

SONATA
A
QUATRO STROMENTI
Due Violini. Alto Viola
e Basso
Del Signor
ANTONIO BRIUSCHI



OPERA SECONDA

Gravé par M^{elle} Bertin.

Prix 6.th.

A PARIS

Chez { *M. Maupetit l'Editeur Cloître S.^t Germain L'Auxerrois.*
M^{dme} Boivin, M.^{de} rue S.^t Honoré à la Regle d'Or.
M.^r Vernadé, M.^d rue du Roule à la Croix d'Or.
M^{elle} Castagnerie, M.^{de} rue des Prouvaires.

A LYON

M.^r de Brotonne M.^d rue Merciere.

AVEC PRIVILEGE DU ROY.

H. 328. a

Violino Primo.

1.

SONATA
I.

Allegro.

Piano. *Forte.*

P. *F.*

P. *F.*

Andante.

Volti.



Violino Primo.

Presto.

Piano. Forte.

P.

F.

P.

F.

SONATA II.

Allegro e Spiritoso.

P.

Violino Primo.

3.

This page of a musical score for Violino Primo contains 14 staves of music. The key signature is B-flat major (two flats). The score is divided into three distinct sections:

- First Section (Staves 1-4):** This section begins with a treble clef and a 2/4 time signature. It features a complex melodic line with many sixteenth and thirty-second notes, including triplets. A dynamic marking of *F.* (Forte) appears on the first staff. The section concludes with a double bar line.
- Second Section (Staves 5-10):** This section is marked *Largo Sempre Piano.* It features a slower tempo and a more sustained melodic line with longer note values, including half notes and whole notes. A dynamic marking of *Piano. Forte.* appears on the third staff. The section concludes with a double bar line.
- Third Section (Staves 11-14):** This section is marked *Presto.* It features a fast tempo and a highly rhythmic, technically demanding melodic line with many sixteenth and thirty-second notes. Dynamic markings of *P.* (Piano) and *F.* (Forte) are used throughout this section. The section concludes with a double bar line.

4.

Violino Primo.

SONATA
III.*Allegro.*

The musical score is written for Violino Primo and consists of 14 staves. The key signature is one flat (B-flat), and the time signature is common time (C). The score is divided into three main sections by tempo markings: *Allegro*, *Andante*, and *Presto*. The *Allegro* section (staves 1-5) is marked with *Piano* and *Forte* dynamics. The *Andante* section (staves 6-10) is marked with *P* and *F* dynamics. The *Presto* section (staves 11-14) is marked with *P* dynamics. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as performance instructions like *Piano*, *Forte*, *Andante*, and *Presto*.

Violino Primo.

5.

Violino Primo musical score, measures 1-10. The music is in G major (one sharp) and 2/4 time. It features a series of eighth and sixteenth note patterns. Measure 10 ends with a double bar line and a repeat sign. Dynamics include *Piano* at measure 3 and *Forte* at measure 7. There are various articulation marks such as slurs, accents, and breath marks (+).

SONATA
IV.

SONATA IV musical score, measures 1-10. The music is in G major (one sharp) and 2/4 time, marked *Allegro*. It features a series of eighth and sixteenth note patterns. Measure 10 ends with a double bar line and a repeat sign. Dynamics include *P* (Piano) at measures 2, 4, 6, 8, and 10, and *F* (Forte) at measures 3, 5, 7, and 9. There are various articulation marks such as slurs, accents, and breath marks (+).

6. *Largo é Staccato.*

Violino Primo.

The musical score is written for Violino Primo and consists of 12 staves. The key signature is one sharp (F#) and the time signature is 3/8. The tempo and style are indicated as *Largo é Staccato*. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics *Piano* (P) and *Forte* (F) are used throughout. The tempo *Presto* is indicated at the beginning of the sixth staff. The score is written in a single system, with the staves connected by a brace on the left. The notation includes many slurs, ties, and accidentals, indicating a complex and expressive piece.

SONATA
V.

Violino Primo.

Spiritoso.

7.

7.

[illegible]

8.

Largo.

Violino Primo.

The image shows a musical score for a piece, likely a piano or organ work, featuring two distinct sections: 'Largo' and 'Presto'.

Largo Section: This section is marked 'Largo' and is in 3/8 time. It consists of 10 staves of music. The tempo is slow, and the dynamics range from 'Piano' (P) to 'Forte' (F). The music is characterized by a steady, flowing melody with frequent use of slurs and ties. The key signature is one flat (B-flat).

Presto Section: This section is marked 'Presto' and is in 2/4 time. It consists of 6 staves of music. The tempo is fast, and the dynamics range from 'Piano' (P) to 'Forte' (F). The music is characterized by a more rhythmic and energetic melody, often featuring triplets and rapid passages. The key signature remains one flat (B-flat).

SONATA
VI.

Allegro. Violino Primo.

9.

Handwritten musical score for Violino Primo, Sonata VI, page 9. The score consists of 12 staves of music in G major (one sharp) and 3/4 time. The tempo is marked 'Allegro.' The notation includes various note values, rests, and ornaments. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with ornaments (marked with a cross or a circle) and some measures with triplets (marked with a '3' in a circle). The score ends with a double bar line and the word 'Voli.' written below the final staff.

10.

*Violino Primo.**Largo.**Presto.*

FINE.



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ALYON

M.^r de Brotonne M.^d rue Merciere.

AVEC PRIVILEGE DU ROY.



H.328.8.

Violino Secondo.

1.

SONATA
I.

Allegro.

Piano.

Forte.

P.

F.

Andante.

Volte.



Violino Secondo.

3.

The musical score for Violino Secondo, page 3, is written in G major (one sharp) and 2/4 time. It consists of 13 staves of music. The score begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth and sixteenth notes. The second staff is marked *Forte* and features a triplet of eighth notes. The third staff continues the melodic line. The fourth staff is marked *Piano* and includes a fermata. The fifth staff is marked *Largo Sempre piano* and features a series of half notes. The sixth staff continues the slow movement. The seventh staff is marked *Presto* and features a series of eighth notes. The eighth staff is marked *P* and features a series of eighth notes. The ninth staff is marked *F* and features a series of eighth notes. The tenth staff is marked *P* and features a series of eighth notes. The eleventh staff is marked *F* and features a series of eighth notes. The twelfth staff is marked *P* and features a series of eighth notes. The thirteenth staff is marked *F* and features a series of eighth notes. The score concludes with a double bar line.

4.
SONATA
III,

Violino Secondo.

Allegro.

Allegro.

Forte.

P

F.

P

FP

14.

1

F

7



7

1

7

7

2

Presto.

P

E

Violino Secondo.

5.

Musical score for Violino Secondo, measures 1-10. The music is in G major (one sharp) and 3/4 time. It features a melodic line with eighth and sixteenth notes, often beamed together. Dynamics include *Piano* (marked at measure 8) and *Forze* (marked at measure 5). There are various articulation marks such as slurs, accents, and fingerings.

SONATA
IV.

Musical score for Sonata IV, measures 1-2. The key signature changes to D major (two sharps). The tempo is marked *Allegro*. The notation includes a treble clef, a common time signature (C), and a key signature of two sharps.

Musical score for Sonata IV, measures 3-10. The music continues in D major and 3/4 time. It features a melodic line with eighth and sixteenth notes, often beamed together. Dynamics include *P* (Piano) and *F* (Forze). The piece concludes with the instruction *Volti.* (Volte).

6.

*Largo staccato.**Violino Secondo.*

Handwritten musical score for Violino Secondo, measures 6-15. The score is written on 12 staves. The key signature is one sharp (F#) and the time signature is 3/8. The tempo is *Largo staccato*. The score includes dynamic markings: *Piano* (P), *Forte* (F), and *Presto*. The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks.

Measures 6-15 are shown. The score includes dynamic markings: *Piano* (P), *Forte* (F), and *Presto*. The notation includes various musical symbols such as notes, rests, accidentals, and articulation marks.

7.

[illegible]

Violino Secondo.

This page of musical notation is divided into two distinct sections: *Largo* and *Presto*.

The *Largo* section, which occupies the upper half of the page, is written in 3/8 time. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo marking *Largo* is placed at the start. The music features a series of eighth-note patterns, often beamed together, with dynamic markings of *Piano* (P) and *Forte* (F) interspersed. The section concludes with a double bar line.

The *Presto* section, located in the lower half, is written in 2/4 time. It also begins with a treble clef and the same two-flat key signature. The tempo marking *Presto* is placed at the start. This section is characterized by more rapid eighth-note and sixteenth-note passages. It includes dynamic markings of *Piano* (P) and *Forte* (F), as well as some accidentals (sharps and flats) and a repeat sign. The piece ends with a final double bar line.

SONATA
VI.

Violino Secondo.

9.

Allegro.

Piano. *Forte.*

P. *F.* *P.* *F.*

P. *F.*

Volli.

Violino Secondo.

[illegible]

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M^{elle} Castagnerie, M.^{de} rue des Prouvaires.

A LYON

M.^r de Brotonne M.^d rue Merciere.

AVEC PRIVILEGE DU ROY.



H.328.c

SONATA
I.
Allegro.

Alto Viola.

1.

1.

Allegro.

Piano.

Forte

Andante.

Presto.

7

7

P

F

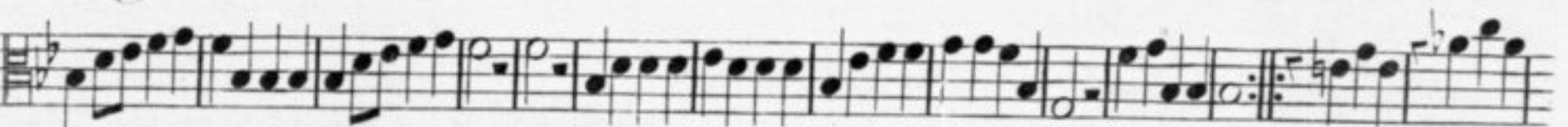
I

F

2.
SONATA
II.

Alto Viola.

Allegro é spiritoso.



Piano.

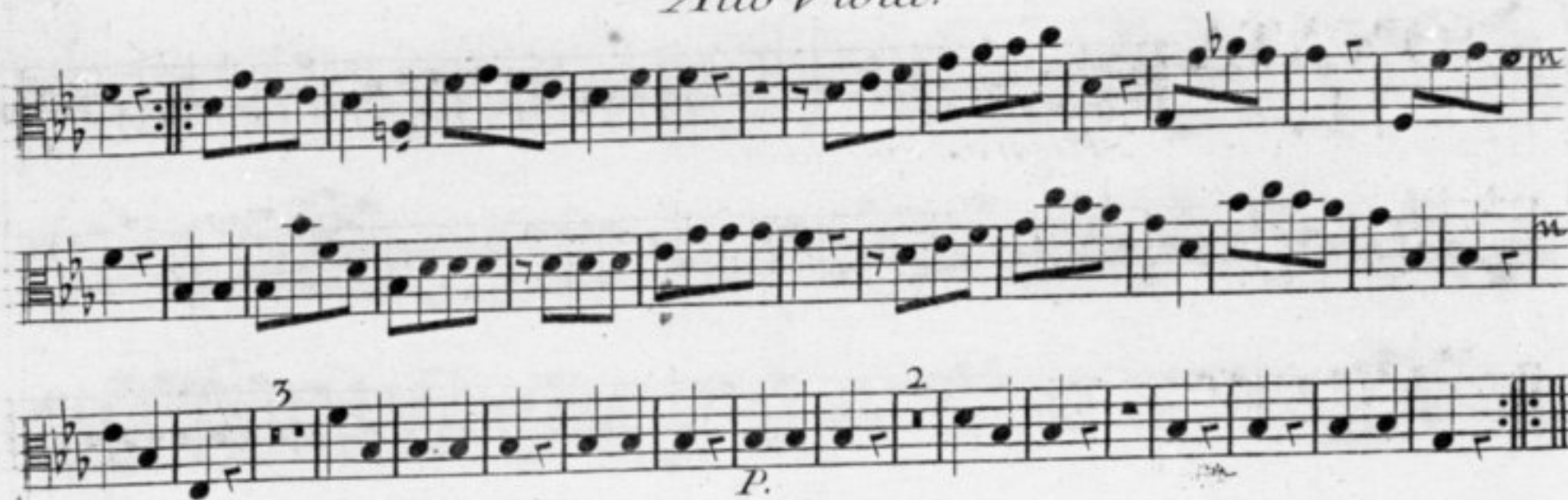
Forte.

Largo.

Presto.

Alto Viola.

3.

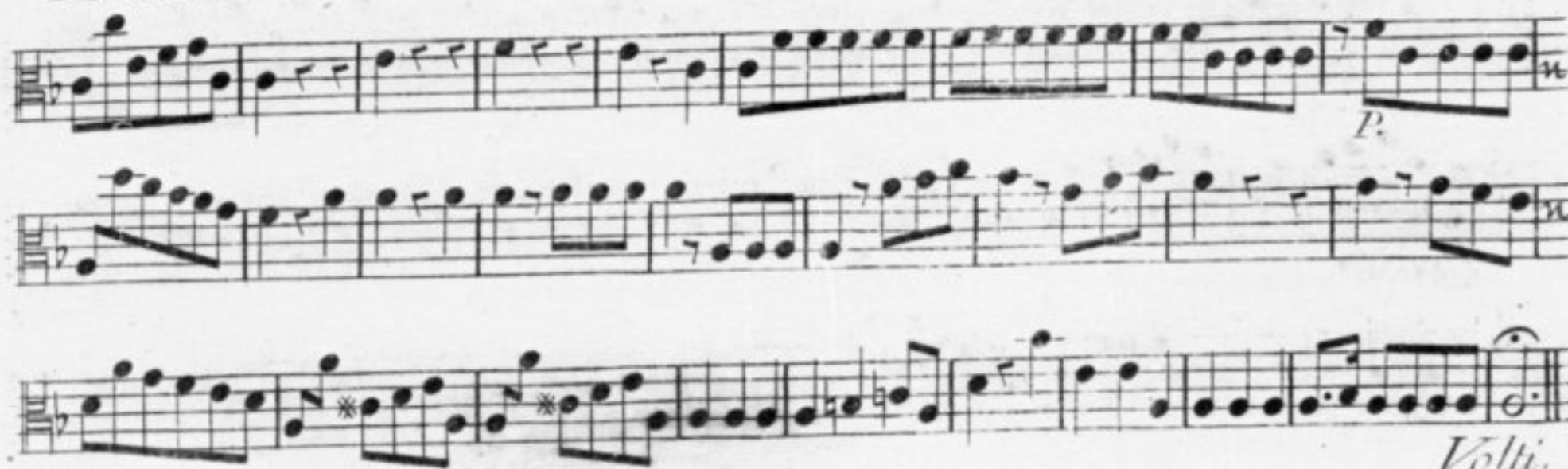


SONATA
III.

Allegro.



Andante.



4.

Alto Viola.

Presto.

SONATA
IV.

Allegro.

Largo é staccato.

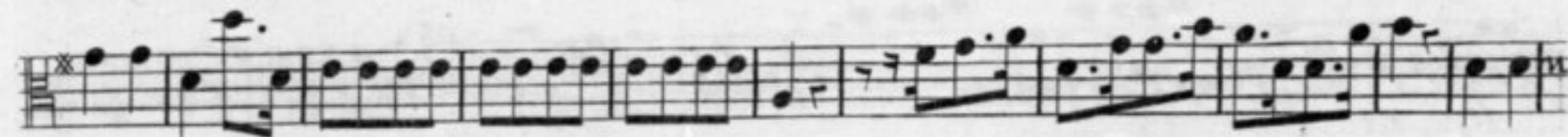
Forte.

Piano

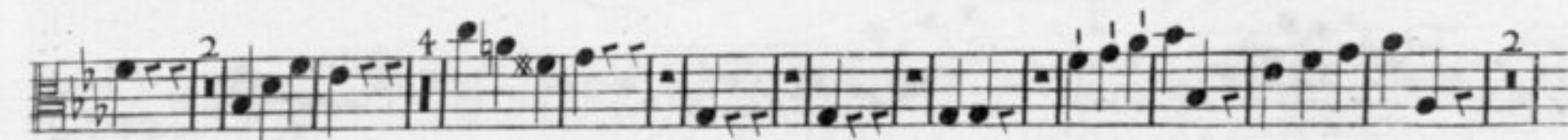
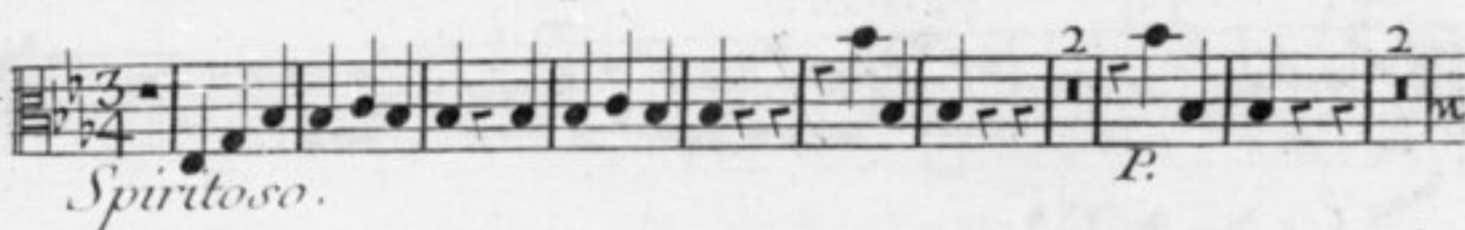
P.

Alto Viola.

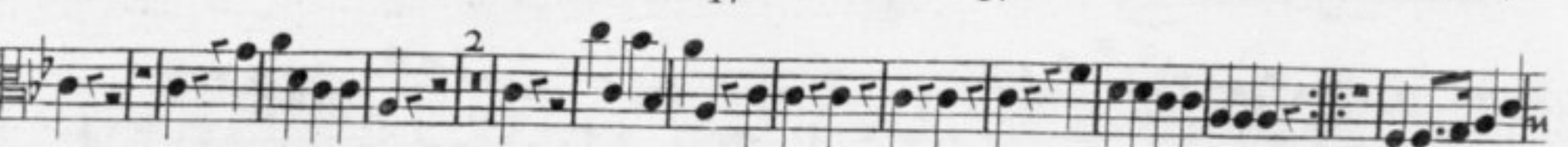
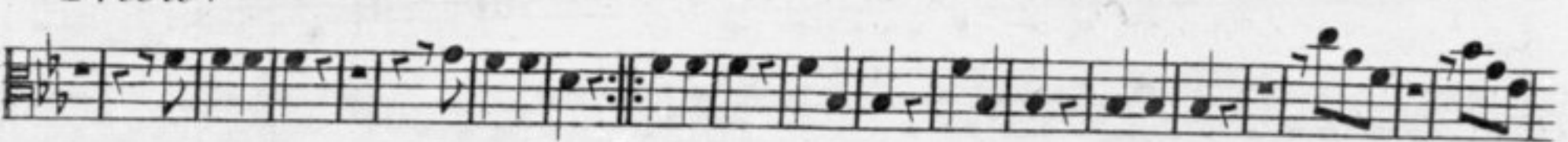
5.



SONATA
V.



6.

Alto Viola.SONATA
VI.

Alto Viola.

7.

f

Largo.

Forte.

Piano.

Presto.

4

3

3

4

FINE.



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AIXON

M.^r de Brotonne M.^d rue Merciere.

AVEC PRIVILEGE DU ROY.



H. 328.2

SONATA I.

Basso.

1.

Allegro.

Forte.

Andante.

Presto.



2.

SONATA
II.

Basso.

Allegro e Spiritoso.

The musical score is written for Bassoon (Basso) and consists of three movements. The first movement, *Allegro e Spiritoso*, is in 3/4 time and features a series of eighth-note patterns with various fingerings (e.g., 6 4 3, 6 5 6, 7 4 3, 5 7, 6 5, 5 7) and dynamic markings like *Piano*. The second movement, *Piano*, is in 3/4 time and features a series of eighth-note patterns with various fingerings (e.g., 6 7, 6 5, 6 4, 6 3, 6 2, 6 1, 6 7, 6 5, 6 4, 6 3, 6 2, 6 1) and dynamic markings like *Piano*. The third movement, *Presto*, is in 2/4 time and features a series of eighth-note patterns with various fingerings (e.g., 5 4, 5 3, 5 2, 5 1, 5 4, 5 3, 5 2, 5 1) and dynamic markings like *Piano*.

Basso.

3.

SONATA III.

Allegro.

Piano. *Forte.*

Andante. *P.* *F.* *P.* *F.* *P.* *F.* *P.*

Voll.

4.

Basso.

Presto.

Piano. *Forte.*

P. F.

SONATA
IV.

Allegro.

Largo e Staccato.

P. F.

SONATA
V.

SONATA
V.

SONATA
V.

Spiritoso.

The image shows a page of a musical score for a piano sonata. The title 'SONATA V.' is prominently displayed at the top left. The tempo marking 'Spiritoso.' is centered below the title. The score is written for a single melodic line on a grand staff (treble and bass clefs). The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The music is characterized by rapid sixteenth-note passages and slurs. Dynamics such as 'p' (piano) and 'f' (forte) are indicated throughout. The piece ends with a 'Volti.' (Turn) instruction. The page is numbered '17' in the top right corner.

Basso.

Handwritten musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The piece ends with a double bar line and repeat dots. Fingering numbers (2, 7, 5, 6, 5, 4, 7) are written above the notes.

SONATA
VI.

SONATA VI. *Allegro.*

The image shows a handwritten musical score for a piece titled "SONATA VI. Allegro." The score is written on five staves, each in bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Above the first staff, there are several groups of numbers (6, 6, 5, 6, 5, 4, 3, 6, 5, 4, 3, 6, 5, 4, 7, 4) which appear to be fingerings or a specific notation system. The word "Allegro." is written in a cursive hand above the second staff. The score continues with more musical notation and fingerings across the remaining staves. At the bottom, there are dynamic markings "P." and "F.".

Basso.

7.

7. *Forte.*

Allegro.

P.

Presto.

FINE.



Privilege Général.

*Loüis, par la grace de Dieu Roy de France, et de Navarre a nos amés et feaux
 Con^{tes} les gens ten^{tes} nos Cours de Parlem^{ts}, Maîtres des Req^{tes}, ordin^{res} de nôtre Hôtel, grand
 Con^{tes} Prévôt de Paris, Baillifs, Sénéchaux, leurs lieut^{es}. Civils et autres nos justiciers, qu'il
 appartiendra, Salut, nôtre bien aimé le S^r Jean Baptiste Edme Mauvelot nous a fait exposer
 qu'il desireroit donner au public des Sonates, trio, Contredanses, Minuetti diversi, et
 plusieurs autres piéces de Musique Instru^{te} étrangere sans paroles, s'il n^e plaisoit
 luy accorder nos lettres de Privilege p^{re} ce nécessaires, a ces Causes desirant favorablement
 traiter l'exposant, n^e luy a vous permis et permettons par ces présentes de faire graver ou
 imprimer les d. piéces de Musique conjointem^{ts} ou separem^{ts} en tel forme et autant de fois que bon
 luy semblera et de les vendre, faire vendre et débiter par tout nôtre Royaume pendant le
 temps de douze années consecutives à compter du jour de la datte dicelles faisons défense à
 toutes personnes de quelque qualité et condition qu'elles soient d'en introduire d'impression
 étrangere dans aucun lieu de nôtre obéissance, Comme aussy à tous imprimeurs, graveurs
 et autres, de graver, imprimer, faire graver ou imprimer et vendre et débiter les d. piéces ni
 d'en faire aucune extraite sous quelque pretexte que ce soit d'augmentation, correction, change^{mt}
 ou autre sans la permission expresse et par écrit du d. S^r exposant, ou de ceux qui auront droit
 de luy a peine de confiscation des Exemplaires contrefaits, de trois mille livres d'amende contre
 chacun des contrevenans, dont un tiers à nous, un tiers à l'hôtel Dieu de Paris et l'autre tiers au dit
 S^r Exposant ou à celui qui aura droit de luy, et de tous depens, dommages et interests, a la Charge
 que ces présentes seront enregistrees tout aulong sur le reg^{ts} de la Com^{te} des lib^{res} et impri^{es} de
 Paris dans trois mois de la datte d'icelles, que l'impression ou gravure des d. piéces sera faite dans
 nôtre Royaume et non ailleurs, que l'imprimant se conformera en tout aux reglem^{ts} de la librairie
 qui avant de les exposer en vente, les manuscrits ou imprimés qui auront servi de Copie à
 l'impression ou gravure des d. piéces seront remis en main de nôtre très cher et feal ch^{er} le S^r
 Daguesseau chan^{celier} de France, Commandeur de nos ordres, et qu'il en sera ensuite remis deux
 Exemplaires de chacune des d. piéces dans nôtre bibliothèque publique, un dans celle de
 nôtre Château du Louvre et un dans celle de nôtre d. très cher et feal ch^{er} le S^r Daguesseau chan^{celier}
 de France, le tout a peine de nullité des présentes. Du Contenu desquelles vous mandons et
 enjoignons de faire jouir le d. S^r exposant et ses ayans causes plainem^{ts} et paisiblem^{ts} sans souffrir
 qu'il leur soit fait aucun trouble ou empêchement; voulons que la copie des présentes qui sera
 gravée ou imprimée tout aulong au commencement ou a la fin des d. piéces soit tenue p^{re} dûement
 signifiée et qu'aux copies collationnées par l'un de nos amés, feaux Con^{tes} et secretaïres soyent
 ajoutées comme a l'original. Commandons au p^{re} nôtre huissier ou sergent sur ce requis de
 faire pour l'exécution d'icelles tous actes requis et nécessaires sans demander autre permission
 et nonobstant Clameur de haro, charte normande et lettres à ce contraires. Car tel est nôtre
 plaisir donné à Paris le dix huitieme jour du mois de Septembre l'an de grace mil sept cent
 quarante cinq et de nôtre Regne le trent unieme.*

Par le Roy en son Conseil

Sainson.

*Registré sur le Registre Onze de la Chambre Royale des Libraires et Imprimeurs de Paris N^o 505.
 Fol. 439. conformem^{ts} aux anciens Reglem^{ts} confirmés par celui du 28. Fevrier 1723. a la charge d.
 fournir a la dite Chambre Royale des Libraires et Imprimeurs de Paris huit Exemplaires de
 chacun prescrits par l'art. 108. du même Reglem^{ts} a Paris le 12. 9^{bre} 1745. Vincent Sindie.
 Les Exemplaires ont été fournis.*