (*Mancini, Vitale*)
- ACC 18 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 4 n. 1 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)
- ACC 19 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 4 n. 2 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)
- ACC 20 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 4 n. 3 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)
- ACC 21 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 5 n. 1 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)
- ACC 22 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 5 n. 2 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)
- ACC 23 **PAGANINI, NICCOLÒ (1782-1840)**
Quartetto op. 5 n. 3 per violino, viola, chitarra e violoncello / *for violin, viola, guitar and violoncello* / pour violon, alto, guitare et violoncelle (*Schiavina*)