

SIX
SONATES

POUR
Le Violoncelle
OU
Violon et Basse
DÉDIÉES

À Son Altesse Sérénissime Monseigneur
LE PRINCE DE CONTY

COMPOSÉES PAR
M^R DUPORT

De la Musique de Son Altesse.

Mis au jour par M^R DE LA CHEVARDIERE.

Gracé par Mad^{me} Oger.

Prix 7.^l. 4.^s.

A PARIS

Chez M^r De la Chevardiere M^d de Musique du Roi rue du Roule à
la Croix d'Or, Et aux adresses ordinaires de Musique.

AVEC PRIVILEGE DU ROI.

CATALOGUE

De Musique Apartenant à *M. DE LA CHEVARDIERE* Rue du Roule à la Croix d'Or A PARIS

Opera Comiques	Duo pour Violons	Sinfonies Period.	Sinfonies en Ceu	Cantailles	Ariettes Periodique	
<i>Le Sorcier</i> 15 <i>Parties separees</i> 6 <i>Le Bucheron part. sep.</i> 12 <i>Le Marechal part. sep.</i> 12 <i>Le Jardinier part. sep.</i> 12 <i>Sancho pança part. sep.</i> 12 <i>Blaise le Savetier</i> 12 <i>Le Cadi dupé part. sep.</i> 12 <i>Les Aveux indiscrets</i> 12 <i>Nanette et Lucas</i> 12 <i>La Servante Maitresse</i> 9 <i>La Bohemienne</i> 9 <i>Ninette à la Cour</i> 12 <i>Anette et Lubin part. sep.</i> 12 <i>Le Maître de musique</i> 9 <i>Le Diable à 4. part. sep.</i> 12 <i>Le Docteur sangrado p. s.</i> 12 <i>Le Guy de Chêne part. sep.</i> 12 <i>La Fille mal gardée</i> 9 <i>Le Chinois</i> 9 <i>Bertholde à la Ville</i> 9 <i>Le Medecin d'Amour</i> 9 <i>Le Joueur ou Bijoco</i> 9 <i>Les Amours de goneuse</i> 12 <i>Isabelle et Gertrude P. S.</i> 12 <i>Erosine pastorale</i> 9 <i>L'Aveugle de Palmire P. S.</i> 12 <i>Les Pecheurs</i> 12 <i>parties des Pecheurs</i> 6 <i>Toinon Toinette</i> 12 <i>Tom Jones</i> 18 <i>P. S. de Tom Jones</i> 6 <i>Le Jard. de Sidon P. S.</i> 15 <i>L'Amant déguisé P. S.</i> 15 <i>La Rosiere P. S.</i> 15	<i>Avolio 1^{er}</i> 6 <i>Coles se airs choisies</i> 7 4 <i>Guerini 6^e</i> 6 <i>Enderle</i> 7 4 <i>Dublan jolis airs</i> 3 12 <i>Dublan Duetti</i> 3 12 <i>Dublan Dialogues</i> 3 12 <i>Reusci duetti</i> 1 16 <i>Petits airs à jouer ou Ch.</i> 1 16 <i>Ferari 4^e</i> 6 <i>Leone</i> 6 <i>Cardoni</i> 3 12 <i>Burckhoffer</i> 7 4 <i>Kennis 4^e</i> 7 4 <i>Bocherini 5^e</i> 6 <i>S. Raphael</i> 7 4 <i>Kamnell 2</i> 7 4	<i>Toeschi oboe con N° 1</i> 2 8 <i>Filtz oboe N° 2</i> 2 8 <i>Holtzbaur oboe N° 3</i> 2 8 <i>Filtz oboe N° 4</i> 2 8 <i>Cannabich N° 5</i> 2 8 <i>Filtz oboe N° 6</i> 2 8 <i>Holtzbaur N° 7</i> 2 8 <i>Filtz oboe N° 8</i> 2 8 <i>Abel oboe N° 9</i> 2 8 <i>Filtz N° 10</i> 2 8 <i>Beresciolo N° 11</i> 2 8 <i>Stamitz N° 12</i> 2 8 <i>Beresciolo N° 13</i> 2 8 <i>Abel N° 14</i> 2 8 <i>Bedé N° 15</i> 1 16 <i>Chambrai N° 16</i> 1 16 <i>Beck N° 17</i> 1 16 <i>Chambrai N° 18</i> 1 16 <i>Ariettes N° 19. 20</i> 1 16 <i>Ariettes N° 21. 22</i> 1 16 <i>Monsiani N° 23</i> 1 16 <i>Philidor N° 24</i> 1 16 <i>Cannabich N° 25</i> 2 8 <i>Toeschi N° 26</i> 2 8 <i>Philidor N° 27</i> 2 8 <i>Cannabich N° 28</i> 2 8 <i>Stumpf N° 29</i> 2 8 <i>Holtzbaur N° 30</i> 2 8 <i>Stumpf N° 31</i> 2 8 <i>Toeschi N° 32</i> 2 8 <i>Cannabich N° 33</i> 2 8 <i>Roeser N° 34</i> 2 8 <i>Cannabich N° 35</i> 2 8 <i>Filtz N° 36</i> 2 8 <i>Pugnani N° 37</i> 2 8 <i>Gossei N° 38</i> 2 8 <i>Toeschi N° 39</i> 2 8 <i>Filtz N° 40</i> 2 8 <i>Galuppi N° 41</i> 1 16 <i>Filtz N° 42</i> 1 16 <i>Lustrini N° 43</i> 1 16 <i>Filtz N° 44</i> 1 16 <i>Gulini N° 45</i> 1 16 <i>Kohaut N° 46</i> 1 16 <i>Galuppi N° 47</i> 1 16 <i>Gossei N° 48</i> 1 16 <i>Richer N° 49</i> 1 16 <i>Scolari N° 50</i> 1 16 <i>Gallupi N° 51</i> 1 16 <i>Enderle N° 52</i> 1 16 <i>Galuppi N° 53</i> 1 16 <i>S. Martini N° 55</i> 1 16 <i>Holtzbaur N° 56</i> 1 16 <i>Jomely N° 57</i> 1 16 <i>Toeschi N° 58</i> 2 8 <i>Vanmalder N° 59</i> 2 8 <i>Bambini N° 60</i> 2 8 <i>Richer N° 61</i> 2 8 <i>Toeschi N° 62</i> 2 8 <i>Cannabich N° 63</i> 2 8 <i>Toeschi N° 64</i> 2 8 <i>Gossei N° 65</i> 2 8 <i>Cannabich N° 66</i> 2 8 <i>Hayden N° 67</i> 2 8	<i>Differens auteurs. B. et C.</i> 9 <i>Differens aut. 2^e</i> 9 <i>Idem 3^e</i> 9 <i>Idem 4^e</i> 9 <i>Idem 5^e</i> 9 <i>Idem 6^e</i> 9 <i>Idem 7^e</i> 9 <i>Idem 8^e</i> 9 <i>Idem 9^e</i> 9 <i>Idem 10^e</i> 9 <i>Idem 11^e</i> 9 <i>Stamitz 7^e</i> 9 <i>Stamitz 8^e</i> 9 <i>Cannabich 1^{er}</i> 9 <i>Toeschi 1^{er}</i> 9 <i>Filtz 2^e</i> 9 <i>Vanmalder</i> 9 <i>Davene ouvertures</i> 9 <i>Gossei 4^e</i> 9 <i>Ferrari 3^e</i> 9 <i>Ariettes Ital. en sinf.</i> 9 <i>Stumpf avec Haubous</i> 12 <i>Toeschi 3^e</i> 12 <i>Beck 4^o oboe etcors.</i> 12 <i>Cannabich 4^o oboe etcors.</i> 12 <i>Roeser 4^o oboe etcors.</i> 12	<i>La Saison des plaisirs</i> 1 16 <i>Le Bonheur impreu</i> 1 16 <i>L'absence</i> 1 16 <i>Le Bouquet de l'Amour</i> 1 16 <i>Les Regrets</i> 1 16 <i>La retraite de Borée.</i> 1 16 <i>l'Heureux buveur B. t</i> 1 16 <i>Les Bergeries de temps</i> 1 16 <i>Les vœux inutiles</i> 1 16 <i>La Rose</i> 1 16 <i>Delphire</i> 1 16 <i>Sapho</i> 1 16 <i>L'Amour protecteur</i> 1 16 <i>Le rendez vous</i> 1 16 <i>Le lever de l'Aurore</i> 1 16 <i>l'Heureux dépit</i> 1 16 <i>La pensée</i> 1 16 <i>La raison satisfaite</i> 1 16 <i>Prometée</i> 1 16 <i>Andromede</i> 1 16 <i>Atalante et Hypomène.</i> 3 12 <i>Les Amours villageois</i> 1 16 <i>Themire</i> 1 16 <i>Les vœux exaucés</i> 1 16 <i>L'Amour dévoilé</i> 1 16 <i>l'Inose</i> 1 16 <i>L'Aurore</i> 1 16 <i>Coronis de Legat B. T.</i> 3 12 <i>Le retour d'Églée Leg.</i> 1 16 <i>Le Soupçon mal fonde</i> 3 <i>Le Berton duo</i> 1 4 <i>Ariette jouée à Hypolit</i> 2 8 <i>La jalousie par Legat</i> 1 16 <i>l'Himén</i> 3	<i>Le Portrait d'Ismené.</i> 3 <i>Le triumphe de la jeun.</i> 3 <i>La petite Anette</i> 3 <i>Les Rigueurs d'Hortens</i> 3 <i>L'Amour au village</i> 3 <i>Le Pere de famille</i> 3 <i>Le tems des fleurs</i> 3 <i>Le retour du Printemps</i> 3 <i>L'Amour de tout âge</i> 3 <i>Le Politique</i> 3 <i>Les Oiseaux</i> 3 <i>L'Amie</i> 3 <i>Les Soupirs</i> 3 <i>La paix du Boccage</i> 3 <i>La Chainé des fleurs</i> 3 <i>La vie Champêtre</i> 3 <i>L'Amour absent</i> 3 <i>l'Image de la Guerre</i> 3 <i>Le tems des Jeux</i> 3 <i>l'Indifference</i> 3 <i>Le matin</i> 3 <i>L'Amant malheureux</i> 3 <i>Les plaisirs Champêtre</i> 3 <i>La Bergere Coquette</i> 3 <i>n. Ariettes d'Herbainai</i> 13 4	
Duo pour Flutes		<i>Richer</i> 6 <i>De Jardini</i> 6 <i>De Lusse</i> 6 <i>Mahaut 1^{er} brunettes</i> 6 <i>Mahaut 2^e</i> 6 <i>Graniers airs d'opéra</i> 6 <i>Graniers 2^e</i> 6 <i>Graniers 3^e</i> 6 <i>Graniers 4^e</i> 6 <i>Paganelli Duetti</i> 6 <i>Graniers 5^e</i> 6 <i>Graniers 6^e</i> 6 <i>Lidarti 1^{er} Duetti</i> 3 12 <i>Davene brunettes 1^{er}</i> 3 12 <i>Davene brunettes 2^e</i> 3 12 <i>Davene airs en duo 1^{er}</i> 6 <i>Davene Id. 2^e</i> 6 <i>Blavet 1^{er} 2. 3.</i> 6 <i>Toeschi</i> 6 <i>Graniers 7</i> 6	Quatuors	<i>Filtz 1^{er}</i> 9 <i>Vachon à 4 part</i> 9 <i>Ferrari 2^e</i> 9 <i>Denos 1^{er}</i> 9 <i>Hayden 1^{er}</i> 9 <i>Toeschi 2^e</i> 9 <i>Hayden 3^e</i> 9 <i>Toeschi 5^e</i> 9 <i>Cannabich 2</i> 9 <i>Hayden 4^e</i> 9 <i>Kuffner 3^e</i> 9 <i>Misliveseck</i> 9 <i>Le Belairs d'opéra 1^{er}</i> 9 <i>Le Bel 2^e</i> 9	Ariettes des Opera C	Methodes p. la Voix <i>David</i> 7 4 <i>Denis</i> 7 4 <i>Dupont</i> 3 12 <i>Dumas</i> 6
Sonates à Violon f.	Trio	Concerto Violon	Pieces de Clavec.	Methodes p. les Inst.	Methodes p. les Inst.	
<i>S. Raphael</i> 7 4 <i>Pugnani 3^e</i> 7 4 <i>Dejardino 5^e</i> 6 <i>Vachon 1^{er}</i> 7 4 <i>Stamitz 6^e</i> 7 4 <i>Délicé</i> 7 4 <i>Fritz 3^e</i> 6 <i>Rambach</i> 6 <i>Vagansail p^r Flutte</i> 7 4 <i>De Lusse p^r Flutte</i> 6 <i>Bezossy p^r Flutte</i> 6 <i>L'Art de l'archet</i> 8 <i>Senahé 1^{er} 2. 3. 4. 5. a 8^{re}</i> 40 <i>Airs p^r mandoline</i> 2 16 <i>Groneman œuvre 2^e</i> 7 4 <i>Lolli 3^e</i> 7 4 <i>Cardon</i> 7 4 <i>Cardon petits airs</i> 3 4 <i>Jolis airs variés</i> 6 <i>Vanmalder 5^e</i> 7 4 <i>Dejardino 8^e 9^e</i> 7 4 <i>Bocherini</i> 7 4	<i>Stamitz</i> 9 <i>Filtz 3^e</i> 7 4 <i>Galeotti 2^e</i> 7 4 <i>Hayden 2^e</i> 7 4 <i>Pugnani 1^{er}</i> 7 4 <i>Vanmalder</i> 7 4 <i>Fritz 4^e</i> 6 <i>Campione 1^{er}</i> 6 <i>Campione 3^e</i> 6 <i>Campione 4^e</i> 6 <i>Sebetoski serenades</i> 3 12 <i>Sebetoski Id 2^e</i> 3 12 <i>Piffet petit soupers</i> 2 8 <i>Cardoni</i> 6 <i>De Lusse pour F. V.</i> 6 <i>Seren. de paris airs d'op</i> 7 4 <i>Seren. 2^e Id.</i> 7 4 <i>Filtz p^r F. V. et Basse</i> 6 <i>Vindlino p. F. V. et B.</i> 6 <i>Cannabich 3^e</i> 9 <i>Misliveseck 1^{er}</i> 7 4 <i>Cardon à gr. Orquest.</i> 7 4 <i>Stumpf 4^e</i> 7 4 <i>Stamitz trio da camera</i> 7 4 <i>Bocherini 3^e</i> 7 4 <i>Hayden 5^e</i> 7 4 <i>Toeschi trio da cam.</i> 7 4 <i>Lidarti</i> 7 4 <i>Galeotti 3^e</i> 7 4 <i>Roeser 3^e</i> 7 4 <i>Bascchi</i> 6	<i>Dehée 4 concerts</i> 12 <i>Stamitz N° 1</i> 3 12 <i>Stamitz N° 2</i> 3 12 <i>Stamitz N° 3</i> 3 12 <i>Stamitz N° 4</i> 3 12 <i>Stamitz N° 5</i> 3 12 <i>Stamitz N° 6</i> 3 12 <i>Lolli 2 concerts</i> 7 4 <i>Vanmalder 3. concerts</i> 9	<i>Zach</i> 6 <i>Pelegriano 4^e avec Viol.</i> 12 <i>Pelegriano 5^e</i> 6 <i>Pelegriano 6^e</i> 6 <i>Amusements d'un quart</i> 4 16 <i>Kohaut avec Violon</i> 7 4 <i>Filtz 4^e avec Violon</i> 7 4 <i>Toeschi 4^e avec Viol.</i> 7 4 <i>Peligrini preludes</i> 2 8 <i>Les airs à la mode</i> 6 <i>Graveri</i> 12 <i>Raupach avec V. I. 2a.</i> 9 <i>Pugnani avec V.</i> 7 4	Methodes p. les Inst. <i>Geminiani p. le Violon</i> 9 <i>Dupont p. le Violon</i> 1 4 <i>De Lusse p. la Flutte</i> 7 4 <i>Mahaut p. la Flutte</i> 6 <i>Mayer p. la Harpe</i> 7 4 <i>Sauton p. la Danse</i> 1 16 <i>Dubugrere p. le Clav.</i> 6 <i>Carbonel p. le tamb.</i> 3 12 <i>Jeu de Des harmoniq.</i> 3 12 <i>Le Toton harmonique</i> 3 12		
Mennets et Contred.	Cors de Chasse	Concerto Clavecim	Concerto Clavecim	Ariettes a Grande S	Motets	
<i>10 Recueils par Davene</i> 12 <i>2. Recueils par Sauton</i> 2 8 <i>12. Rec. Contred. par Dav</i> 14 8 <i>2. Rec. par Sauton</i> 2 8 <i>Le repertoire des bals. le</i> 6 <i>ou 100. F. de Contred. a</i> 4 <i>Menuet p^r Mandoline</i> 1 4 <i>M. de Gramier et d'Elxaud</i> 4 16	<i>Funjares</i> 1 4 <i>Amusements militair.</i> 2 8	<i>Vagansail 4. Concerts</i> 9 <i>Pelegriano 4. Id.</i> 12 <i>Stamitz concert N° 1</i> 4 4 <i>Stamitz concert N° 2</i> 3 12 <i>Variatori 1^{er}</i> 12 <i>Variatori 2^e</i> 12 <i>Variatori 3^e</i> 12	<i>Vachon 1^{er}</i> 6 <i>Pelegriano 4^e avec Viol.</i> 12 <i>Pelegriano 5^e</i> 6 <i>Pelegriano 6^e</i> 6 <i>Amusements d'un quart</i> 4 16 <i>Kohaut avec Violon</i> 7 4 <i>Filtz 4^e avec Violon</i> 7 4 <i>Toeschi 4^e avec Viol.</i> 7 4 <i>Peligrini preludes</i> 2 8 <i>Les airs à la mode</i> 6 <i>Graveri</i> 12 <i>Raupach avec V. I. 2a.</i> 9 <i>Pugnani avec V.</i> 7 4	<i>Le bonheur incertain</i> 1 16 <i>L'Amour triumpant</i> 1 16 <i>L'Amant inquiet</i> 1 16 <i>La Distraction</i> 1 16 <i>Ariette de Léone</i> 1 16 <i>Le doux espoir</i> 1 16 <i>Les charmes de la lib.</i> 1 16 <i>L'Espoir flatteur</i> 1 16 <i>Le portrait de Cimon</i> 1 16	<i>Conservame de Lefebvre</i> 2 8 <i>Afferte Id.</i> 2 8 <i>Quam bonous</i> 2 8 <i>Coronate</i> 2 8 <i>Miserere</i> 2 8 <i>Exultate</i> 2 8	

M. De la Chevardiniere, il envoie dans tout le Royaume et dans le Pays étrangers, soit aux Marchands, soit aux particuliers. Sa Demeure est à Paris rue du Roule à la Croix d'Or. Il parait chez lui un Journal de musique composé d'une feuille par semaine avec accompagnement. Labonnement est de 12^{fr} par an et 18^{fr} pour la Province port franc.

2.

SONATA

I.

Allegro.

The musical score is presented in two systems, each containing a treble and a bass staff. The key signature is one sharp (F#) and the time signature is common time (C). The first system begins with a treble staff containing a melodic line with slurs and accents, and a bass staff with a rhythmic accompaniment featuring triplets and a forte (F.) dynamic marking. The second system continues the melodic and rhythmic development, including a section with slurs and accents in the treble staff and a bass staff with various chordal textures and fingerings. The score concludes with a double bar line and repeat signs in both staves of the final system.

First system of musical notation. The upper staff is in bass clef with a key signature of one sharp (F#) and contains a complex melodic line with many slurs and accents. The lower staff is also in bass clef with the same key signature and contains a bass line with notes and rests, including a measure with a whole note marked with a sharp sign.

Second system of musical notation. The upper staff continues the melodic line from the first system. The lower staff continues the bass line, featuring a measure with a whole note marked with a sharp sign.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line with various rhythmic patterns and slurs.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line with various rhythmic patterns and slurs.

Fifth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line with various rhythmic patterns and slurs.

Sixth system of musical notation. The upper staff continues the melodic line. The lower staff continues the bass line with various rhythmic patterns and slurs, ending with a double bar line.

4.

Adagio.

5-3 06 3 5 47 3 64 66 6 03 3 3 5

3 5 5 4 *3 6 5 67 4* 3

6 6 67 4* 3 7 3 5 3 06 6 5 7 4*

7 7 * 3 6 *5/3 7 7

3 6/3+ 67 4* 3 6 4 7 3 5 5 3

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6 5 6 47 3 6 5 6 4 7 3

Minuetto.

Variation.

1^{re}

2^e

3^e

6.

SONATA

II.

Andante.

The first system of the sonata consists of two staves. The treble staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music starts with a quarter rest, followed by a series of eighth and sixteenth notes, some with slurs and accents. The bass staff begins with a bass clef, the same key signature, and a 2/4 time signature. It starts with a quarter rest, followed by eighth and sixteenth notes, with various fingerings (5, 3, 5, 4, 7, 3) indicated above the notes.

The second system continues the musical piece. The treble staff features a series of eighth and sixteenth notes with slurs and accents. The bass staff continues with similar rhythmic patterns and includes fingerings such as 5, 3, 6, 5, 4, 5, 3, 7+, 3, 5, 7+7, 5, and 5.

The third system shows the continuation of the melody and accompaniment. The treble staff has a series of eighth notes with slurs and accents. The bass staff features a more active line with eighth and sixteenth notes, including fingerings like 3, 6, 5, 3, and 3.

The fourth system continues the piece. The treble staff has a series of eighth notes with slurs and accents. The bass staff features a more active line with eighth and sixteenth notes, including fingerings like 6, 7, 3, 5, 3, 6, *3, 7, 3, and 5.

The fifth system concludes the piece. The treble staff features a series of eighth notes with slurs and accents, ending with a double bar line. The bass staff continues with eighth and sixteenth notes, including fingerings like 3, 6, *3, 7, 3, 3, 5, 3, 6, 6, 7, *3, and 3.

The first system consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same key signature. It features a bass line with notes and rests, and includes several chordal figures and fingering numbers (3, 7, 3, 6, 6, 6, 6, 6, 6, 5, 3, 3, 7, 6/4, 3).

The second system continues the piece. The upper staff shows a melodic line with slurs and accents. The lower staff contains a bass line with notes and rests, and includes chordal figures and fingering numbers (6, 7, 6/4, 3, 3, 7, *3, 6/4, 3, 6, 7, 6/4, 3, 3, 5).

The third system features a melodic line in the upper staff with slurs and accents. The lower staff contains a bass line with notes and rests, and includes chordal figures and fingering numbers (3, 6, 5, 6/4, 3, 7, 7, 7, 5).

The fourth system continues the melodic and bass lines. The upper staff has a melodic line with slurs and accents. The lower staff contains a bass line with notes and rests, and includes chordal figures and fingering numbers (3, 6, 5, 3, 3, 3, 6).

The fifth system is the final system on the page. The upper staff shows a melodic line with slurs and accents. The lower staff contains a bass line with notes and rests, and includes chordal figures and fingering numbers (7, 3-5, 6/5, 7, 3, 7, 3, 5, 3, 6/3, 3, 7, 3).

Allegro.

Minuetto.

3-8 3 6 6 5 4 7 3 6 6 5 4 7 3 6 5 6 4

6 5 6 7 4 3 3 8 3 6 6 7 5 4 3 6 5 5 3 4 6

3 5 6 4 7 3 3-8 3 6 6 7 5 4 7 3 5 4 6 5 6 7 3

Minuetto 2^{do}

3 3 — 6 7 3 3 6 4 6 6 5 6 6

6 6 7 5 4 7 6 7 4 6 8 3 6 4 7 7 — 6 8 3 6 5 7 4 3

3 5 6 4 6 7 6 6 6 5 6 7 4

Da Capo al 1^o

10.

SONATA

III.

Allegro.

The musical score is presented in seven systems, each with a treble clef staff on top and a bass clef staff on the bottom. The music is written in common time (C). The first system includes the tempo marking *Allegro.* and begins with a treble clef staff containing a melodic line with a plus sign above it, and a bass clef staff with a 6/3 triplet. Subsequent systems feature intricate rhythmic patterns, including sixteenth-note runs and triplets. Performance markings such as asterisks (*) and plus signs (+) are used throughout to indicate specific techniques or dynamics. The score concludes with a double bar line and a final cadence in the bass clef staff.

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with many slurs and asterisks. The lower staff is in bass clef and contains a bass line with various chords and notes, including a 7th chord marked with an asterisk.

The second system consists of two staves. The upper staff continues the melodic line with slurs and asterisks. The lower staff contains a bass line with chords and notes, including a 6/4 chord and a 7/3 chord.

The third system consists of two staves. The upper staff continues the melodic line with slurs and asterisks. The lower staff contains a bass line with chords and notes, including a 6/5 chord and a 6/4 chord.

The fourth system consists of two staves. The upper staff continues the melodic line with slurs and asterisks. The lower staff contains a bass line with chords and notes, including a 3rd chord and a 5/4 chord.

The fifth system consists of two staves. The upper staff continues the melodic line with slurs and asterisks. The lower staff contains a bass line with chords and notes, including a 6/5 chord and a 6/4 chord.

The sixth system consists of two staves. The upper staff continues the melodic line with slurs and asterisks. The lower staff contains a bass line with chords and notes, including a 5/4 chord and a 6/4 chord.

Adagio.

Tempo di Minuetto.

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a bass line with fingerings (numbers 1-5) and a repeat sign. The music concludes with a double bar line and repeat dots.

The second system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with fingerings and a repeat sign. The music concludes with a double bar line and repeat dots.

The third system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with fingerings and a repeat sign. The music concludes with a double bar line and repeat dots.

The fourth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with fingerings and a repeat sign. The music concludes with a double bar line and repeat dots.

The fifth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with fingerings and a repeat sign. The music concludes with a double bar line and repeat dots.

The sixth system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with various note values and rests. The lower staff is in bass clef and contains a bass line with fingerings and a repeat sign. The music concludes with a double bar line and repeat dots.

14.

SONATA IV.

Allegro.

5 3 7 6 4 7 3 7 5 3 2

6 6 3 5 3 5 7

3 7 3 7 5 3 6 6 7 3 6 3 7 5

5 4 7 3 6 3 7 5 5 7 4 5 6

7 6 7 3 7 3 3 3 6 4 3 7

3 7 3 3 7 3 7

This page of musical notation, numbered 15, is arranged in seven systems. Each system consists of a treble staff and a bass staff. The treble staves feature intricate melodic lines with numerous accidentals (sharps, naturals, and flats) and slurs. The bass staves provide harmonic support with various chord diagrams (e.g., 6 4 7, 6 5, 6 7 *5, 5 *3, 3, 5, 7, 6 4 7 7, 7, 5 4 3 6, 3 6 3 5 3, 6 4, 3, 7 5 3, 6 7 4 *, 6 8 3 5, 6 7 4 7) and fingering numbers (3, 5, 7, 4). The notation is dense and technical, typical of advanced guitar repertoire. The piece concludes with a double bar line and repeat dots at the end of the seventh system.

Adagio.

6 3 6 7 7 5 3 3 6 7 5 4 3

3 5 3 6 4 3 5 3 4 3 7 5

3 6 4 7 6 3 6 7 7 5 6 4 3 7 5

3 4 3 6 5 3 6 5 7

8 6 7 6 4 3 6 3 6 7 7 5 6

3 6 4 3 5 3 4 3 5 3 5 6 3 6 4 7

Menuet.

4+ 6 6 6 6 7

7 6 5 4+ 6 6 5 4 7

1^{re}

Variations

2^e

3^e

al'8^{ve}

4^e

18.

SONATA

V.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time. The music begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro.' The notation includes various note values, rests, and slurs. Fingerings are indicated by numbers 1-5. The system ends with a double bar line and a repeat sign.

The second system continues the musical notation. It features similar rhythmic patterns and fingerings as the first system. The bass staff includes fingerings such as 3, 6, 3, 7, 6, 5, 7, and 5. The system concludes with a double bar line and a repeat sign.

The third system shows more complex rhythmic figures. The bass staff includes fingerings like 3, 5, 3, 3, 7, 6, 5, 7, and 5. The system ends with a double bar line and a repeat sign.

The fourth system contains intricate melodic lines. The bass staff includes fingerings such as 7, 3, 7+, 3, 6, 6, 7, 5, 4, 7, 3, 5, 4, *, 7, and 7, 5, 7. The system ends with a double bar line and a repeat sign.

The fifth system continues with complex rhythmic patterns. The bass staff includes fingerings like b6, 5, 6, 7, 4, *, b3, 5, 6, 4, 3, 6, 7, b5, *6, 5, b3. The system ends with a double bar line and a repeat sign.

The sixth system features rapid sixteenth-note passages. The bass staff includes fingerings such as 6, 7, 3, 7, 6, 7, 4, *, 6, and 7. The system ends with a double bar line and a repeat sign.

The seventh system concludes the piece. The bass staff includes fingerings like 6, 7, 4, *, 6, 5, 7, 6, 5, 7, and 5. The system ends with a double bar line and a repeat sign.

This page of musical notation is for guitar and consists of six systems, each with a treble and bass clef staff. The notation is highly detailed, featuring complex melodic lines with many slurs and ties. Chordal accompaniment is indicated by numbers (1-7) and symbols like asterisks (*) and plus signs (+) placed above or below notes. The key signature is one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line and repeat dots at the end of the final system.

Andante.

3 3 6 7 3 6 7 6 5 3 6 5

3 5 7 3 6 1 3 5 4 7 3 3 7 3 4 6 7

3 3 3 6 5 3 6 5 3 5

6 5 7 3 6 3 7 6 3 7 6 3 7 7

6 7 7 3 3 7 3 6 6 7 3

Non tanto Allegro.

7 6 8 5 4 7 3 7 3 3 6 8 3 3 7 6 8 5 4 7 3 3 3 6 8 3 3 7

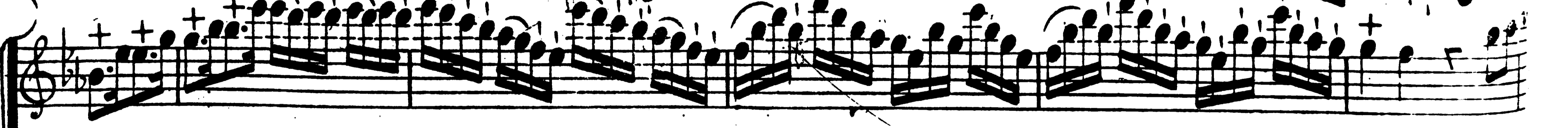

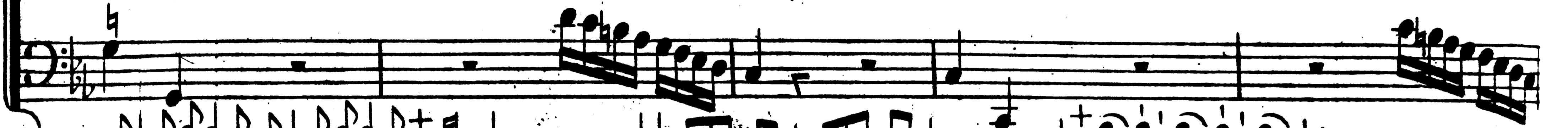
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7 4 3 5 5 3 6

This page of musical notation, numbered 21, is written for guitar and consists of eight systems. Each system contains a treble staff and a bass staff. The notation is highly technical, featuring complex melodic lines with many slurs and ties. The bass line is particularly detailed, with numerous fret numbers (e.g., 4, 6, 5, 3, 7, 9, 6, 7, 3, 7, 6, 8, 5, 4, 7, 3, 4, 3, 5) and some asterisks. The piece concludes with a double bar line and repeat dots.

SONATA VI.

Allegro.



This page of musical notation is for guitar, consisting of ten systems of two staves each (treble and bass clef). The music is written in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The notation includes a variety of rhythmic values, including eighth and sixteenth notes, and rests. Fingerings are indicated by numbers 1-5 above or below notes. There are several instances of triplets and sixteenth-note runs. The piece concludes with a double bar line and repeat dots. The page number '23.' is located in the top right corner.

Rondeau.

Majeur.

First system of musical notation, featuring a treble staff with a melodic line and a bass staff with a bass line. The bass staff includes several figured bass notations: 6 4 3, 6 3, 5 4 7, and 6.

Menuet.

Second system of musical notation, labeled "Menuet." It consists of a treble staff and a bass staff with figured bass notations: 6, 6, 6, 6 4, 7, 3, 6, 6, 6, 6, 4, 7.

Third system of musical notation, featuring a treble staff and a bass staff with figured bass notations: 2+3 4/3 6 6, 2+*3 4+ 3 6 6, 6, 6, 6, 6, 4, 7.

1^{re}

Variations

First variation of the piece, labeled "1^{re} Variations". It consists of a treble staff and a bass staff with a complex melodic and bass line.

2^e

Second variation of the piece, labeled "2^e". It consists of a treble staff and a bass staff with a complex melodic and bass line.

3^e

Third variation of the piece, labeled "3^e". It consists of a treble staff and a bass staff with a complex melodic and bass line.

Sigue.

Final section of the piece, labeled "Sigue.". It consists of a treble staff and a bass staff with a complex melodic and bass line.

FINE.