

SIX SONATES POUR LE VIOLONCELLE

Qui peuvent s'exécuter sur le Violon
DÉDIÉES

*A Messieurs les Prévôt Jurés et
Echevins de la Ville de Valenciennes*

PAR M^r JANNSON

De la Musique de son A.S.M.^{te} le Prince de Conti.

Mis au jour par M. De la Chevardiere.

Prix 7.th 4.^s.

Œuvre II.^e

A PARIS

Chez { *M. de la Chevardiere m.^d de musique du Roi.*
rue du Roule à la Croix d'or.
A Lion { *M. Castaud vis à vis la Comédie*

CATALOGUE

*De toutes sortes de Musique Vocale et Instrumentale que M. DE LA CHEVARDIERE Successeur de M. le Clerc
rue du Roule à la Croix d'Or a fait graver depuis peu, qu'il continue journellement et dont les fonds lui Appartiennent
en propriété.*

Opera Comiques	Duo pour Violon et par dessus.	Sinfonies Periodiques Detachees	Sinfonies en Œuvre	Cantatilles De Labore et autres.	Methodes p ^r la Voix
Le Sorcier	Asolo 1 ^{er}	Teschoboe con N ^o 1	Cannabich 1 ^{er}	La Suren des plumes	David
Parties separees	Colosse aro choisie	Filtz aboe N ^o 2	Teschoboe 2 ^e	Le Bonheur imprévu	Denis
Le Bacheron parties sep	Guerini 3 ^e	Holtzbour aboe N ^o 3	Bek 2 ^e	Le Bonheur	Dupont
Le Muechel parties sep	Enderle	Filtz aboe N ^o 4	Filtz 1 ^{er}	Le Bonheur de l'Amour	Dumas
Le Jardinier parties sep	Dublan jolis aro	Cannabich N ^o 5	Filtz 2 ^e	Les Regrets	
Simcho punga parties sep	Dublan Duetti	Filtz aboe N ^o 6	Fammaller	La retraite de Boree	
Blaise le Sancher	Dublan Dialogues	Holtzbour N ^o 7	Davene ouverture	Mourous Bureur b. t.	
Le Gali dupé part sep	Reuer duetti	Filtz aboe N ^o 8	Fischon	Les bagarres de temps	
Les deux Indescreto	Rais aro à Jouer ou Chant	Abel aboe N ^o 9	Gosse 4 ^e	Les vœux unidos	
Nanette et Lucas	Ferari 4 ^e	Filtz N ^o 10	Stamitz 7 ^e	La Rose	
La Servante Maîtresse	Leone	Berensiole N ^o 11	Stamitz 8 ^e	Delphire	
La Belmone	Carlone	Berensiole N ^o 12	Hayden quatuor	Cyphre	
Ninetta la Cour	Burckhoffer	Stamitz N ^o 13	Graniers Menuet en G	L'Amour protecteur	
Nicte et Duber part sep	Teschoboe	Abel N ^o 14	Lelet petite aro	Le rendez vous	
Le Maître de Musique	Kennie 4 ^e	Bede N ^o 15	Ferrari 3 ^e Cor	Le berce de l'Amour	
Le Diable 1 ^{er} part sep		Chambrey N ^o 16	Arriettes en G	Ilk aux dépit	
Le Docteur Sangrado part 2		Bek N ^o 17	Teschoboe quatuor 2 ^e	La Penée	
Le Gai de l'Amour part sep		Chambrey N ^o 18	Teschoboe 3 ^e aboe con	La raison vaticale B T	
La Fille de la Justice		Arriettes N ^o 19	Hayden quatuor 3 ^e	Promette	
Le Chinois		Arriettes N ^o 20	Cannabich 2 ^e quatuor	Automede	
Perthold a la li		Arriettes N ^o 21	Teschoboe 6 ^e a 34 et 6	Atalante et Hypomene a 28	
Le Diable d'Amour		Arriettes N ^o 22	Bek N ^o 18 aboe con	Les amoureux villageois	
Le Diable d'Amour		Arriettes N ^o 23	Cannabich 4 ^e	Thamir	
Les deux de genosse		Arriettes N ^o 24	Hayden 4 ^e	Les deux exances	
Nanette et Gertrude 1 ^{er}		Arriettes N ^o 25	Amusement militaire a 8	L'Amour de velle	
Les deux de genosse		Arriettes N ^o 26		Iphigene	
Les deux de genosse		Arriettes N ^o 27		L'Amour	
Les deux de genosse		Arriettes N ^o 28		Coron de Legat B T	
Les deux de genosse		Arriettes N ^o 29		Le retour d'Esle Legat	
Les deux de genosse		Arriettes N ^o 30		Le Campen mal fonde	
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*At^s les Libraires de Provinces et autres personnes qui font le commerce de Musique, peuvent s'adresser à M. de la Chevardiniere il envoie dans tout le Royaume et le Pays étranger, soit aux Marchands, soit aux particuliers. Sa Demeure est à Paris rue du Roule à la Croix d'Or.
Il paroît chés lui un journal de Musique composé d'une feuille par semaine avec accompagnement est de 12^l par an, et 18^l pour la Province par l'An.*

*A Messieurs Messieurs les
Prévôt, Jurés et Echevins de la
Ville de Valenciennes.*

Messieurs

*L'hommage que je prens la liberté de vous rendre est, en même
tems, un devoir que je remplis; et la faveur que vous me faites de l'accepter,
ajoute encore à celles dont vous avez déjà daigné m'honorer. Puissent
mes Travaux faire autant d'honneur à la Ville qui m'a vu naître que
lui en font et vos sentimens et l'intégrité de votre conduite! ce seroit
alors vous offrir un présent digne de vous et de la reconnoissance
dont je suis pénétré*

Je suis avec un profond respect,

Messieurs,

*Votre très humble et
très obeissant Serviteur*

JANNSON

SONATA

I.

Allegro

The musical score is written for a single instrument, likely a violin or flute, in C major and 2/4 time. It consists of eight systems of two staves each (treble and bass clef). The tempo is marked 'Allegro'. The notation is highly technical, featuring numerous triplets, sixteenth-note runs, and various fingerings indicated by numbers 1-7 and symbols like * and +. The piece concludes with a double bar line and repeat signs in the seventh system.

Gravé par M.^{re} De Lusse.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and contains a melody with many beamed eighth and sixteenth notes, creating a fast, intricate line. There are several sharp signs (#) and plus signs (+) above the staff, likely indicating fingerings or breath marks. The bottom staff uses a bass clef and contains a bass line with fewer notes, including some chords and rests. The music is written in a simple, hand-drawn style on aged paper.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, a treble staff and a bass staff, both with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together, and some rests. The bass staff provides a simple harmonic accompaniment with whole and half notes. The lyrics 'The Rose Tree' are written below the bass staff, aligned with the notes. The handwriting is in ink on aged, slightly yellowed paper.

A musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef and contains a melody with various notes, including eighth and sixteenth notes, and some accidentals. The bottom staff is in bass clef and contains a bass line with whole notes and rests. The key signature is one flat (B-flat), and the time signature is 6/4. The melody is in the key of B-flat major. The bass line consists of whole notes and rests, with some notes marked with a '5' and a '*'.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and contains a melody with eighth and sixteenth notes, some beamed together, and a few quarter notes. The bottom staff uses a bass clef and contains a more complex accompaniment with many beamed sixteenth notes, suggesting a fast or rhythmic part. The handwriting is in dark ink on aged, slightly yellowed paper.

A musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#), and the time signature is 2/4. The melody in the treble staff consists of eighth and quarter notes, ending with a double bar line and a repeat sign. The bass staff features a continuous eighth-note accompaniment pattern, with some measures containing a double bar line and a repeat sign. The lyrics "The Rose Tree" are written below the bass staff, aligned with the melody.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The music is in 3/4 time, indicated by the "3" above the first measure of the treble staff. The key signature has one flat (B-flat), indicated by a "b" symbol. The melody features several triplets, marked with "3" above the notes. The bass line includes fingerings, such as "6" and "5", and some notes are marked with a cross symbol. The piece concludes with a double bar line and a final chord in the bass staff.

This musical score is for a waltz from 'The Merry Widow'. It features a treble staff with a melody that includes several triplets and a bass staff with a harmonic accompaniment. The bass line is characterized by frequent sixteenth-note patterns and chords, with many notes marked with finger numbers (1-7). The piece concludes with a double bar line and repeat dots.

Andante en Rondeau

This handwritten musical score, titled "Andante en Rondeau", is written on ten systems of two staves each (treble and bass). The music is in 3/4 time and features a complex interplay between the vocal line (treble staff) and the figured bass (bass staff). The treble staff contains melodic lines with various note values, rests, and ornaments. The bass staff is heavily annotated with figures (numbers 1-7) and symbols (asterisks, plus signs) indicating the harmonic structure and ornamentation for the keyboard. The score includes several repeat signs and a final double bar line. The handwriting is in ink on aged paper, with some visible staining and wear.

5

Minuetto

8va

Mineur

Da Capo al primo.

This is a handwritten musical score for a piece titled "Minuetto". The score is written on ten staves, organized into five systems of two staves each. The first system begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The title "Minuetto" is written in a cursive hand above the first staff. The notation includes various musical symbols: eighth and sixteenth notes, rests, and fingerings (e.g., 6, 5, 4, 7). There are also some markings that look like "6 5" or "6 4" above notes. The second system continues the piece, with a repeat sign appearing on the second staff. The third system introduces a change in the bass line, with a wavy line and the marking "8va" above the first staff. The fourth system is marked "Mineur" in a cursive hand, indicating a change in key signature to two flats (B-flat and E-flat). The final system concludes with the instruction "Da Capo al primo." written in a cursive hand. The score is written in a clear, legible hand, with some corrections and markings throughout.

SONATA

II.

Allegro

This musical score is for a Sonata, Movement II, in Allegro tempo. It is written for a piano, as indicated by the treble and bass clefs. The key signature has one flat (B-flat), and the time signature is common time (C). The score consists of 11 systems of two staves each. The notation is highly detailed, featuring numerous slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. There are several trills and grace notes throughout. A 'va' marking with a wavy line appears in the fifth system. The piece concludes with a double bar line and repeat dots in the eighth system.



Adagio

The musical score is written for a single melodic instrument, likely a violin or flute, in a 2/4 time signature. The tempo is marked *Adagio*. The key signature consists of two flats (B-flat and E-flat). The notation is arranged in eight systems, each with a treble and bass staff. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 7. Accented notes are marked with an asterisk (*). The piece ends with a double bar line and repeat dots at the end of the eighth system.

First system of musical notation. The upper staff (treble clef) contains a melodic line with various notes and rests. The lower staff (bass clef) contains a bass line with notes and rests. Fingering numbers (6, 5, 7, 3, 6, 5, 6, 4, 7) are written above the bass line notes.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with various notes and rests. The lower staff (bass clef) contains a bass line with notes and rests. Fingering numbers (b6, 6, 5, 6) are written above the bass line notes.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with various notes and rests. The lower staff (bass clef) contains a bass line with notes and rests. Fingering numbers (5, 6, 6, 5) are written above the bass line notes.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with various notes and rests. The lower staff (bass clef) contains a bass line with notes and rests. Fingering numbers (6, 6, 5, 7, 7, 6, 6, 5, 7, 6, 5, 6, 5, 6, 5) are written above the bass line notes.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with various notes and rests. The lower staff (bass clef) contains a bass line with notes and rests. Fingering numbers (6, 6, 5, 7, 6, 6, 5, 6, 5) are written above the bass line notes.

Sixth system of musical notation. The upper staff (treble clef) contains a melodic line with various notes and rests. The lower staff (bass clef) contains a bass line with notes and rests. Fingering numbers (6, 5, 4, 7, 7) are written above the bass line notes.

This image shows a page of musical notation for a piano piece. The notation is arranged in six systems, each consisting of a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked "Presto". The notation includes various musical symbols such as notes, rests, accidentals, and fingerings. The first system begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with a similar rhythmic pattern. The second system continues the melodic and harmonic development. The third system features a more complex rhythmic pattern with many sixteenth notes. The fourth system shows a change in the bass line with a series of eighth notes. The fifth system includes a double bar line, indicating a section change. The sixth system concludes the page with a final cadence. The notation is written in a clear, professional style, typical of a musical score.

This page of musical notation is for a guitar piece, featuring six systems of staves. Each system consists of a treble clef staff and a bass clef staff. The notation includes various musical notes, rests, and guitar-specific symbols such as asterisks (*) and plus signs (+). Fingering numbers (1-5) are present throughout the piece. The key signature has one flat (B-flat). The piece concludes with a double bar line at the end of the sixth system.

System 1: Treble staff has a melodic line with many sixteenth notes. Bass staff has a bass line with notes and rests. Fingering: 3 6, 6 5 4 5, 6 6 6 6, 6 6 6 6.

System 2: Treble staff continues the melodic line. Bass staff has a bass line. Fingering: 7, 7.

System 3: Treble staff has a melodic line with some slurs. Bass staff has a bass line. Fingering: 6 4, 7, 6 6 6, 6 6 6, 5.

System 4: Treble staff has a melodic line. Bass staff has a bass line. Fingering: 5 4 3 4 3 4 3 4 3, 5 5, 6 6 6.

System 5: Treble staff has a melodic line. Bass staff has a bass line. Fingering: 6 6 6, 5 5, 5.

System 6: Treble staff has a melodic line. Bass staff has a bass line. Fingering: 7, 6 7, 6 6 5, 6 5 4 7.

SONATA

III

First system of the musical score. The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes. The bass staff provides a harmonic accompaniment with longer note values. The tempo marking *All.^o ma non troppo* is written below the treble staff. Fingering numbers (6, 5, 6, 6, 5, 4, 7) are indicated above the bass staff.

Second system of the musical score. The treble staff continues the rapid melodic passage. The bass staff features a steady accompaniment. Fingering numbers (5, 5, 6) are visible above the bass staff.

Third system of the musical score. The treble staff shows a continuation of the intricate melodic texture. The bass staff has a more active line with some chromaticism. Fingering numbers (6, 5, 6, 2, 7, 6, 2, 7) are present above the bass staff.

Fourth system of the musical score. The treble staff features a series of descending and ascending melodic fragments. The bass staff provides a supporting line. Fingering numbers (7, 6, 5, 6, 7, 6, 4, 3, 5, 5, 6, 4, 4) are indicated above the bass staff.

Fifth system of the musical score. The treble staff contains a series of beamed sixteenth notes. The bass staff has a more rhythmic accompaniment. Fingering numbers (6, 5, 6, 5, 4, 6, 5, 5, 6, 6, 4, 4) are shown above the bass staff.

Sixth system of the musical score. The treble staff shows a melodic line with some rests. The bass staff continues the accompaniment. Fingering numbers (6, 5, 6, 7, 6, 6, 5) are visible above the bass staff.

Seventh system of the musical score. The treble staff features a melodic line with some chromatic movement. The bass staff provides a harmonic base. Fingering numbers (6, 6, 6, 7, 6, 5, 5) are indicated above the bass staff.

This page of musical notation is for guitar, featuring six systems of staves. Each system consists of a treble clef staff and a bass clef staff, both in the key of D major (two sharps). The notation includes various musical symbols such as notes, rests, and accidentals. Guitar-specific symbols, including asterisks (*) and plus signs (+), are used throughout the score. Fingerings are indicated by numbers 1 through 7. The piece concludes with a double bar line and repeat dots at the end of the final system.

System 1: Treble staff begins with a treble clef and a key signature of two sharps. The bass staff has a bass clef and a key signature of two sharps. The first measure of the treble staff contains a plus sign (+) and a treble clef. The bass staff has a treble clef and a key signature of two sharps. The first measure of the bass staff contains a plus sign (+) and a treble clef.

System 2: Treble staff begins with a treble clef and a key signature of two sharps. The bass staff has a bass clef and a key signature of two sharps. The first measure of the treble staff contains a treble clef and a key signature of two sharps. The bass staff has a treble clef and a key signature of two sharps.

System 3: Treble staff begins with a treble clef and a key signature of two sharps. The bass staff has a bass clef and a key signature of two sharps. The first measure of the treble staff contains a treble clef and a key signature of two sharps. The bass staff has a treble clef and a key signature of two sharps.

System 4: Treble staff begins with a treble clef and a key signature of two sharps. The bass staff has a bass clef and a key signature of two sharps. The first measure of the treble staff contains a treble clef and a key signature of two sharps. The bass staff has a treble clef and a key signature of two sharps.

System 5: Treble staff begins with a treble clef and a key signature of two sharps. The bass staff has a bass clef and a key signature of two sharps. The first measure of the treble staff contains a treble clef and a key signature of two sharps. The bass staff has a treble clef and a key signature of two sharps.

System 6: Treble staff begins with a treble clef and a key signature of two sharps. The bass staff has a bass clef and a key signature of two sharps. The first measure of the treble staff contains a treble clef and a key signature of two sharps. The bass staff has a treble clef and a key signature of two sharps.

First system of musical notation, measures 1-4. The treble staff contains a complex melodic line with many beamed sixteenth notes and some accidentals. The bass staff contains a simpler line with notes and rests, including fingerings 6, 6, 4, 6, 6, 6, 6, 7.

Andantino

Second system of musical notation, measures 5-8. The treble staff continues the complex melodic line. The bass staff includes fingerings 6, 5, 4, 7, 3, 5, 6, 5, 7, 6, 6, 4.

Third system of musical notation, measures 9-12. The treble staff continues the complex melodic line. The bass staff includes fingerings 6, 6, 6, 4, 6, 6, 7, 6, 7, 6, 7, 6. The word *cresc.* appears above the final measure.

Fourth system of musical notation, measures 13-16. The treble staff continues the complex melodic line. The bass staff includes fingerings 6, 4, 3, 6, 4, 3, 5, 6, 5, 5. The word *cresc.* appears above the first measure.

Fifth system of musical notation, measures 17-20. The treble staff continues the complex melodic line. The bass staff includes fingerings 5, 5, 5, 5, 5, 6, 6, 7, 6, 6, 6, 6, 6.

Sixth system of musical notation, measures 21-24. The treble staff continues the complex melodic line. The bass staff includes fingerings 6, 6, 6, 6, 5, 4, 7, 6, 6, 6, 6, 6, 6, 6, 6, 5, 4, 7. The system ends with a double bar line.

First system of musical notation. Treble clef staff contains a melodic line with various intervals and a final measure with a double bar line. Bass clef staff contains a bass line with a 7th fret marking and a 6th fret marking.

Second system of musical notation. Treble clef staff contains a melodic line with various intervals and a final measure with a double bar line. Bass clef staff contains a bass line with a 6th fret marking and a 5th fret marking.

Third system of musical notation. Treble clef staff contains a melodic line with various intervals and a final measure with a double bar line. Bass clef staff contains a bass line with a 6th fret marking and a 5th fret marking.

Fourth system of musical notation. Treble clef staff contains a melodic line with various intervals and a final measure with a double bar line. Bass clef staff contains a bass line with a 6th fret marking and a 5th fret marking.

Fifth system of musical notation. Treble clef staff contains a melodic line with various intervals and a final measure with a double bar line. Bass clef staff contains a bass line with a 6th fret marking and a 5th fret marking.

Sixth system of musical notation. Treble clef staff contains a melodic line with various intervals and a final measure with a double bar line. Bass clef staff contains a bass line with a 6th fret marking and a 5th fret marking.

Allegro assai

The musical score is written for a single melodic instrument, likely a violin or flute, in a 3/8 time signature with a key signature of one sharp (F#). The tempo is marked *Allegro assai*. The notation is arranged in eight systems, each consisting of a treble and bass staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with complex fingerings indicated by numbers 1 through 5. The score includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The page number '16' is located in the top left corner.

This page of musical notation is for guitar, featuring six systems of staves. Each system consists of a treble staff and a bass staff, both with a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and accidentals, along with fret numbers (1-7) and other performance markings like '+' and 'x'.

The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody in the treble and adds a more active bass line. The third system features a complex bass line with many sixteenth notes and a treble line with sustained notes. The fourth system has a treble line with many sixteenth notes and a bass line with sustained notes. The fifth system shows a treble line with many sixteenth notes and a bass line with sustained notes. The sixth system features a treble line with many sixteenth notes and a bass line with sustained notes.

SONATA

IV.

Allegro moderato

This musical score is for the fourth movement of a sonata, marked 'Allegro moderato'. It is written for a piano in G major (one sharp) and common time (C). The score consists of ten systems, each with a treble and bass staff. The music is characterized by rapid sixteenth-note passages, often with grace notes and slurs. Fingerings are indicated by numbers 1-5 above or below notes. Ornaments (marked with a cross) are placed above certain notes in the first, third, fifth, seventh, and ninth systems. The piece concludes with a double bar line and repeat dots in the final system.



Adagio

Allegro

The musical score is written in 3/8 time and features a treble and bass staff for each system. The tempo is marked *Allegro*. The notation includes various musical symbols such as notes, rests, and ornaments, along with extensive figured bass (numerical figures) written below the bass staff of each system. The key signature has one flat (B-flat). The piece concludes with a double bar line and repeat dots at the end of the tenth system.

This page of musical notation is for a guitar piece, consisting of ten systems, each with a treble and bass staff. The notation is written in a key with one flat (B-flat) and a 4/4 time signature. The music features a variety of guitar-specific techniques and notation, including:

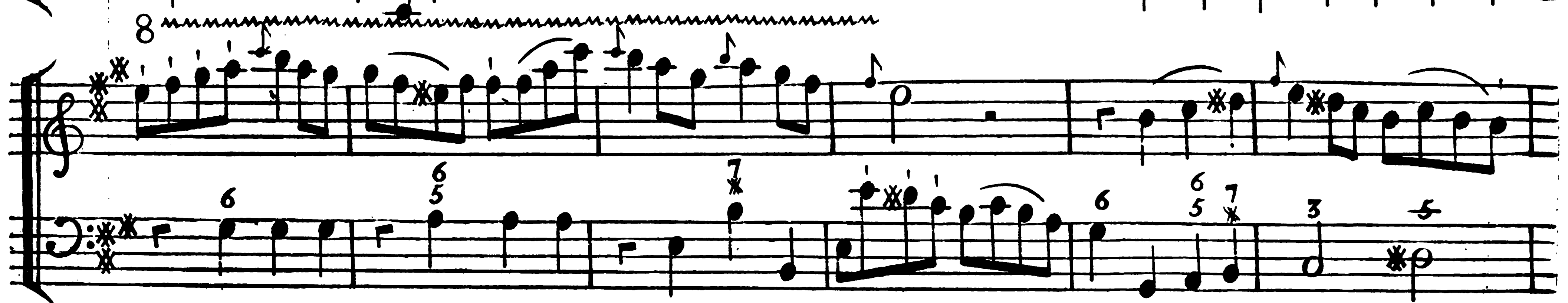
- Fret Numbers:** Numbers 1 through 7 are placed above or below notes to indicate the fret position.
- Natural Harmonics:** Marked with an asterisk (*) above a note.
- Pinch Harmonics:** Marked with a plus sign (+) above a note.
- Accidentals:** Sharps (#) and flats (b) are used to alter the pitch of notes.
- Rests:** Indicated by a horizontal line with a diagonal slash.
- Slurs:** Used to group notes that are played in a single breath or stroke.
- Phrasing Slashes:** Indicated by a double slash (//) within a measure.

The piece begins with a treble staff and a bass staff. The first system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The second system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The third system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fourth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The fifth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The sixth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The seventh system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The eighth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The ninth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes. The tenth system shows a treble staff with a series of eighth notes and a bass staff with a series of eighth notes.

SONATA

V.

All.^o Comodo



First system of musical notation. Treble and bass staves. Treble staff contains a melodic line with various accidentals (sharps, naturals, flats) and a '+' sign above a note. Bass staff contains a line of notes with fingerings 5, 6, 6, 6, 6, 6, 7.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff contains notes with fingerings 6, 5, 5, 6.

Third system of musical notation. Treble and bass staves. Treble staff contains a dense melodic passage with many notes and accidentals. Bass staff contains notes with fingerings 6, 6, 6, 4, 6, 5, 5, 4, 6, 5.

Fourth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with a 'u' symbol above a note. Bass staff contains notes with fingerings 5, 4, 6, 5, 5, 6, 5, 5.

Fifth system of musical notation. Treble and bass staves. Treble staff contains a melodic line with many notes and accidentals. Bass staff contains notes with fingerings 3, 6, 5, 5, 5, 5, 5, 5.

Sixth system of musical notation. Treble and bass staves. Treble staff contains a melodic line. Bass staff contains notes with fingerings 5, 6, 6, 6, 7, 6, 5, 7, 3, 5, 6, 7.

Seventh system of musical notation. Treble and bass staves. Treble staff contains a melodic line ending with a double bar line. Bass staff contains notes with fingerings 3, 5, 6, 6, 7, 6, 5.

First system of musical notation for "Aria Rondeau". It consists of a treble and a bass staff. The treble staff has a key signature of two sharps (F# and C#) and a 6/8 time signature. The bass staff has a key signature of two sharps and a 6/8 time signature. The music features a series of eighth and sixteenth notes, with some rests and accidentals. Fingering numbers (1-5) are present above and below the notes.

Second system of musical notation for "Aria Rondeau". It continues the melody from the first system. The treble staff shows a key change to one sharp (F#) and a 3/4 time signature. The bass staff remains in 6/8. The word "Mineur" is written above the treble staff, indicating a key change to one flat (Bb). Fingering numbers and accidentals are used throughout.

Third system of musical notation for "Aria Rondeau". The treble staff continues with eighth and sixteenth notes. The bass staff has a key signature of one sharp (F#) and a 3/4 time signature. Fingering numbers and accidentals are present.

Fourth system of musical notation for "Aria Rondeau". The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some rests and accidentals. Fingering numbers and accidentals are used throughout.

Fifth system of musical notation for "Aria Rondeau". The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some rests and accidentals. Fingering numbers and accidentals are used throughout.

Sixth system of musical notation for "Aria Rondeau". The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some rests and accidentals. Fingering numbers and accidentals are used throughout.

Seventh system of musical notation for "Aria Rondeau". The treble staff has a key signature of one sharp (F#) and a 3/4 time signature. The bass staff has a key signature of one sharp and a 3/4 time signature. The music features a series of eighth and sixteenth notes, with some rests and accidentals. Fingering numbers and accidentals are used throughout.

This image shows a handwritten musical score on ten staves, arranged in five pairs. Each pair consists of a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and fingerings. The score is written in a fluid, handwritten style.

The first staff (top) begins with a treble clef and a key signature of two sharps. It contains a series of notes, some with accidentals, and ends with a double bar line. The second staff (bass clef) continues the melody, featuring a series of notes and rests, with fingerings indicated by numbers 1-7. The third staff (treble clef) continues the melody, featuring a series of notes and rests, with fingerings indicated by numbers 1-7. The fourth staff (bass clef) continues the melody, featuring a series of notes and rests, with fingerings indicated by numbers 1-7. The fifth staff (treble clef) continues the melody, featuring a series of notes and rests, with fingerings indicated by numbers 1-7. The sixth staff (bass clef) continues the melody, featuring a series of notes and rests, with fingerings indicated by numbers 1-7. The seventh staff (treble clef) continues the melody, featuring a series of notes and rests, with fingerings indicated by numbers 1-7. The eighth staff (bass clef) continues the melody, featuring a series of notes and rests, with fingerings indicated by numbers 1-7. The ninth staff (treble clef) continues the melody, featuring a series of notes and rests, with fingerings indicated by numbers 1-7. The tenth staff (bass clef) continues the melody, featuring a series of notes and rests, with fingerings indicated by numbers 1-7.

All.^o non tanto

SONATA

VI

This musical score is for Sonata VI, marked *All.^o non tanto*. It consists of 16 measures, arranged in eight systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5 on the right hand and 1-7 on the left hand. The piece concludes with a double bar line and repeat dots in the final measure.

Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5, and some staves include a '29' in the top right corner. The score concludes with a double bar line and repeat dots.

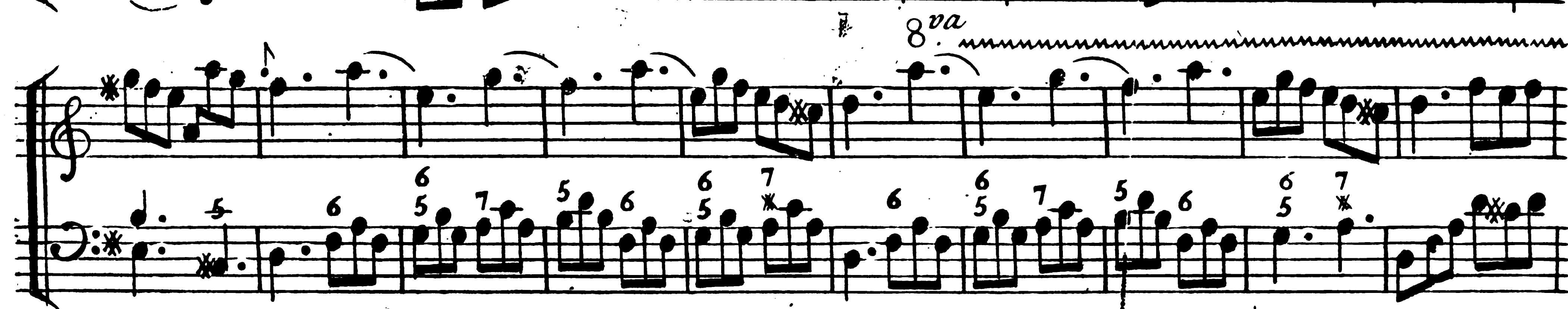
Handwritten musical score on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, key signatures (one sharp), and various musical symbols such as notes, rests, and accidentals. Fingerings are indicated by numbers 1-5, and some staves include a '29' in the top right corner. The score concludes with a double bar line and repeat dots.

30

Adagio

The musical score is written for a single melodic instrument, likely a violin or flute, in a key of one sharp (F#) and common time (C). The tempo is marked *Adagio*. The notation is arranged in eight systems, each consisting of a treble and bass staff. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1-5 and 6-7. Ornaments are marked with an asterisk (*). A 'va' (vibrato) marking is present in the third system. The score concludes with a double bar line and repeat dots.

All.^o non tanto



[illegible]

A handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are marked with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the top staff, and the bass line is written on the bottom staff. The music is in a simple, folk-like style. The lyrics "The Rose Tree" are written below the bass staff. The score is handwritten in black ink on aged paper.

A musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef. The melody is in the Treble staff, and the bass line is in the Bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody consists of eighth and sixteenth notes, with some rests. The bass line features a mix of eighth and sixteenth notes, with some rests and a few accidentals. The score is presented in a clear, black-and-white format.

A musical score for the song "The Rose Tree". It consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in eighth and sixteenth notes. The bottom staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with fingerings (6, 7, 6, 7, 5, 5, 5, 5, 6, 6, 5) and a series of chords indicated by numbers 6, 7, 5, 5, 5, 5, 6, 6, 5. The music is in 4/4 time.

[illegible]

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The melody is written on the top staff, and the bass line is written on the bottom staff. The music is in common time (C). The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations, including a '+' sign above the bottom staff and some numbers (6, 7, 5, 4) written below the bottom staff. The handwriting is in ink on aged paper.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, with a key signature of one sharp (F#). The melody is in the Treble staff, and the bass line is in the Bass staff. The music is in 2/4 time. The score includes a variety of note values, including eighth, sixteenth, and quarter notes, as well as rests. The bass line features several fingerings indicated by numbers 4, 5, 6, and 7. The piece concludes with a double bar line.