

FA 5 STER 3



Trois SONNETTES

Pour le Violon ou Piano Forte

avec accompagnement de Violon

PAR

J.

TELL.

RE X

Pr

vince port,

PARIS

Chez LEBLANC
Rouille à la Colonne
gnois, Anglois et
innettes, Instrum
de Harpes à
precision et g

AVIS ; On
cins et Hebdomadaire, rue 15, par annee port franc. Il envoie en Province toutes es-
peces de Musique par la poste, en payant le prix marqué sur l'Exemplaire.

chevardiere, rue du
Piano-Fortes Fran
es, Mandolines, So
Colophanes, Boites
Papier pour l'im-
therie.

Le Directeur

Ms. 2691. p. 64

FA 5 STER 3



Trois SONATES

Pour le Clavecin ou Piano Forte
avec Accompagnement de Violon

PAR

J. F. STERKEL.

ŒUVRE XX.

Prix 6^{fr} pour Paris et la Province port franc par la Poste.

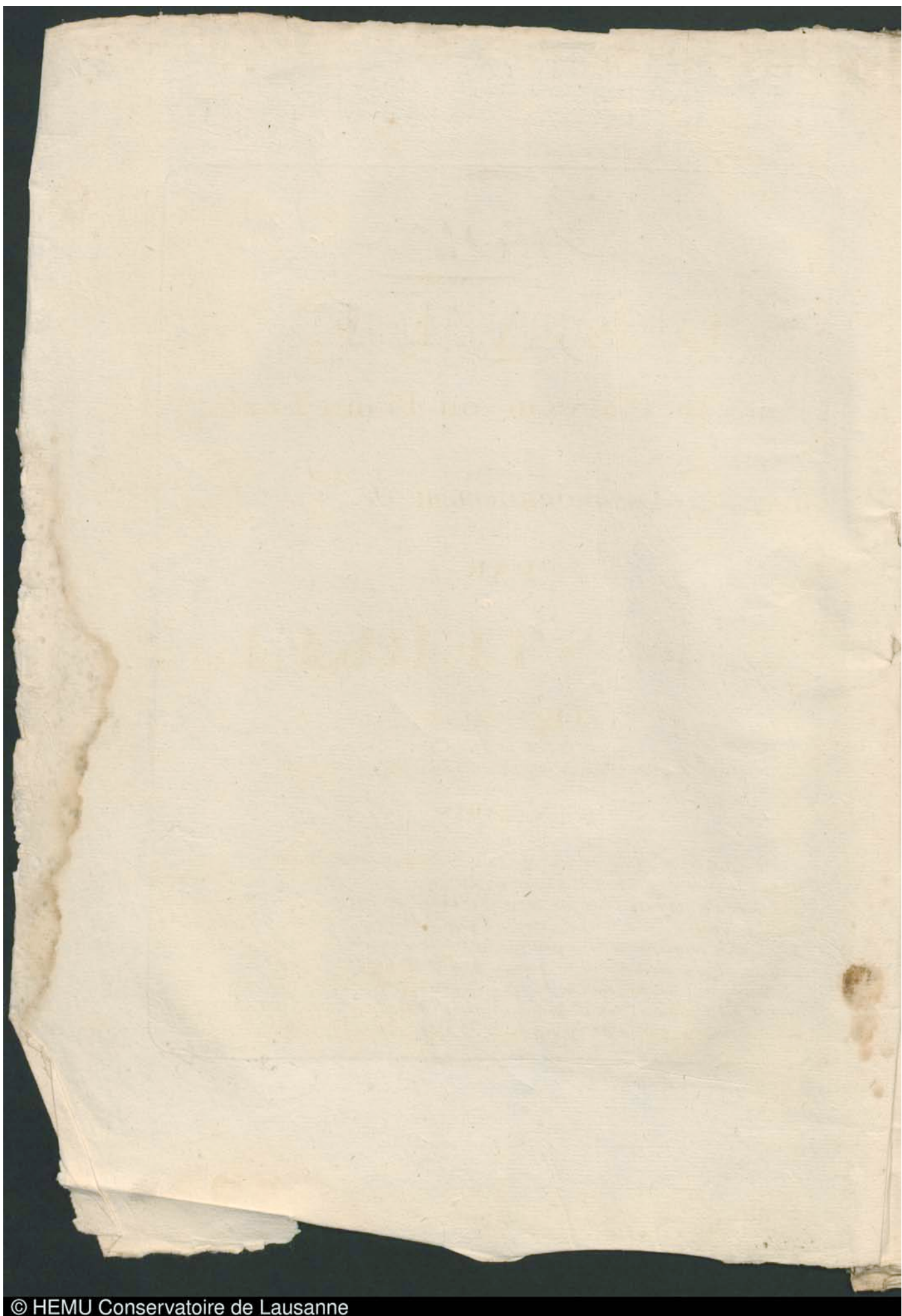
A PARIS

Chez LE DUC Successeur et Propriétaire du Fond de M^r De la Chevardenne, rue du Roule à la Croix d'Or N^o 6. tient Magasin de Musique ancienne et moderne, Piano-Fortes Français, Anglois et organisés, Clavecins, Harpes, Violons, Altos, Basses, Guitares, Mandolines, Sémelles, Instrumens à vent, Archets, Cordes d'Italie, Sourdines, Diapasons, Colophanes, Boîtes de Harpes à compartimens, Etuis pour tous les Instrumens, Papier réglé, Papier pour l'impression et généralement tout ce qui concerne la Musique et la Lutherie.

AVIS ; On s'abonne chez lui en tout tems pour les Journaux de Harpes, de Clavecins et Hebdomadaire, Prix 16^{fr} par année port franc. Il envoie en Province toutes espèces de Musique par la poste, en payant le prix marqué sur l'Exemplaire.

L. Duc

Rs. 2691. 12 6^{fr}



CATALOGUE N.º I.

*de Musique appartenant à M. LE DUC Successeur de M. de LA CHEVARDIERE rue du Roule à la Croix d'Or N° 6.
au Magasin de Musique et d'Instrumens.*

Sonates		Duo p ^r Violon		Duo p ^r Flûte		Trio		Quatuor		Quatuor d'airs d'Opera	
à Violon seul											
Hubert 1 ^{er}	7	Burcheff 2 ^e	7	Cambini 20 ^e	7	Stamitz 1 ^{er}	7	Asplmayr 2 ^e	7	Le Bel 1 ^{er}	7
Corelli 6 ^e	7	Huber 1 ^{er} p ^r Alto	7	Teschke 1 ^{er}	7	Schlegel 1 ^{er}	7	Asplmayr 6 ^e	7	Le Bel 2 ^e	7
Ferrari 1 ^{er}	7	Arche	7	De Vienne	7	Galeotti 2 ^e	7	Toschi 5 ^e	7	Le Bel 3 ^e	7
Ferrari 2 ^e	7	Milandre	7	Richter	7	Galeotti 3 ^e	7	Rebart 1 ^{er}	7	Le Bel 4 ^e	7
Ferrari 3 ^e	7	Bocherini 5 ^e	7	Hoffman 1 ^{er}	7	Richter 3 ^e	7	Seibert 1 ^{er}	7	Le Bel 5 ^e	7
Ferrari 4 ^e	7	Nardini	7	Dejardou	7	Filz 3 ^e	7	Cannabich 2 ^e	7	Les Femmes 1 ^{er}	7
Ferrari 5 ^e	7	Bruni	7	Delusse 2 ^e	7	Asplmayr 1 ^{er}	7	Bek 2 ^e	7	Julie 2 ^e	7
Ferrari 6 ^e	7	Asplmayr 4 ^e	7	Mahoni 2 ^e airs	7	Asplmayr 2 ^e	7	Vanhal 1 ^{er}	7	Le Magnifique	7
Fachon 1 ^{er}	7	Julius p ^r Fl. et Viol.	7	Blavet 1 ^{er} airs	7	Pugnani 1 ^{er}	7	Vanhal 2 ^e	7	La Koriere	7
Stamitz 6 ^e	7	Gauzele	7	Blavet 2 ^e airs	7	Pugnani 3 ^e	7	Vanhal 3 ^e	7	Henry 4 ^e	7
Benda 1 ^{er}	7	Aluara	7	Blavet 3 ^e airs	7	Pugnani 10 ^e	7	Vanhal 13 ^e	7	La Colone	7
Fritz 3 ^e	7	Campioni	7	Granier 1 ^{er} airs	7	Zappa 1 ^{er}	7	Hayden 1 ^{er}	7	La Belle Arconne	7
Zimmerman	7	L'ephaet 2 ^e	7	Granier 1 ^{er} airs	7	Zappa 2 ^e	7	Hayden 3 ^e	7	La Bonne Fille	7
Oreneman 2 ^e	7	Pugnani 1 ^{er}	7	Granier 2 ^e airs	7	Vanmaldor 1 ^{er}	7	Hayden 4 ^e	7	Les Samites	7
Pugnani 1 ^{er}	7	Guerni 5 ^e	7	Granier 3 ^e airs	7	Schwitt 1 ^{er}	7	Hayden 9 ^e	7	La Musee Magie	7
Pugnani 3 ^e	7	Le Violon 3 ^e	7	Granier 4 ^e airs	7	Eritz 1 ^{er}	7	Hayden 20 ^e	7	Les trois Femmes	7
Loh 3 ^e	7	Ferrari 4 ^e	7	Granier 5 ^e airs	7	Bach 2 ^e	7	Hayden 33 ^e	7	L'olympiade	7
Le Duc 1 ^{er}	7	Stamitz p ^r Violon	7	Granier 6 ^e airs	7	Campione 1 ^{er}	7	Kammel 4 ^e	7	Iphigenie en aulide	7
Le Duc 2 ^e	7	Stamitz 3 ^e	7	Granier 7 ^e airs	7	Campione 3 ^e	7	Kyffier 3 ^e	7	Orpheus	7
Cardon 1 ^{er} airs Varie	7	Kenns 2 ^e	7	Granier 8 ^e airs	7	Campione 6 ^e	7	Stampff 3 ^e	7	Aleoste	7
Cardon 2 ^e airs Varie	7	Bach 13 ^e	7	Granier 9 ^e airs	7	Vanhal 4 ^e	7	Terenzi 1 ^{er}	7	Midas	7
Winficeau p ^r Alto	7	Zappa p ^r Fl. et Viol.	7	Granier 10 ^e airs	7	Vanhal 5 ^e	7	Traverza	7	Limant Jaloux	7
Le Duc 3 ^e	7	Le Duc 3 ^e	7	Granier 11 ^e airs	7	Vanhal 7 ^e	7	Milvovick 1 ^{er}	7	Iphigenie en Tauris	7
Pistau	7	Fouqueti	7	Granier 12 ^e airs	7	Vanhal 12 ^e	7	Abel 8 ^e	7	Daphnis et Cloe	7
La Motte 3 ^e	7	Le Duc 6 ^e	7	Paganelli	7	Vanhal 20 ^e	7	Blasus	7	Le Evénement un	7
Vanmaldor 5 ^e	7	Fouqueti p ^r Mandol.	7	Grineman 1 ^{er}	7	Schubsky 1 ^{er} Seren.	7	Dullants	7	Le seigneur b. Fais	7
Locatelli 6 ^e	7	Barriere 0 ^e	7	Grineman 2 ^e	7	Schubsky 2 ^e Seren.	7	Richter 5 ^e	7	Kennit	7
Ferrari mandoline	7	Kastell	7	Patoni 1 ^{er}	7	Lorenz	7	Demianova	7	Roland	7
Dejardou 5 ^e	7	Blasus	7	Patoni 2 ^e	7	Mahoni 1 ^{er} Seren.	7	Gasmar	7	Le Dru du seigne	7
Dejardou 6 ^e	7	Kammel 2 ^e	7	Patoni 3 ^e	7	Mahoni 2 ^e Seren.	7	Toussou 7 ^e	7	Blaise et Babel	7
Stamitz 1 ^{er} p ^r Violon	7	Stamitz 1 ^{er} p ^r Violon	7	Stamitz 1 ^{er} p ^r Violon	7	Stamitz 1 ^{er} p ^r Violon	7	Stamitz 1 ^{er} p ^r Violon	7	Iphigenie en Tauris	7
Stamitz 2 ^e p ^r Violon	7	Stamitz 2 ^e p ^r Violon	7	Stamitz 2 ^e p ^r Violon	7	Stamitz 2 ^e p ^r Violon	7	Stamitz 2 ^e p ^r Violon	7		
Stamitz 3 ^e p ^r Violon	7	Stamitz 3 ^e p ^r Violon	7	Stamitz 3 ^e p ^r Violon	7	Stamitz 3 ^e p ^r Violon	7	Stamitz 3 ^e p ^r Violon	7		
Stamitz 4 ^e p ^r Violon	7	Stamitz 4 ^e p ^r Violon	7	Stamitz 4 ^e p ^r Violon	7	Stamitz 4 ^e p ^r Violon	7	Stamitz 4 ^e p ^r Violon	7		
Stamitz 5 ^e p ^r Violon	7	Stamitz 5 ^e p ^r Violon	7	Stamitz 5 ^e p ^r Violon	7	Stamitz 5 ^e p ^r Violon	7	Stamitz 5 ^e p ^r Violon	7		
Stamitz 6 ^e p ^r Violon	7	Stamitz 6 ^e p ^r Violon	7	Stamitz 6 ^e p ^r Violon	7	Stamitz 6 ^e p ^r Violon	7	Stamitz 6 ^e p ^r Violon	7		
Stamitz 7 ^e p ^r Violon	7	Stamitz 7 ^e p ^r Violon	7	Stamitz 7 ^e p ^r Violon	7	Stamitz 7 ^e p ^r Violon	7	Stamitz 7 ^e p ^r Violon	7		
Stamitz 8 ^e p ^r Violon	7	Stamitz 8 ^e p ^r Violon	7	Stamitz 8 ^e p ^r Violon	7	Stamitz 8 ^e p ^r Violon	7	Stamitz 8 ^e p ^r Violon	7		
Stamitz 9 ^e p ^r Violon	7	Stamitz 9 ^e p ^r Violon	7	Stamitz 9 ^e p ^r Violon	7	Stamitz 9 ^e p ^r Violon	7	Stamitz 9 ^e p ^r Violon	7		
Stamitz 10 ^e p ^r Violon	7	Stamitz 10 ^e p ^r Violon	7	Stamitz 10 ^e p ^r Violon	7	Stamitz 10 ^e p ^r Violon	7	Stamitz 10 ^e p ^r Violon	7		
Stamitz 11 ^e p ^r Violon	7	Stamitz 11 ^e p ^r Violon	7	Stamitz 11 ^e p ^r Violon	7	Stamitz 11 ^e p ^r Violon	7	Stamitz 11 ^e p ^r Violon	7		
Stamitz 12 ^e p ^r Violon	7	Stamitz 12 ^e p ^r Violon	7	Stamitz 12 ^e p ^r Violon	7	Stamitz 12 ^e p ^r Violon	7	Stamitz 12 ^e p ^r Violon	7		
Stamitz 13 ^e p ^r Violon	7	Stamitz 13 ^e p ^r Violon	7	Stamitz 13 ^e p ^r Violon	7	Stamitz 13 ^e p ^r Violon	7	Stamitz 13 ^e p ^r Violon	7		
Stamitz 14 ^e p ^r Violon	7	Stamitz 14 ^e p ^r Violon	7	Stamitz 14 ^e p ^r Violon	7	Stamitz 14 ^e p ^r Violon	7	Stamitz 14 ^e p ^r Violon	7		
Stamitz 15 ^e p ^r Violon	7	Stamitz 15 ^e p ^r Violon	7	Stamitz 15 ^e p ^r Violon	7	Stamitz 15 ^e p ^r Violon	7	Stamitz 15 ^e p ^r Violon	7		
Stamitz 16 ^e p ^r Violon	7	Stamitz 16 ^e p ^r Violon	7	Stamitz 16 ^e p ^r Violon	7	Stamitz 16 ^e p ^r Violon	7	Stamitz 16 ^e p ^r Violon	7		
Stamitz 17 ^e p ^r Violon	7	Stamitz 17 ^e p ^r Violon	7	Stamitz 17 ^e p ^r Violon	7	Stamitz 17 ^e p ^r Violon	7	Stamitz 17 ^e p ^r Violon	7		
Stamitz 18 ^e p ^r Violon	7	Stamitz 18 ^e p ^r Violon	7	Stamitz 18 ^e p ^r Violon	7	Stamitz 18 ^e p ^r Violon	7	Stamitz 18 ^e p ^r Violon	7		
Stamitz 19 ^e p ^r Violon	7	Stamitz 19 ^e p ^r Violon	7	Stamitz 19 ^e p ^r Violon	7	Stamitz 19 ^e p ^r Violon	7	Stamitz 19 ^e p ^r Violon	7		
Stamitz 20 ^e p ^r Violon	7	Stamitz 20 ^e p ^r Violon	7	Stamitz 20 ^e p ^r Violon	7	Stamitz 20 ^e p ^r Violon	7	Stamitz 20 ^e p ^r Violon	7		
Stamitz 21 ^e p ^r Violon	7	Stamitz 21 ^e p ^r Violon	7	Stamitz 21 ^e p ^r Violon	7	Stamitz 21 ^e p ^r Violon	7	Stamitz 21 ^e p ^r Violon	7		
Stamitz 22 ^e p ^r Violon	7	Stamitz 22 ^e p ^r Violon	7	Stamitz 22 ^e p ^r Violon	7	Stamitz 22 ^e p ^r Violon	7	Stamitz 22 ^e p ^r Violon	7		
Stamitz 23 ^e p ^r Violon	7	Stamitz 23 ^e p ^r Violon	7	Stamitz 23 ^e p ^r Violon	7	Stamitz 23 ^e p ^r Violon	7	Stamitz 23 ^e p ^r Violon	7		
Stamitz 24 ^e p ^r Violon	7	Stamitz 24 ^e p ^r Violon	7	Stamitz 24 ^e p ^r Violon	7	Stamitz 24 ^e p ^r Violon	7	Stamitz 24 ^e p ^r Violon	7		
Stamitz 25 ^e p ^r Violon	7	Stamitz 25 ^e p ^r Violon	7	Stamitz 25 ^e p ^r Violon	7	Stamitz 25 ^e p ^r Violon	7	Stamitz 25 ^e p ^r Violon	7		
Stamitz 26 ^e p ^r Violon	7	Stamitz 26 ^e p ^r Violon	7	Stamitz 26 ^e p ^r Violon	7	Stamitz 26 ^e p ^r Violon	7	Stamitz 26 ^e p ^r Violon	7		
Stamitz 27 ^e p ^r Violon	7	Stamitz 27 ^e p ^r Violon	7	Stamitz 27 ^e p ^r Violon	7	Stamitz 27 ^e p ^r Violon	7	Stamitz 27 ^e p ^r Violon	7		
Stamitz 28 ^e p ^r Violon	7	Stamitz 28 ^e p ^r Violon	7	Stamitz 28 ^e p ^r Violon	7	Stamitz 28 ^e p ^r Violon	7	Stamitz 28 ^e p ^r Violon	7		
Stamitz 29 ^e p ^r Violon	7	Stamitz 29 ^e p ^r Violon	7	Stamitz 29 ^e p ^r Violon	7	Stamitz 29 ^e p ^r Violon	7	Stamitz 29 ^e p ^r Violon	7		
Stamitz 30 ^e p ^r Violon	7	Stamitz 30 ^e p ^r Violon	7	Stamitz 30 ^e p ^r Violon	7	Stamitz 30 ^e p ^r Violon	7	Stamitz 30 ^e p ^r Violon	7		
Stamitz 31 ^e p ^r Violon	7	Stamitz 31 ^e p ^r Violon	7	Stamitz 31 ^e p ^r Violon	7	Stamitz 31 ^e p ^r Violon	7	Stamitz 31 ^e p ^r Violon	7		
Stamitz 32 ^e p ^r Violon	7	Stamitz 32 ^e p ^r Violon	7	Stamitz 32 ^e p ^r Violon	7	Stamitz 32 ^e p ^r Violon	7	Stamitz 32 ^e p ^r Violon	7		
Stamitz 33 ^e p ^r Violon	7	Stamitz 33 ^e p ^r Violon	7	Stamitz 33 ^e p ^r Violon	7	Stamitz 33 ^e p ^r Violon	7	Stamitz 33 ^e p ^r Violon	7		
Stamitz 34 ^e p ^r Violon	7	Stamitz 34 ^e p ^r Violon	7	Stamitz 34 ^e p ^r Violon	7	Stamitz 34 ^e p ^r Violon	7	Stamitz 34 ^e p ^r Violon	7		
Stamitz 35 ^e p ^r Violon	7	Stamitz 35 ^e p ^r Violon	7	Stamitz 35 ^e p ^r Violon	7	Stamitz 35 ^e p ^r Violon	7	Stamitz 35 ^e p ^r Violon	7		
Stamitz 36 ^e p ^r Violon	7	Stamitz 36 ^e p ^r Violon	7	Stamitz 36 ^e p ^r Violon	7	Stamitz 36 ^e p ^r Violon	7	Stamitz 36 ^e p ^r Violon	7		
Stamitz 37 ^e p ^r Violon	7	Stamitz 37 ^e p ^r Violon	7	Stamitz 37 ^e p ^r Violon	7	Stamitz 37 ^e p ^r Violon	7	Stamitz 37 ^e p ^r Violon	7		
Stamitz 38 ^e p ^r Violon	7	Stamitz 38 ^e p ^r Violon	7	Stamitz 38 ^e p ^r Violon	7	Stamitz 38 ^e p ^r Violon	7	Stamitz 38 ^e p ^r Violon	7		
Stamitz 39 ^e p ^r Violon	7	Stamitz 39 ^e p ^r Violon	7	Stamitz 39 ^e p ^r Violon	7	Stamitz 39 ^e p ^r Violon	7	Stamitz 39 ^e p ^r Violon	7		
Stamitz 40 ^e p ^r Violon	7	Stamitz 40 ^e p ^r Violon	7	Stamitz 40 ^e p ^r Violon	7	Stamitz 40 ^e p ^r Violon	7	Stamitz 40 ^e p ^r Violon	7		
Stamitz 41 ^e p ^r Violon	7	Stamitz 41 ^e p ^r Violon	7	Stamitz 41 ^e p ^r Violon	7	Stamitz 41 ^e p ^r Violon	7	Stamitz 41 ^e p ^r Violon	7		
Stamitz 42 ^e p ^r Violon	7	Stamitz 42 ^e p ^r Violon	7	Stamitz 42 ^e p ^r Violon	7	Stamitz 42 ^e p ^r Violon	7	Stamitz 42 ^e p ^r Violon	7		
Stamitz 43 ^e p ^r Violon	7	Stamitz 43 ^e p ^r Violon	7	Stamitz 43 ^e p ^r Violon	7	Stamitz 43 ^e p ^r Violon	7	Stamitz 43 ^e p ^r Violon	7		
Stamitz 44 ^e p ^r Violon	7	Stamitz 44 ^e p ^r Violon	7	Stamitz 44 ^e p ^r Violon	7	Stamitz 44 ^e p ^r Violon	7	Stamitz 44 ^e p ^r Violon	7		
Stamitz 45 ^e p ^r Violon	7	Stamitz 45 ^e p ^r Violon	7	Stamitz 45 ^e p ^r Violon	7	Stamitz 45 ^e p ^r Violon	7	Stamitz 45 ^e p ^r Violon	7		
Stamitz 46 ^e p ^r Violon	7	Stamitz 46 ^e p ^r Violon	7	Stamitz 46 ^e p ^r Violon	7	Stamitz 46 ^e p ^r Violon	7	Stamitz 46 ^e p ^r Violon	7		
Stamitz 47 ^e p ^r Violon	7	Stamitz 47 ^e p ^r Violon	7	Stamitz 47 ^e p ^r Violon	7	Stamitz 47 ^e p ^r Violon	7	Stamitz 47 ^e p ^r Violon	7		
Stamitz 48 ^e p ^r Violon	7	Stamitz 48 ^e p ^r Violon	7	Stamitz 48 ^e p ^r Violon	7	Stamitz 48 ^e p ^r Violon	7	Stamitz 48 ^e p ^r Violon	7		
Stamitz 49 ^e p ^r Violon	7	Stamitz 49 ^e p ^r Violon	7	Stamitz 49 ^e p ^r Violon	7	Stamitz 49 ^e p ^r Violon	7	Stamitz 49 ^e p ^r Violon	7		
Stamitz 50 ^e p ^r Violon	7	Stamitz 50 ^e p ^r Violon	7	Stamitz 50 ^e p ^r Violon	7	Stamitz 50 ^e p ^r Violon	7	Stamitz 50 ^e p ^r Violon	7		
Stamitz 51 ^e p ^r Violon	7	Stamitz 51 ^e p<									

CATALOGUE N° II.

de Musique appartenant à M. LE DUC Successeur de M. DE LA CHEVARDIERE Rue du Roule à la Croix d'Or N° 6.
au Magasin de Musique et d'Instruments.

Symphonies en Cuivre	Concerto pour Violon	Sonates de Clavecin	Ouverture pour Clavecin	Recueil d'Airs pour Clavecin	Opéras
Stamitz Pere 3 ^e 9	Le Duc 1 ^{er} 4	Bach 2 ^e 4	d'Orphée et Iphigée 3	Albanese 1 ^{er} 7	Le Sercier 10
Stamitz Idem 4 ^e 9	Idem 2 ^e 4	Idem 3 ^e 4	De Tom Jones p. Bal 2	Idem 2 ^e 7	Les Parties 10
Stamitz Idem 5 ^e 9	Idem 3 ^e 4	Le Roy 1 ^{er} 4	De Midas 2	Idem 4 ^e 7	Tomponas 10
Stamitz Idem 6 ^e 9	La Motte 1 ^{er} 4	Idem 2 ^e 4	Du Sélaro 2	Albanese 6 ^e 9	Les Parties 10
Stamitz Idem 7 ^e 9	Idem 2 ^e 4	Idem 3 ^e 4	De La Frascatana 2	Idem 8 ^e 9	Le Devin de Village 10
Cannabich 1 ^{er} 12	Idem 3 ^e 4	Idem 4 ^e 4	De La Fonta Jardi 2	Idem 10 ^e 9	Le Bucheron et Par 10
Cannabich 4 ^e 12	Jean Stamitz 1 ^{er} 4	Pellegrino 4	Des Duc Comtesse 2	Albanese 11 ^e 9	George et Georgette 10
Tröschi 1 ^{er} 12	Idem 2 ^e 4	Bach 3 ^e ouvert 6	Du Carriero 2	Idem 14 ^e 9	Le Marchais et Par 10
Tröschi 3 ^e 12	Idem 3 ^e 4	Steffan 1 ^{er} 9	De Lidoie Cense 2	Airs de Renaud 7	Urselle de La Jante 10
Pütz 1 ^{er} 9	Idem 4 ^e 4	Idem 2 ^e 9	De Lamoire Jolda 2	Airs de Blaise et B 7	Les Parties 10
Pütz 2 ^e 9	Idem 5 ^e 4	Pellegrino 5 ^e 9	Del Carat Bria 2	Voigniet 5 ^e 7	Le Sarcif et son Sgar 10
Lamy 1 ^{er} 12	Idem 6 ^e 4	Idem 6 ^e 9	De L'Amant Salom 2	Airs de Galatée 7	Le Sarcif et son Sgar 10
Dulory 3 ^e 12	S. George 2 ^e 4	Pugnau Trio 7	Des Evénem Impr 2	Fedor 2 ^e Recueil 7	Le Sarcif et son Sgar 10
Osses 2 ^e 9	Idem 3 ^e 4	Blot 1 ^{er} 4	Du Petit Souper 2	12 Duos d'Alban 1	L'Amant Déguisé et P 10
Tröschi 6 ^e 12	Idem 2 ^e 4	Bach La Bata de 1	De L'Éclipse Total 2	Erati Rondeau et 1	Blaise Le Sarcif 10
Tröschi 7 ^e 12	Idem 3 ^e 4	Tröschi Trio 7	De Collette a la C 2	Somelli 1 ^{er} airs 9	Les Cadi Dupé et P 10
Bach 3 ^e 12	Idem 4 ^e 4	Püschman p. Clav 7	De Demofonte 2	Idem 2 ^e airs 9	Les Aveux Indiscret 10
Bach 6 ^e 12	Idem 5 ^e 4	Pütz 4 ^e 7	De Lessandre N. In 2	Voigniet 6 ^e 7	Amélie et Lucie et P 10
Stamitz 3 ^e 12	Idem 6 ^e 4	Hayden Trio 1 ^{er} 9	De La Bonne Fille 2	Camille aux d'arm 9	Anette et Lubin et P 10
Beck 1 ^{er} 12	Abel 12	Stamitz Laine Pl 7	d'Arius 2	Balland 1 ^{er} 7	Urselle et Gertrude et P 10
Le Duc Stamitz 6 ^e 12	Cramer 1 ^{er} 13	Puzzi 1 ^{er} 9	De Renaud 2	Parce de la Comel 6	Ninette a la Cour 10
Bach et Le Duc 7	Lelli 8 ^e 13	Kaupach 1 ^{er} 9	De La Melomancie 2		La Bohémienne 10
Belore 1 ^{er} 7	Lelli 5 ^e 13	Idem 2 ^e 9	De Didon 3		La Servante Maitresse 10
Louiani 1 ^{er} 7	Alexandre en p. a 13	Bertoni 1 ^{er} 9	De La Caravanne 3		Le Maître de Musique 10
Zappa 1 ^{er} 12	Alexandre Idem 3 ^e 13	Beck 5 ^e 9	Du Faux Lord 3		La Fille mal gardée 10
Hayden La Motte 6	Alexandre Idem 4 ^e 13	Kyffner 1 ^{er} 7	De Panurge 3		Le Chinois 10
Abel 10 ^e 12	Alexandre Idem 5 ^e 13	Prati 1 ^{er} 9	Idem 9 ^e 3		Bertolde 10
Prütz 6 ^e 12	Alexandre Idem 6 ^e 13	S. George 1 ^{er} 9	Diane et Endymion 3		Le Medecin d'Amour 10
Hayden 13 ^e 12	Kammel 1 ^{er} 13	Cambini 21 ^e 9	Penelope 3		Bygone ou Le Souver 10
Hayden 3 ^e 12	Idem 2 ^e 13	Bianchi 1 ^{er} 9	Richard 3		Charme 10
Langlois sans Milita 9	Idem 3 ^e 13	Campione 5 ^e 9			Le Gny du Chêne 10
Stamitz Laine 9 ^e 12	Idem 4 ^e 13	Camille 1 ^{er} 9			Le Docteur Sangrado 10
Rago 3 ^e 12	Idem 5 ^e 13	Schaffrath 7 ^e 9			Le Diable à 4 10
S. George 11 ^e 7	Henry 1 ^{er} 4	Bambini 6			Les Pecheurs 10
Cambini 3 ^e 7	Lovel N° 1 ^{er} 4	Rumling 1 ^{er} 6			Les Parties 10
Barvier 10 ^e 9	Idem N° 2 ^e 4	Idem 2 ^e 6			Yvon Toine 10
Paginoil 8 ^e 12	Idem N° 3 ^e 4	Idem 3 ^e 6			L'Amant de l'Ami 10
Abel 7 ^e 12	Jarmoyik 5 ^e 4	Nicolas 7 ^e 6			Le Navigateur 10
	Barriere 1 ^{er} 4	Milot 1 ^{er} 6			Julie 10
	Traverza 4	Labbe Dugle 3 ^e 9			Idem 6 ^e 10
	Guerillot 1 ^{er} 4	Idem 4 ^e 9			Idem 8 ^e 10
	Dautrave 2 ^e 4	Charpentier 2 ^e 9			Charpentier 5 ^e airs 10
	Simon 1 ^{er} 4	Idem 3 ^e 9			Idem 9 ^e 10
	Pichain 3 ^e 4	Idem 4 ^e 9			Idem 12 ^e 10
	Janon p. Violence 4	Idem 5 ^e 9			Idem 13 ^e 10
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		Idem 7 ^e 9			Bayon airs 10
		Idem 8 ^e 9			Bambini airs 10
		Idem 9 ^e 9			Clement 10
		Idem 10 ^e 9			Marchalidi 10
		Idem 11 ^e 9			Darcu 10
		Idem 12 ^e 9			Charpentier 14 ^e 10
		Idem 13 ^e 9			Idem 19 ^e 10
		Idem 14 ^e 9			Mennet de Ficher 10
		Idem 15 ^e 9			
		Idem 16 ^e 9			
		Idem 17 ^e 9			
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		Idem 100 ^e 9			

CATALOGUE N.º III.

de différents Journaux et Instrumens de Musique à vendre et à louer chez LE DUC Successeur de M. DE LA CHEVARDIERE.
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Journal de Harpe Par les Meilleurs Maîtres	Journal de Clavecin Par les Meilleurs Maîtres	Journal Hebdomadaire Par les Meilleurs Auteurs	Journal Militaire Par Wandlheragen	Journal d'Orgue Par Charpenhier
Composé d'airs d'opéra et opéra Comique, Vaudevilles, Rondeaux, Ariettes Italiennes, Duo, Romanes avec accompagnement. Le prix de l'abonnement de ce Journal est de 15 livres pour un an - quinze - deux livraisons pour Paris et la Province, Port franc par la Poste. Les Livraisons seront composées de deux et quelques fois trois pages de Musique; elles se feront exactement tous les Dimanches, chaque N.º se vendra séparément. 12. sols. 1.º année 15 2.º année 15 3.º année 15 4.º année 15 5.º année 15 6.º année 15	Composé d'ouvertures d'opéra et opéra Comique, airs de Ballet, pièces Rondeaux &c. Le prix de l'abonnement de ce Journal est de 15 livres pour deux livraisons, pour Paris et la Province, Port franc par la Poste. Les Livraisons seront composées de huit pages de Musique sans y comprendre l'accompagnement de Violon. Elles se feront exactement tous les deuxieme Dimanches de chaque mois; chaque Cahier se vendra 3 livres. 1.º année 15 2.º année 15 3.º année 15 4.º année 15 5.º année 15	Composé d'airs d'opéra et opéra Comique, Vaudevilles, Rondeaux, Ariettes Italiennes, Duo, Romanes &c. Le prix de l'abonnement de ce Journal est de 15 livres pour un an - quinze - deux livraisons pour Paris et la Province, Port franc par la Poste. Les Livraisons seront composées de deux et quelques fois trois pages de Musique; elles se feront exactement tous les Dimanches, chaque N.º se vendra séparément 12 sols. 1.º année 12 2.º année 12 3.º année 12 4.º année 12 5.º année 12 6.º année 12 7.º année 12 8.º année 12 9.º année 12 10.º année 12 11.º année 12 12.º année 12 13.º année 12 14.º année 12 15.º année 12 16.º année 12 17.º année 12 18.º année 12 19.º année 12 20.º année 12 21.º année 12	Composé d'ouvertures d'airs et Ariettes, Opéra et opéra Comique, arrangements pour 2 Clarinettes, 2 Cors et 2 Bassons. Le prix de l'abonnement pour 12 N.º est de 48 pour Paris et la Province, chaque N.º se vendra séparément 6. 1.º 6 2.º 6 3.º 6 4.º 6 5.º 6 6.º 6 7.º 6 8.º 6 9.º 6 10.º 6 11.º 6 12.º 6 13.º 6 14.º 6 15.º 6	N.º 1 Messe en Mi Mineur. 4 4 N.º 2 Six Eaux. 4 4 N.º 3 2 Magnificat 12.º du 1.º Ton en Sol Mineur le 2.º du 8.º ton en Sol Mineur. 4 4 N.º 4 Messe en Re Mineur. 4 4 N.º 5 Quatre Rymnes pour la Circouction l'Épiphanie la Purification et l'Annouciation. 4 4 N.º 6 Une Messe Royale de Dumont. 4 4 N.º 7 4 Rymnes pour l'Ascension la Pentecôte la fête d'Israël et la Dédicace de l'Eglise. 4 4 N.º 8 Plusieurs Proses pour les Principales Fêtes de l'année. 4 4 N.º 9 2 Magnificat le 1.º en Fa Mineur du 8.º ton le 2.º en Re Mineur du 1.º ton en C. On trouvera des Noël variés. 4 4 N.º 10 Messe en Sol Mineur du 2.º ton. 4 4 N.º 11 2 Magnificat le 1.º en Sol Mineur du 8.º ton le 2.º en Re Mineur du 1.º ton en C. On trouvera des Noël variés. 4 4 N.º 12 3 Rymnes d'Alle de St. Jean Baptiste de l'Assomption et de l'Invent avec 4. Grande Chœur pour les Rentrée de Processions. 6 12 Noël variés avec un Carillon des Horis. 7 Six Eaux Op. 6. 3 12 3 Magnificat Op. 7. 6

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SONATA

*dolce**Allegro ma non troppo*

I.

Handwritten musical score for Sonata I, featuring piano and violin parts. The score is written on ten staves, with the first two staves for the piano and the remaining eight for the violin. The tempo is marked *Allegro ma non troppo* and the mood is *dolce*. The score includes various dynamics such as *crescendo*, *F* (forte), *P* (piano), *pp* (pianissimo), and *R* (ritardando). The violin part is marked *pp Viol. solo*. The score is written in a single system, with the piano part on the left and the violin part on the right. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and accidentals.

A handwritten musical score on aged, yellowed paper with six systems of staves. Each system consists of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system features a trill (tr) and a fermata (F). The second system includes a trill (tr). The third system has a fermata (F). The fourth system includes a fermata (F) and a trill (tr). The fifth system includes a trill (tr), a dynamic marking of *p*, and the word *dolce*. The sixth system includes the word *Volte*. The paper shows signs of age, including creases and discoloration.

Viol. solo

dol.

tr

P

F

C

F

P

F

P

C

F

This is a page of handwritten musical notation for a Violoncello solo. The page contains eight systems of staves, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The first system is marked 'Viol. solo' and 'dol.' (dolce). Subsequent systems feature trills marked 'tr' and piano markings 'P'. There are also forte markings 'F' and markings 'C' which likely indicate specific fingerings or positions. The paper is aged and shows some staining and wear along the edges.

Viol. solo

R P

F P

dolce

dolce

F

dolce

Allegretto

Primal sale

Minore 7

Viol. solo

C *F*

dolce

R *R* *F*

FF *p* *Volti*

8 *dolce*

F *diminuendo*

Viol. solo
p

C *F* *C*

This is a page of handwritten musical notation on aged, slightly torn paper. The page is numbered '8' in the top left corner. The notation is arranged in six systems, each consisting of a treble and bass staff joined by a brace. The first system is marked 'dolce' and features a melody in the treble staff with eighth and sixteenth notes, and a supporting bass line. The second system includes a forte 'F' dynamic and a 'diminuendo' instruction. The third system contains trills marked 'tr' in the treble staff. The fourth system is marked 'Viol. solo' and 'p' (piano). The fifth and sixth systems feature more complex rhythmic patterns, including sixteenth-note runs, and are marked with 'C' (crescendo) and 'F' (forte) dynamics. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score on aged paper, featuring multiple systems of staves with notes, rests, and trills. The notation includes treble and bass clefs, and various musical symbols such as trills (tr) and dynamic markings (ff). The page is numbered 9 in the top right corner.

9

SONATA

II

p dolce
Allegro un poco con moto

The musical score is written on ten staves, organized into five systems of two staves each. The key signature is G major (one sharp). The time signature is common time (C). The notation includes treble and bass clefs, notes, rests, and various dynamic markings. The first system begins with the tempo and mood markings *p dolce* and *Allegro un poco con moto*. The score contains several measures of complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *R* (ritardando), *P* (piano), *F* (forte), *pp* (pianissimo), and *dolce* are used throughout the piece. The manuscript shows signs of age, with some ink bleed-through and paper wear.

Handwritten musical score on aged paper, featuring ten systems of music. Each system consists of a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is two sharps (F# and C#). The score includes several performance instructions and dynamic markings:

- tr* (trill) above a note in the fourth system.
- dyt.* (diatonically) above a note in the fourth system.
- p* (piano) below a note in the fourth system.
- solo* above a note in the fifth system.
- F* (forte) below a note in the fifth system.
- Vcl. solo* above a note in the eighth system.
- ff* (fortissimo) below a note in the ninth system.
- Volta* (Volta) above a note in the tenth system.

The paper shows signs of age, including discoloration and torn edges.

Minore

Handwritten musical score on page 12, featuring multiple staves with complex notation, including treble and bass clefs, key signatures, and various musical markings such as *p*, *dolce*, *F*, *R*, *C*, *P*, *R*, *R#*, *pp Viol. solo*, and *R*, *P*, *R*.

This image shows a page of handwritten musical notation on aged, slightly torn paper. The score is organized into ten systems, each consisting of a treble and bass staff joined by a brace. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, beams, and slurs. Performance markings are present throughout, including dynamics like *R* (Ritardando), *F* (Forzando), *delce* (dolce), *RP* (Ritardando Piano), and *V. solo* (Violoncello solo). There are also articulation marks like *C* (Crescendo) and *F* (Forzando). The right margin of the page features the number '15' at the top right.

I 7

*Allegro
con
Espressione*

Solo

The musical score is written on ten staves, organized into five systems of two staves each. The notation is in treble and bass clefs with a key signature of two sharps (F# and C#). The tempo and mood are indicated as 'Allegro con Espressione'. The first system begins with a 'Solo' marking. The music features intricate rhythmic patterns, including sixteenth and thirty-second notes, and various rests. Dynamic markings such as 'F' (forte), 'PP' (pianissimo), and 'FP' (fortissimo) are used throughout. The final system includes a 'Viol. solo' marking, suggesting a violin solo section. The paper is aged and shows signs of wear, with some staining and a slightly irregular edge.

Handwritten musical score on aged paper, featuring multiple staves with musical notation, including treble and bass clefs, key signatures (two sharps), and various musical symbols such as notes, rests, and trills (tr). The score is organized into systems, with the final system including the markings "pp" (pianissimo) and "V. S." (Verso).

16 *solo*

Viol. solo

Minore *F* *P*

staccatto

V. solo *P*

dolce

This page of handwritten musical notation contains six systems of staves. The notation is written in a historical style, likely from the 18th or 19th century. The first system shows a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The second system continues the melody and accompaniment. The third system features a treble staff with a key signature change to two sharps (F# and C#) and a common time signature. The fourth system includes the word 'Majore' written above the treble staff. The fifth system has a dynamic marking 'MF' (mezzo-forte) above the treble staff. The sixth system has a dynamic marking 'F' (forte) above the treble staff. The notation includes various note values, rests, and bar lines, with some systems ending with repeat signs.

SONATA

Allegro brillante

III.

Handwritten musical score for Sonata III, Allegro brillante. The score is written on eight staves, organized into four systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes various musical symbols such as notes, rests, trills (tr), and dynamic markings (p, ff, P). The paper is aged and shows signs of wear, including tears and discoloration. The score is titled 'SONATA III.' and the tempo is marked 'Allegro brillante'. The first system begins with a piano (p) marking. The second system features a trill (tr) in the upper staff. The third system includes a fortissimo (ff) marking in the lower staff. The fourth system is marked 'Viol. solo' in the upper staff and a piano (P) marking in the lower staff.

19

The image shows a page of handwritten musical notation on aged, slightly torn paper. The notation is arranged in several systems, each consisting of a treble and bass staff. The music is written in a historical style, likely from the 18th or 19th century. Key features include:

- Staff 1 (top):** Treble and bass staves with complex rhythmic patterns, including sixteenth and thirty-second notes. A dynamic marking 'F' (forte) is visible.
- Staff 2:** Treble staff with a trill (tr) and the word 'dolce' (sweet) written below it.
- Staff 3:** Treble staff with a trill (tr) and the word 'Viol. solo' (Violin solo) written above it.
- Staff 4:** Treble staff with a trill (tr) and the word 'volti' (turns) written below it.

 The paper has a yellowish tint and some foxing, characteristic of old documents. The right edge of the page is ragged and torn.

A handwritten musical score on aged, slightly torn paper. The page is numbered '20' in the top left corner. The music is written in two staves per system, using a treble and bass clef. The key signature has two sharps (F# and C#). The notation includes various note values, rests, and dynamic markings. The first system starts with a 'p' (piano) marking. The second system has 'F' (forte) and 'p' (piano) markings. The third system has a 'p' marking. The fourth system has a 'p' marking. The fifth system has a 'C' (crescendo) marking. The sixth system has a 'p' marking. The seventh system has a 'p' marking. The eighth system has a 'p' marking. The ninth system has a 'p' marking. The tenth system has a 'p' marking. The eleventh system has a 'p' marking. The twelfth system has a 'p' marking. The thirteenth system has a 'p' marking. The fourteenth system has a 'p' marking. The fifteenth system has a 'p' marking. The sixteenth system has a 'p' marking. The seventeenth system has a 'p' marking. The eighteenth system has a 'p' marking. The nineteenth system has a 'p' marking. The twentieth system has a 'p' marking. The twenty-first system has a 'p' marking. The twenty-second system has a 'p' marking. The twenty-third system has a 'p' marking. The twenty-fourth system has a 'p' marking. The twenty-fifth system has a 'p' marking. The twenty-sixth system has a 'p' marking. The twenty-seventh system has a 'p' marking. The twenty-eighth system has a 'p' marking. The twenty-ninth system has a 'p' marking. The thirtieth system has a 'p' marking. The thirty-first system has a 'p' marking. The thirty-second system has a 'p' marking. The thirty-third system has a 'p' marking. The thirty-fourth system has a 'p' marking. The thirty-fifth system has a 'p' marking. The thirty-sixth system has a 'p' marking. The thirty-seventh system has a 'p' marking. The thirty-eighth system has a 'p' marking. The thirty-ninth system has a 'p' marking. The fortieth system has a 'p' marking. The forty-first system has a 'p' marking. The forty-second system has a 'p' marking. The forty-third system has a 'p' marking. The forty-fourth system has a 'p' marking. The forty-fifth system has a 'p' marking. The forty-sixth system has a 'p' marking. The forty-seventh system has a 'p' marking. The forty-eighth system has a 'p' marking. The forty-ninth system has a 'p' marking. The fiftieth system has a 'p' marking. The fifty-first system has a 'p' marking. The fifty-second system has a 'p' marking. The fifty-third system has a 'p' marking. The fifty-fourth system has a 'p' marking. The fifty-fifth system has a 'p' marking. The fifty-sixth system has a 'p' marking. The fifty-seventh system has a 'p' marking. The fifty-eighth system has a 'p' marking. The fifty-ninth system has a 'p' marking. The sixtieth system has a 'p' marking. The sixty-first system has a 'p' marking. The sixty-second system has a 'p' marking. The sixty-third system has a 'p' marking. The sixty-fourth system has a 'p' marking. The sixty-fifth system has a 'p' marking. The sixty-sixth system has a 'p' marking. The sixty-seventh system has a 'p' marking. The sixty-eighth system has a 'p' marking. The sixty-ninth system has a 'p' marking. The seventieth system has a 'p' marking. The seventy-first system has a 'p' marking. The seventy-second system has a 'p' marking. The seventy-third system has a 'p' marking. The seventy-fourth system has a 'p' marking. The seventy-fifth system has a 'p' marking. The seventy-sixth system has a 'p' marking. The seventy-seventh system has a 'p' marking. The seventy-eighth system has a 'p' marking. The seventy-ninth system has a 'p' marking. The eightieth system has a 'p' marking. The eighty-first system has a 'p' marking. The eighty-second system has a 'p' marking. The eighty-third system has a 'p' marking. The eighty-fourth system has a 'p' marking. The eighty-fifth system has a 'p' marking. The eighty-sixth system has a 'p' marking. The eighty-seventh system has a 'p' marking. The eighty-eighth system has a 'p' marking. The eighty-ninth system has a 'p' marking. The ninetieth system has a 'p' marking. The ninety-first system has a 'p' marking. The ninety-second system has a 'p' marking. The ninety-third system has a 'p' marking. The ninety-fourth system has a 'p' marking. The ninety-fifth system has a 'p' marking. The ninety-sixth system has a 'p' marking. The ninety-seventh system has a 'p' marking. The ninety-eighth system has a 'p' marking. The ninety-ninth system has a 'p' marking. The hundredth system has a 'p' marking.

21

tr

MF

ten

F

p

F

Viol. solo.

ten

P *Piu lacio*

tenuto

Volta subito

Handwritten musical score on page 22, featuring multiple systems of staves with notes, rests, and performance markings. The score is written in a historical style, likely for a keyboard instrument. The first system shows a treble and bass staff with a melodic line in the treble and a supporting bass line. The second system includes the marking *Tempo primo* and dynamic markings *poco* and *a poco*. The third system features a treble staff with a melodic line and a bass staff with a supporting bass line, marked with *C* and *F*. The fourth system includes the marking *dolce* and a dynamic marking *p*. The fifth system features a treble staff with a melodic line and a bass staff with a supporting bass line, marked with *tr*. The sixth system features a treble staff with a melodic line and a bass staff with a supporting bass line.

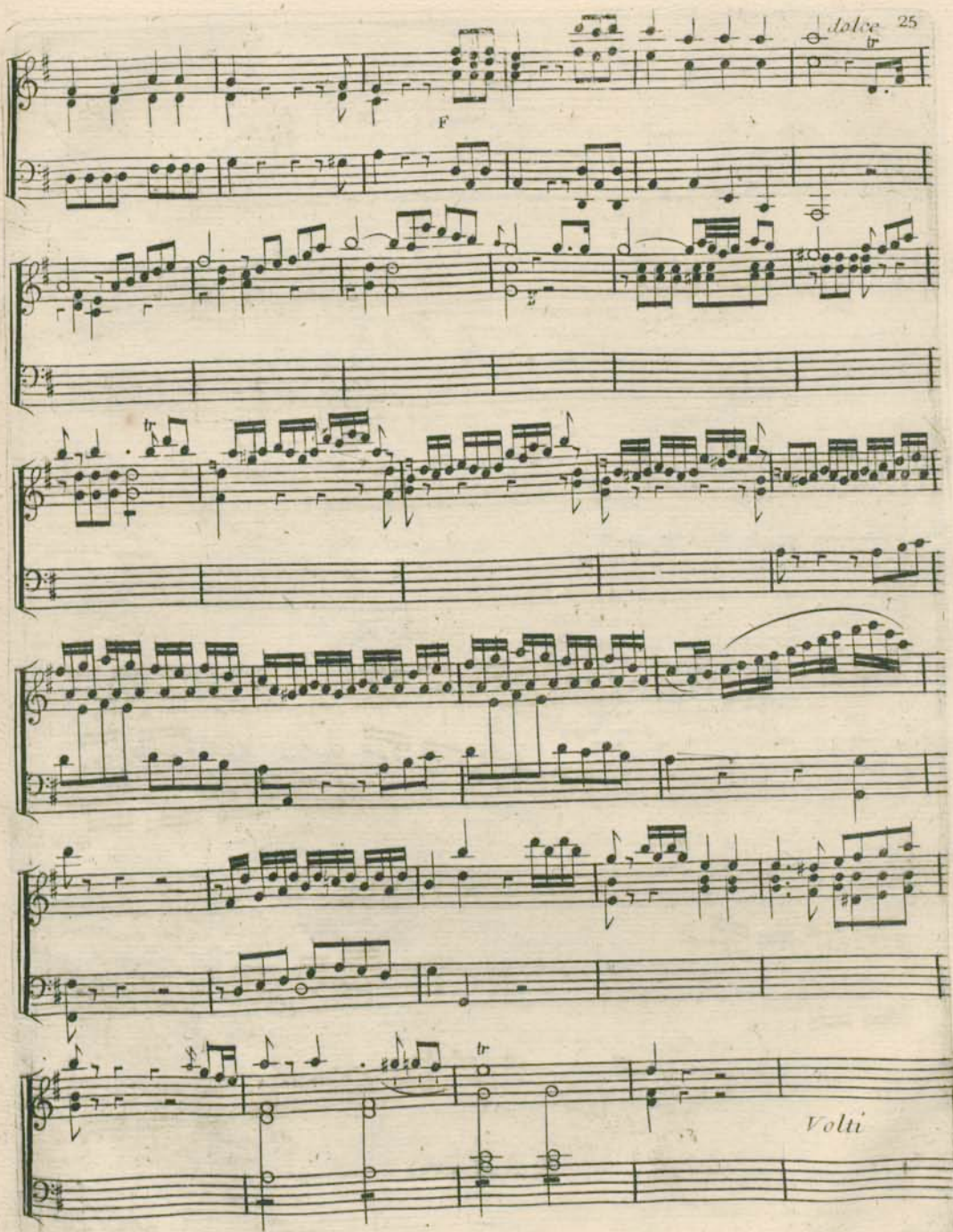


Handwritten musical score on aged paper, page 24. The score is written in G major (one sharp) and 2/4 time. It consists of six systems of staves. The first five systems are for a piano (p) and feature a violin (Viol.) and a cello/contrabass (Cello/Cont.). The sixth system is for a violin solo (Viol. solo) and features a violin and a cello/contrabass. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (p, ff).

Handwritten musical score on aged paper, featuring multiple staves with musical notation. The score includes various musical symbols, including notes, rests, and dynamic markings. The notation is written in a historical style, likely from the 18th or 19th century.

Key markings and features include:

- dolce* (written above the staff near the top right)
- 25 (written above the staff near the top right)
- F* (written below the staff near the top left)
- Volti* (written below the staff near the bottom right)



Viol. solo

Handwritten musical score for Violin Solo, page 26. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a treble clef and a key signature of one sharp. The second system includes a bass clef. The third system features a forte (f) dynamic marking. The fourth system includes a piano (p) dynamic marking. The fifth system includes a piano (p) dynamic marking. The score concludes with a double bar line.

This page contains a handwritten musical score for a piece in G major, indicated by the key signature of one sharp (F#). The score is written on ten staves, organized into five systems of two staves each. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, and *ff*. Trills are marked with 'tr' above certain notes. The piece concludes with a double bar line and repeat dots. Below the final staff, the text *Volti Rondo* is written.

*Rondo**Presto**dolce*

Handwritten musical score for a Rondo in 2/4 time, marked *Presto* and *dolce*. The score consists of five systems of two staves each. The first system is marked *dolce* and features a melody in the treble clef with eighth and sixteenth notes, and a bass line with quarter notes. The subsequent systems show a more complex texture with rapid sixteenth-note passages in the treble and a steady bass line. The piece concludes with a final cadence marked 'C' and 'F'.

Handwritten musical score on page 29, featuring five systems of staves. The notation includes treble and bass clefs, notes, rests, and dynamic markings. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic development. The third system features a treble staff with a melodic line and a bass staff with a supporting line. The fourth system includes the marking *fibl. solo* and *pp*. The fifth system includes the marking *Volte subito*.

30

The page contains eight systems of musical notation, each with a treble and bass staff. The notation is handwritten and includes various note values, rests, and articulation marks. Dynamic markings include *dolce*, *p*, *calando*, *ff*, and *f*. A first ending bracket is present at the top left, and a second ending bracket is at the bottom right. The paper is aged and shows some staining.

dolce
p
calando
ff
f

Viol. solo

dolce

tenute

ten

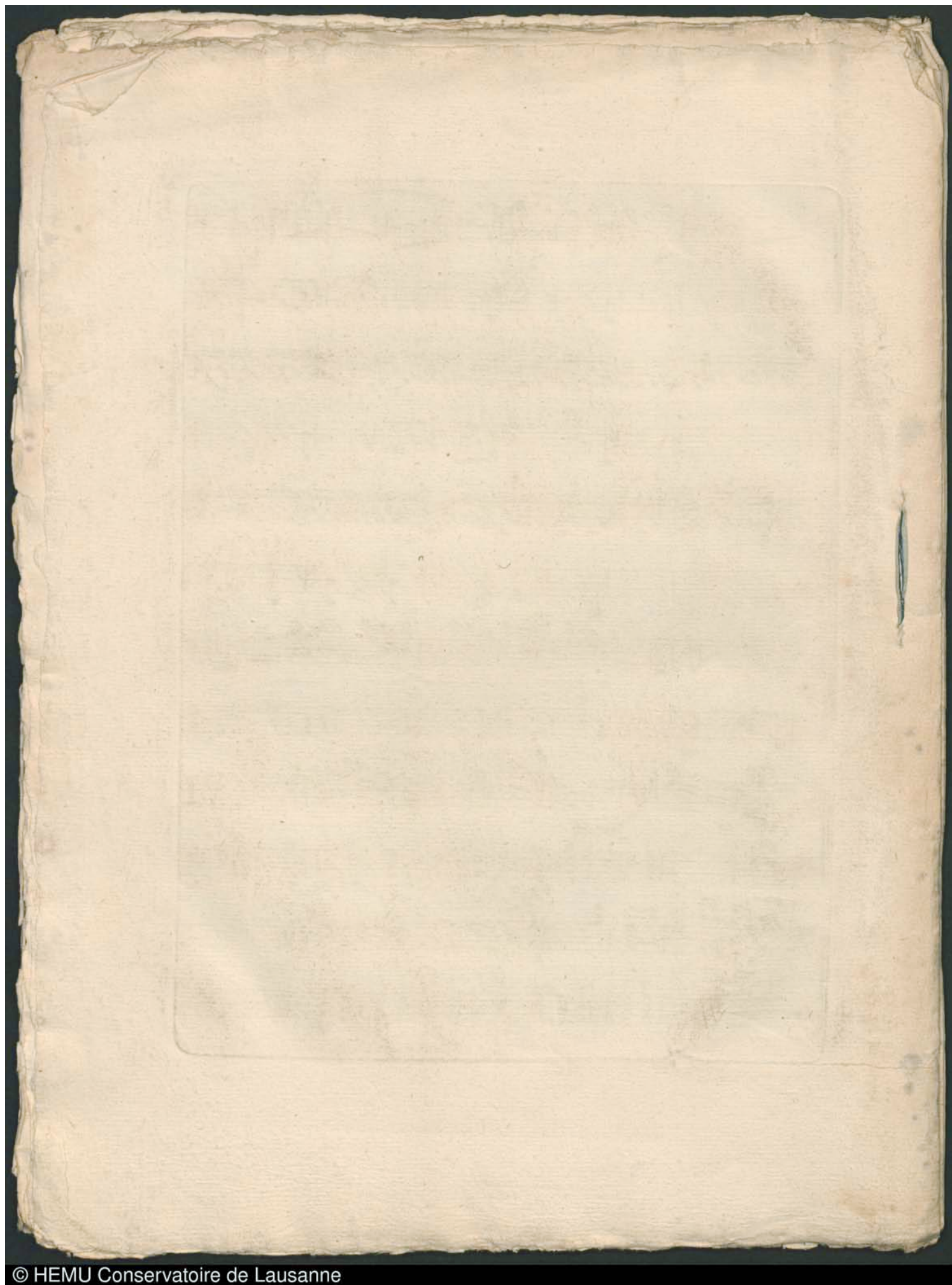
Volti

This page of a handwritten musical score, numbered 31 in the top right corner, features six systems of music. Each system consists of a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The first system shows a complex, fast-moving melody in the treble staff with many sixteenth and thirty-second notes, while the bass staff provides a simpler accompaniment. The second system is marked *dolce* and includes triplet markings (8) in the bass staff. The third system is marked *tenute* and features a more active bass line. The fourth system is marked *ten* and continues the melodic development. The fifth system shows a continuation of the melodic lines. The sixth system is marked *Volti* and concludes with a final cadence. The paper is aged and shows some wear at the edges.

*Viol**solo**pp**ten :**ten :**dolce**p*

Handwritten musical score on page 33, featuring multiple systems of staves with notes, rests, and dynamic markings. The score is written in a historical style, likely for a keyboard instrument. The notation includes various note values, rests, and articulation marks. Dynamic markings such as *ff* (fortissimo), *p* (piano), and *f* (forte) are present. The word *dolce* (sweet) is written above the staff in several places. The word *tr* (trill) is also visible. The score concludes with the word *Fin* at the end of the final system.





FA 5 STER 3



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SONA
I.

2 *Allegro manon troppo* Violino

SONATA
I.

p tenuto

cres *f* *tr* *dol* *solo* *rf* *p* *rf* *p*

p *f* *tr* *rf* *p* *rf* *tr* *ff*

p *dolce* *solo* *f* *p* *cres*

f *tr* *p* *rf* *p* *cres* *f* *tr* *p* *rf* *p* *solo* *p* *rf* *p*

rf *f* *p* *tr* *cres* *f* *tr* *p* *rf* *p* *tr* *pp*

tr *cres* *f* *pp*

Calando

Rondo
Allegretto

Violino

3

Handwritten musical score for Violino, Rondo Allegretto, page 3. The score consists of 12 staves of music in treble clef, 6/8 time signature. It features various musical notations including notes, rests, and dynamic markings. The piece includes sections marked 'solo', 'dol.', 'Minore', 'Majora', 'f', 'cres', 'p', and 'ff'. The manuscript is on aged, slightly torn paper.

SONATA II *Violino*
dolc. un poco con moto
Allegro

The musical score is written on ten staves. The first staff begins with the title "SONATA II" and "Violino". Above the first staff is the instruction "dolc. un poco con moto" and below it is "Allegro". The score includes various musical notations such as treble clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings including "dolc.", "un poco con moto", "Allegro", "tenuto", "f", "ff", "p", "cres", "solo", "tr", "r.f.", "pp", "espresso", and "Minore". The score includes measures 12 and 9. The paper is aged and torn on the left edge.

Allegro *Violino* 5

8
mf
f
p
pp
dol
f
pp
mf
f
pp
p
pp
8
Minore
solo
rf
f
dol
p
rf
8 Maggiore
pp
p
f

SONATA
III.

Allegro brillante
Violino

p *dol* *cresc.* *decresc.* *pp* *f* *molto dolce* *cresc. il* *tr* *f* *mf* *cresc.* *ff* *p* *ff* *tr* *aplo* *dol più lasco* *Tempo primo* *poco a poco* *cresc.* *f* *ff* *p*

Violino

7

Handwritten musical score for Violino, page 7. The score consists of 14 staves of music in G major (one sharp). It features various musical notations including treble clefs, time signatures (mostly 4/4), and dynamic markings such as 'f' (forte), 'p' (piano), 'ff' (fortissimo), 'dol' (dolce), 'cres' (crescendo), 'tr' (trill), and 'solo'. The music is written in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper is aged and shows some staining.

Presto

Handwritten musical score for Violino, Presto tempo. The score is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo marking "Presto" is written above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *f* (forte), *p* (piano), *rf* (ritardando forte), *dol.* (dolce), *pp* (pianissimo), and *ff* (fortissimo). There are also markings for *16*, *3*, *1*, *1*, *1*, *4*, *9*, *23*, and *5*. The score concludes with a *tenuto* marking on the final staff.

Violino

9

Handwritten musical score for Violino, page 9. The score consists of 12 staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a cursive, handwritten style. The first staff has a 'solo dol' marking above it. The second staff has a 'dol' marking above it. The third staff has a 'dol' marking above it. The fourth staff has a 'dol' marking above it. The fifth staff has a 'dol' marking above it. The sixth staff has a 'dol' marking above it. The seventh staff has a 'dol' marking above it. The eighth staff has a 'dol' marking above it. The ninth staff has a 'dol' marking above it. The tenth staff has a 'dol' marking above it. The eleventh staff has a 'dol' marking above it. The twelfth staff has a 'dol' marking above it. The score ends with a double bar line on the twelfth staff.



