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NOTICE BIOGRAPHIQUE

DE

JEAN-HENRY D'ANGLEBERT.

ANGLEBERT (Jean-Henry d'), claveciniste de la chambre de Louis XIV, a publié à Paris, en 1689, un ouvrage intitulé : *Pièces de clavecin, avec la manière de les jouer; diverses chaconnes, ouvertures et autres airs de monsieur de Lully mis sur cet instrument; quelques fugues pour l'orgue, et les principes de l'accompagnement. Livre premier.* Dans la préface, il annonçait un second livre de ces pièces; je ne crois pas qu'il ait paru. Le style de d'Anglebert a moins de grâce que celui de Chambonnières; mais sa musique est écrite avec beaucoup de pureté et de savoir. Ces qualités se font remarquer surtout dans les fugues et dans un contrepoint à quatre parties pour l'orgue, qui suivent les pièces de clavecin; les meilleurs organistes allemands et italiens, contemporains de d'Anglebert, auraient pu se faire honneur de ces morceaux. Longtemps on a cru que Corelli avait été le premier compositeur qui eût varié *Les Folies d'Espagne*, et même quelques personnes ont dit qu'il était l'auteur de cet air; mais le recueil des pièces de d'Anglebert contient vingt-deux variations sur ce même thème, et la *Folie* de Corelli n'a été publiée que dans l'œuvre 5e, dont la première édition parut en 1700. Un beau portrait de d'Anglebert, peint par Mignard, et gravé par Vermeulen, est en tête du livre de ce musicien.

(Extrait de la *Biographie universelle des musiciens* de F.-J. Fétis.)

1689.

PIÈCES

DE CLAVECIN

DÉDIÉES

à son Altesse Sérénissime

Madame la Princesse de CONTI

PAR

HENRY D'ANGLEBERT.

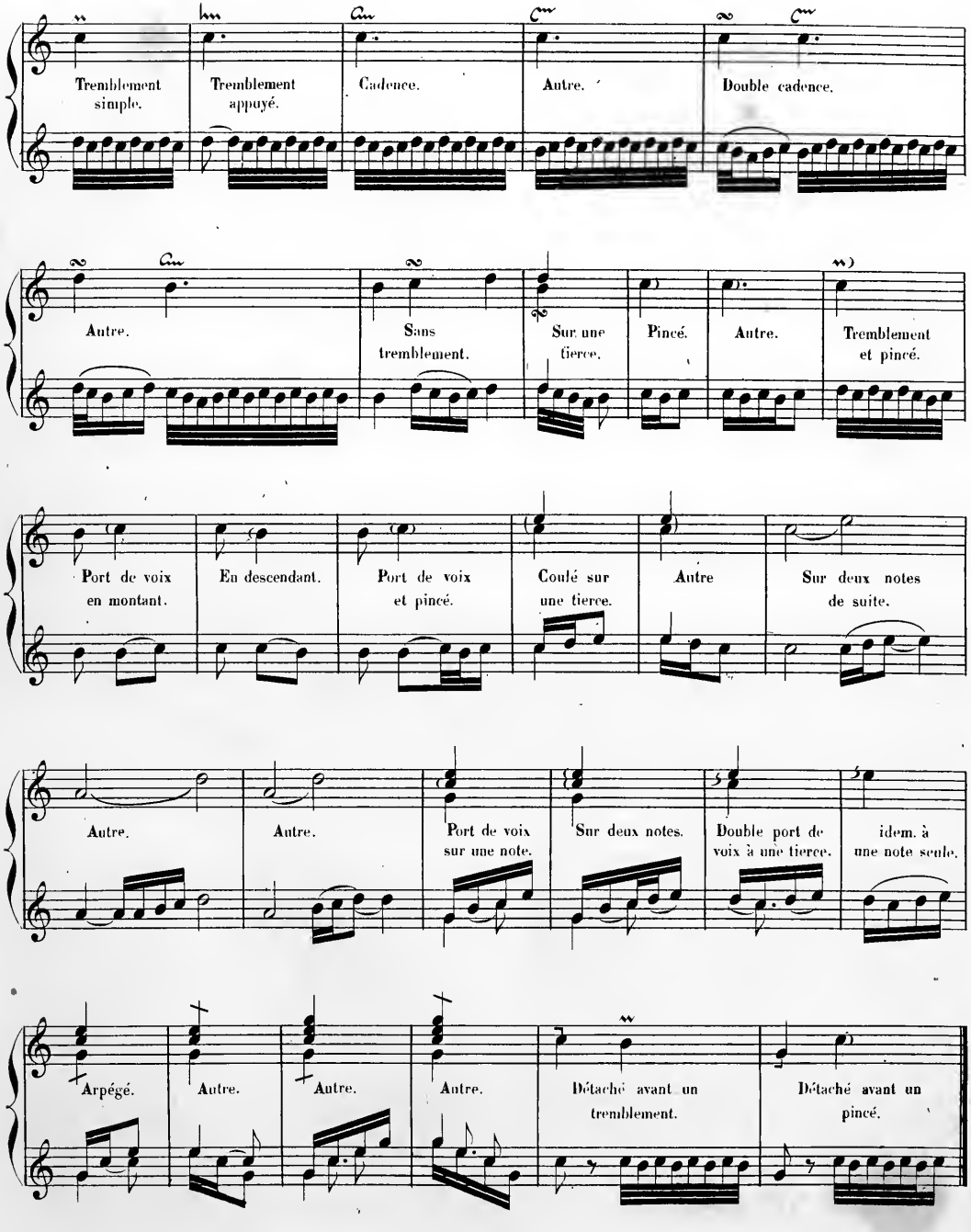
Claveciniste ordinaire de la chambre du Roi.

Tirées du *premier livre* de Pièces de Clavecin, édition de l'auteur, Paris, 1689.

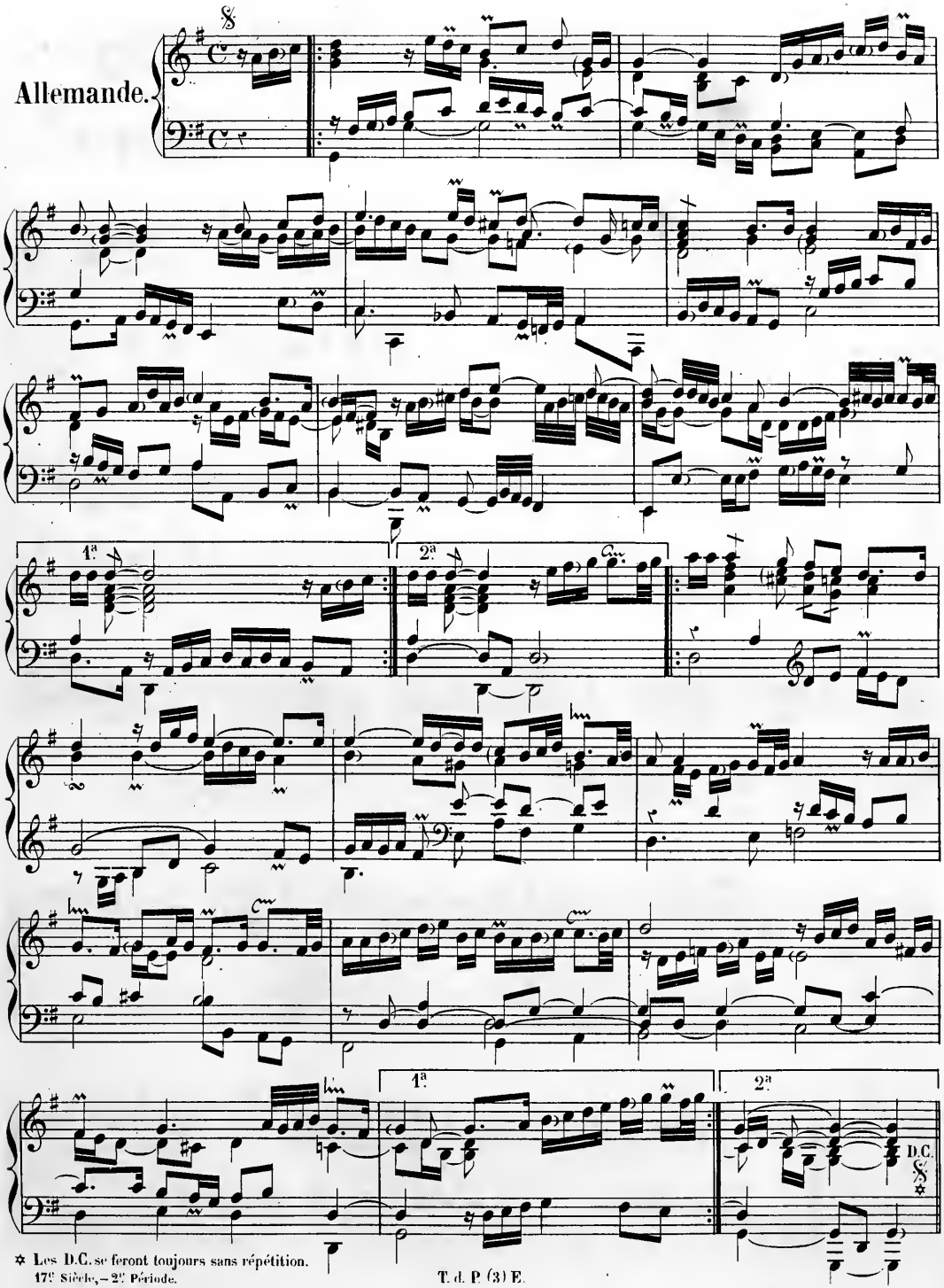
PUBLIÉ PAR L. FARRENC, — PARIS, 1871.

T. d. P. (3) E.

Signes des agréments et leur signification.

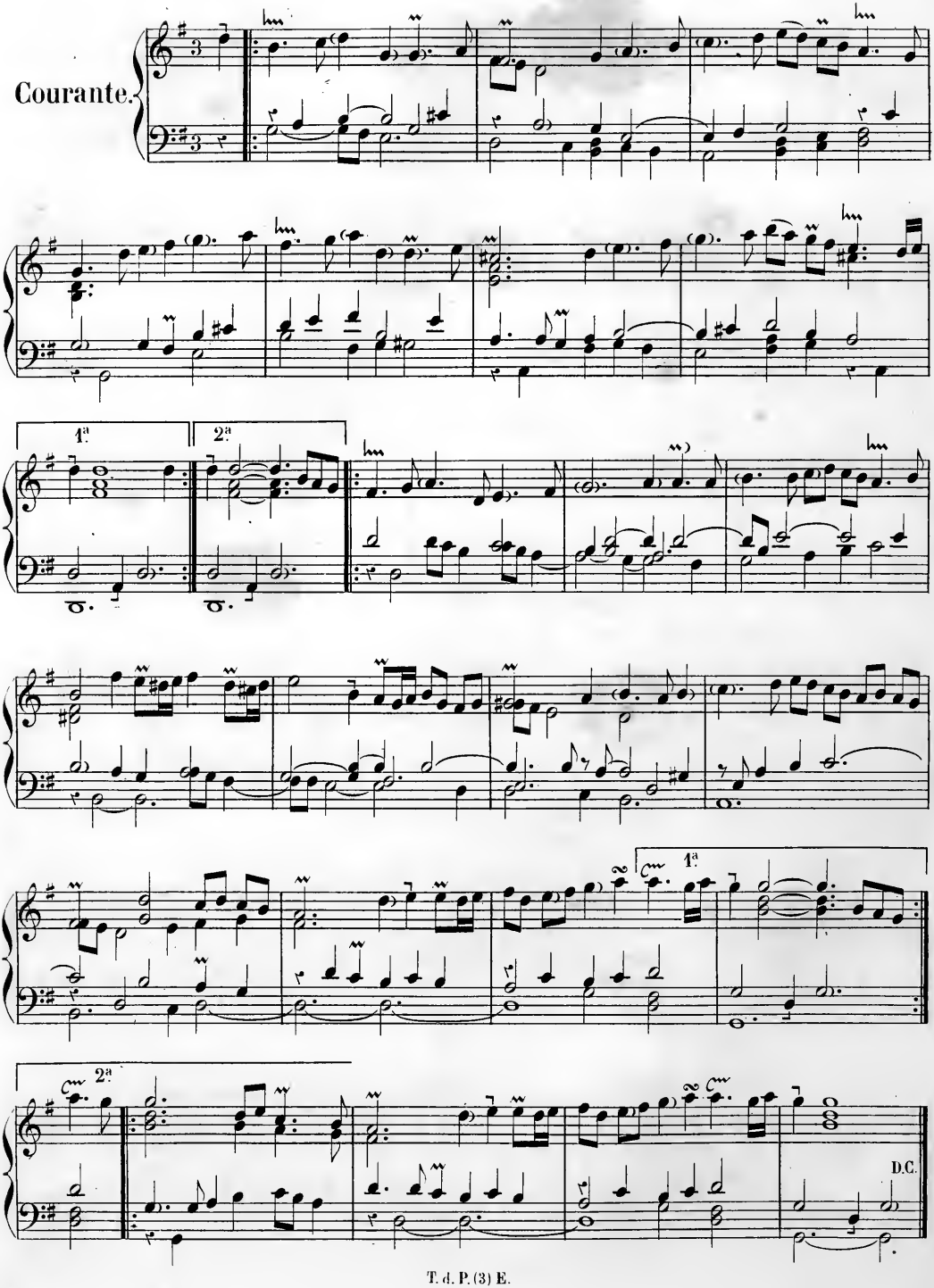


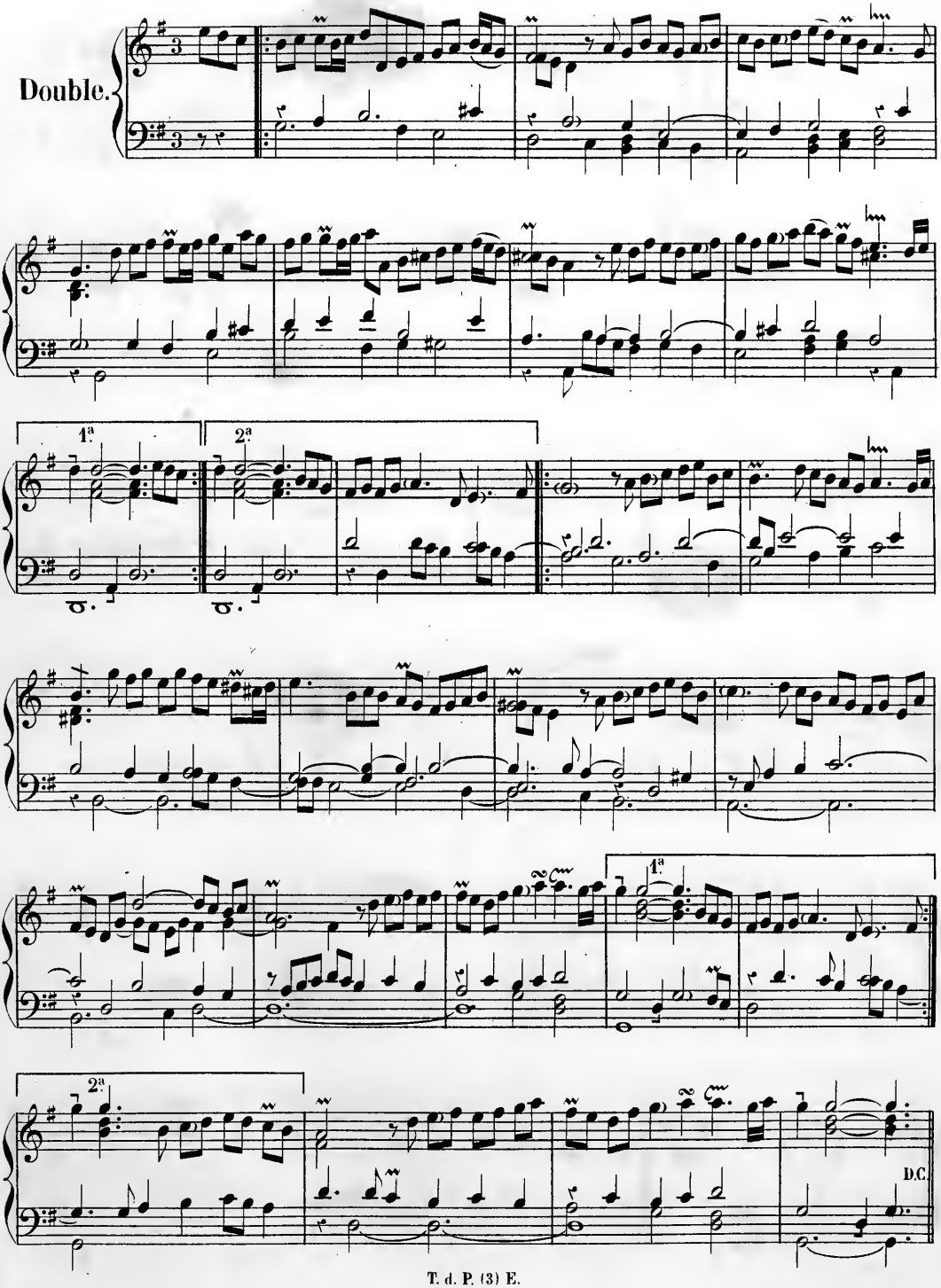
Allemande.



✲ Les D.C. se feront toujours sans répétition.

Courante.




Double.
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1ª
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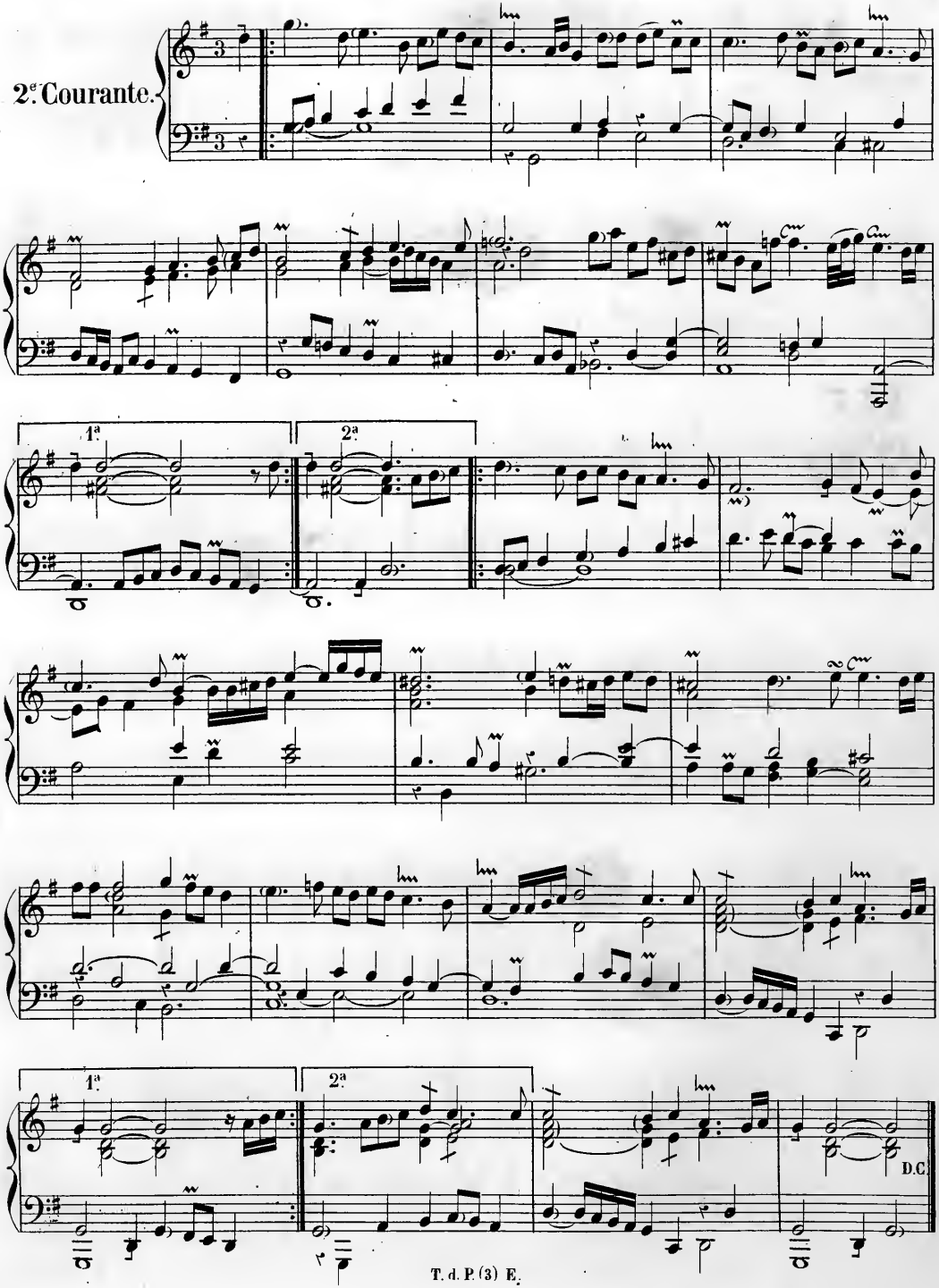
D.C.


2e. Courante.
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1a
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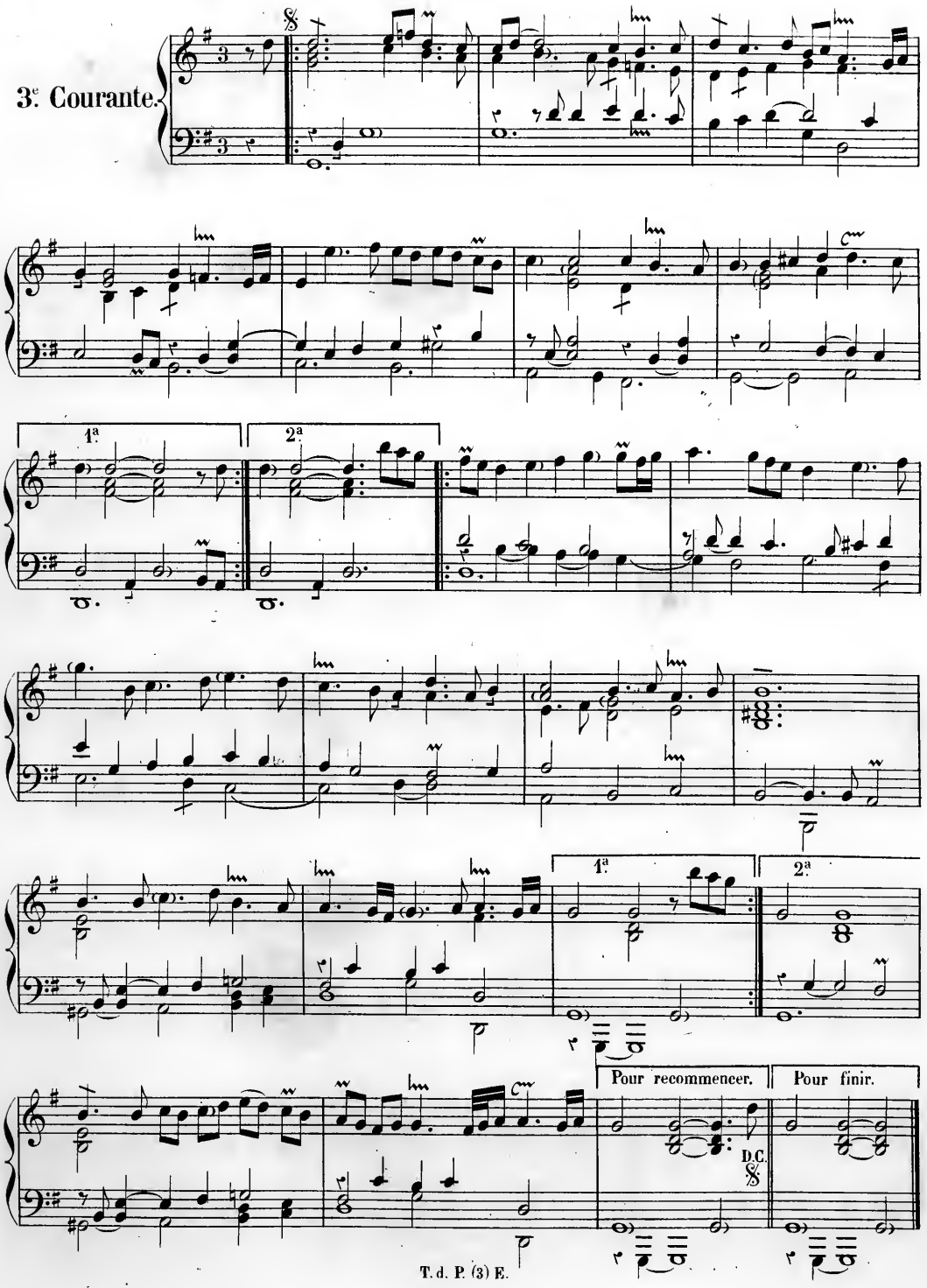
D.C.

3e. Courante.



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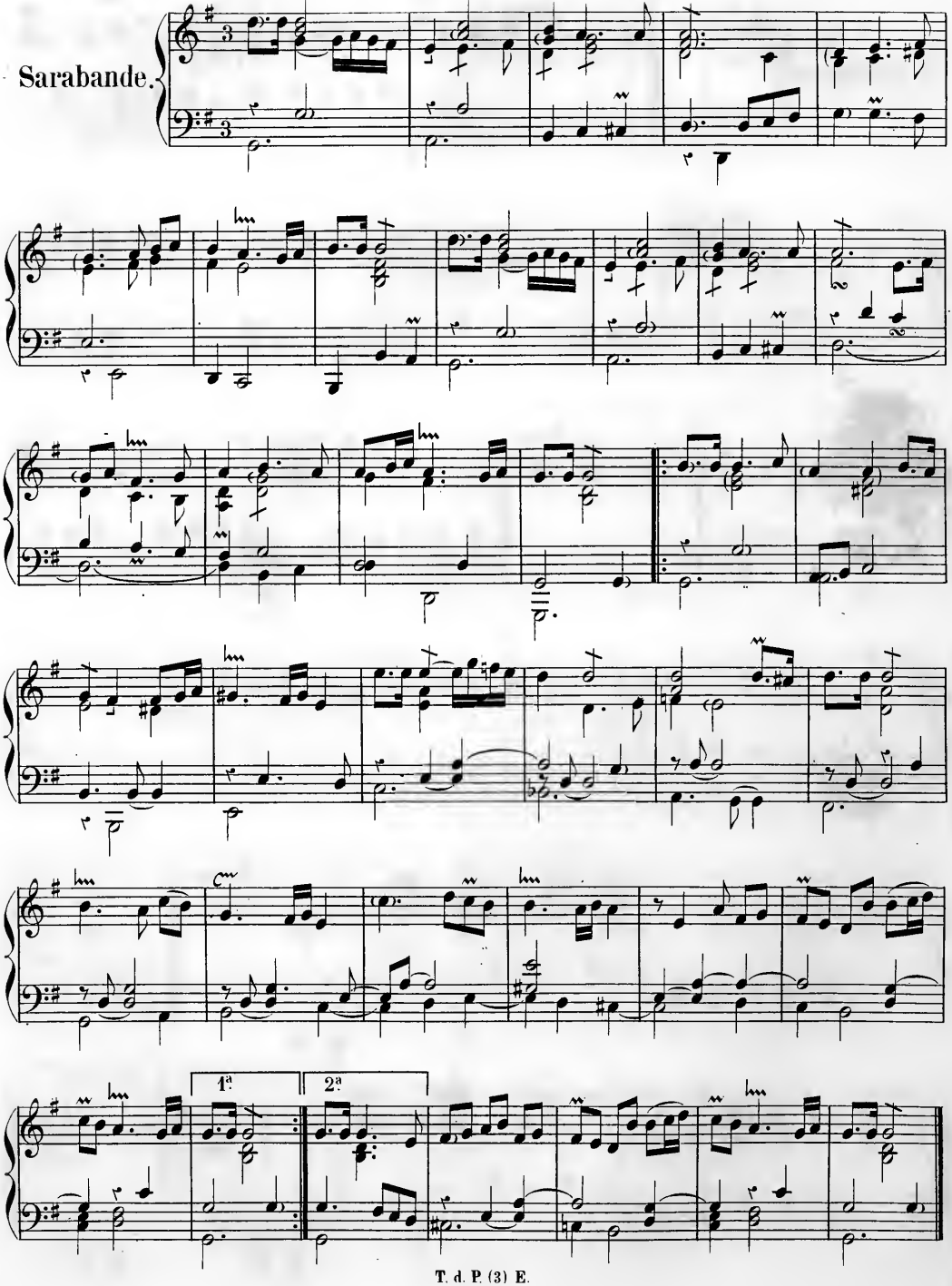
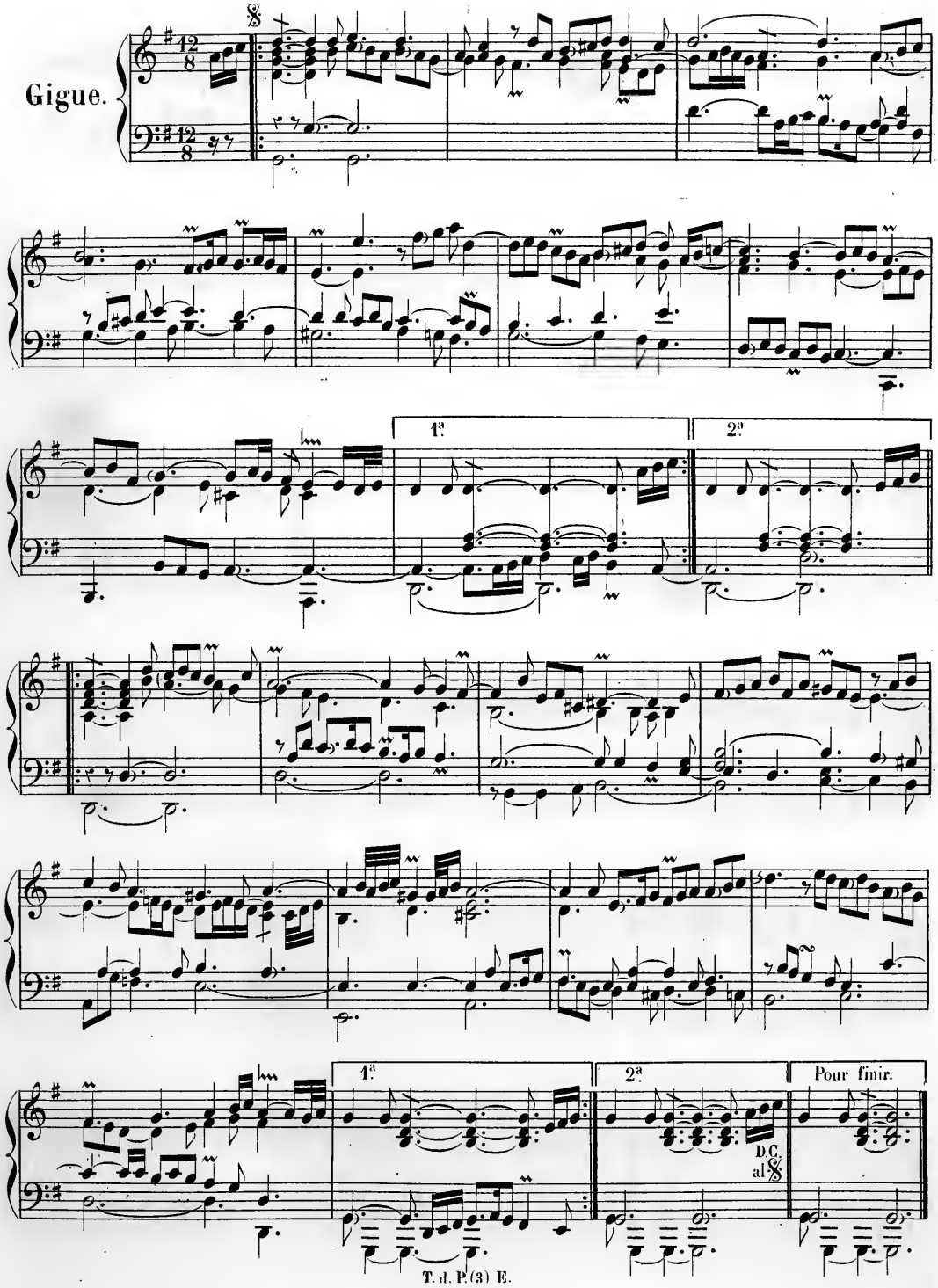
Sarabande.




Gigue.
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2ª
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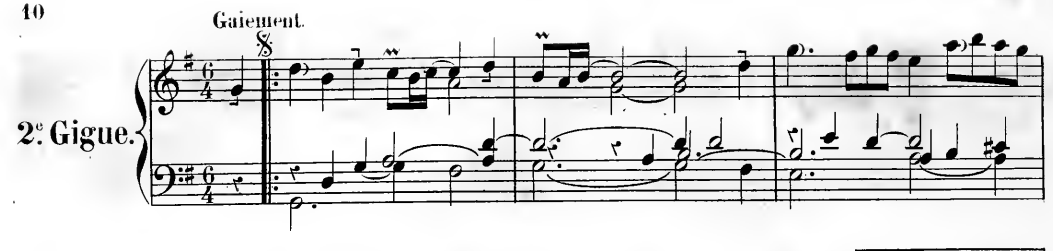
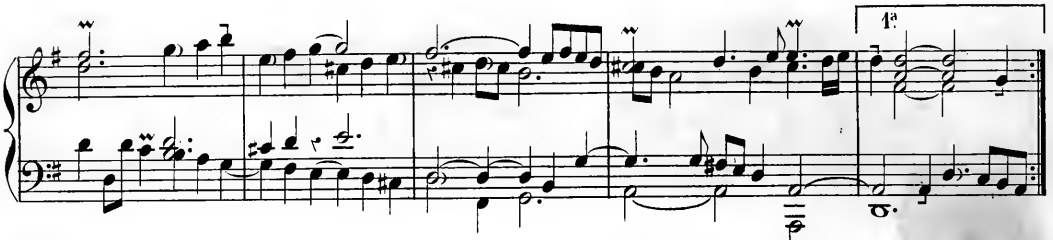
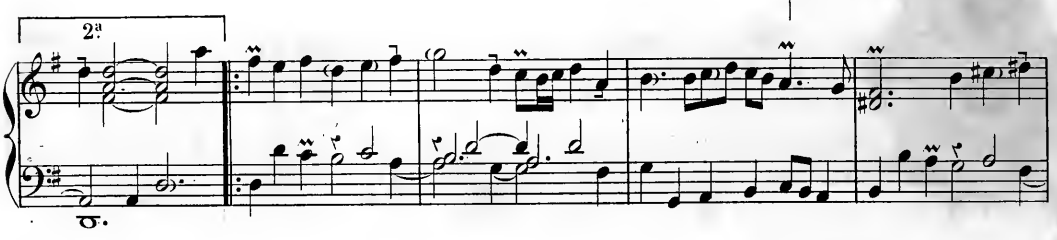
Pour finir.
D.C. al 𝄋

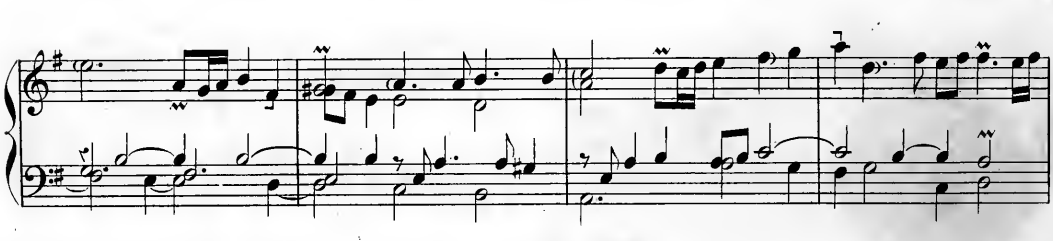
Gaiement.

2e. Gigue.









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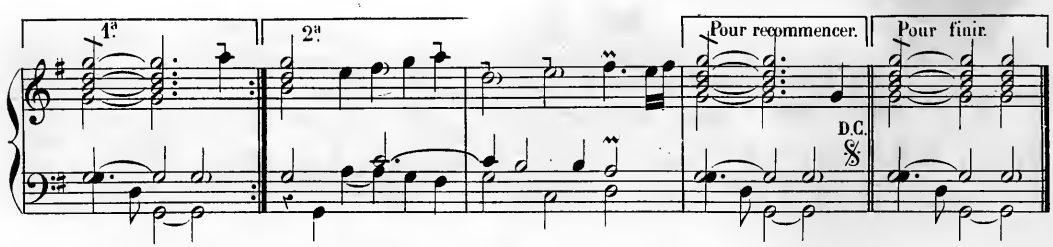

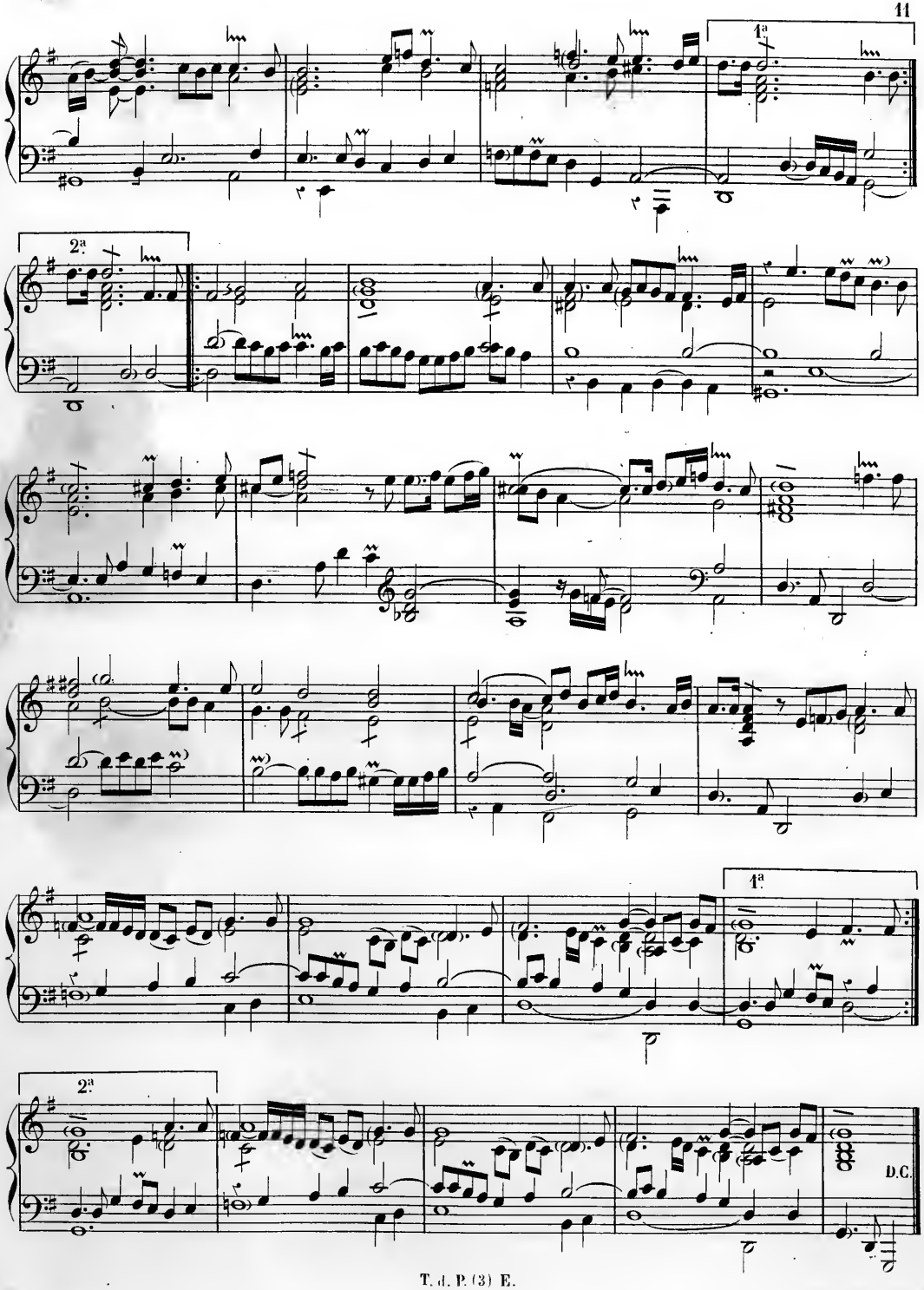
1ª
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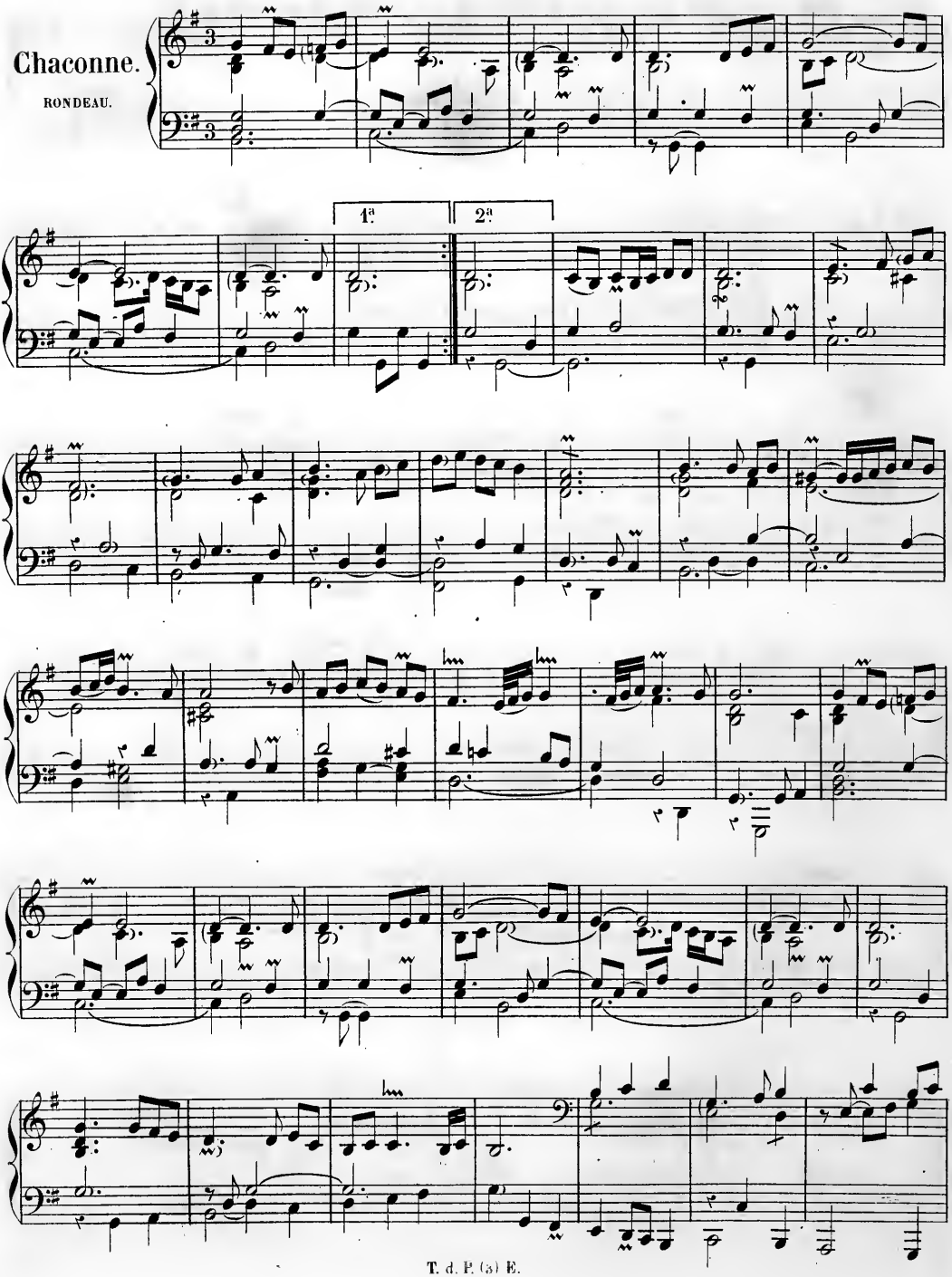
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RONDEAU.
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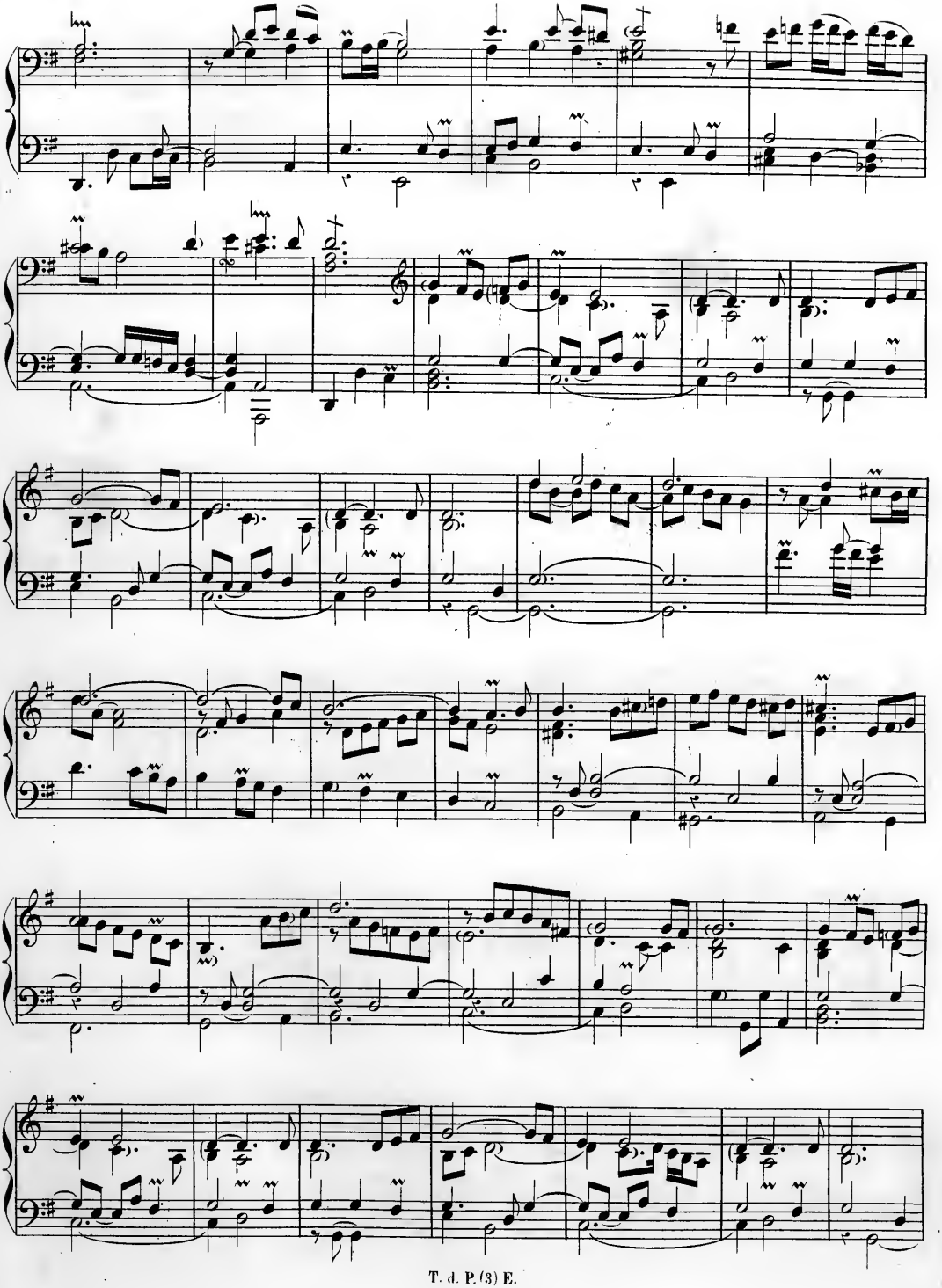

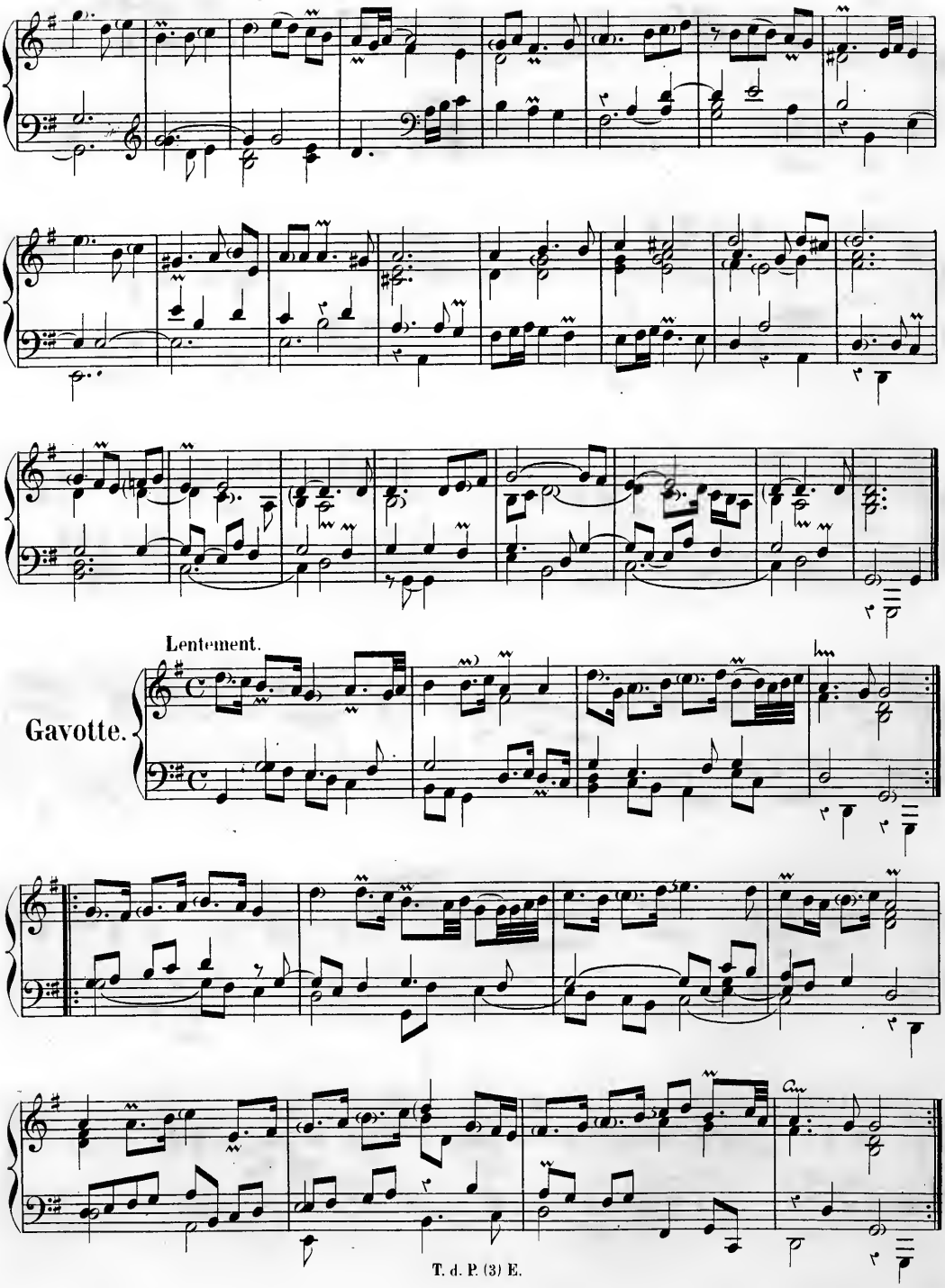
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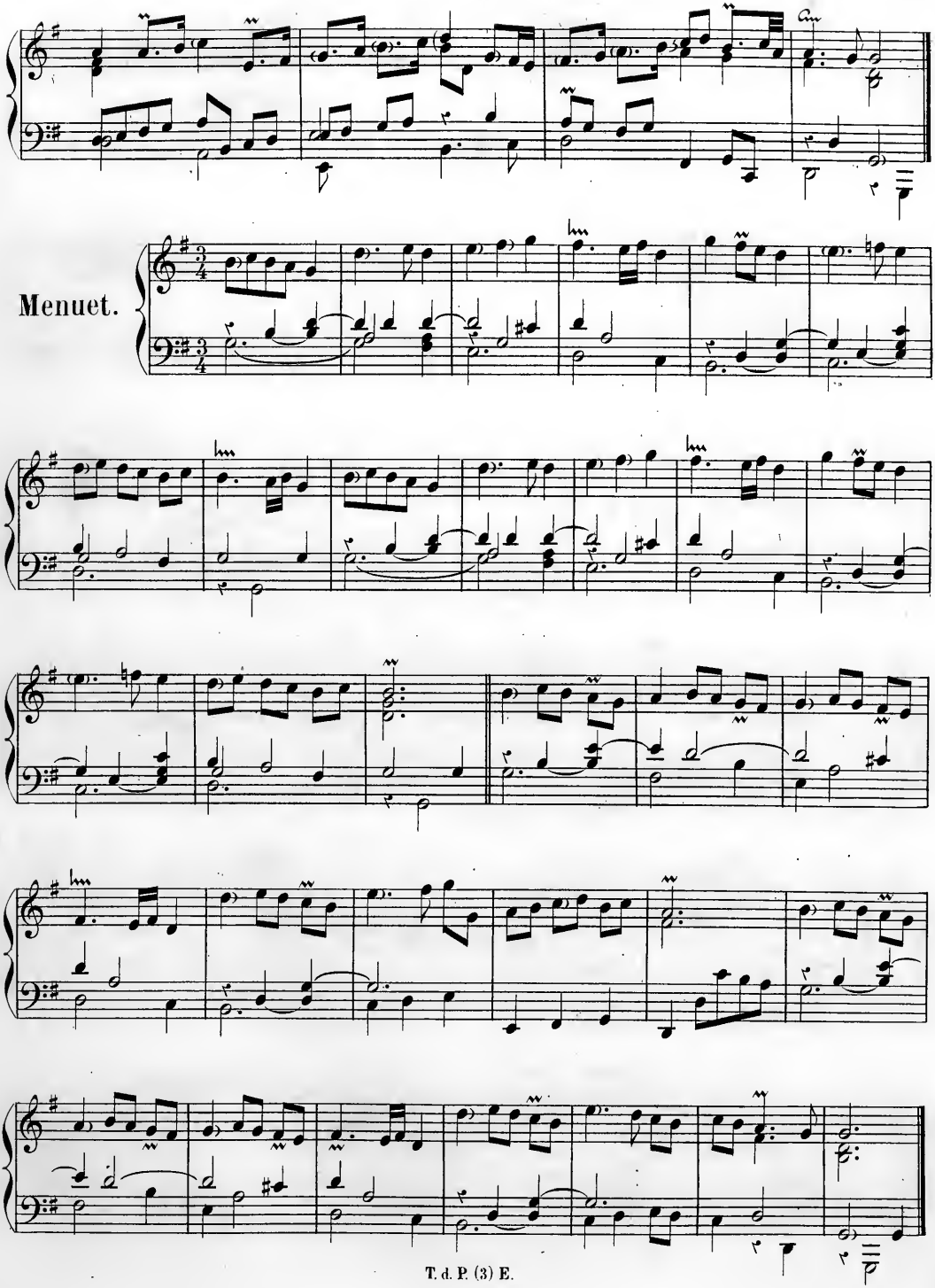
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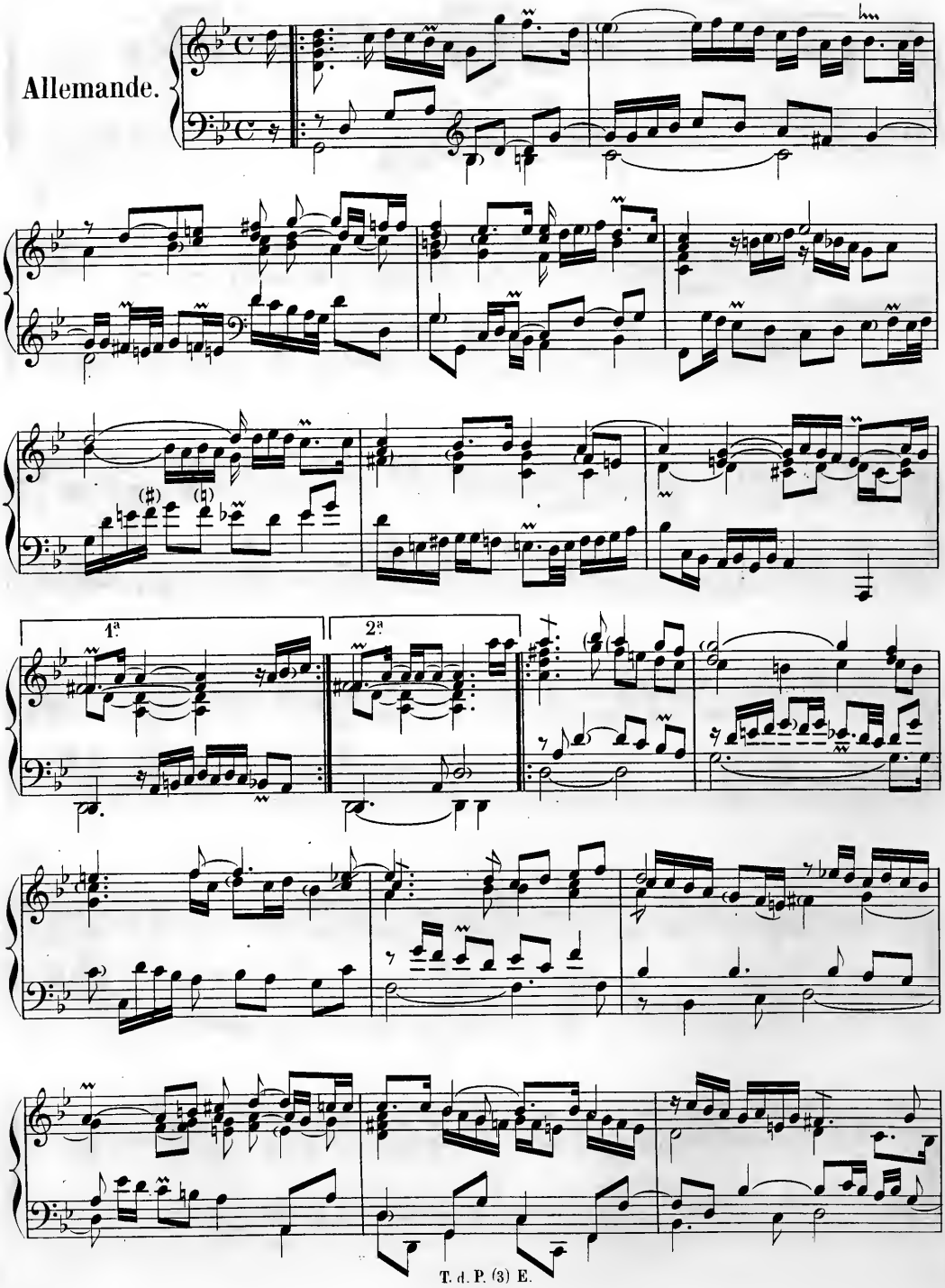
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1ª
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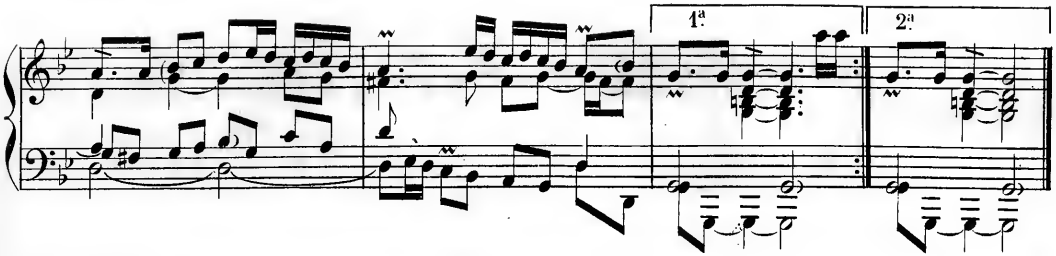

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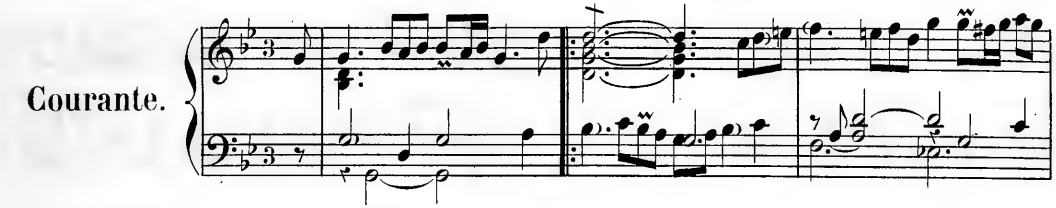
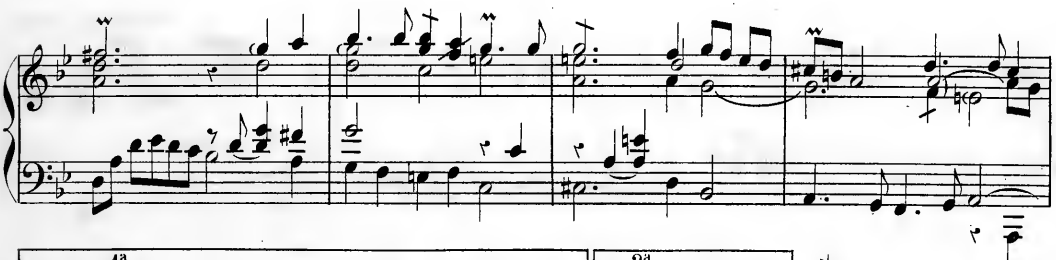
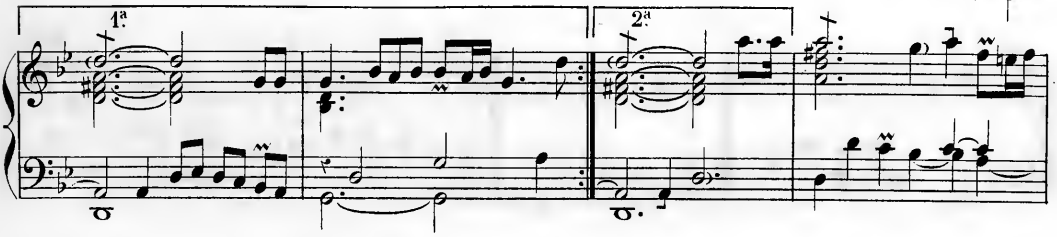
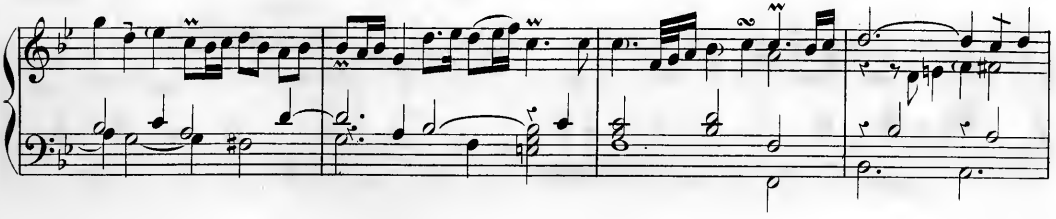
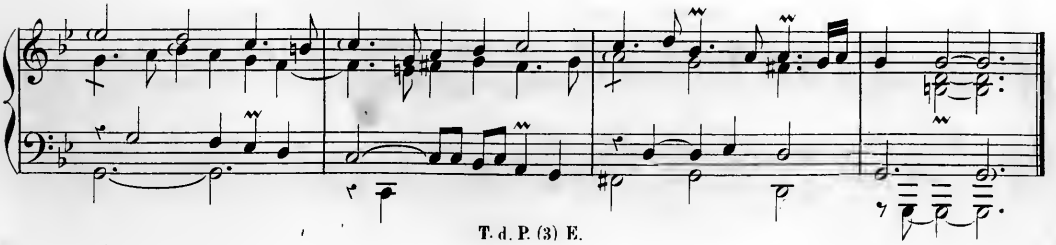


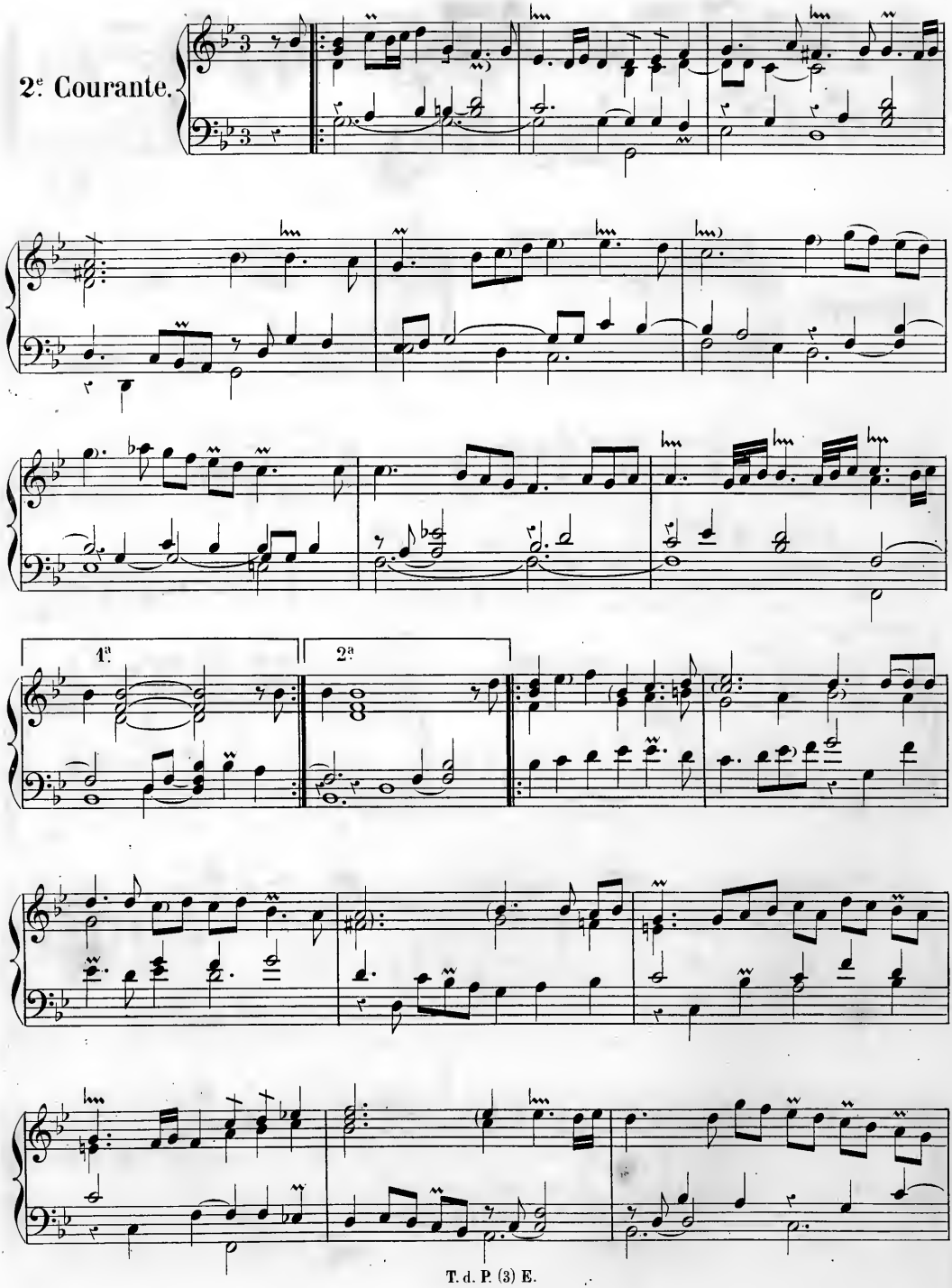


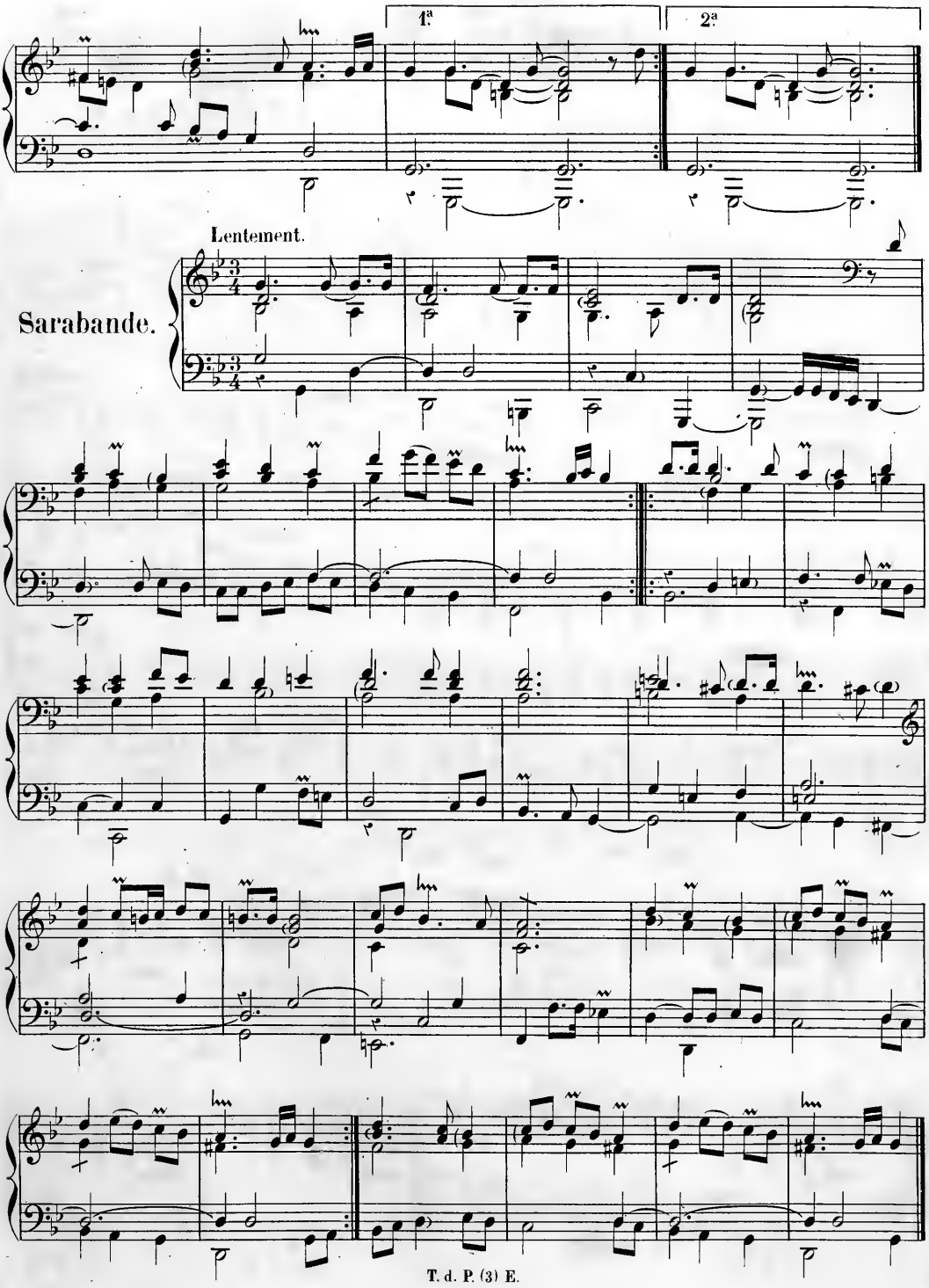


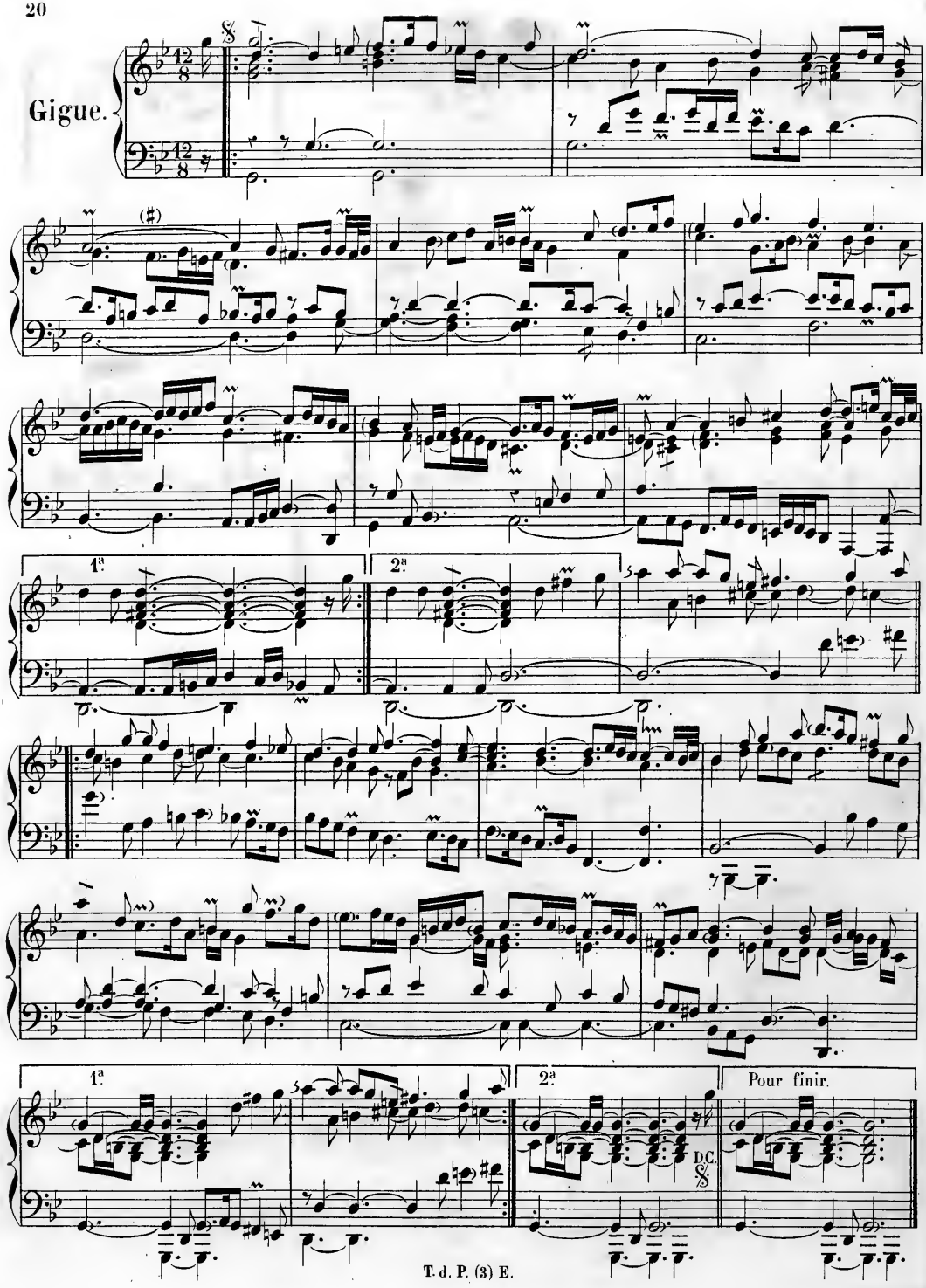




2e. Courante.

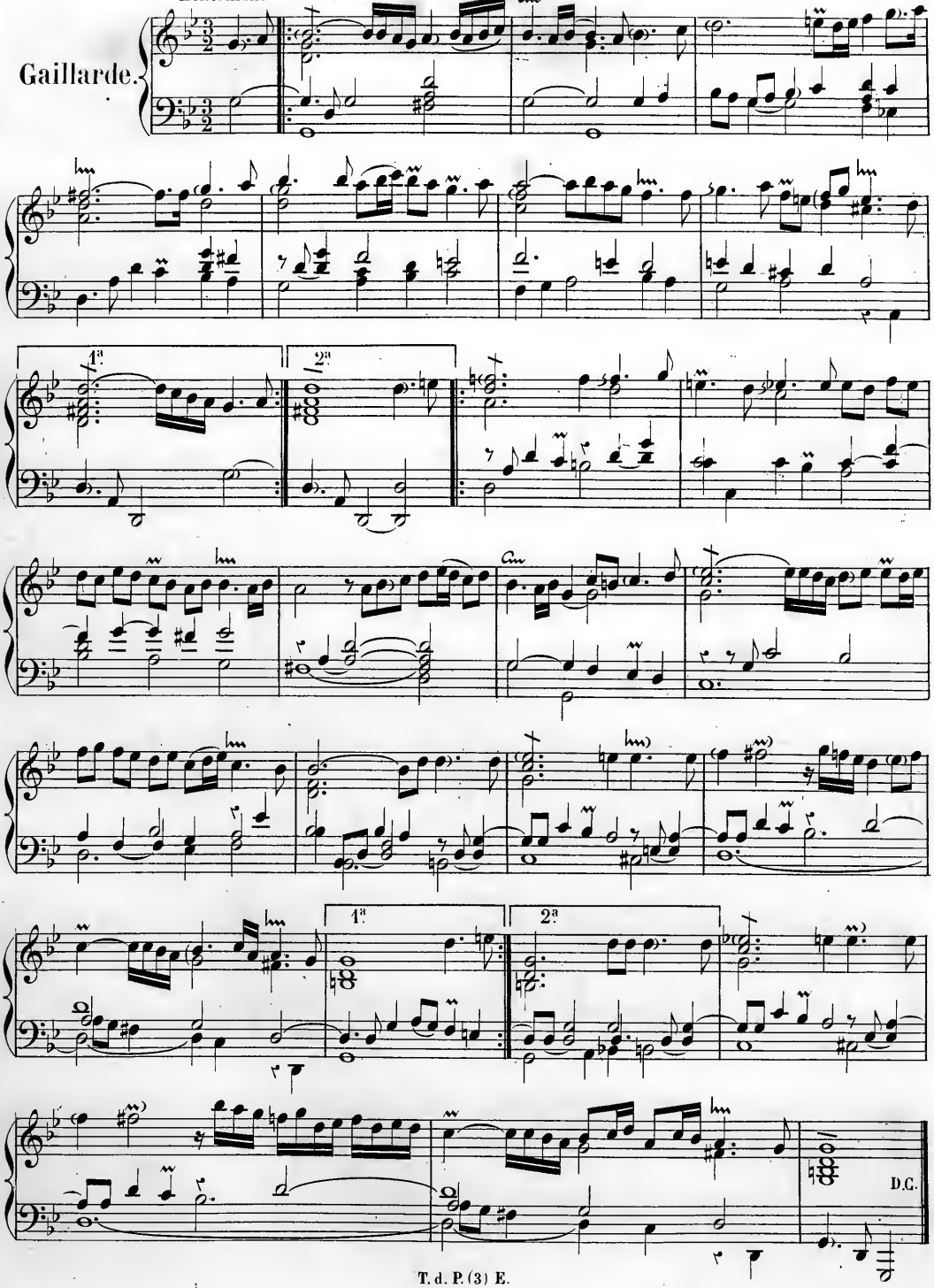



1ª
2ª
Lentement.
Sarabande.

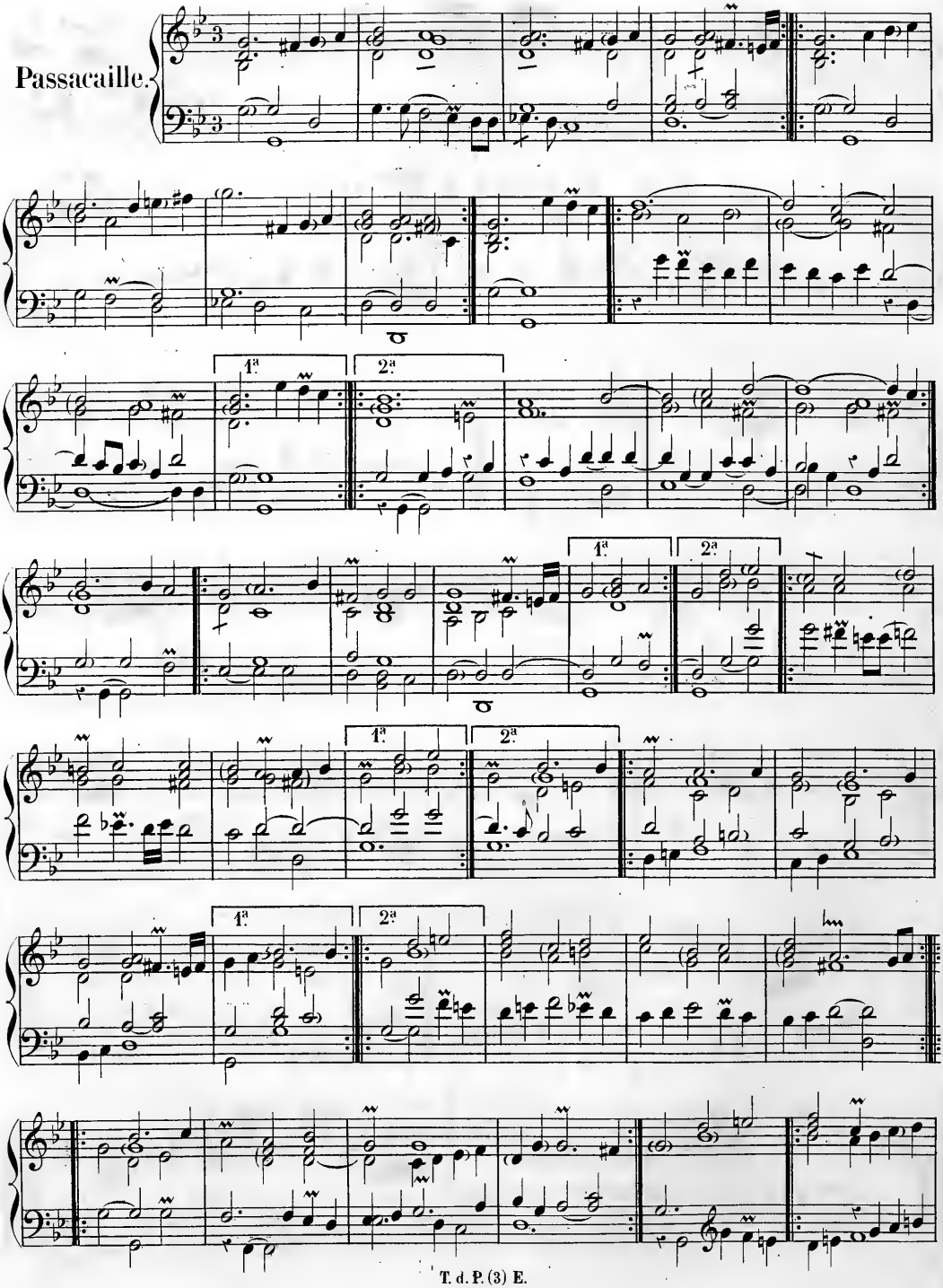

Gigue.
1ª
2ª
1ª
2ª
Pour finir.
D.C.

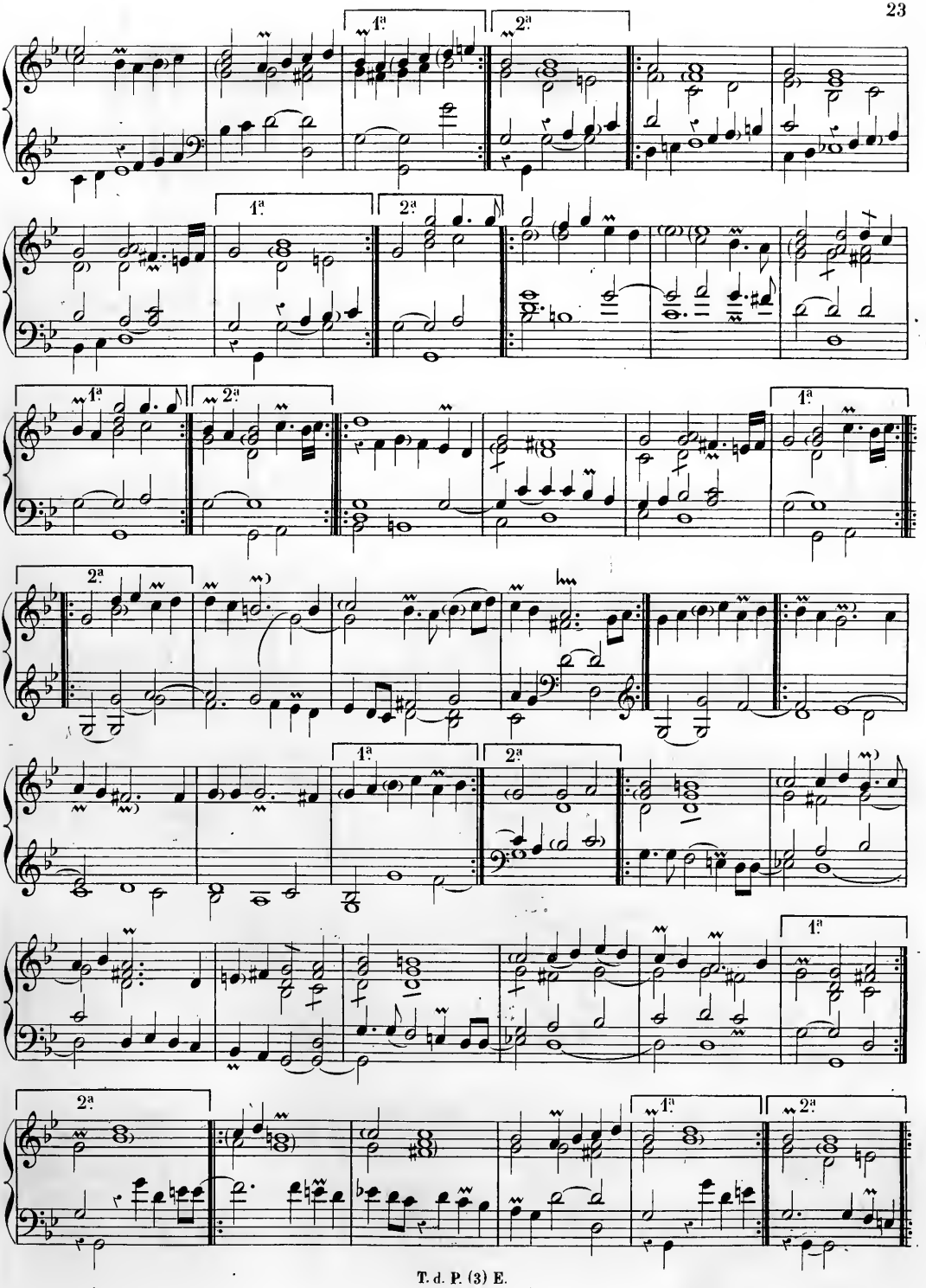
Lentement.

Gaillarde.



Passacaille.

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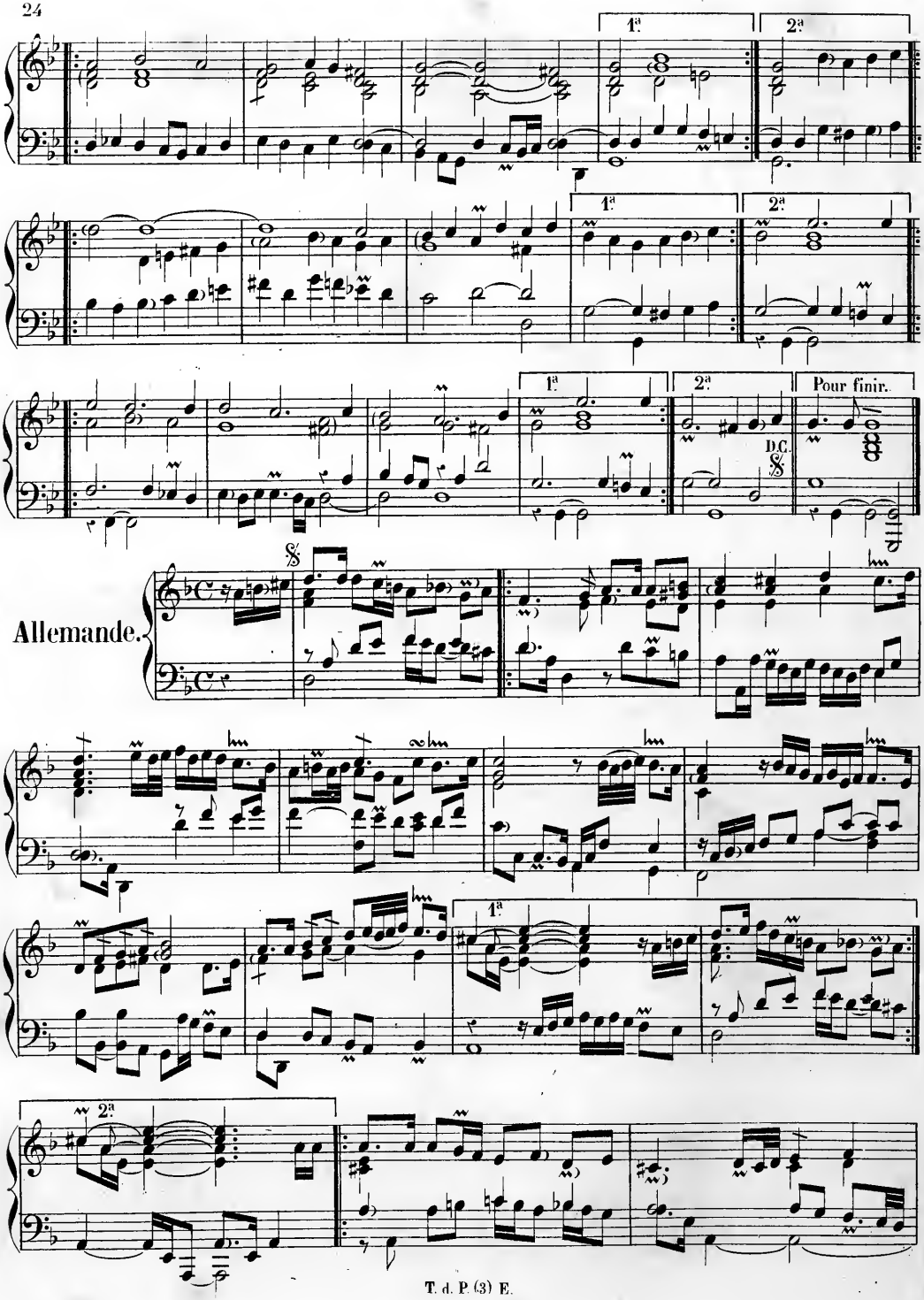
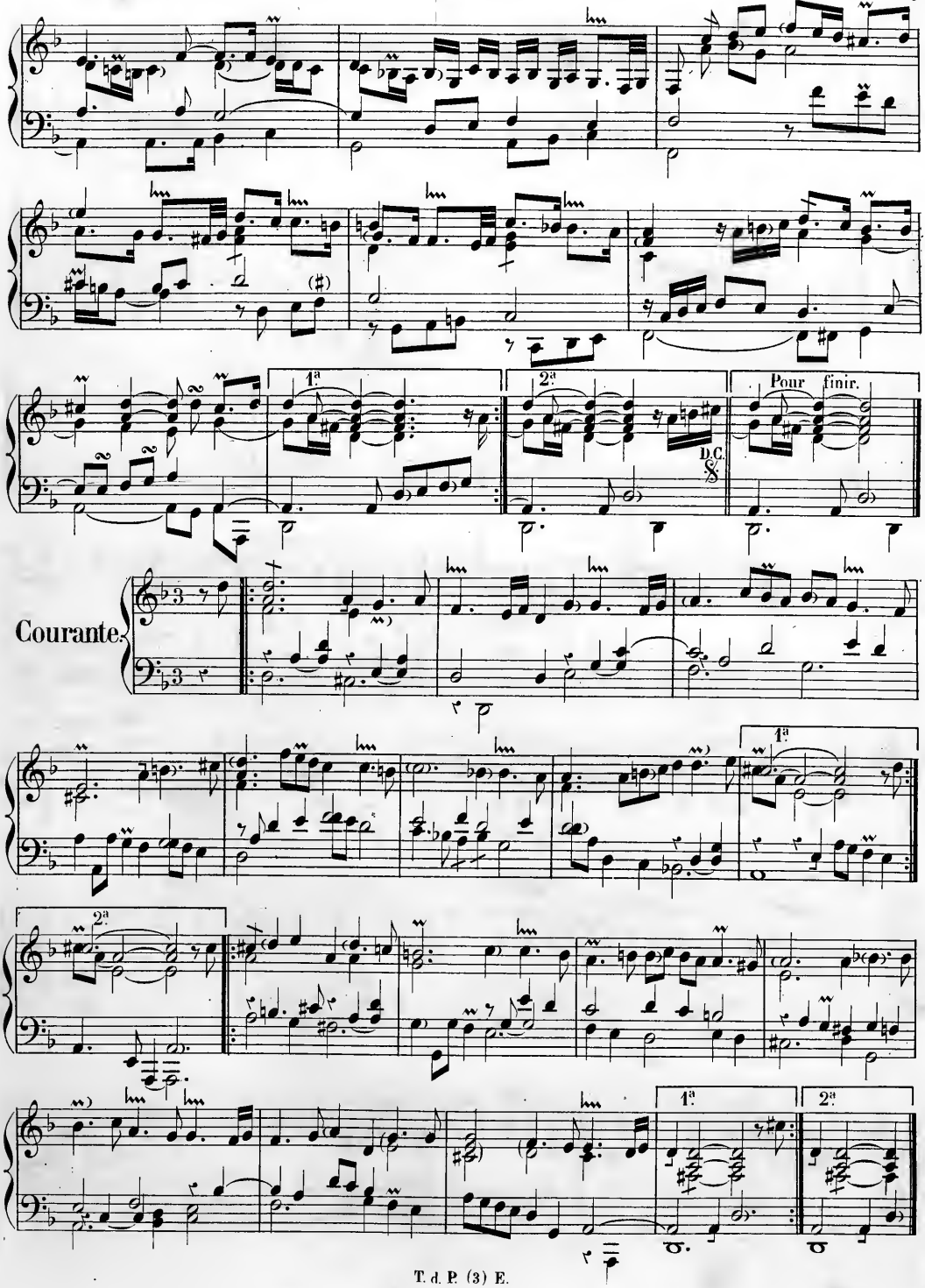

1ª
2ª
1ª
2ª
1ª
2ª
Pour finir.
D.C.
Allemande.
1ª
2ª


1ª
2ª
Pour finir.
D.C.
Courante.
1ª
2ª
2ª
1ª
2ª

Double.

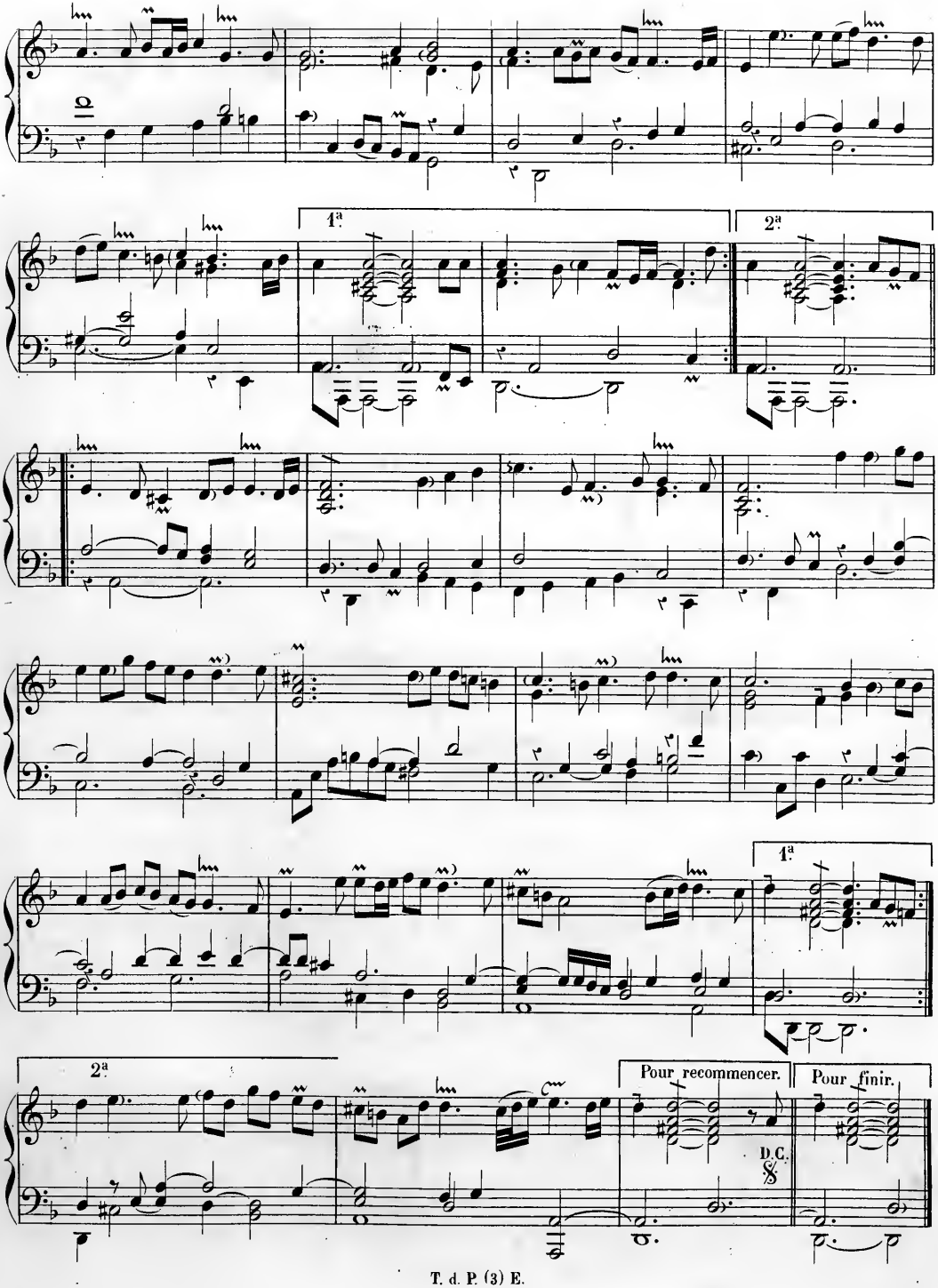
1ª

2ª

1ª

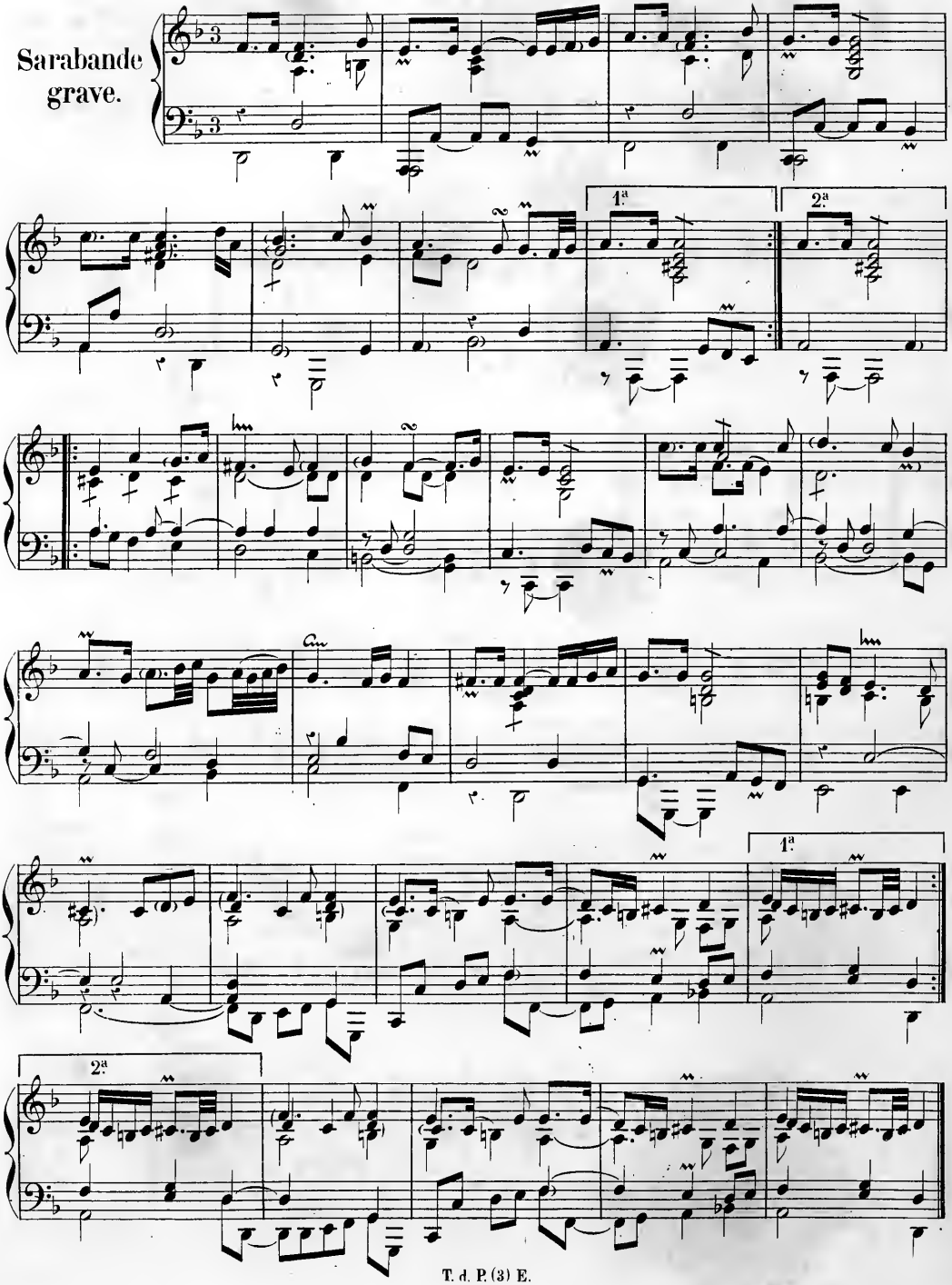
2ª

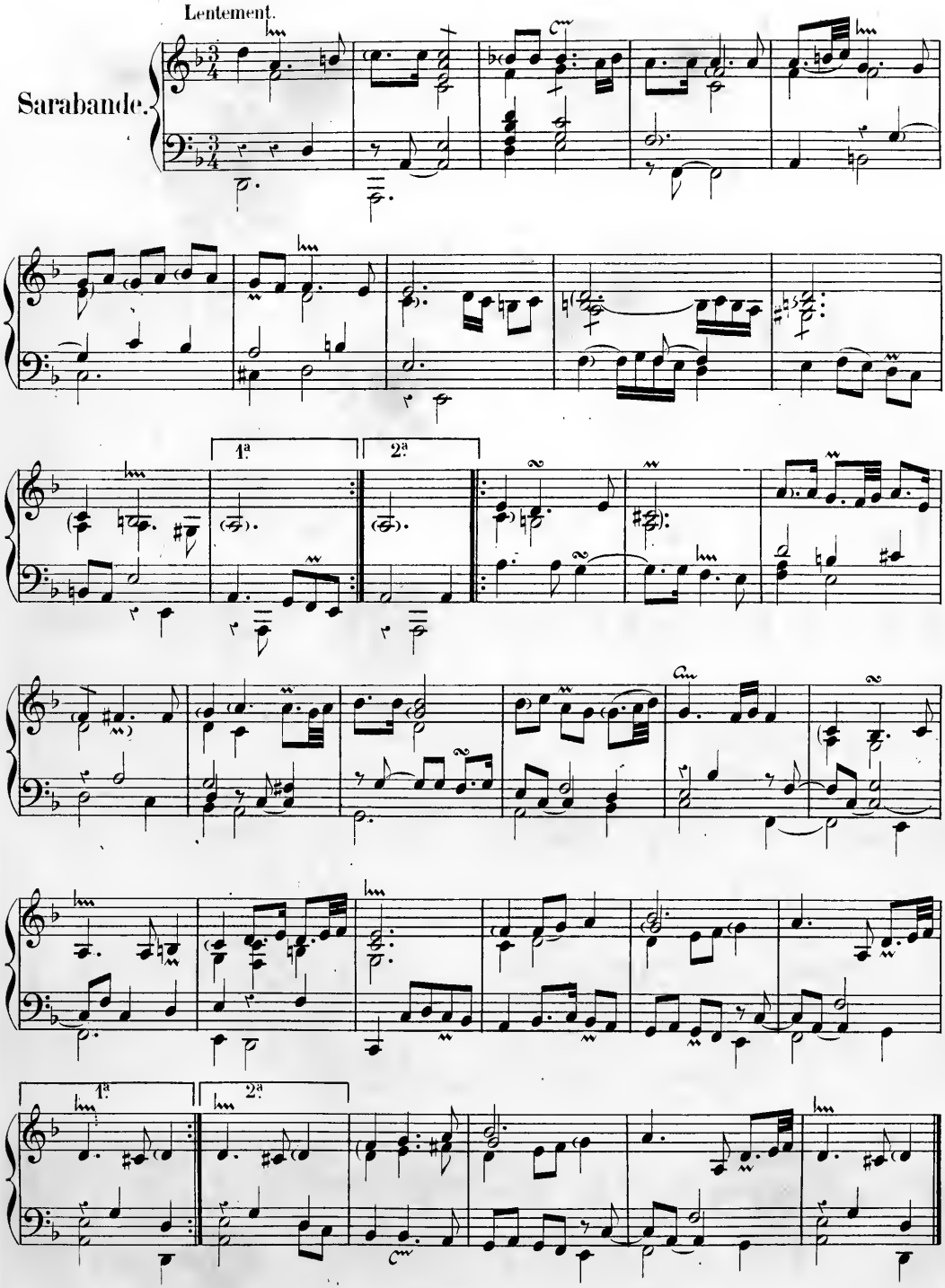
2e Courante.


1ª
2ª
1ª
2ª
Pour recommencer.
Pour finir.
D.C.

Lentement.

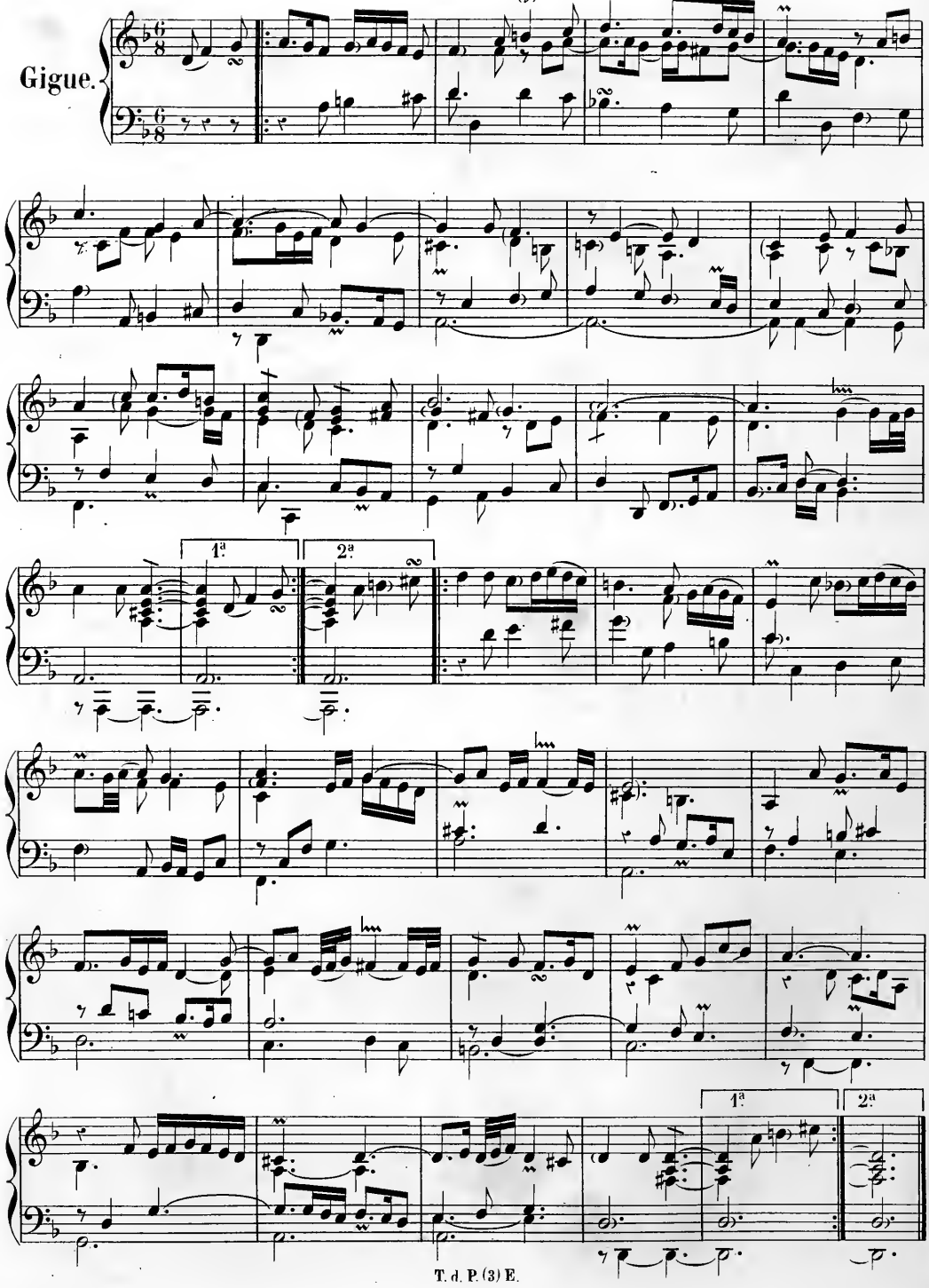
Sarabande grave.




Lentement.
Sarabande.
1ª
2ª
1ª
2ª

(b)

Gigue.



Gaillarde.

Lentement.

1ª

2ª

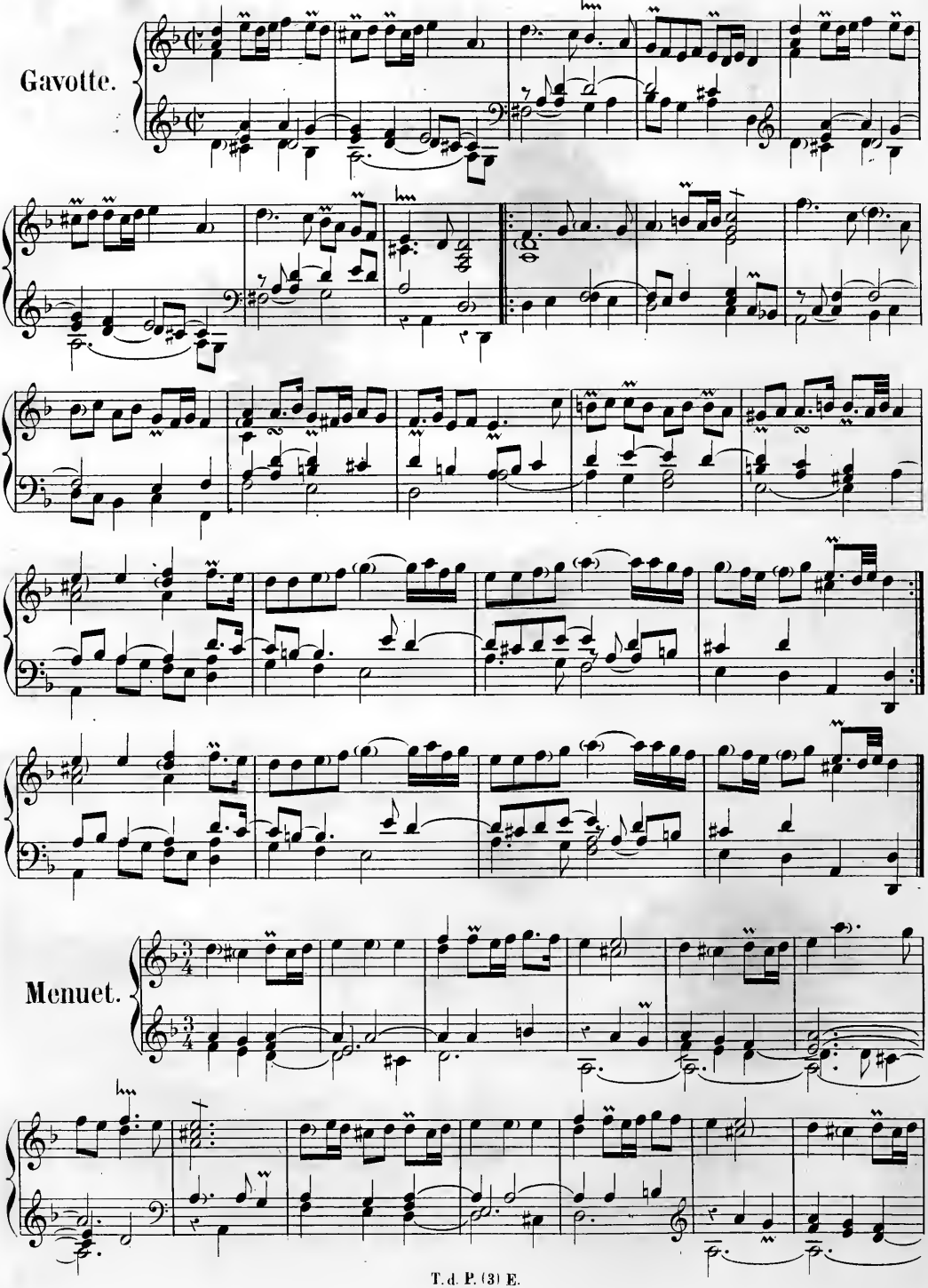
1ª

2ª

Pour recommencer.

Pour finir.

D.C.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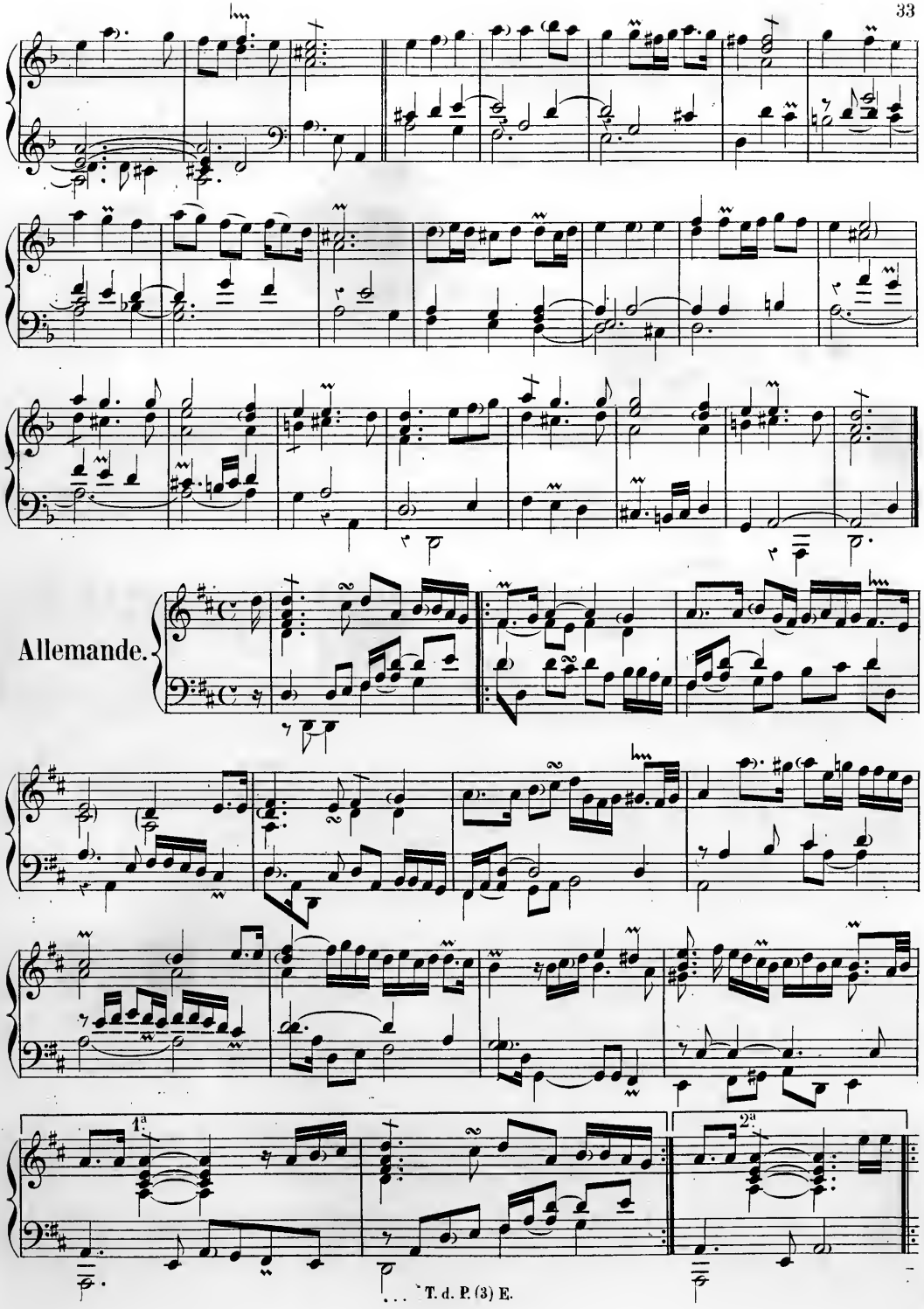
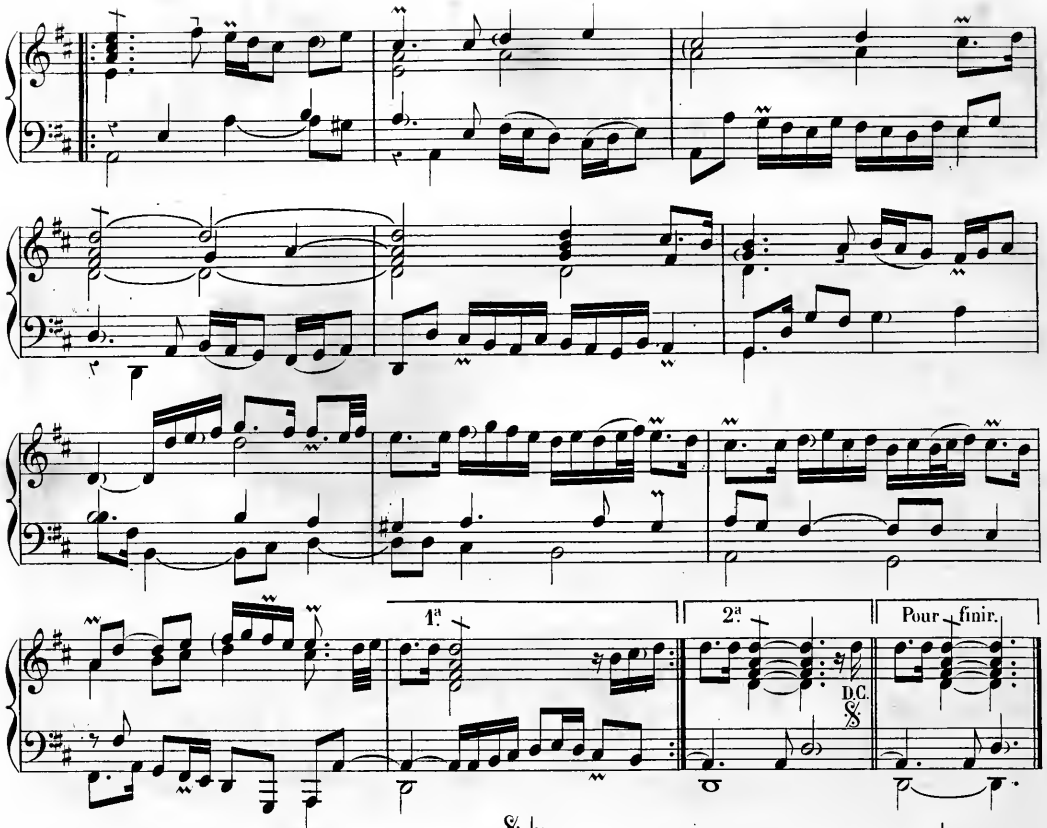
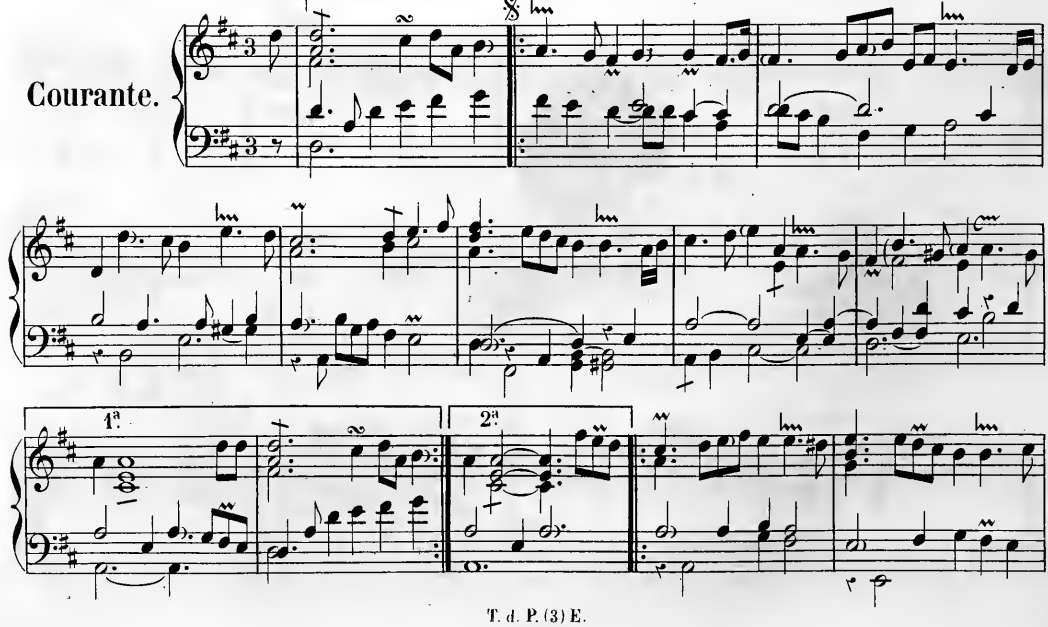
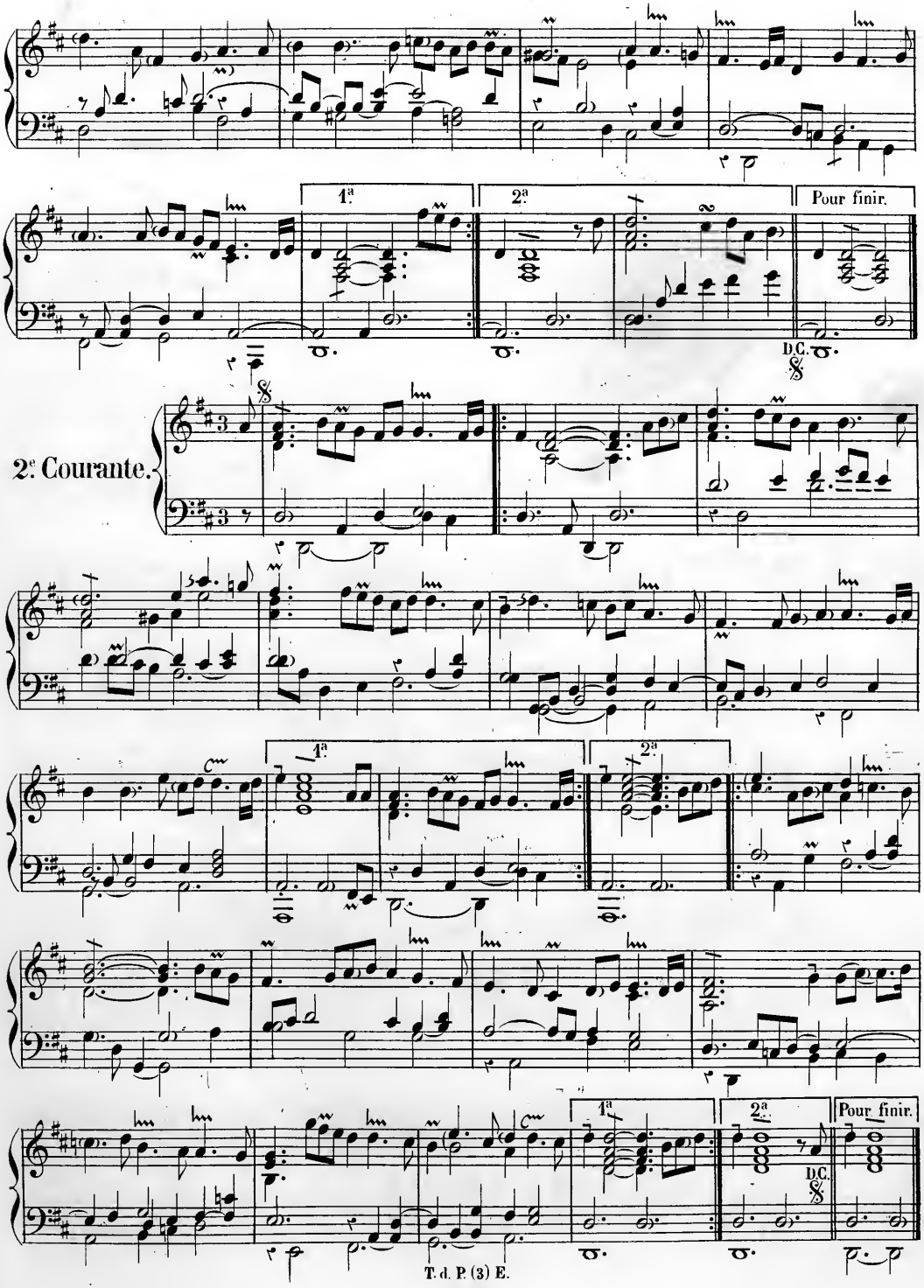
Menuet.


Allemande.
1a
2a

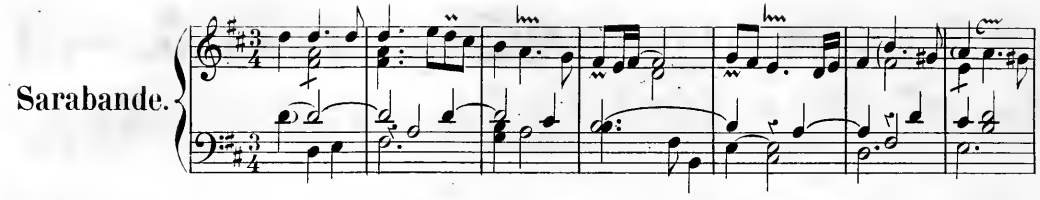


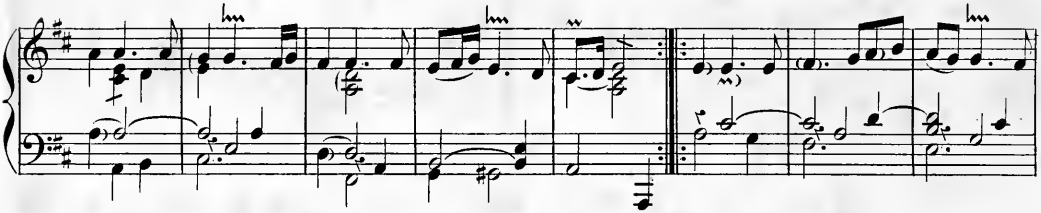
Courante.

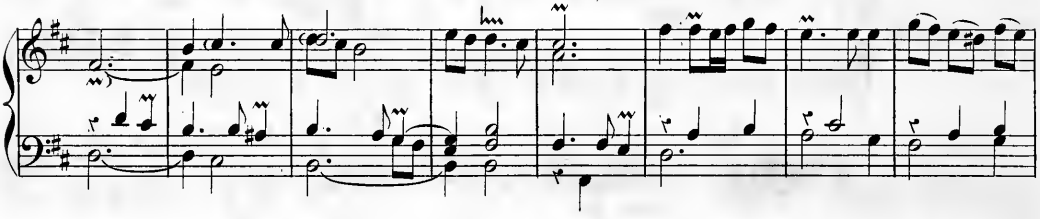


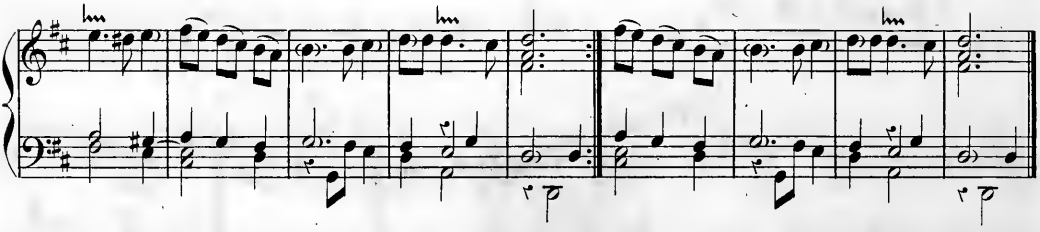

1ª
2ª
Pour finir.
D.C.
2e Courante.
1ª
2ª
1ª
2ª
Pour finir.
D.C.

Sarabande.



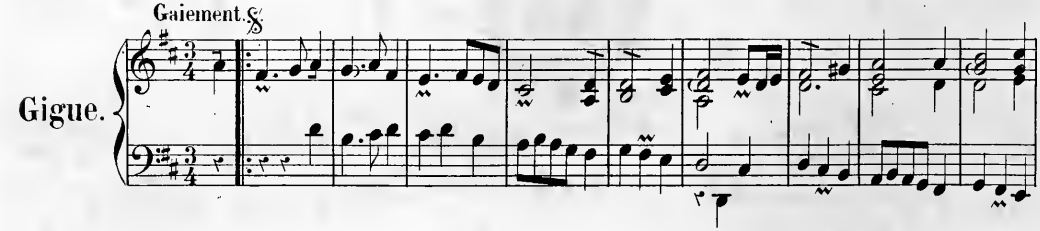


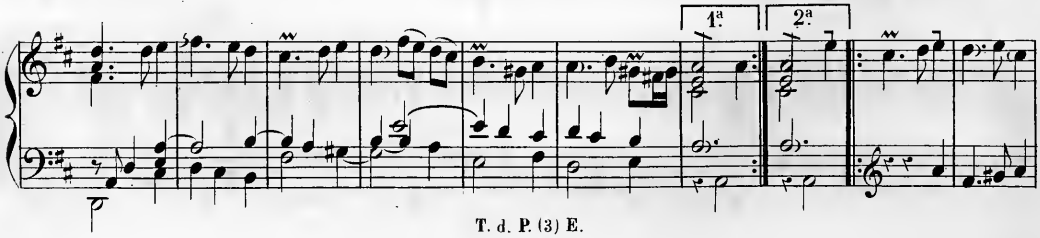


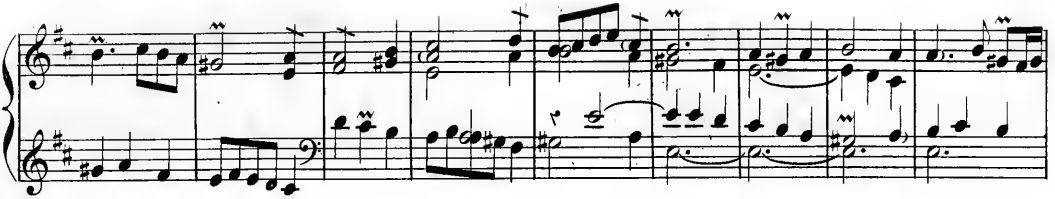


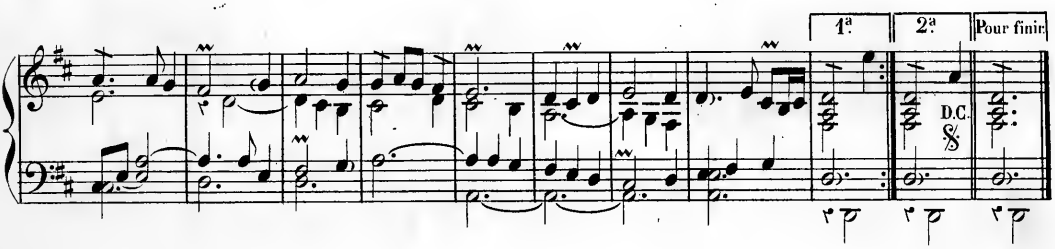
Gaiement.

Gigue.



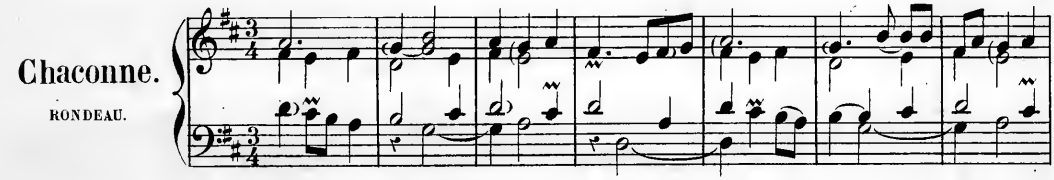


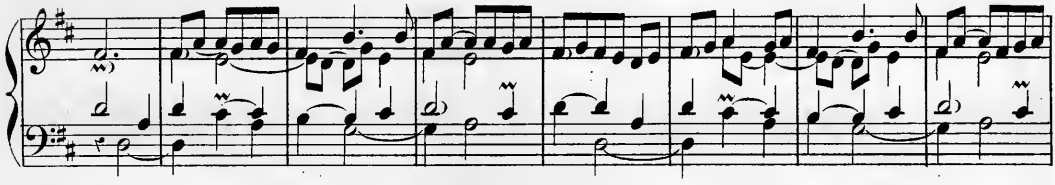


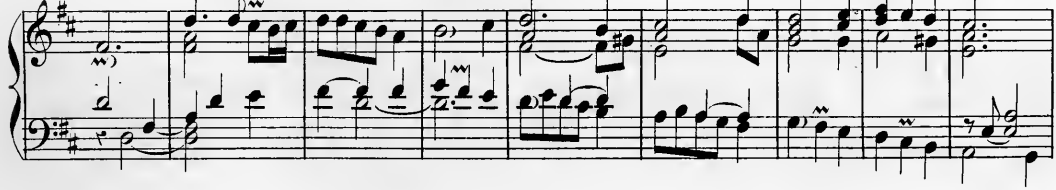


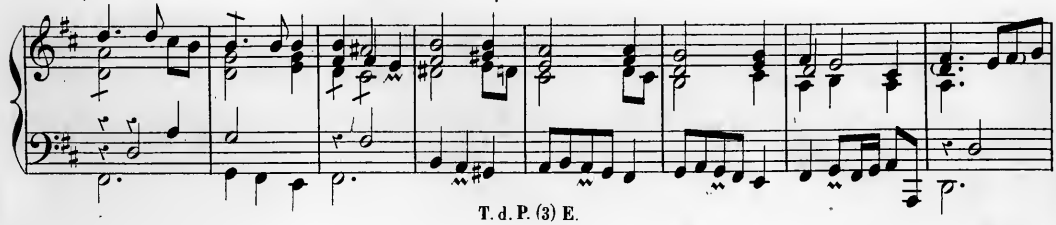
Chaconne.

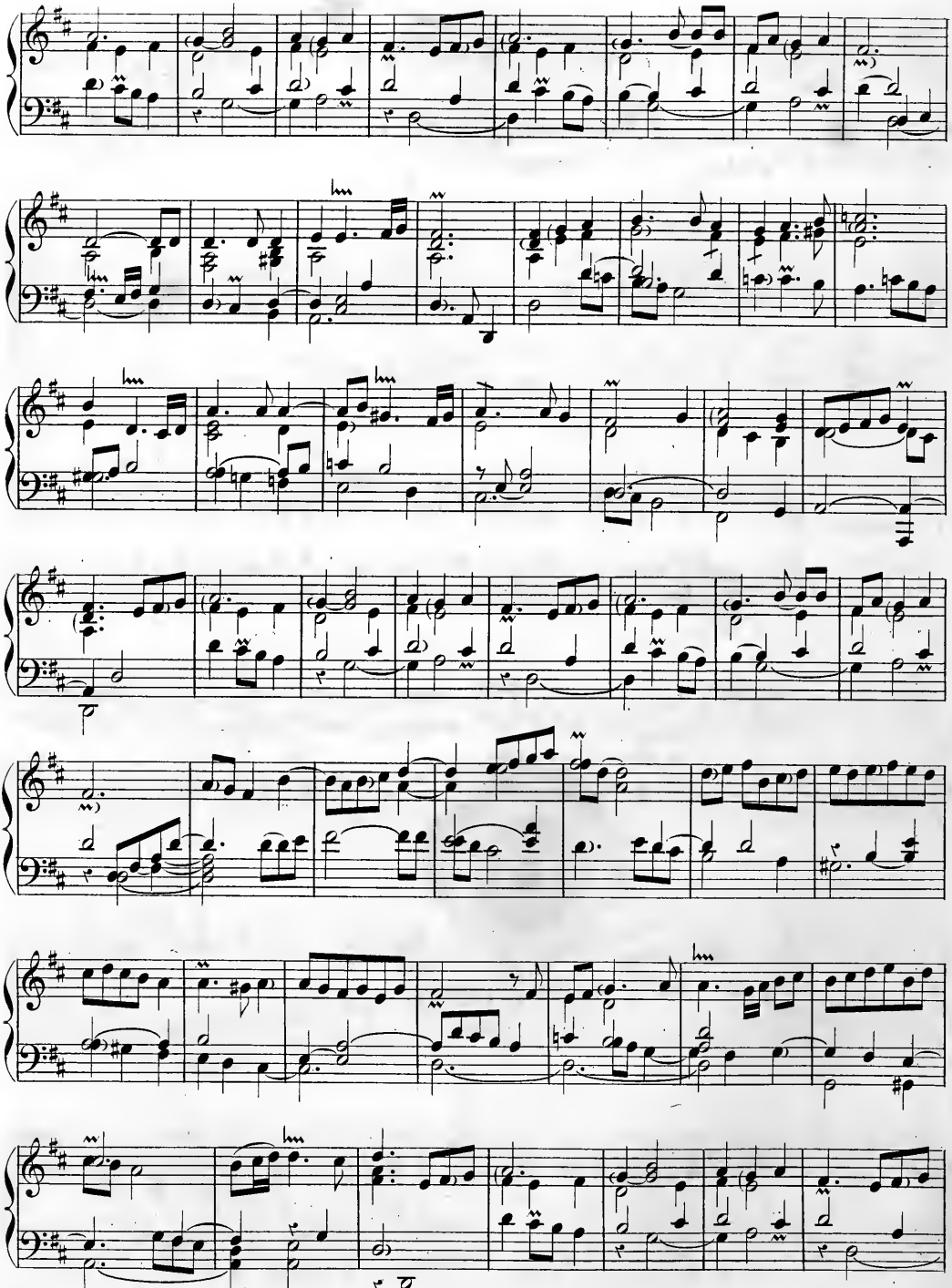
RONDEAU.

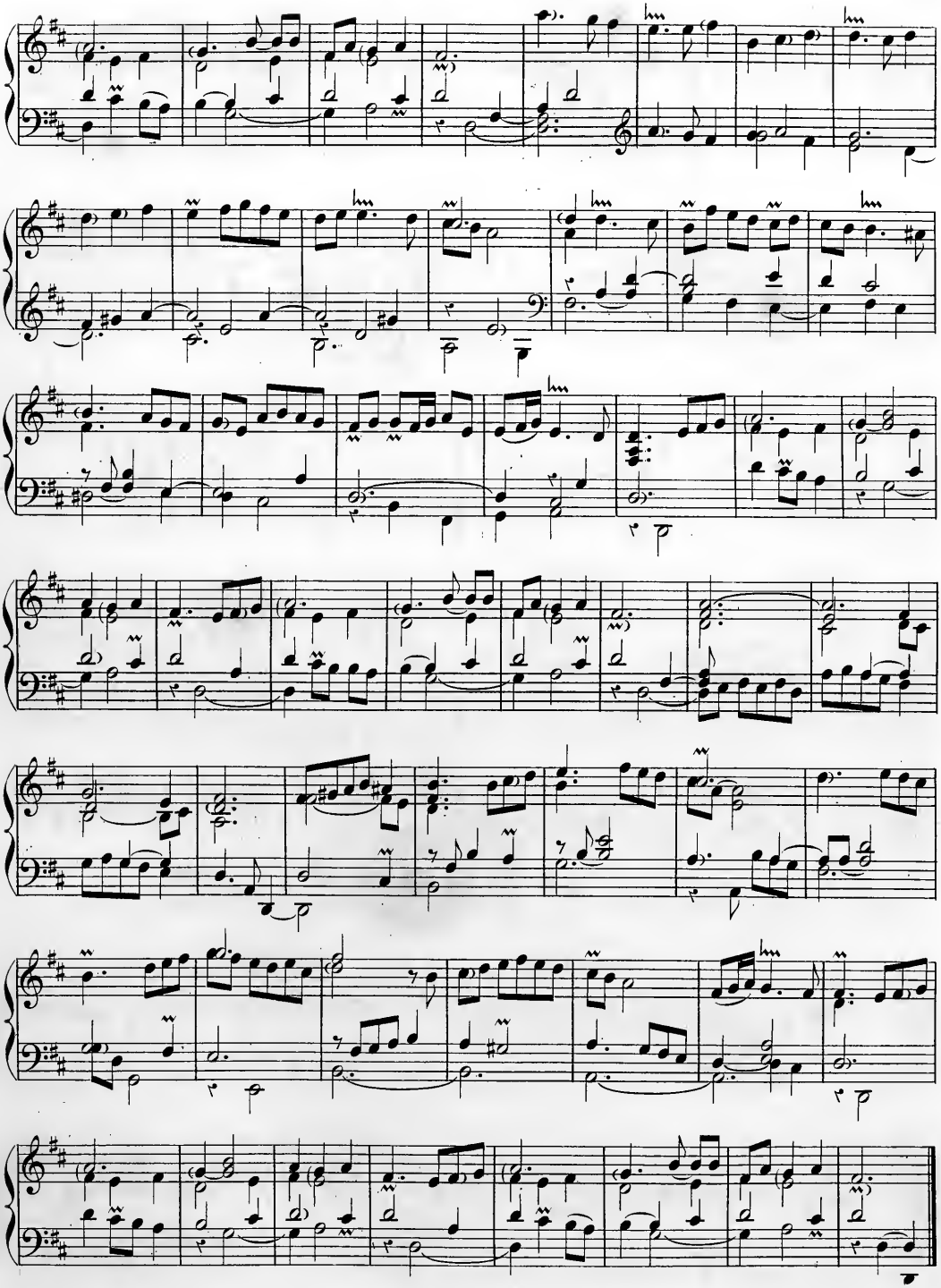


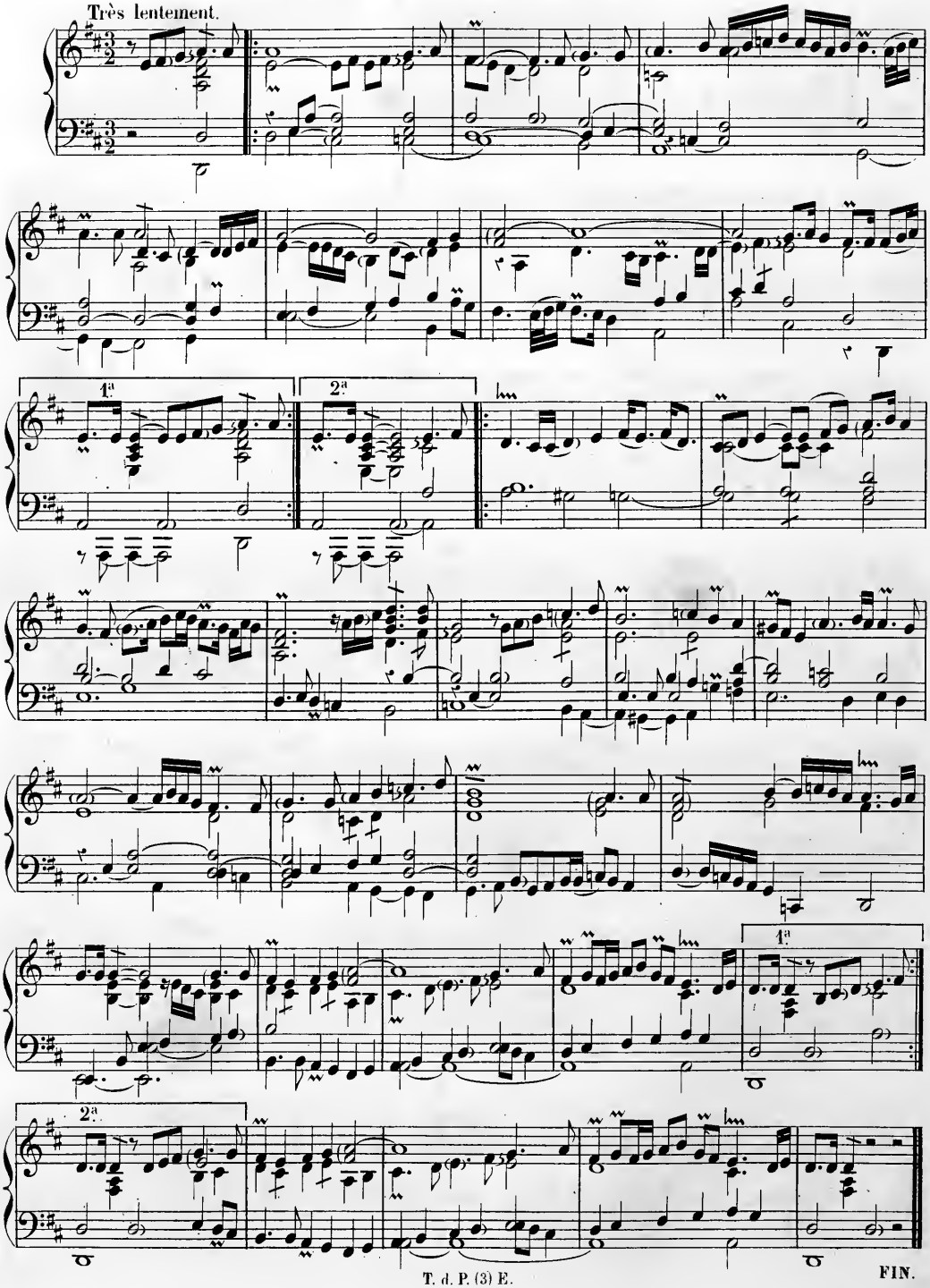











Très lentement.
1a
2a
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2a
T. d. P. (3) E.
FIN.

1784-89.

TROIS SONATES

pour le

CLAVECIN ou le PIANO-FORTE

COMPOSÉES

par

W. AMÉDÉE MOZART.

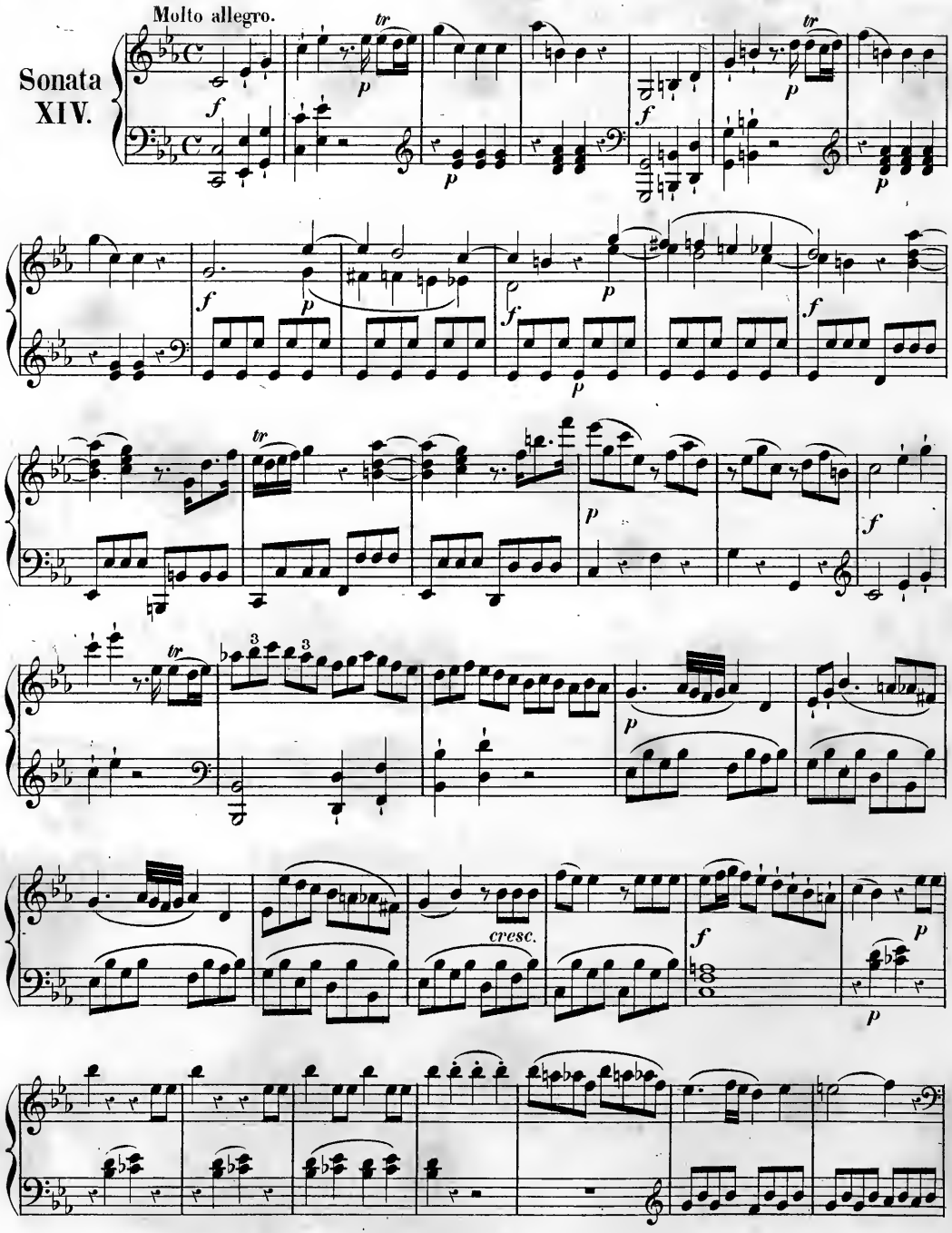
4me RECUEIL.

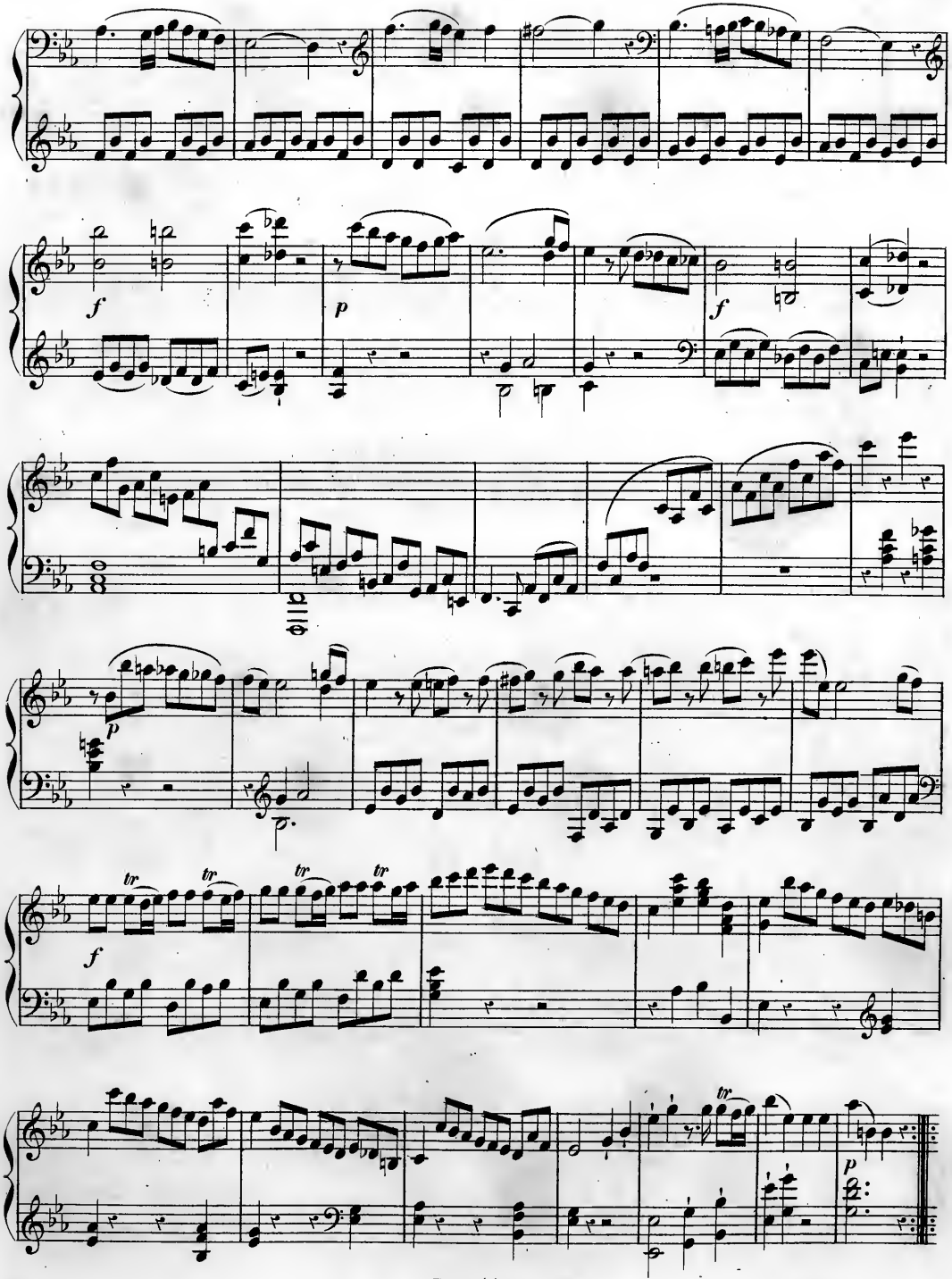
PUBLIÉ PAR L. FARRENC, — PARIS, 1871.

T. d. P. (5) D. 4.

Sonata XIV.

Molto allegro.

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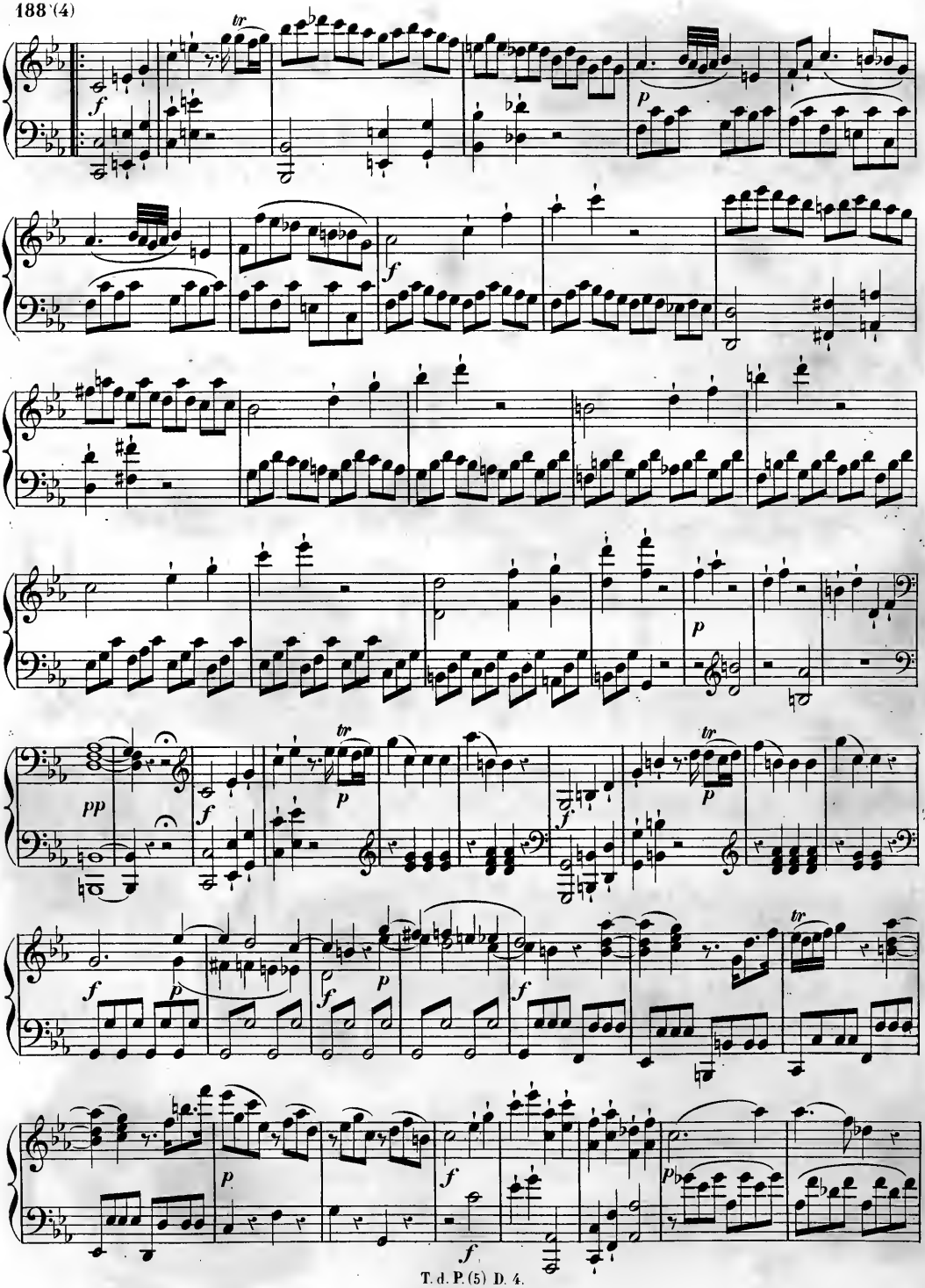

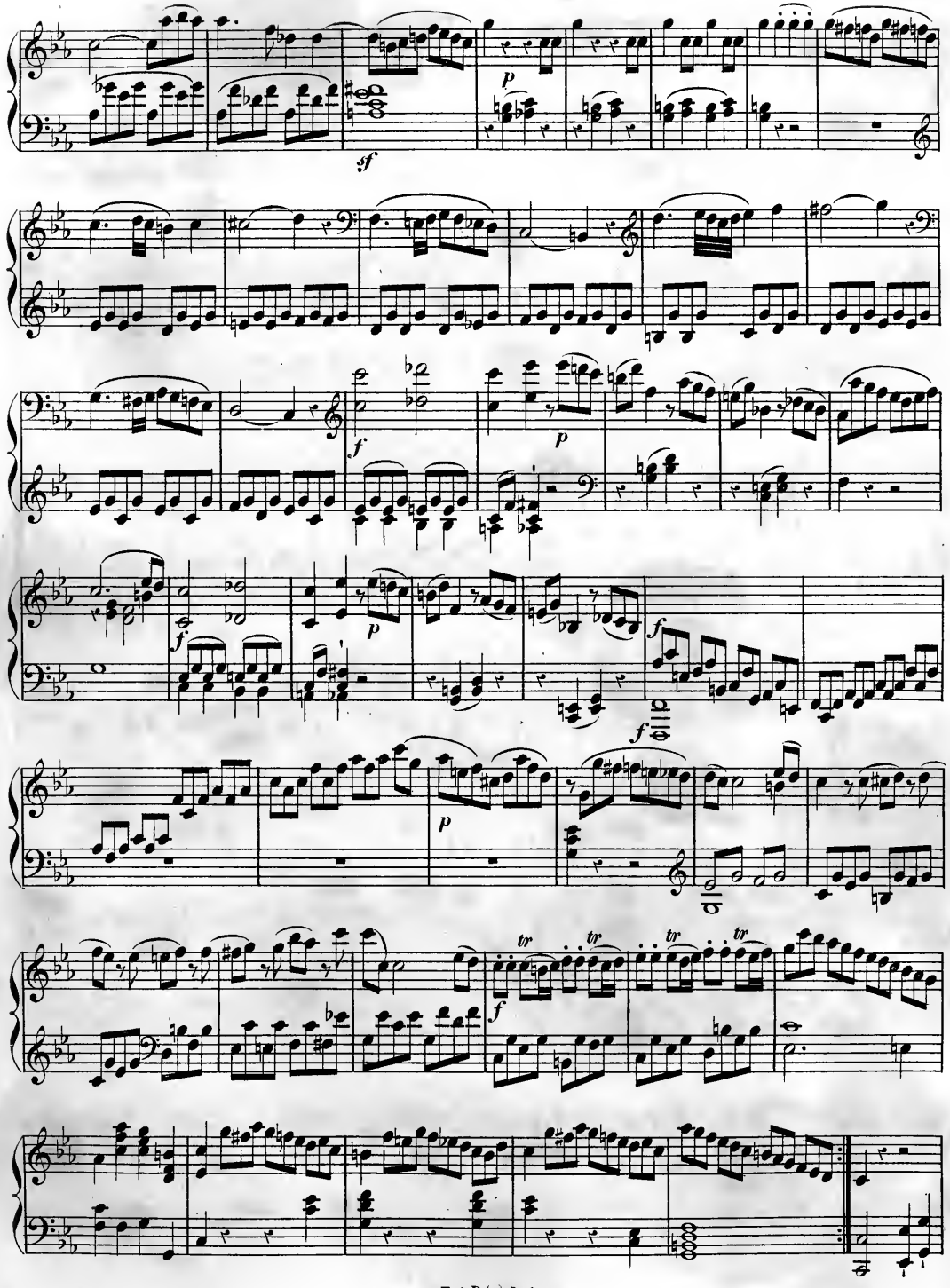
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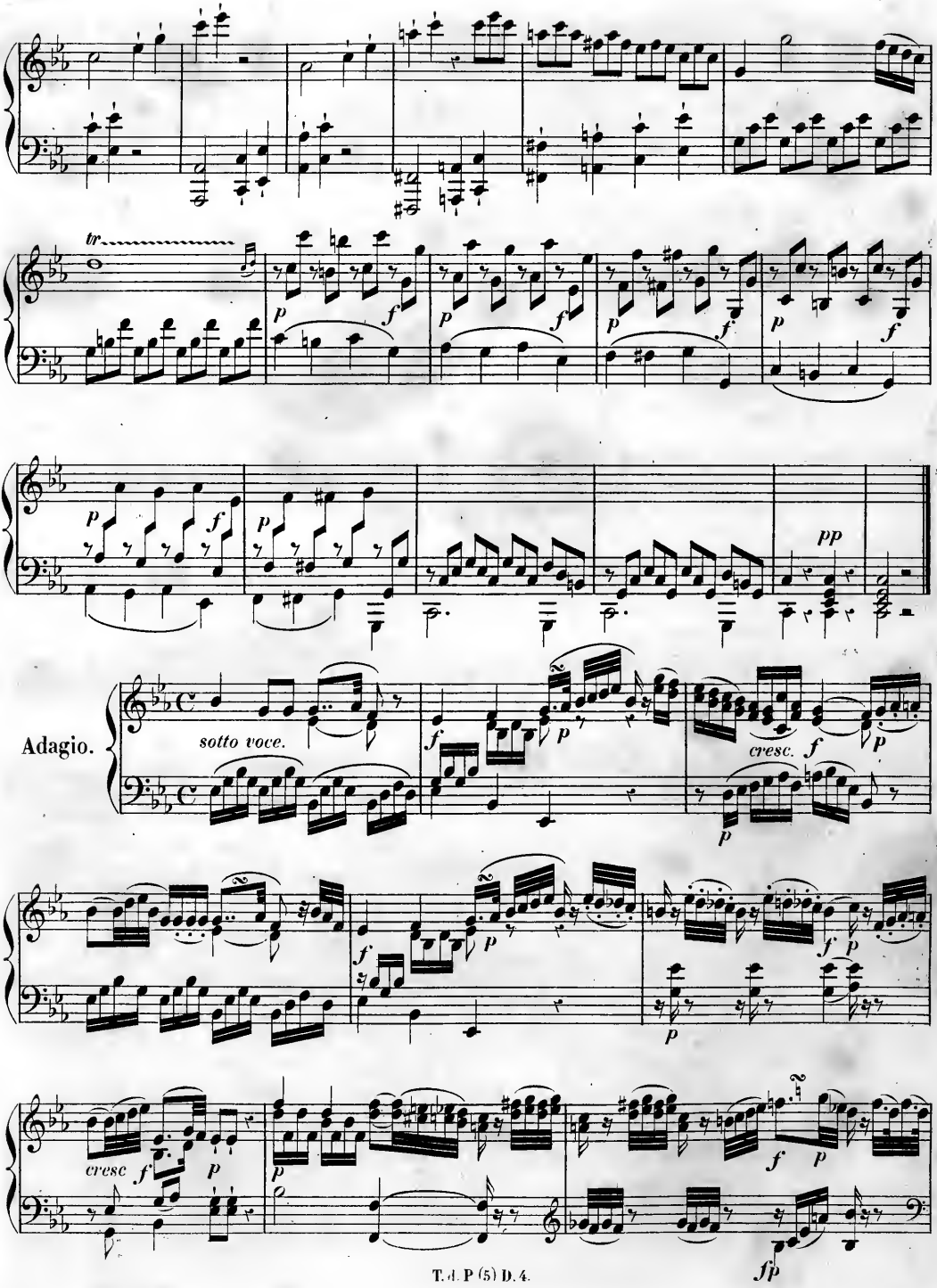
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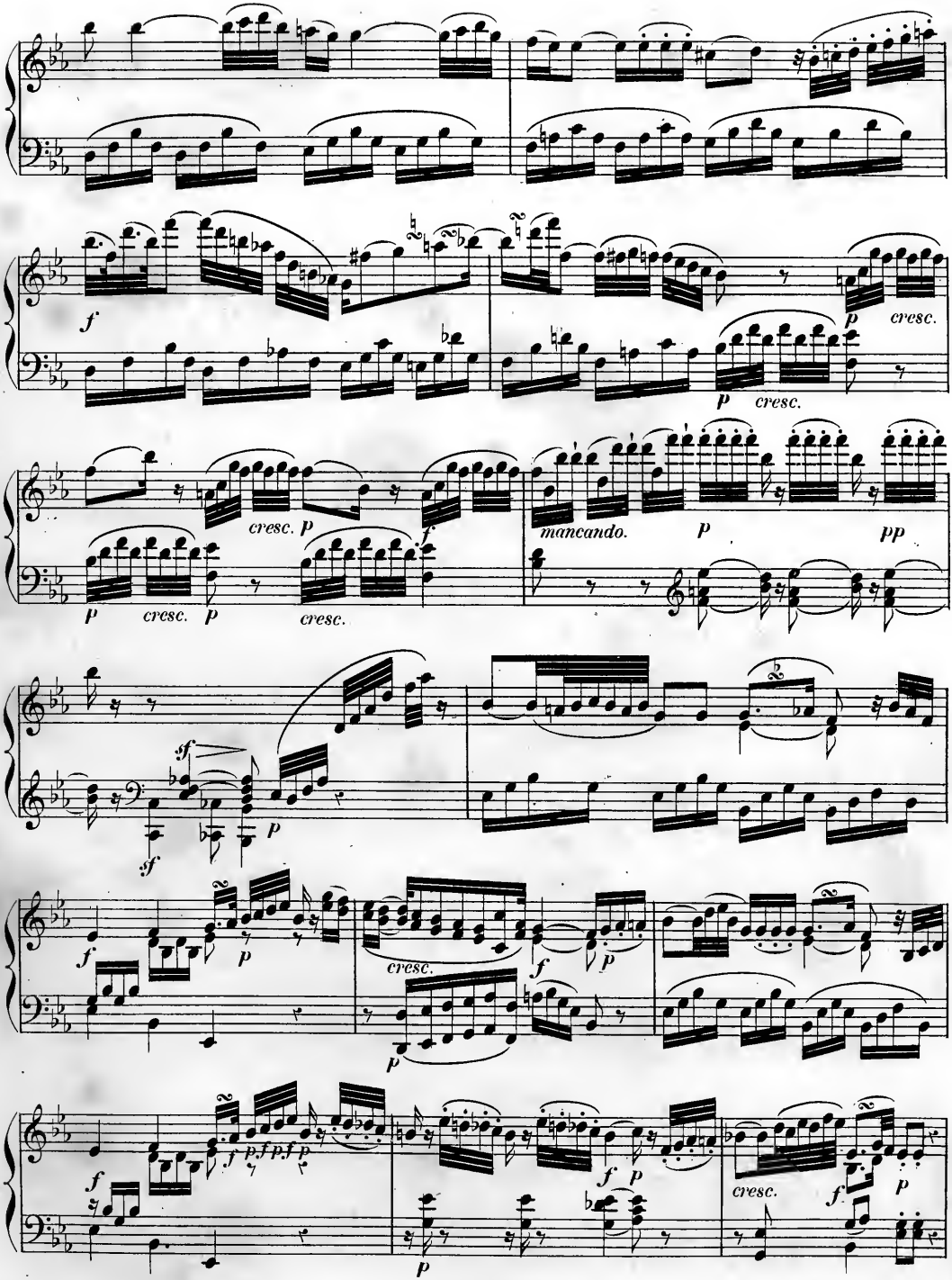
pp
Adagio.
sotto voce.
cresc.
cresc
fp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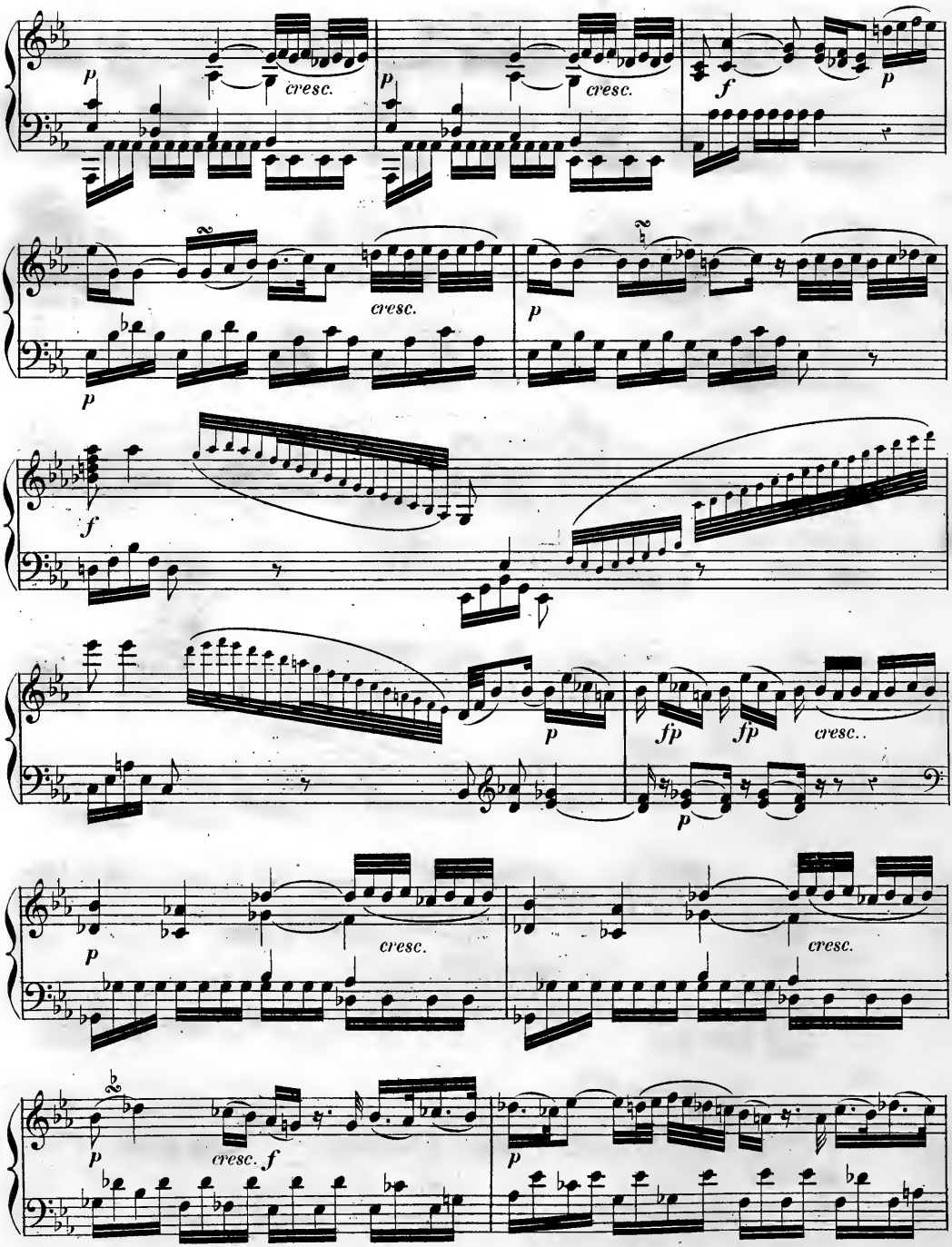
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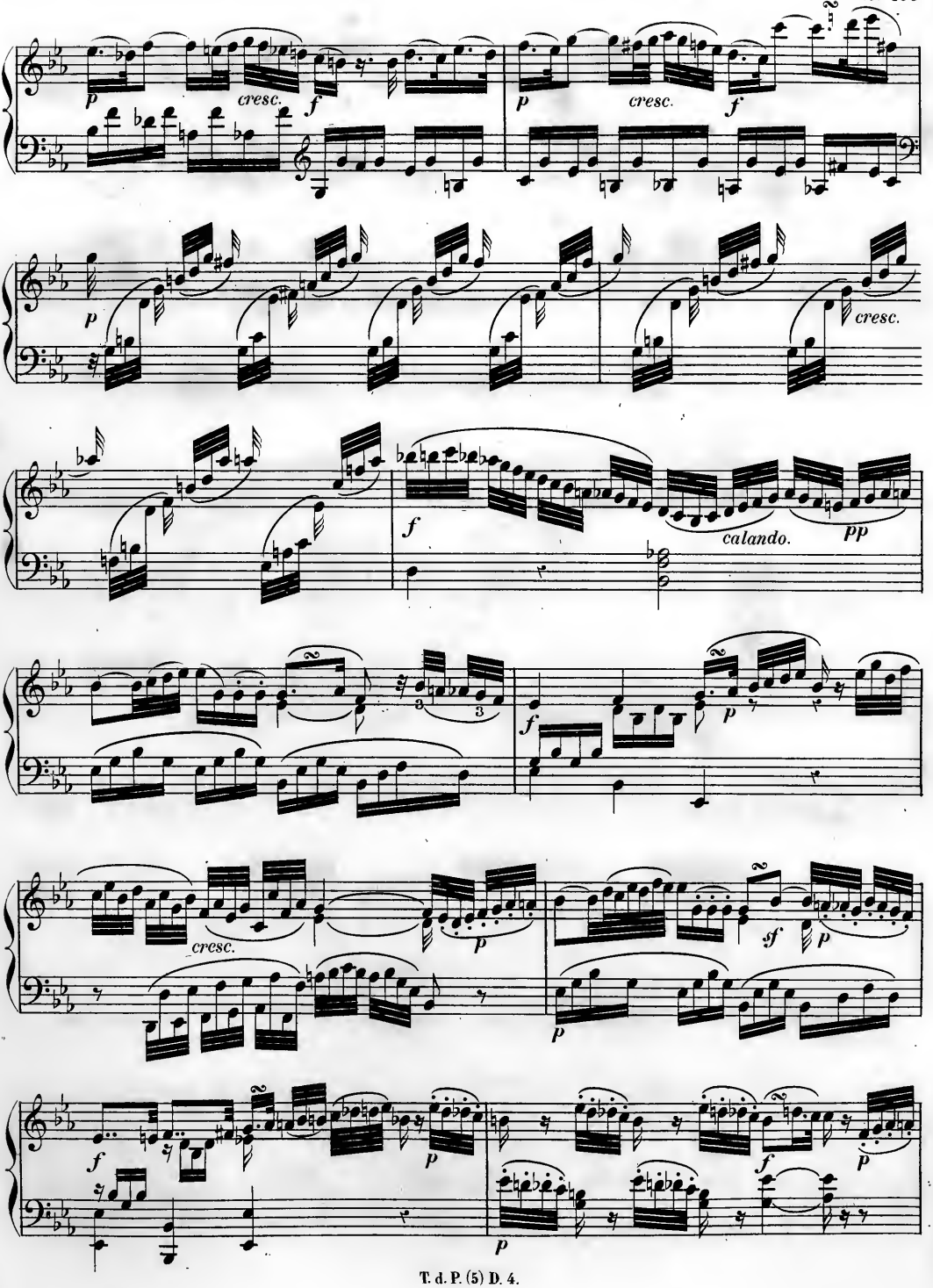
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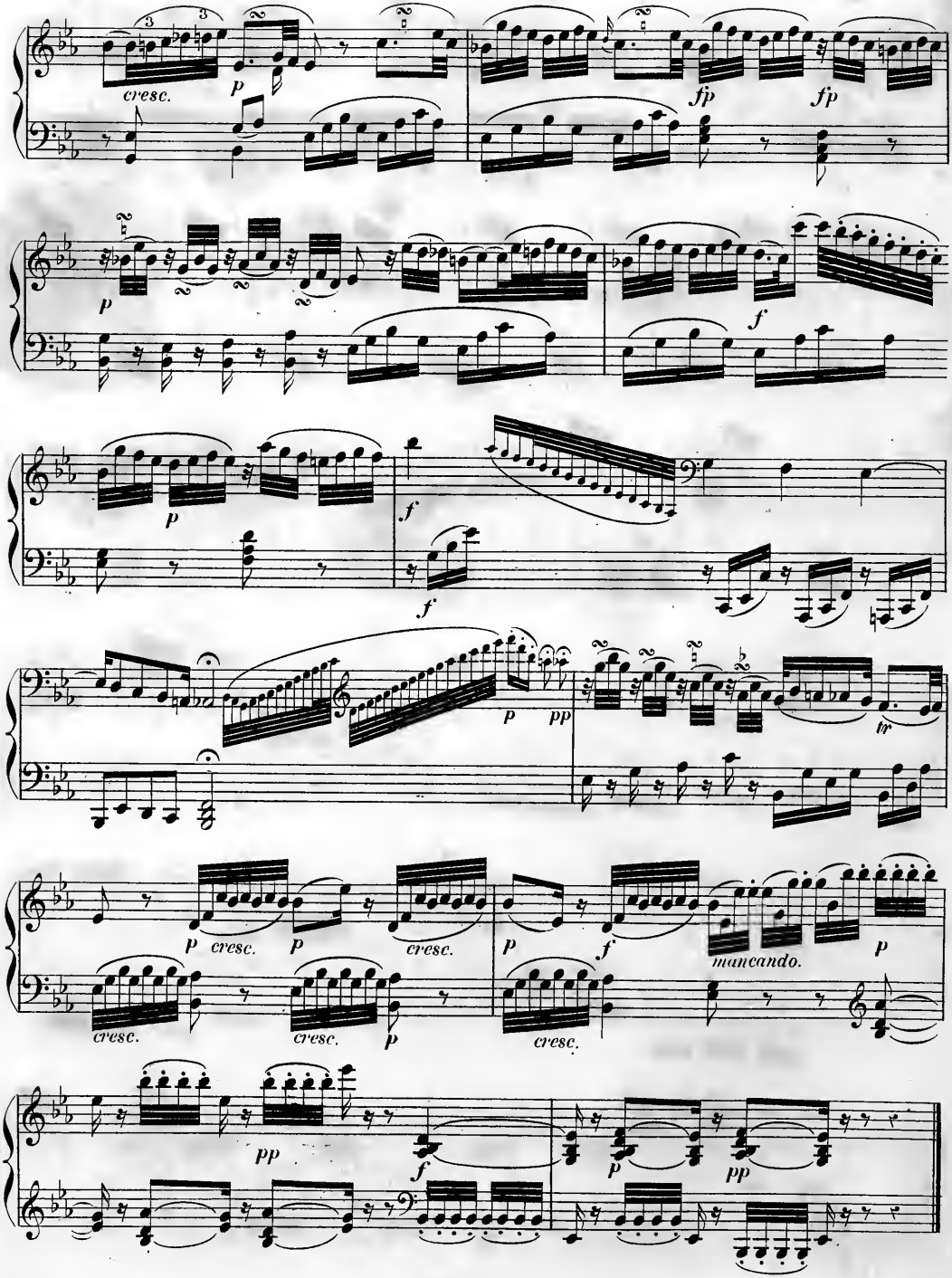
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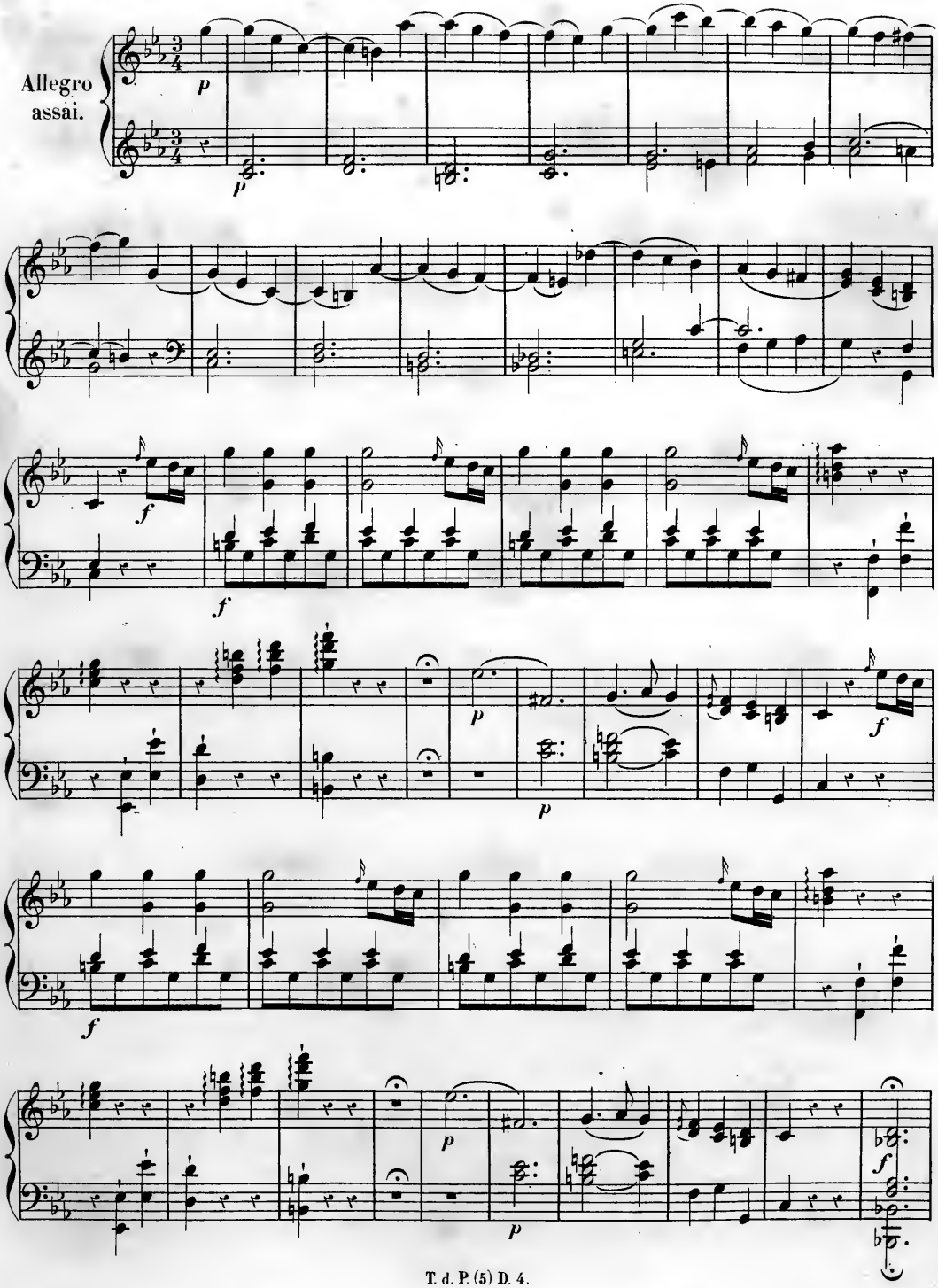
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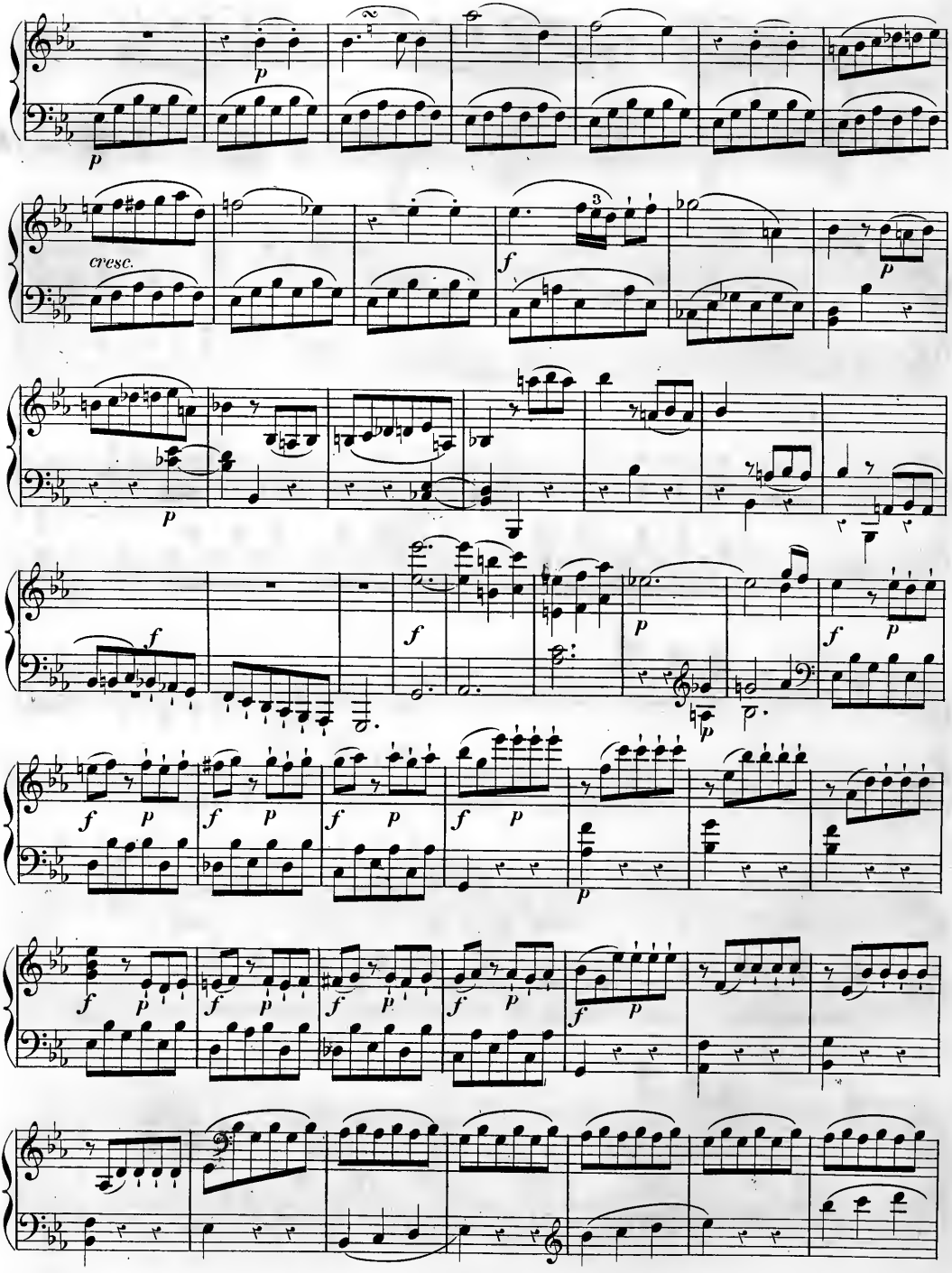
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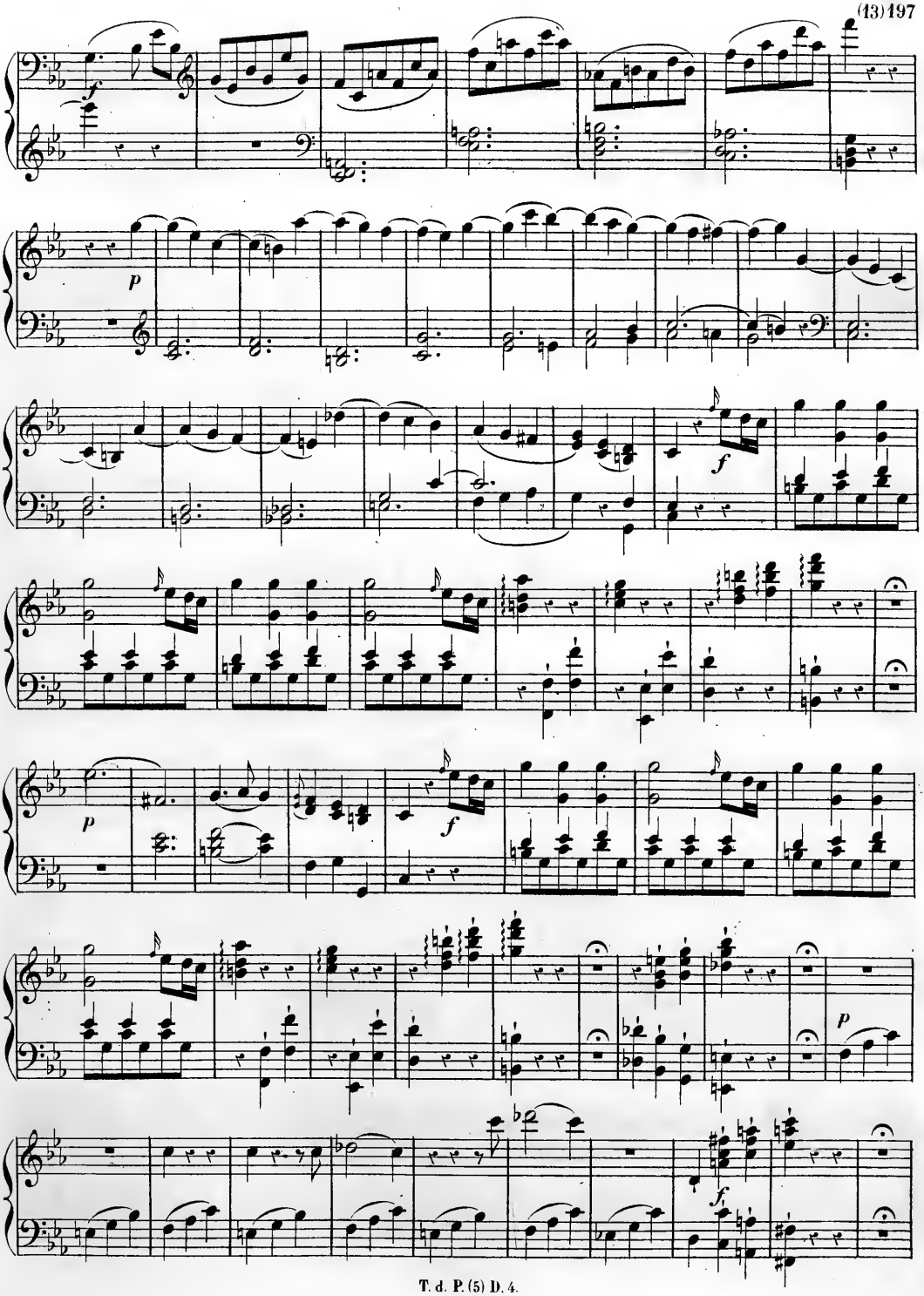
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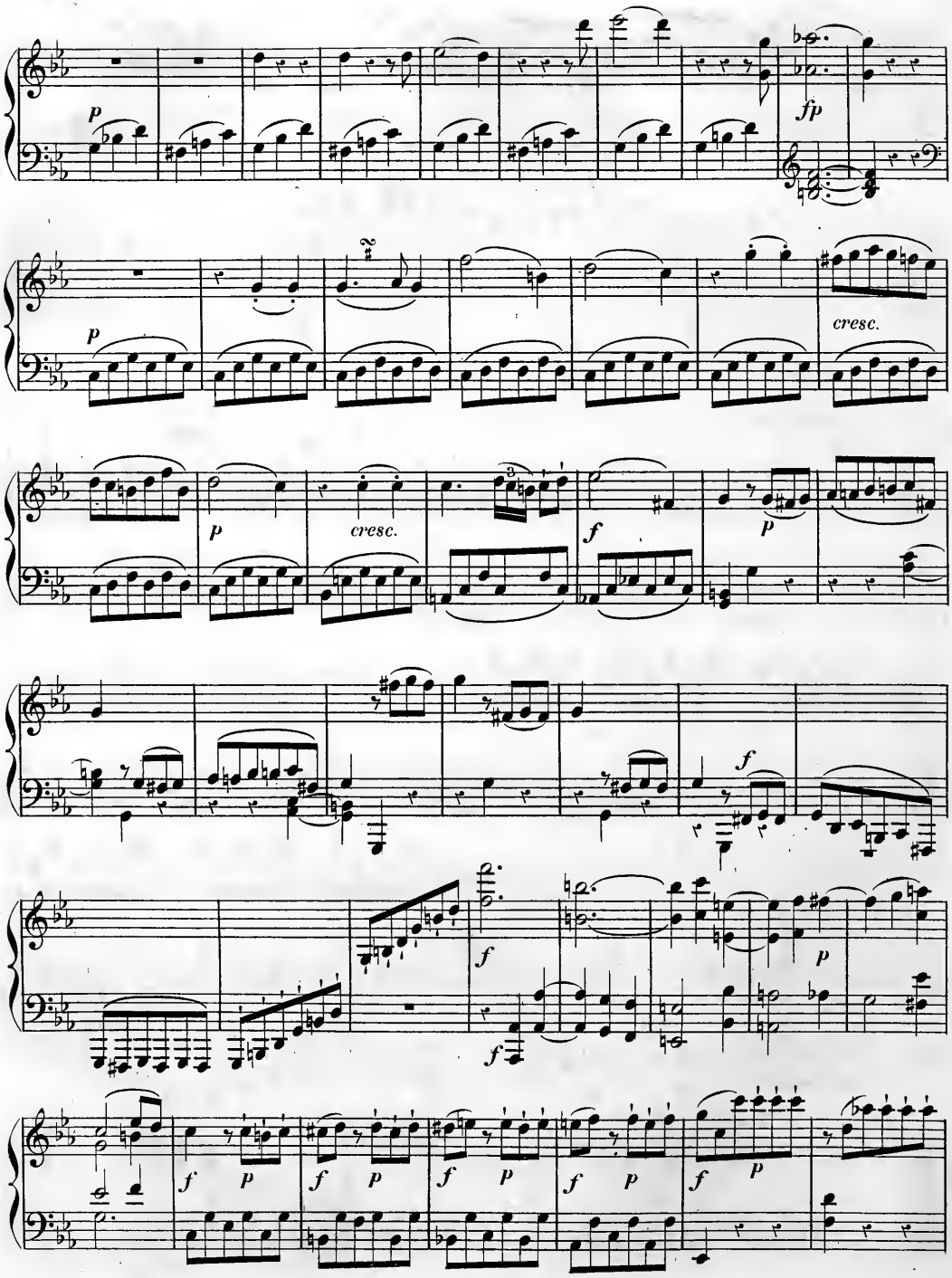
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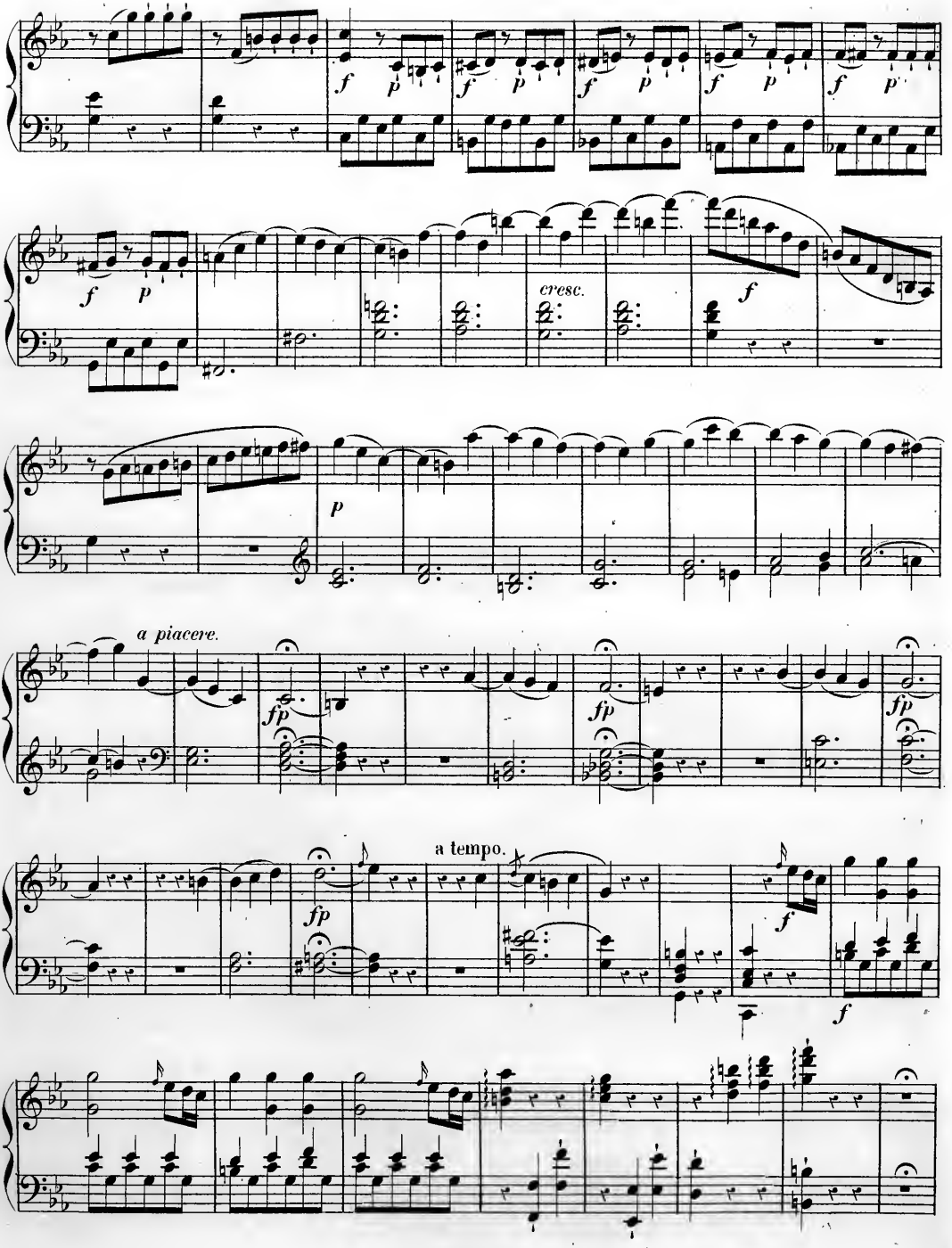
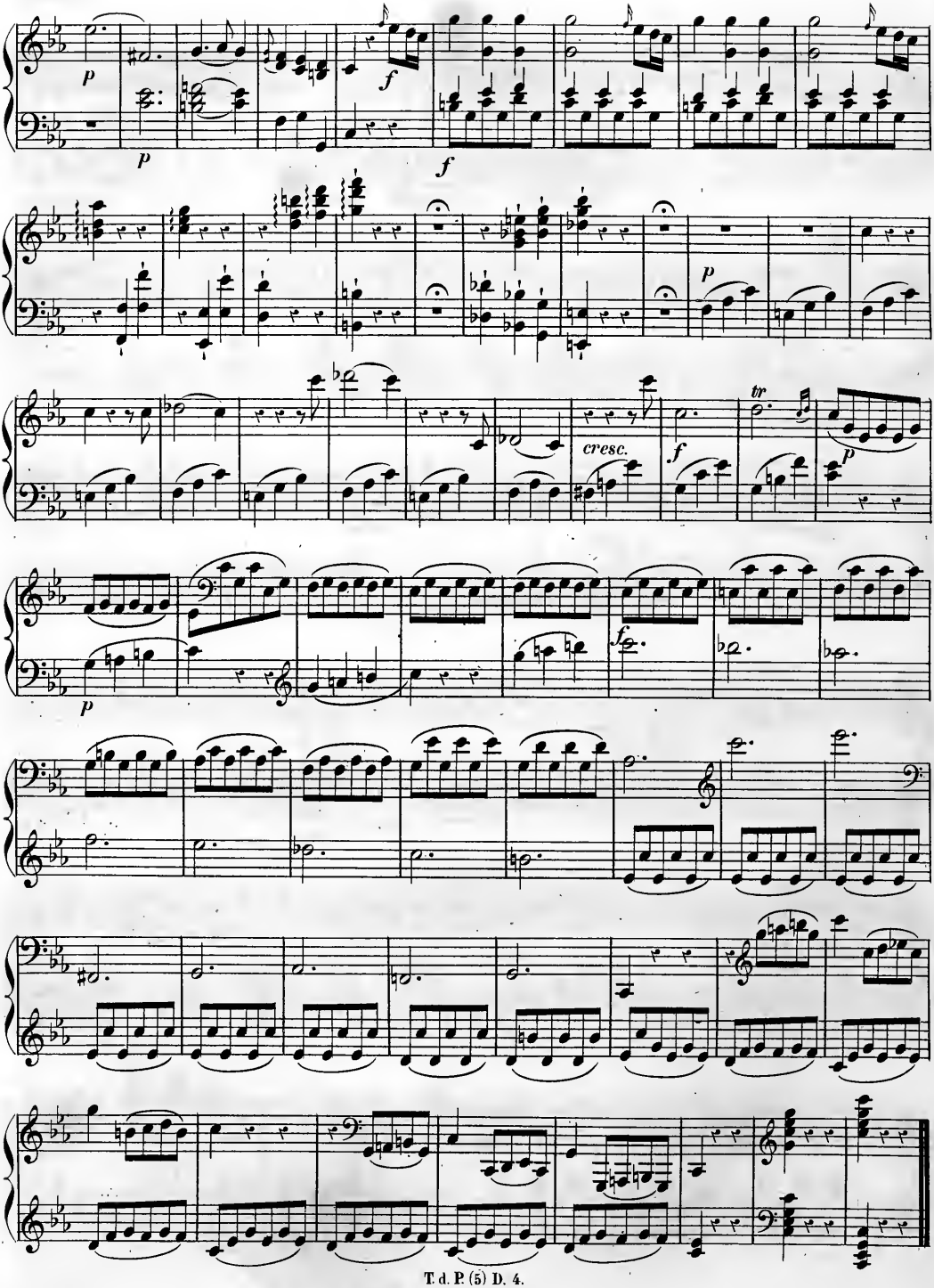
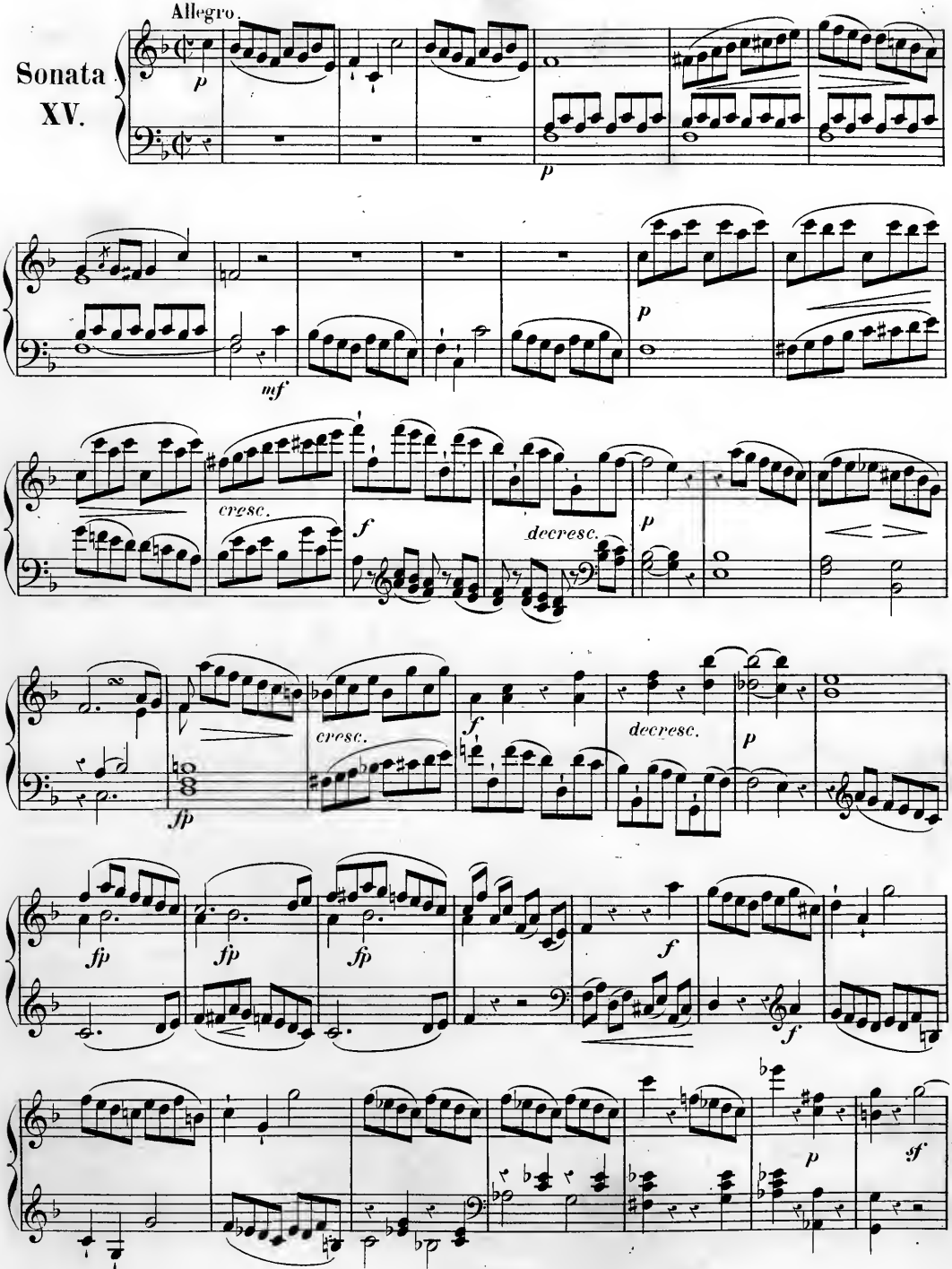

f p
cresc.
a piacere.
fp
a tempo.

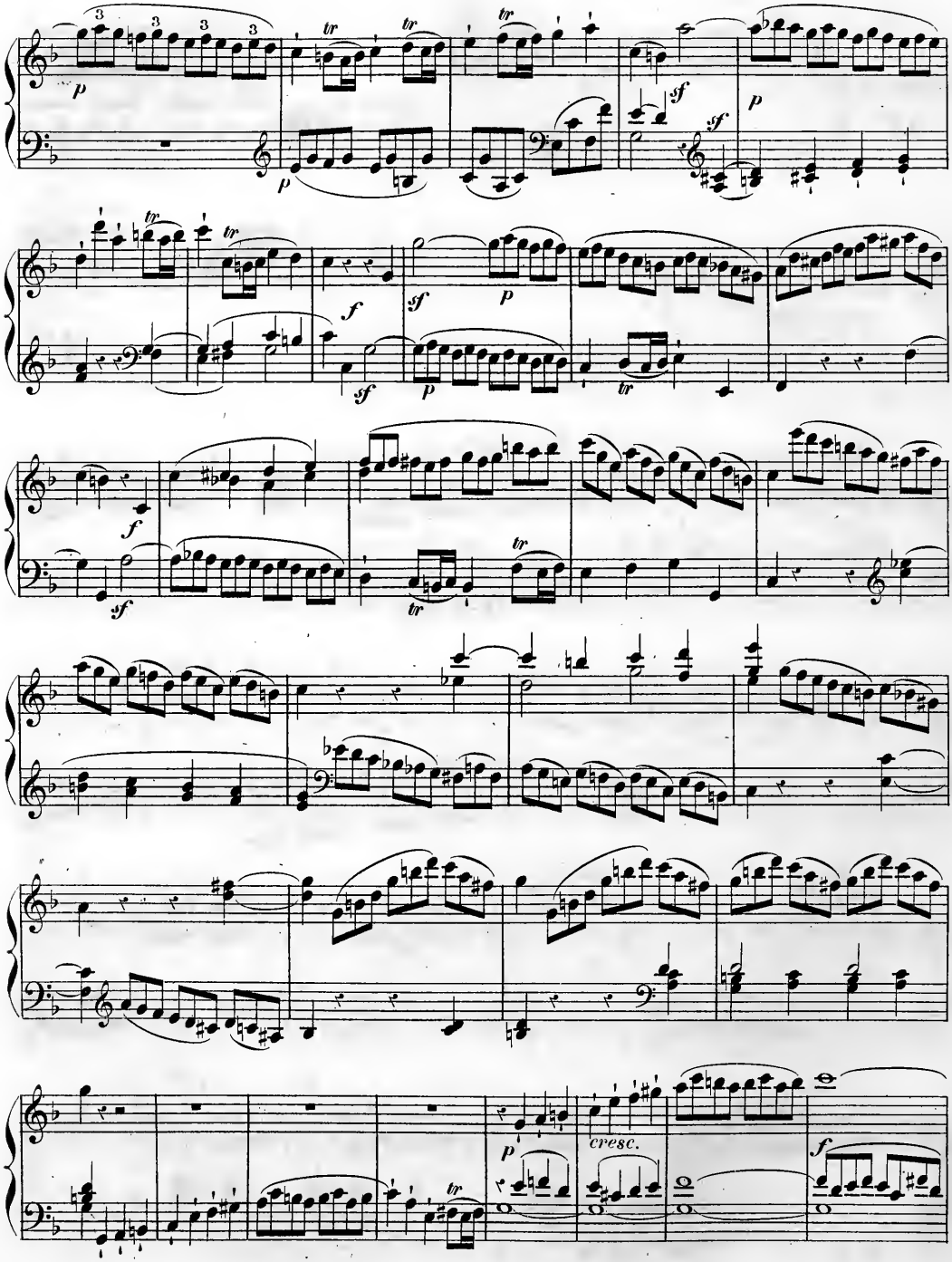

p
f
p
f
p
cresc.
f
tr
p
p
f

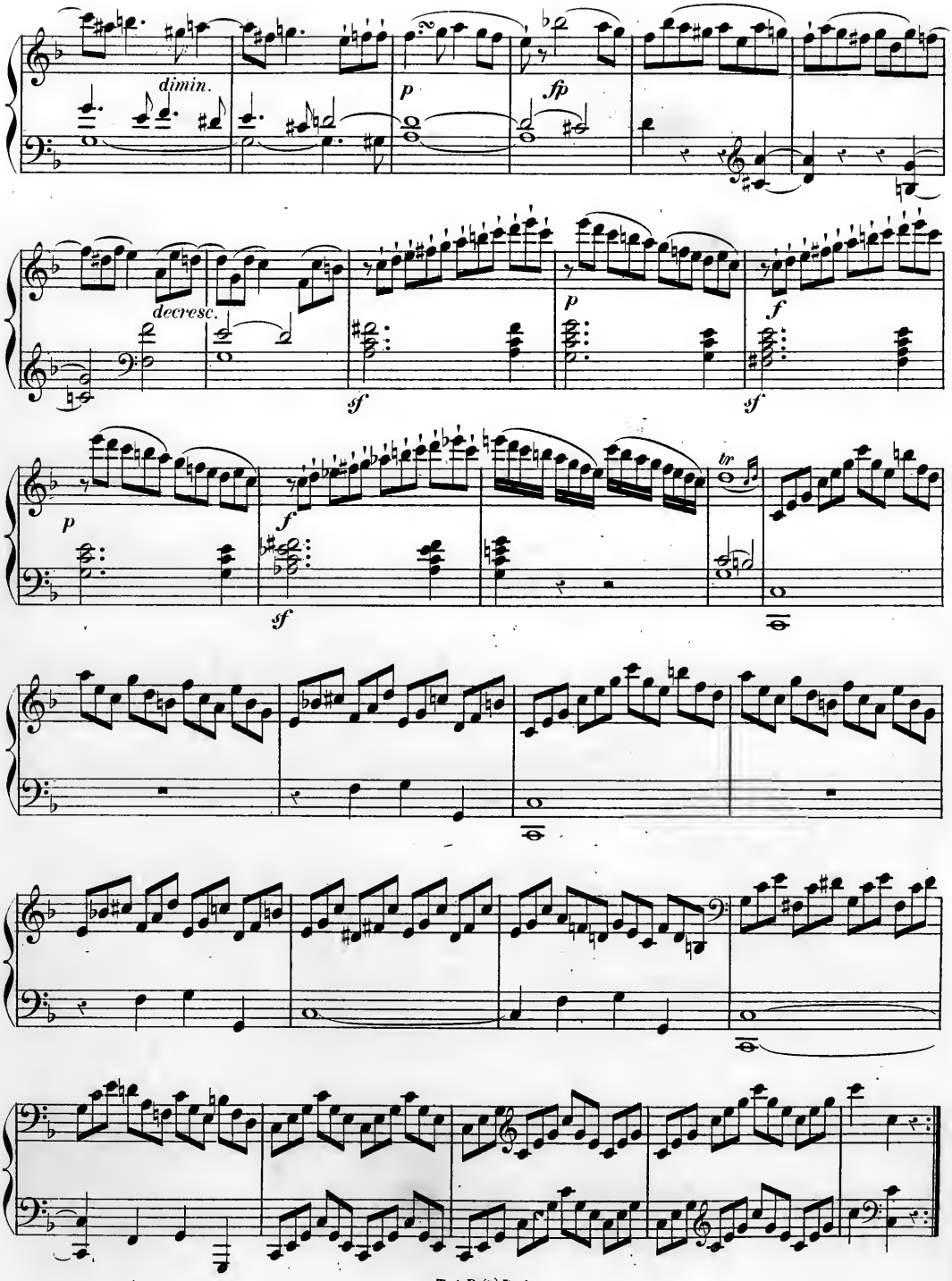
Ce premier morceau et l'Andante ont été composés en 1788, postérieurement au Rondo.

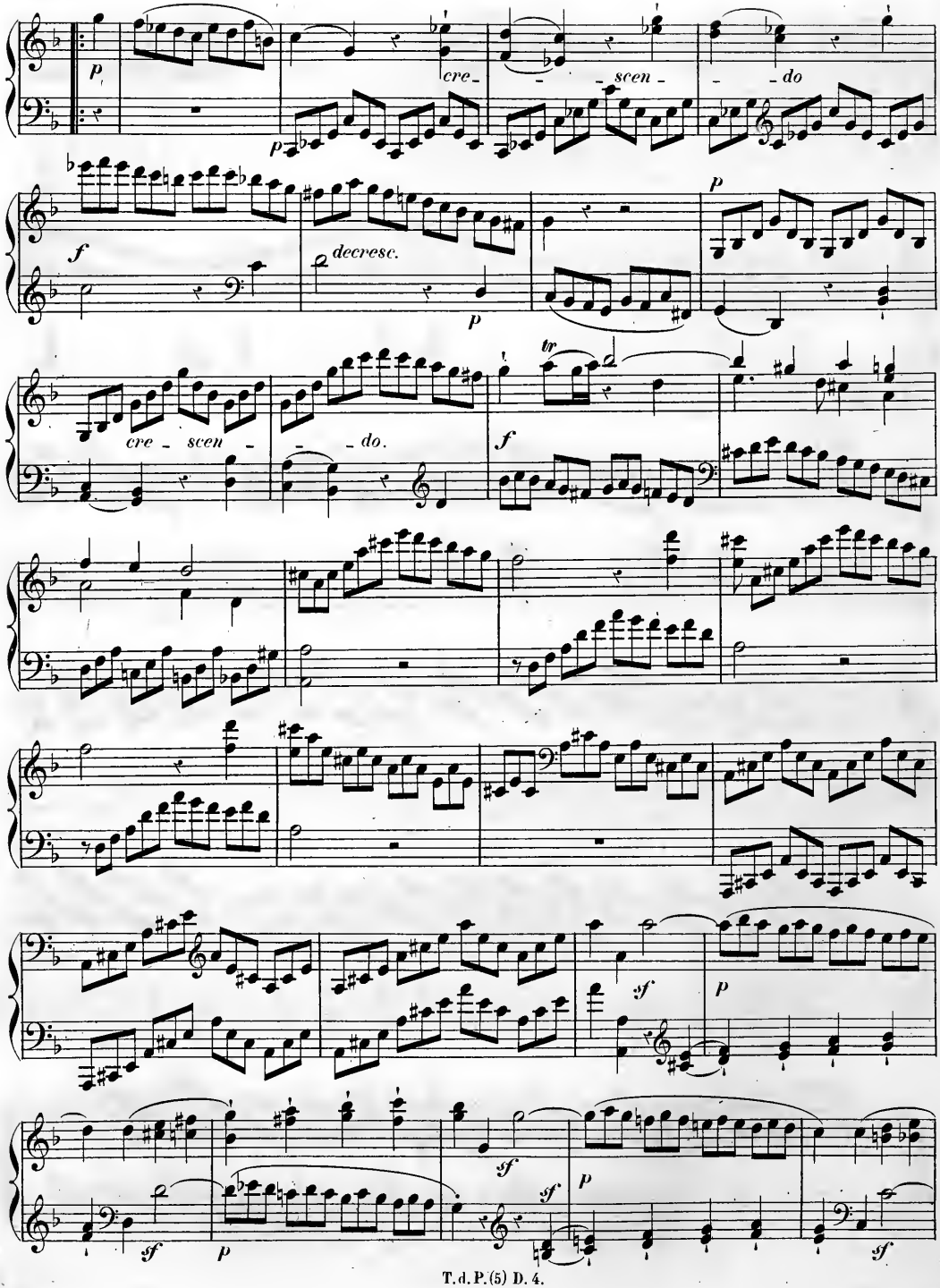
Sonata XV.

Allegro.




cresc.


dimin.
p
fp
decresc.
sf
p
f
sf
p
f
sf
tr


p
cre - scen - do
f
decresc.
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p
cre - scen - do.
tr
f
sf
p
sf
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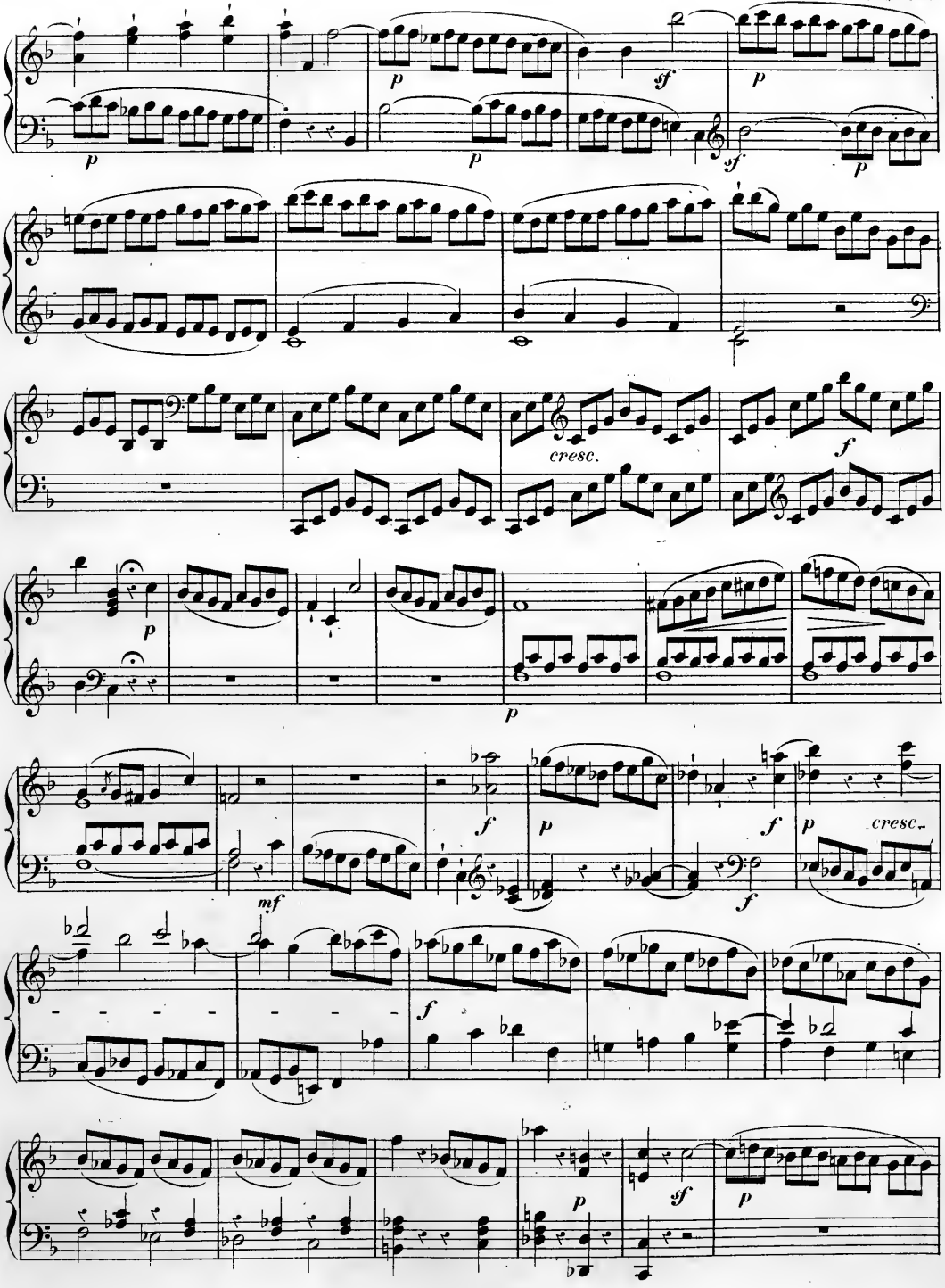
p
sf
sf


p
sf
p
p
sf
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cresc.
f
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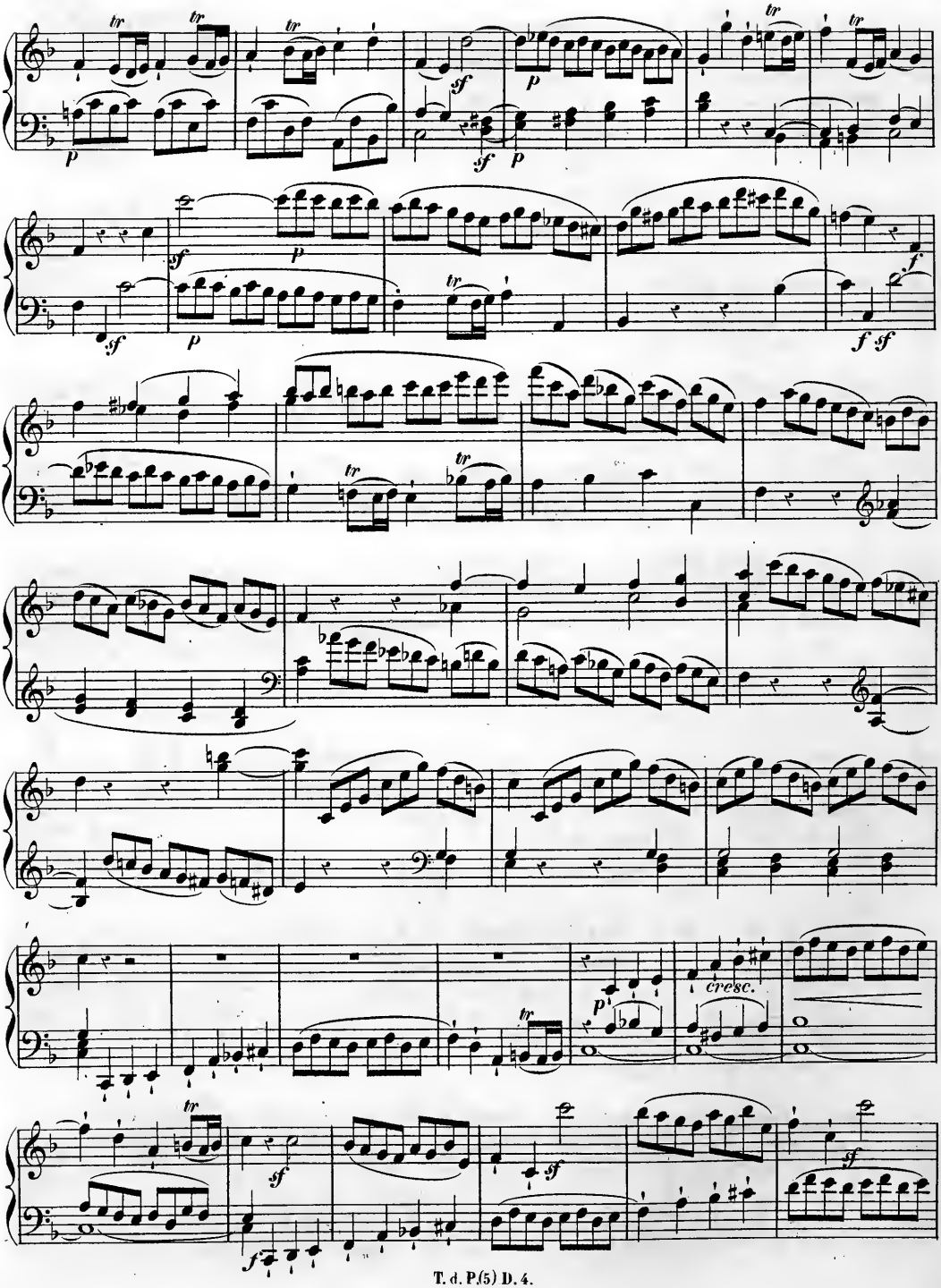
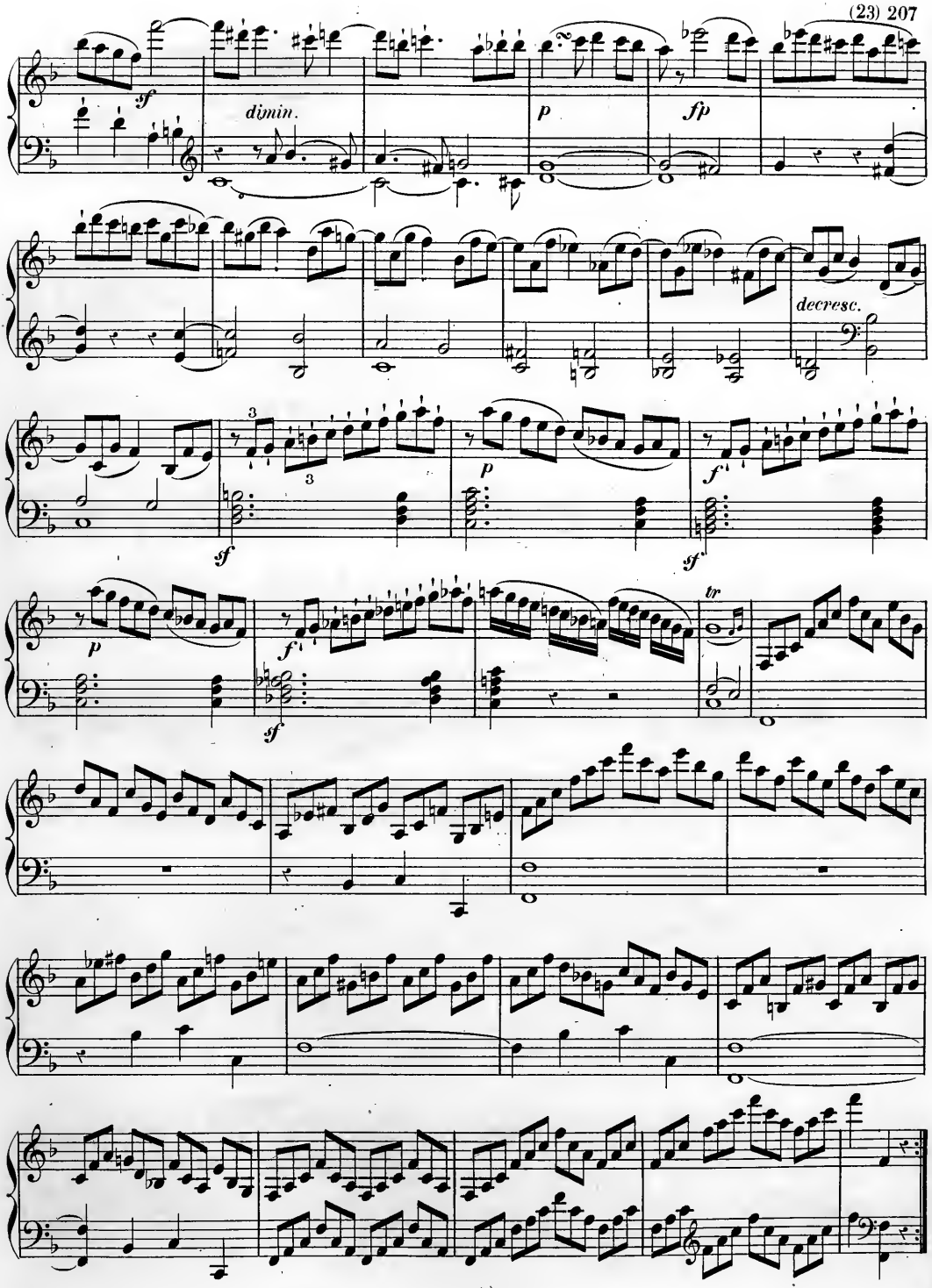
p
f
mf
f
p
f
p
cresc.
f
p
sf
p


cresc.


sf
dimin.
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fp
decresc.
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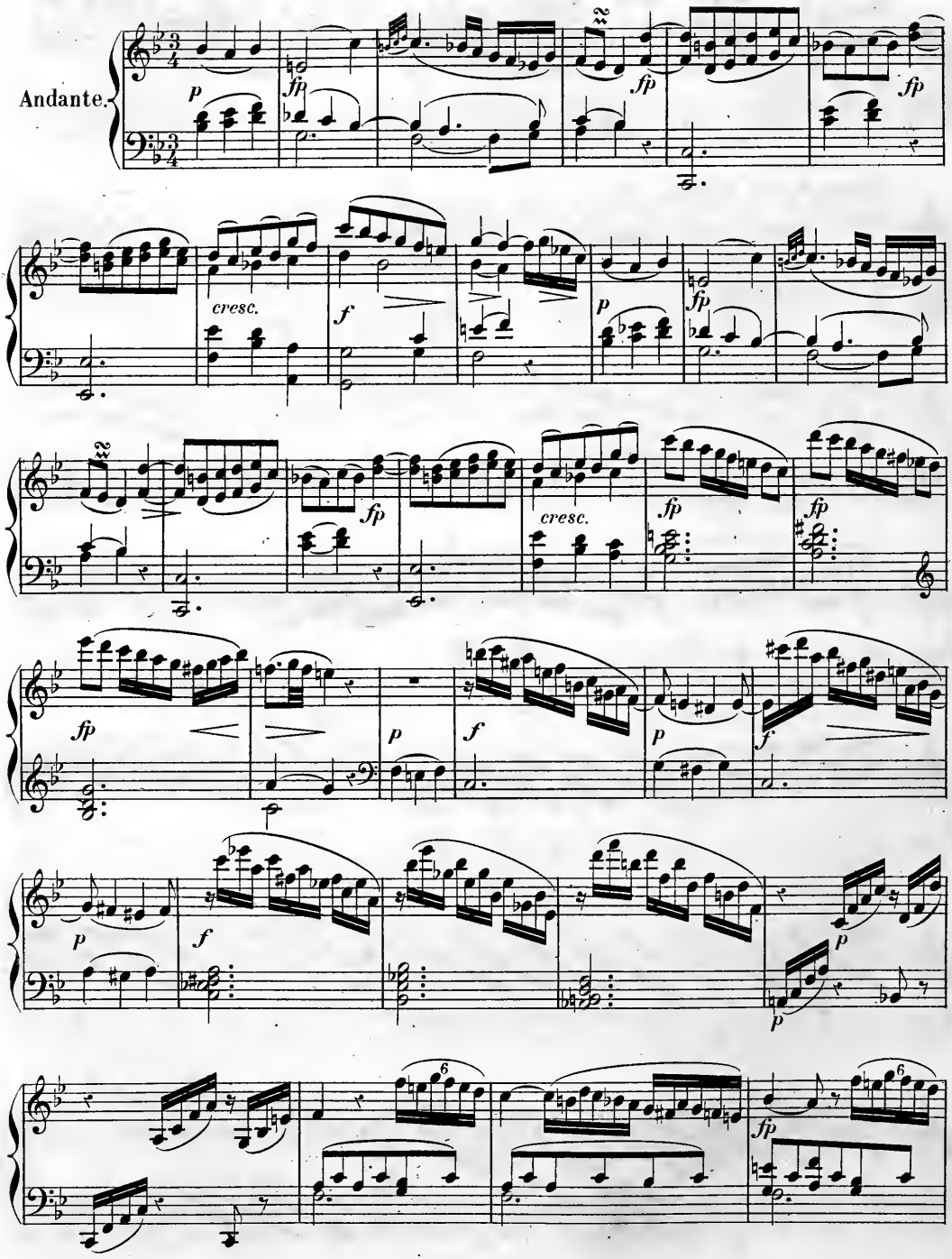
f
sf
tr


Andante.
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fp
fp
fp
cresc.
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fp
cresc.
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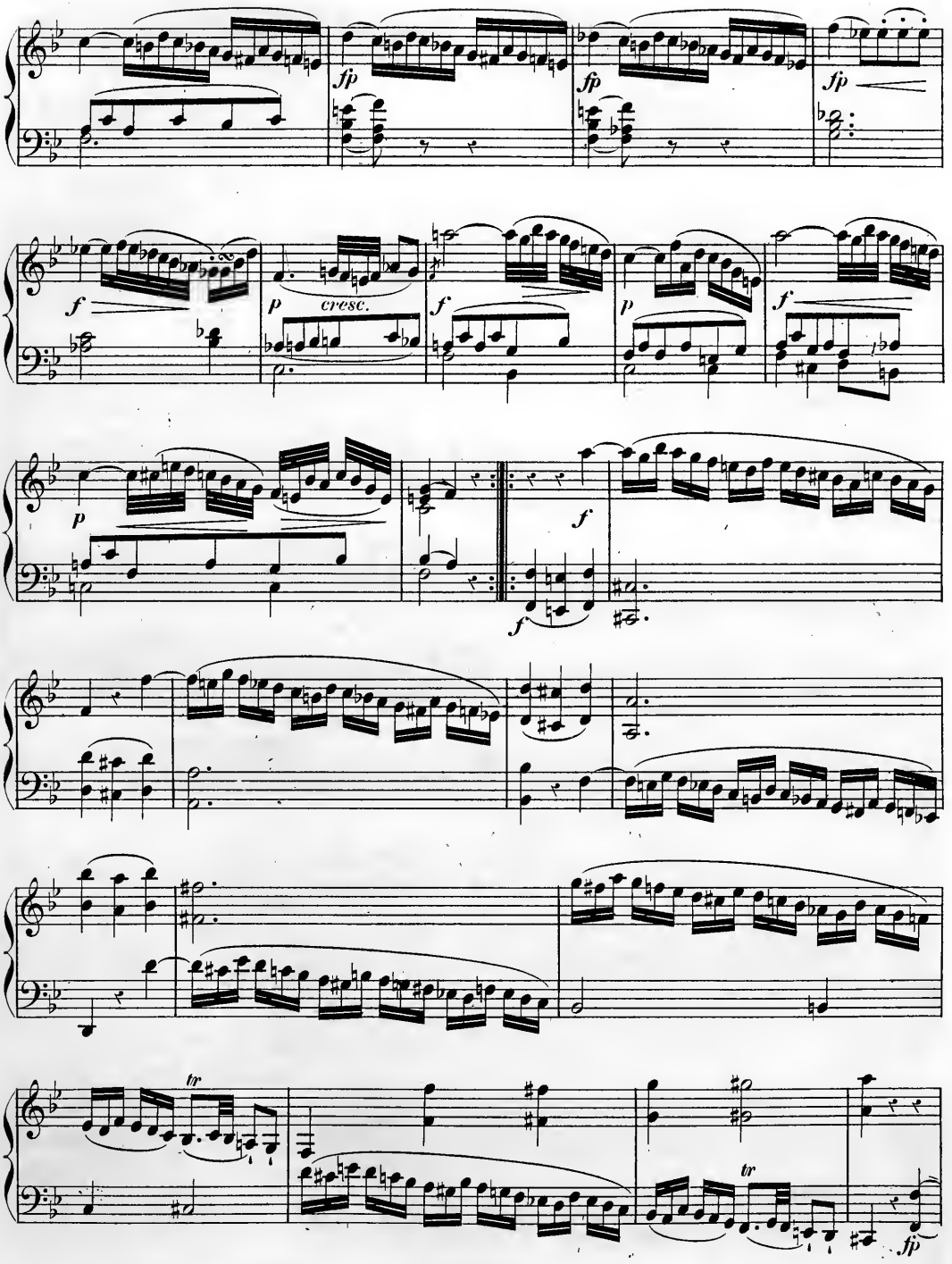
6


fp
fp
fp
f
p
cresc.
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f
p
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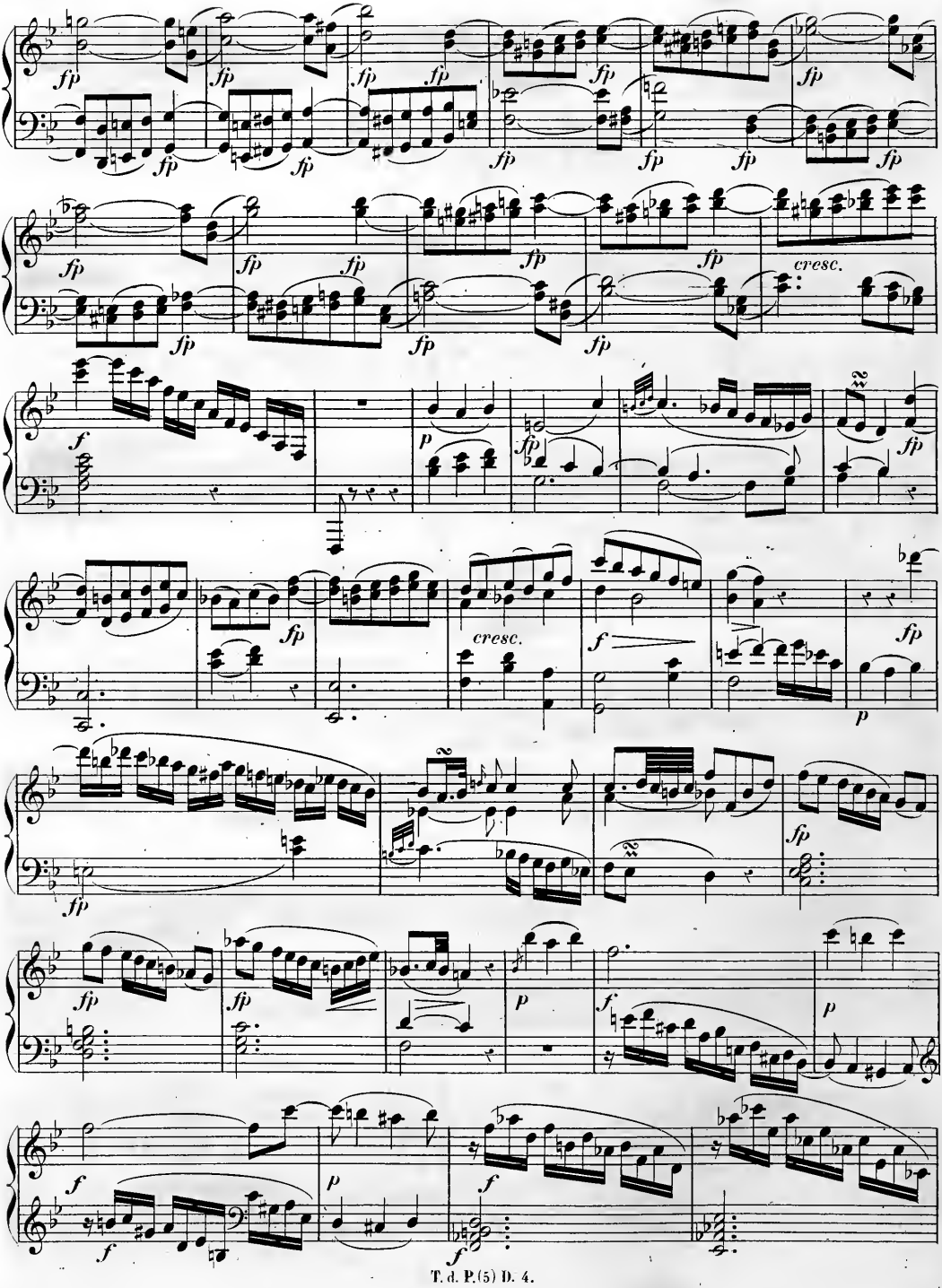
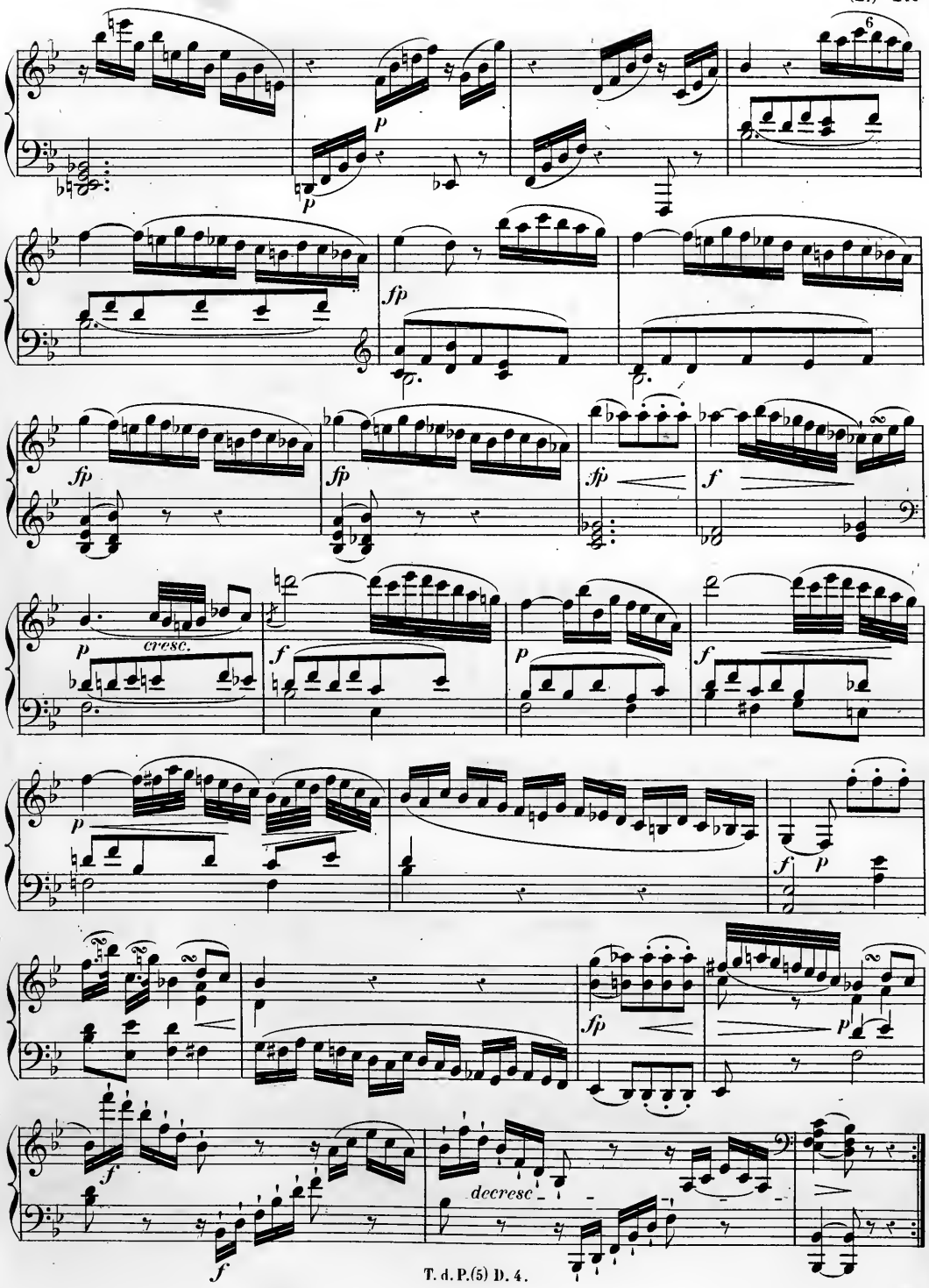
f
tr
tr
fp


fp
cresc.
f
p


6
p
p
fp
fp
fp
f
p
cresc.
f
p
f
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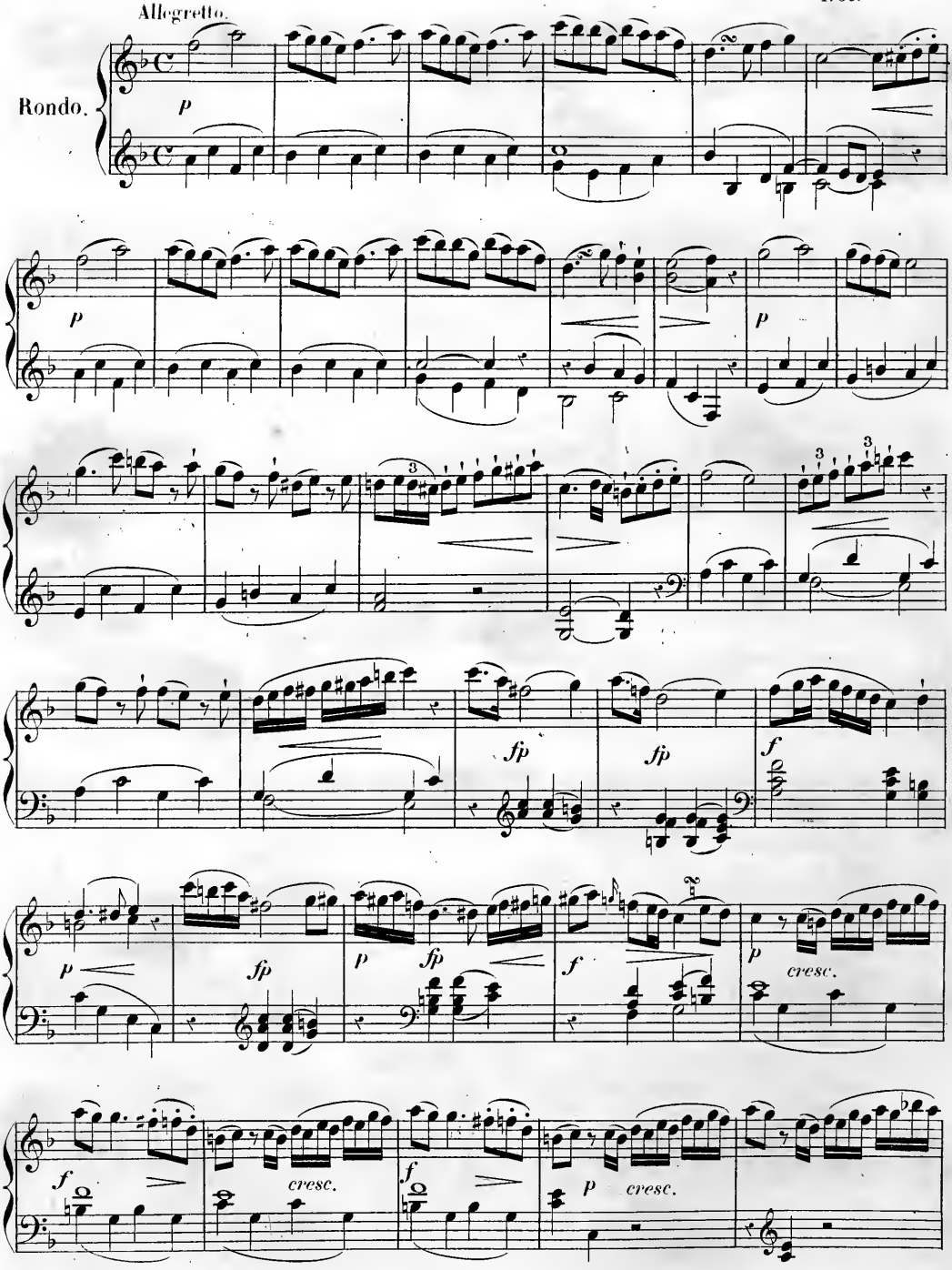
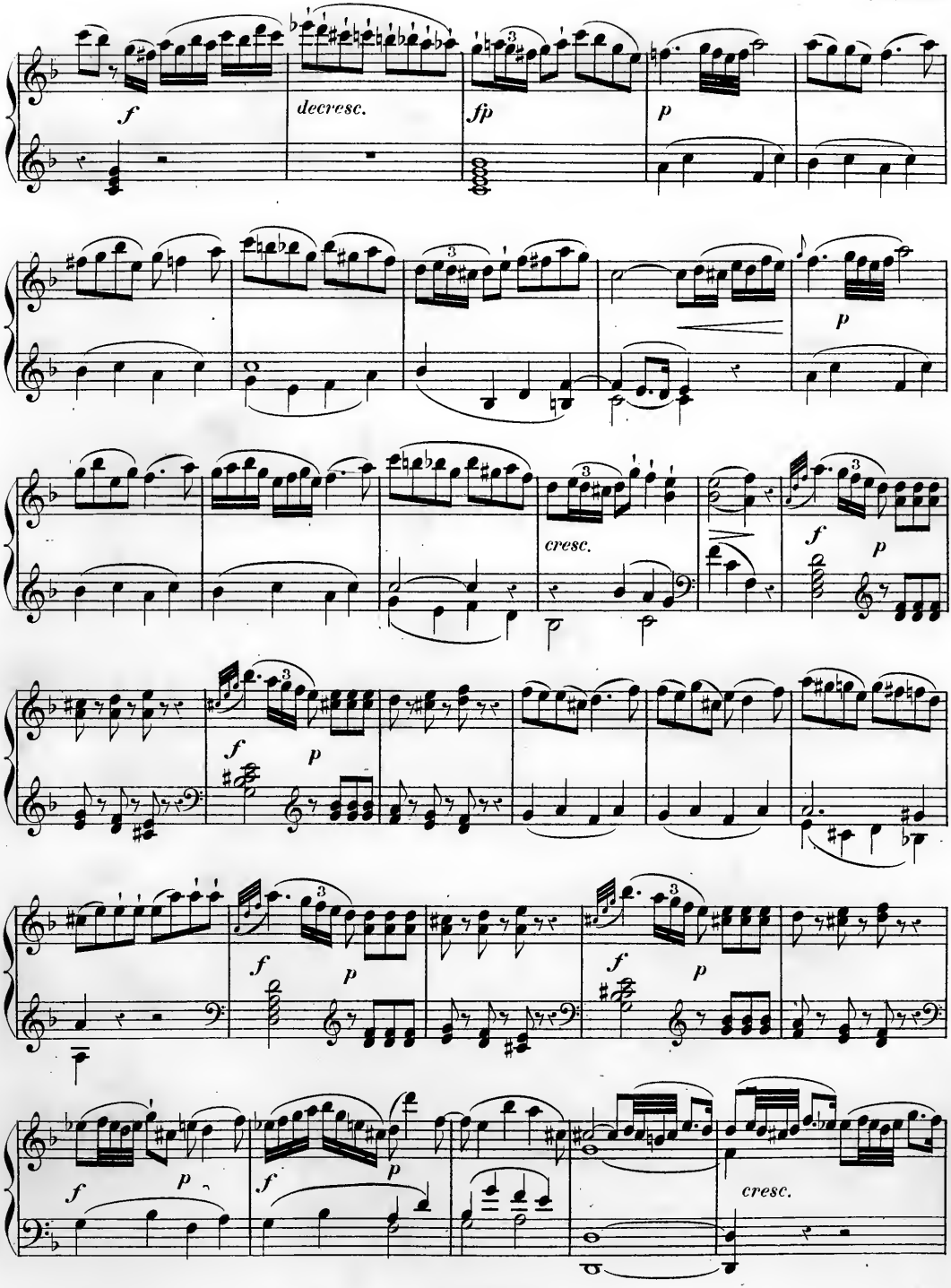
fp
p
f
f
decresc.
f

1786.

Allegretto.

Rondo.

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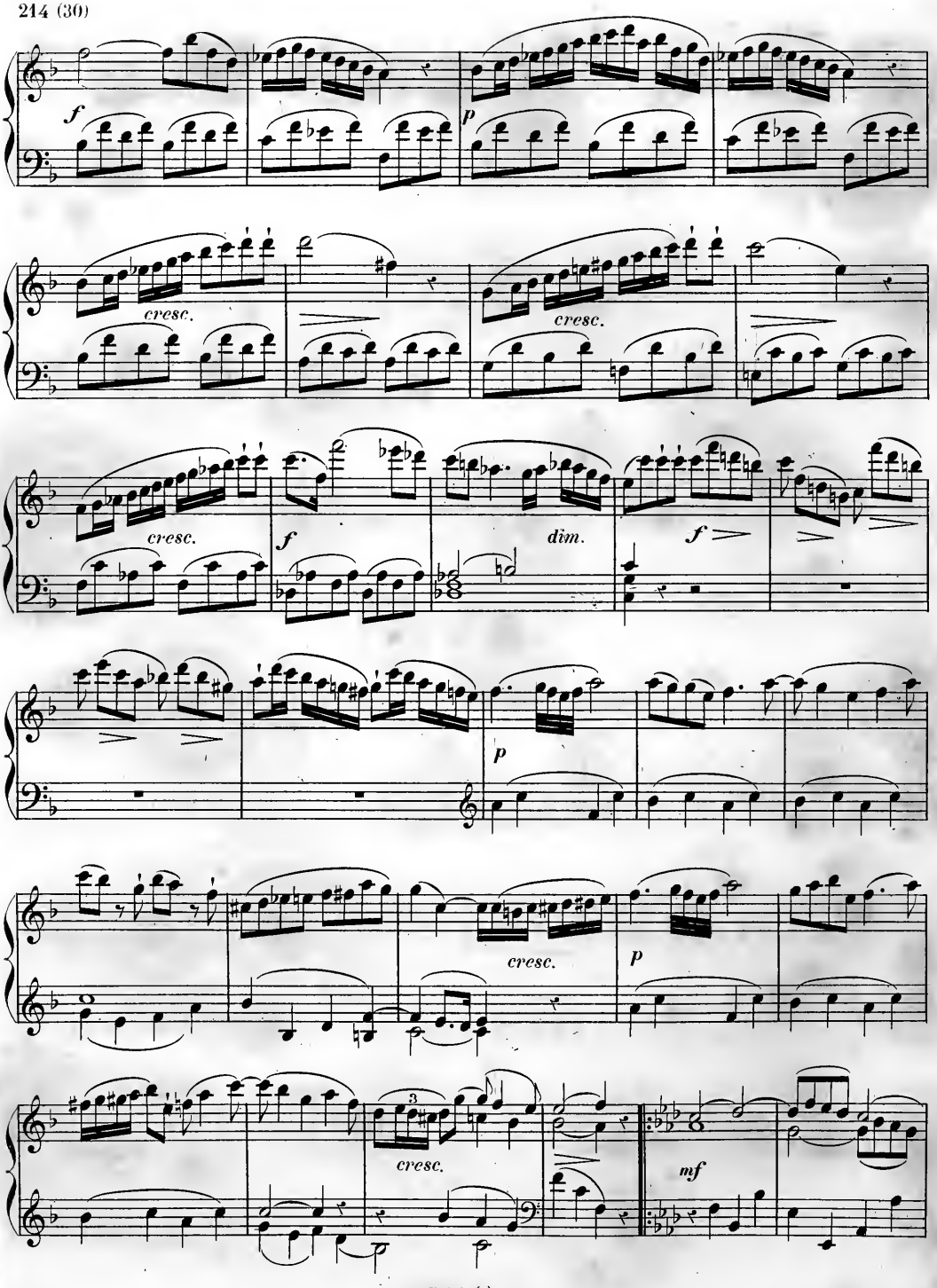
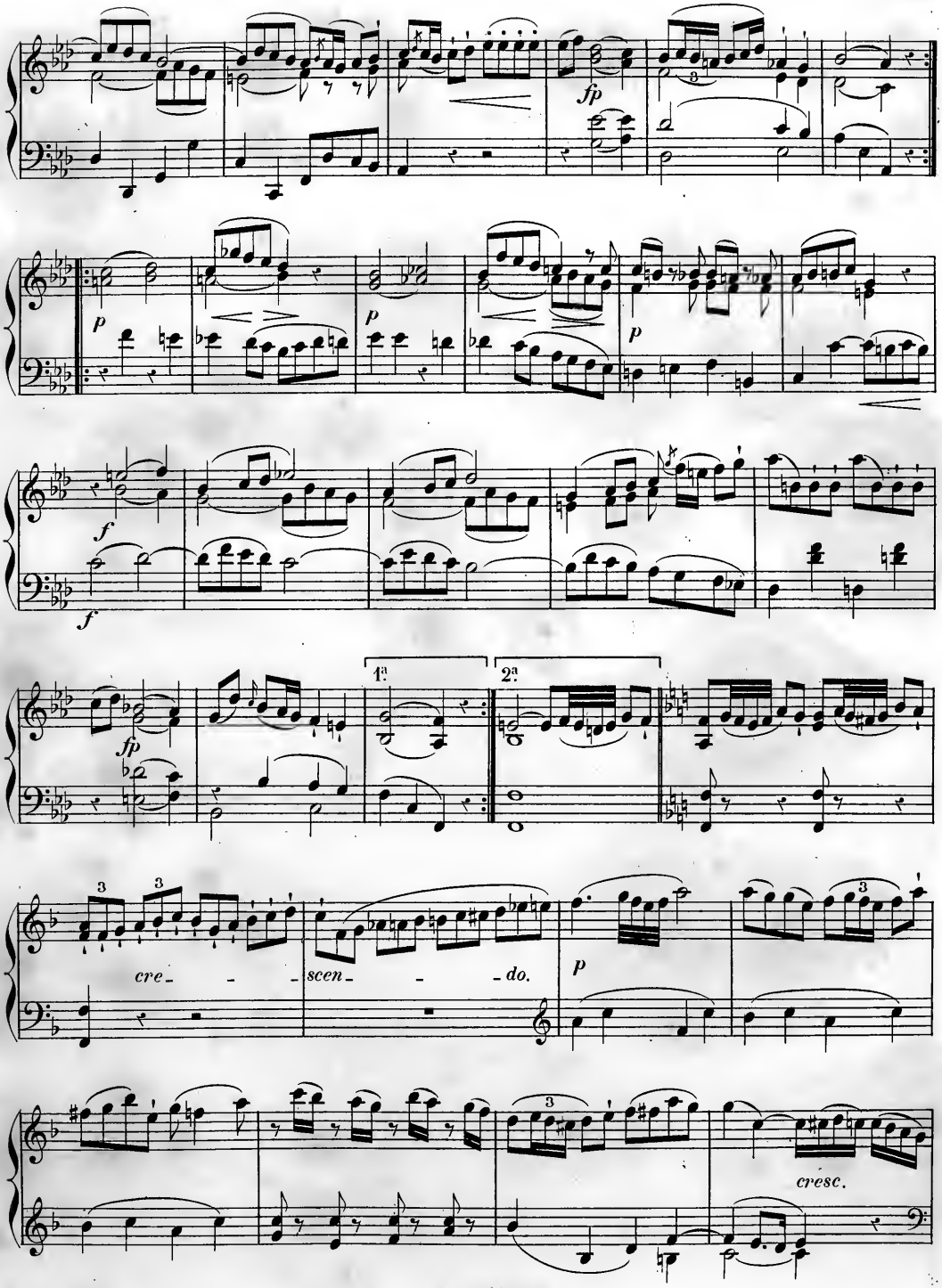
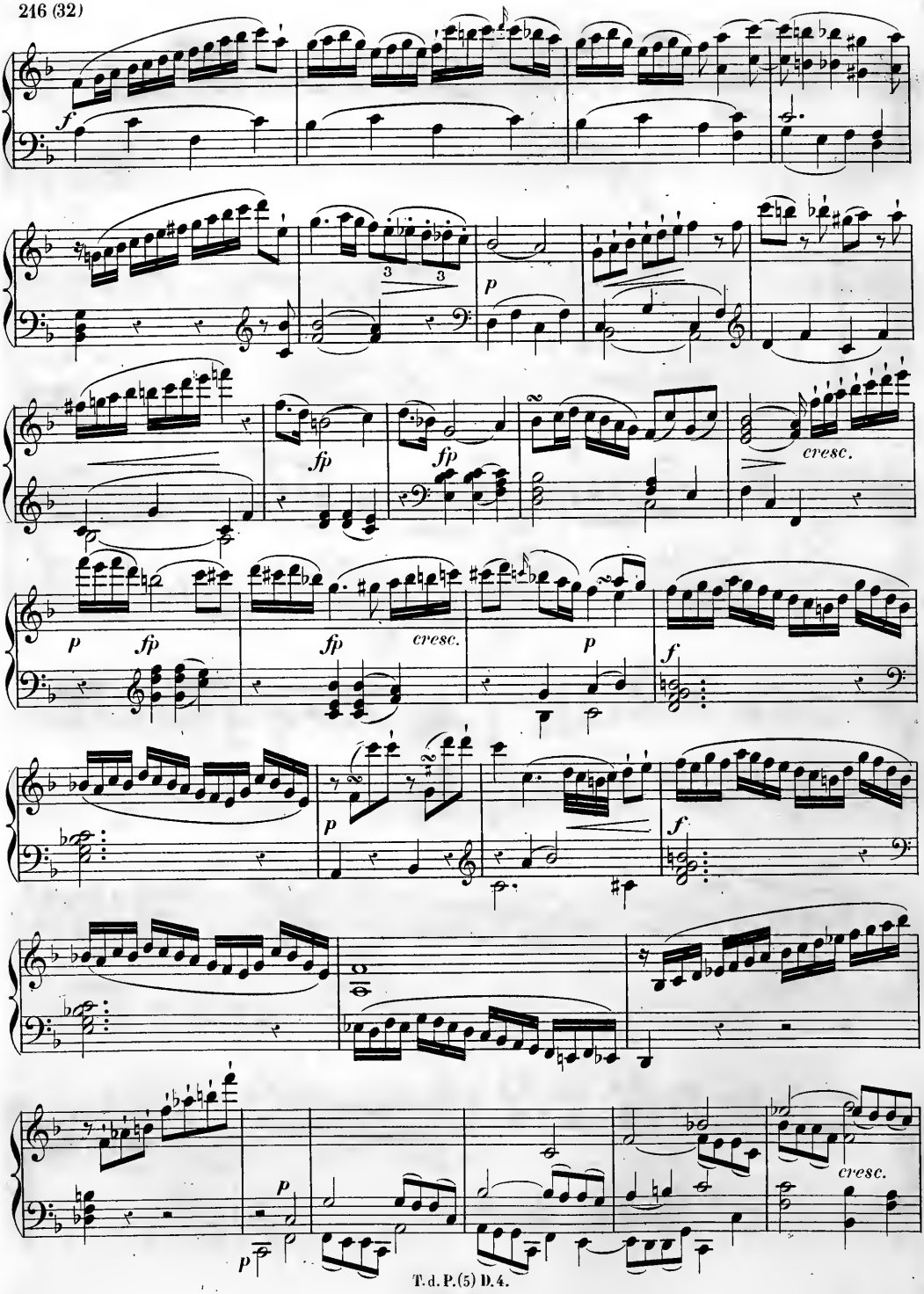
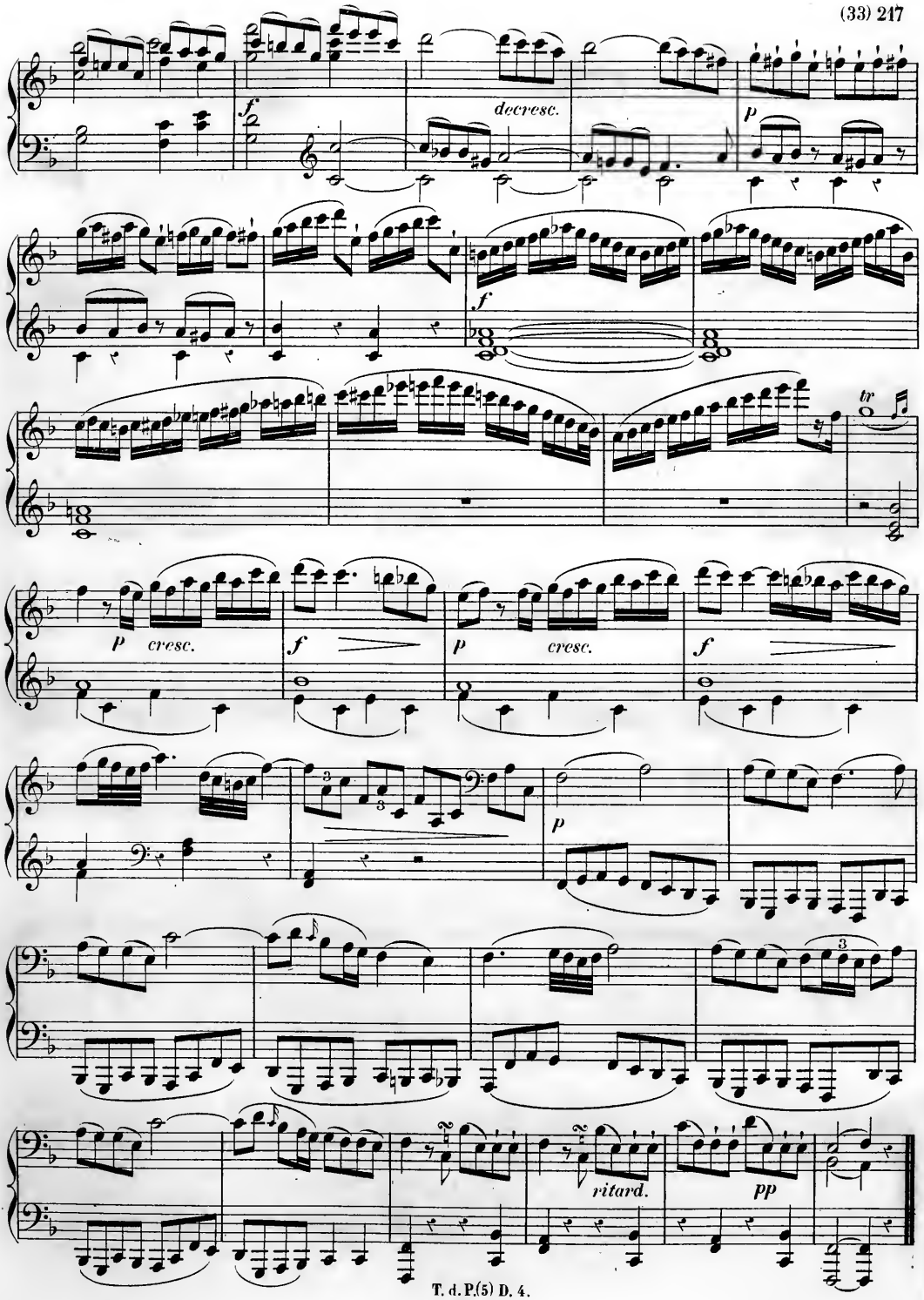
decresc.
fp
p
p
cresc.
f
p
f
p
f
p
f
p
f
p
cresc.


f
p
cresc.
cresc.
cresc.
f
dim.
f
p
cresc.
p
cresc.
3
mf


fp
p
p
p
f
f
fp
1ª
2ª
cre - - - scen - - - do.
p
cresc.


f
3
3
p
fp
fp
cresc.
p
fp
fp
cresc.
p
f
p
f
p
p
cresc.


f
decresc.
p
f
tr
p
cresc.
f
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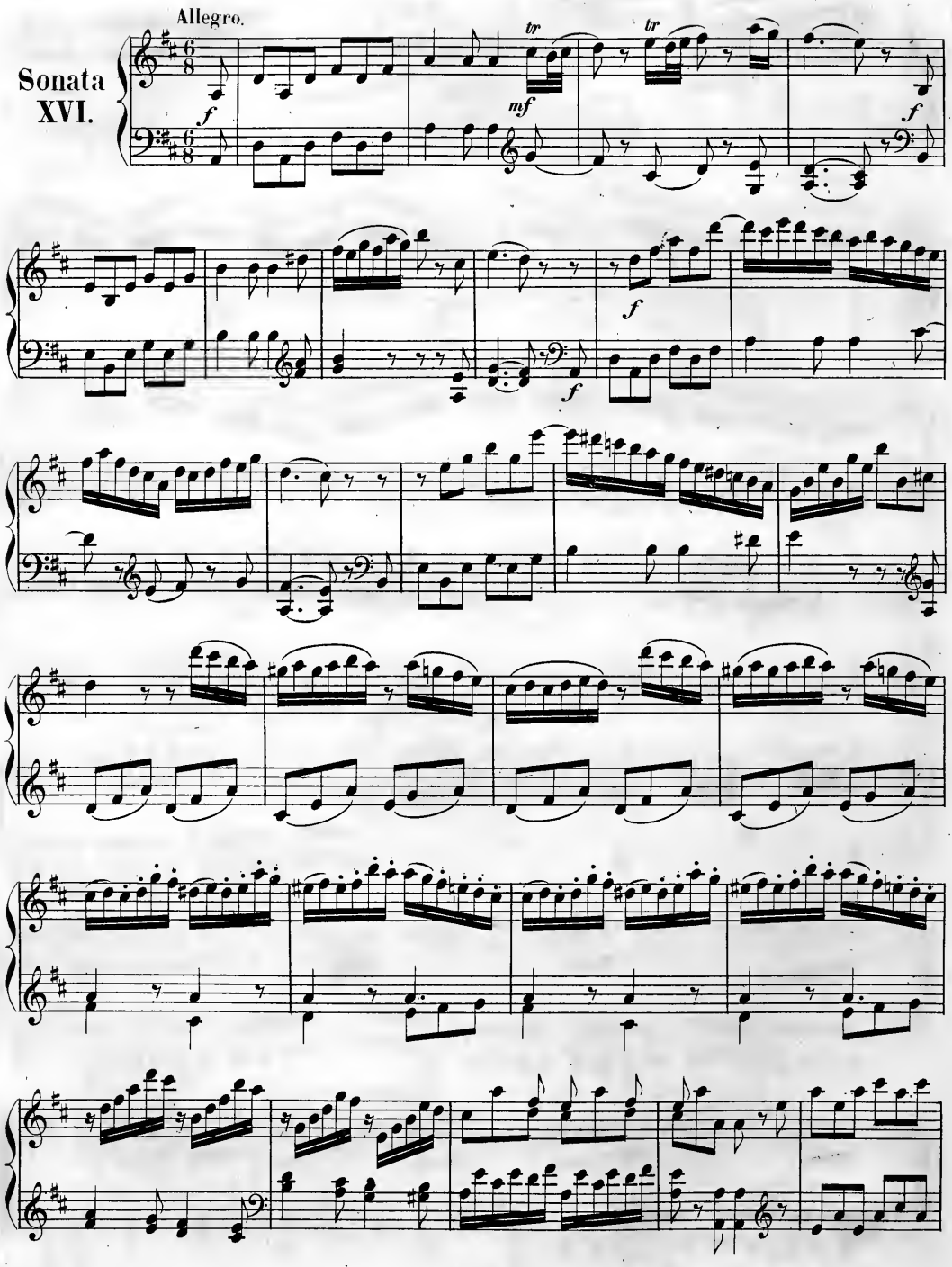
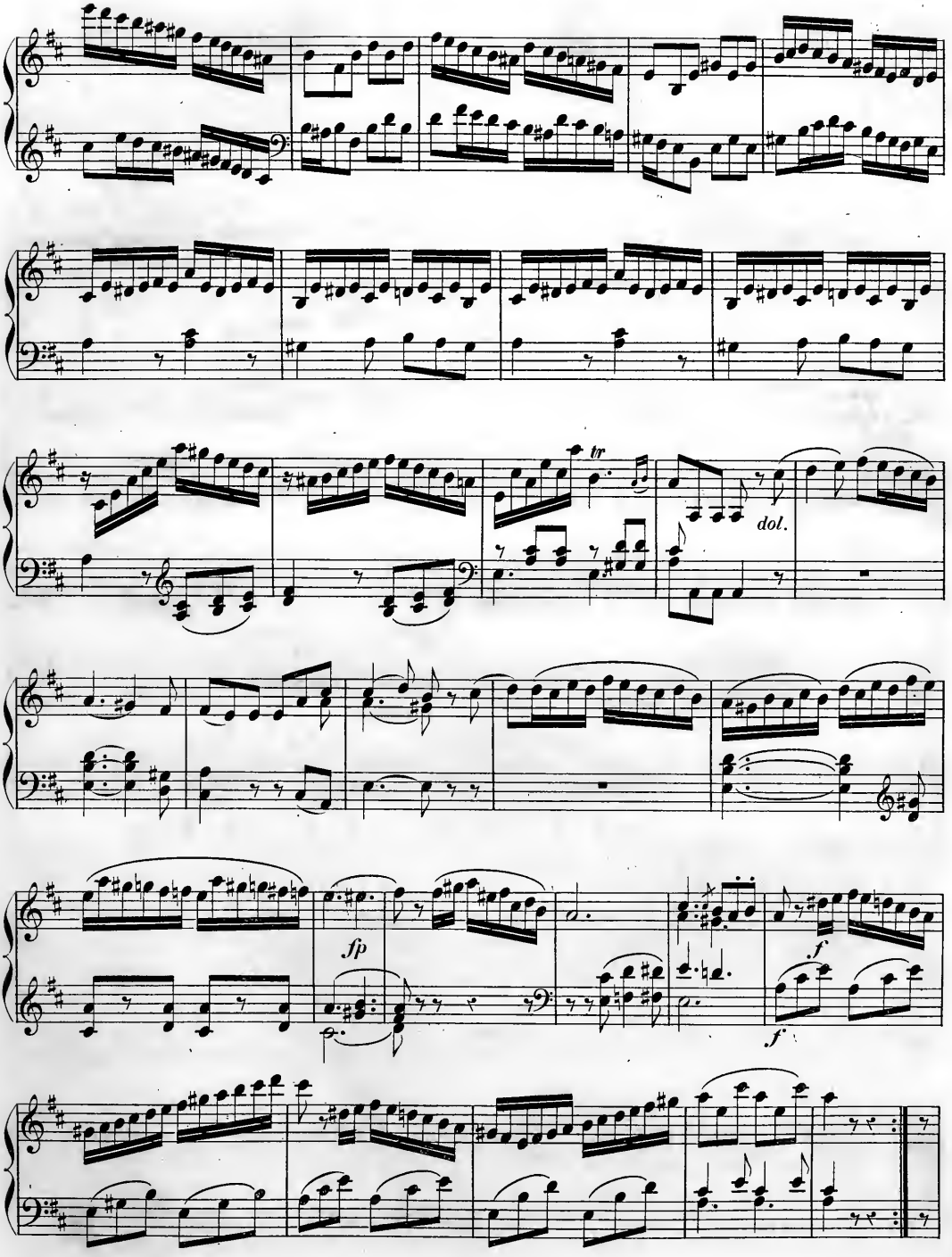
cresc.
f
p
ritard.
pp

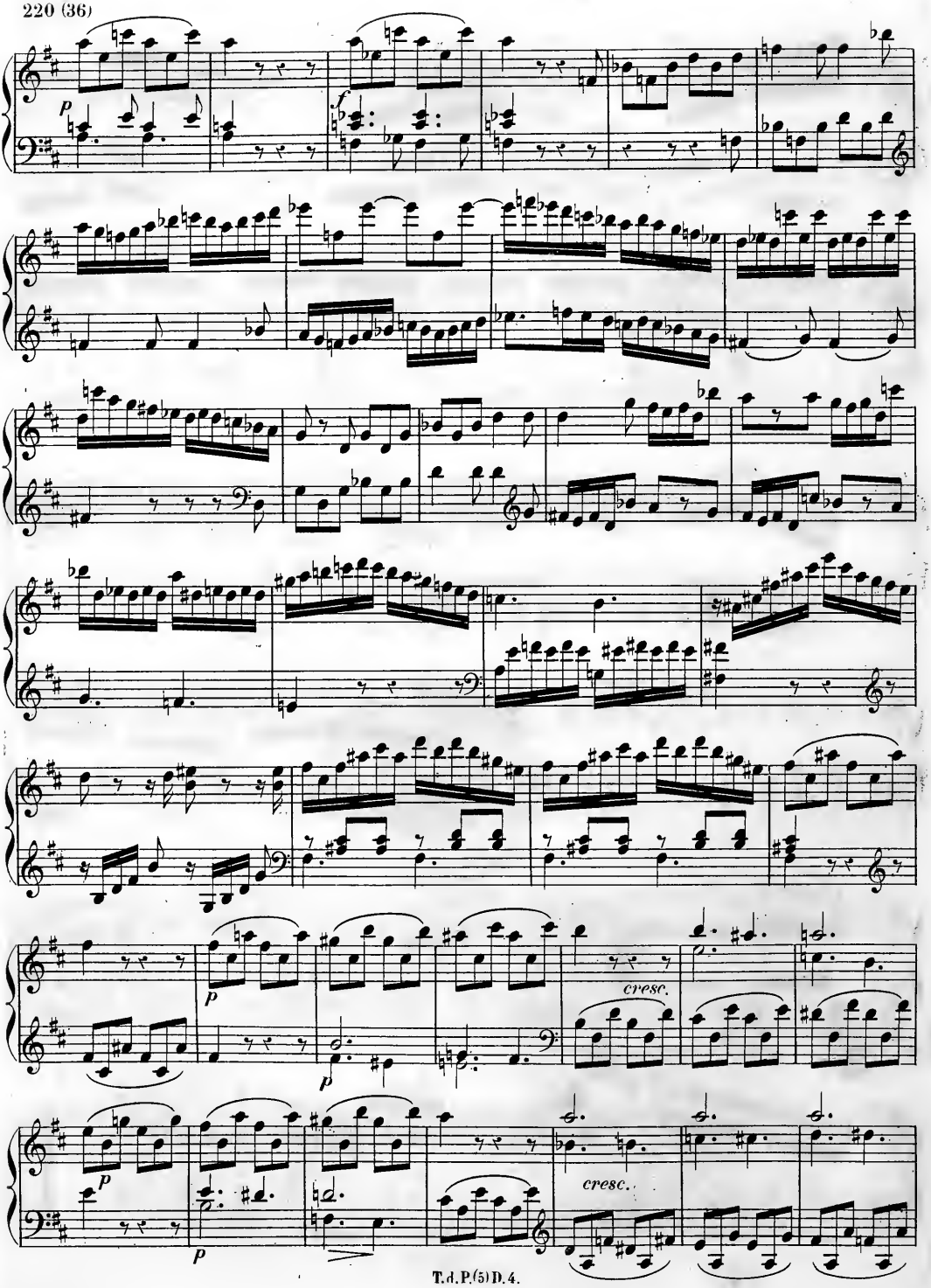
1789.

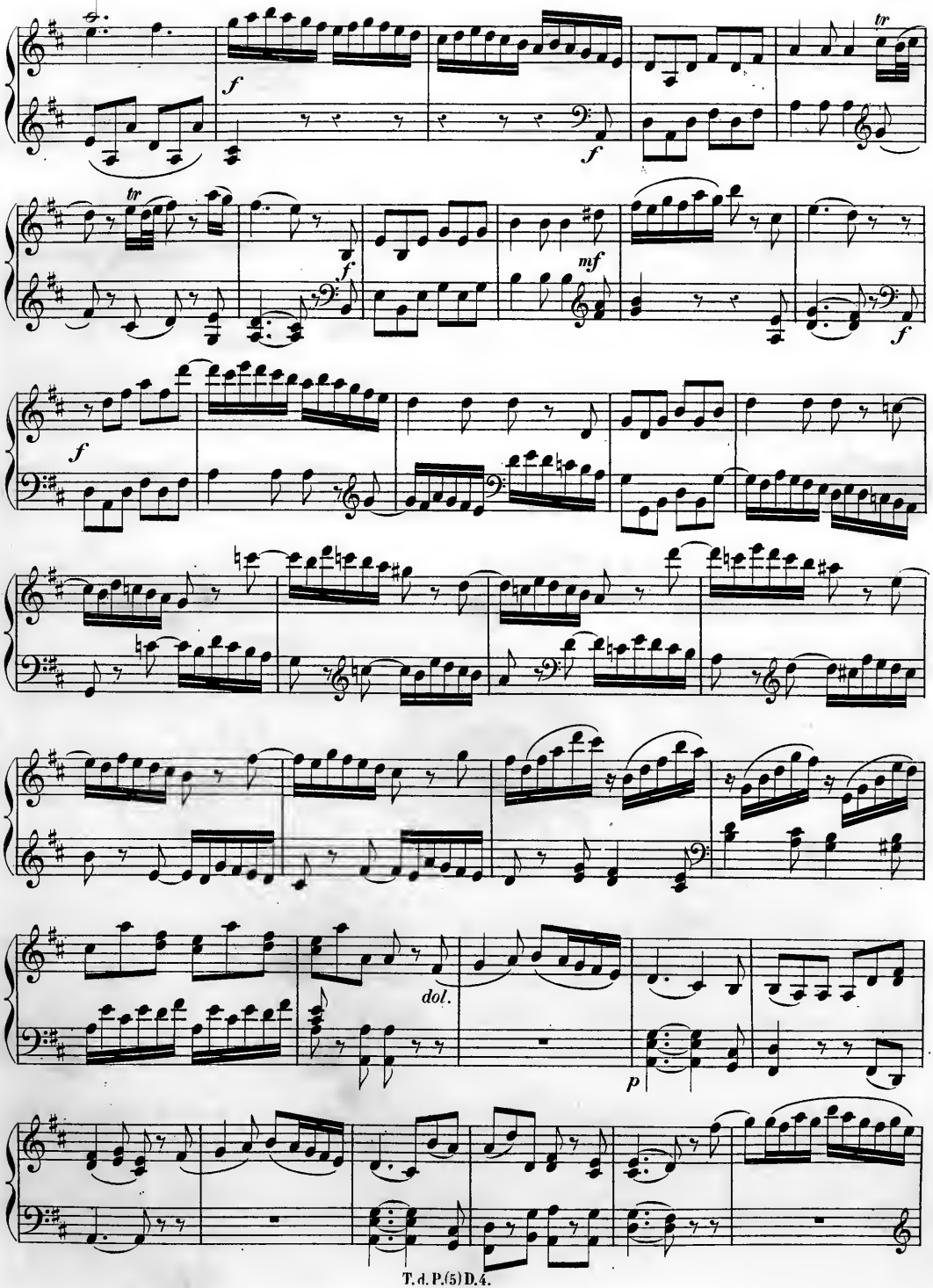
Allegro.

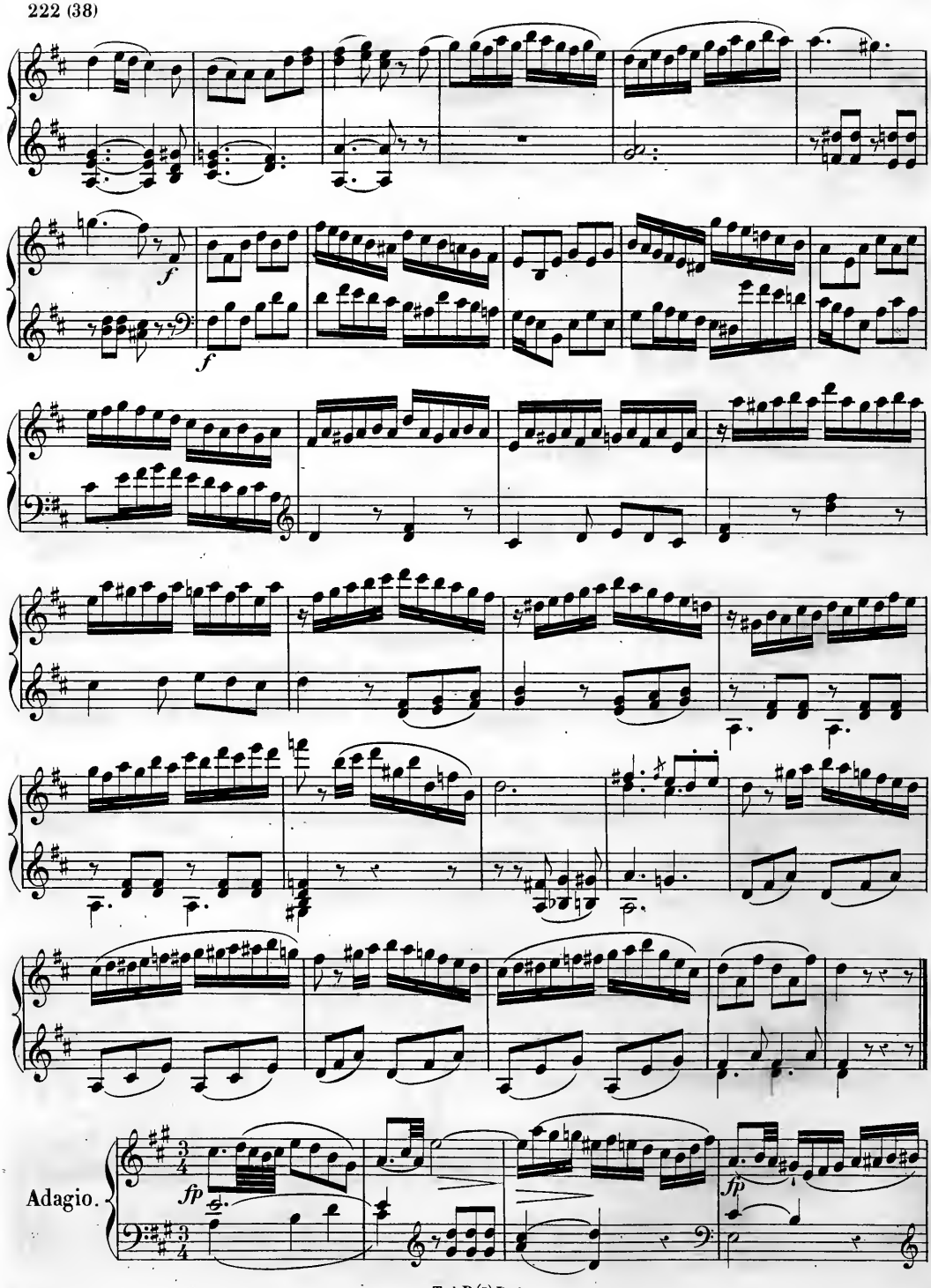
Sonata XVI.

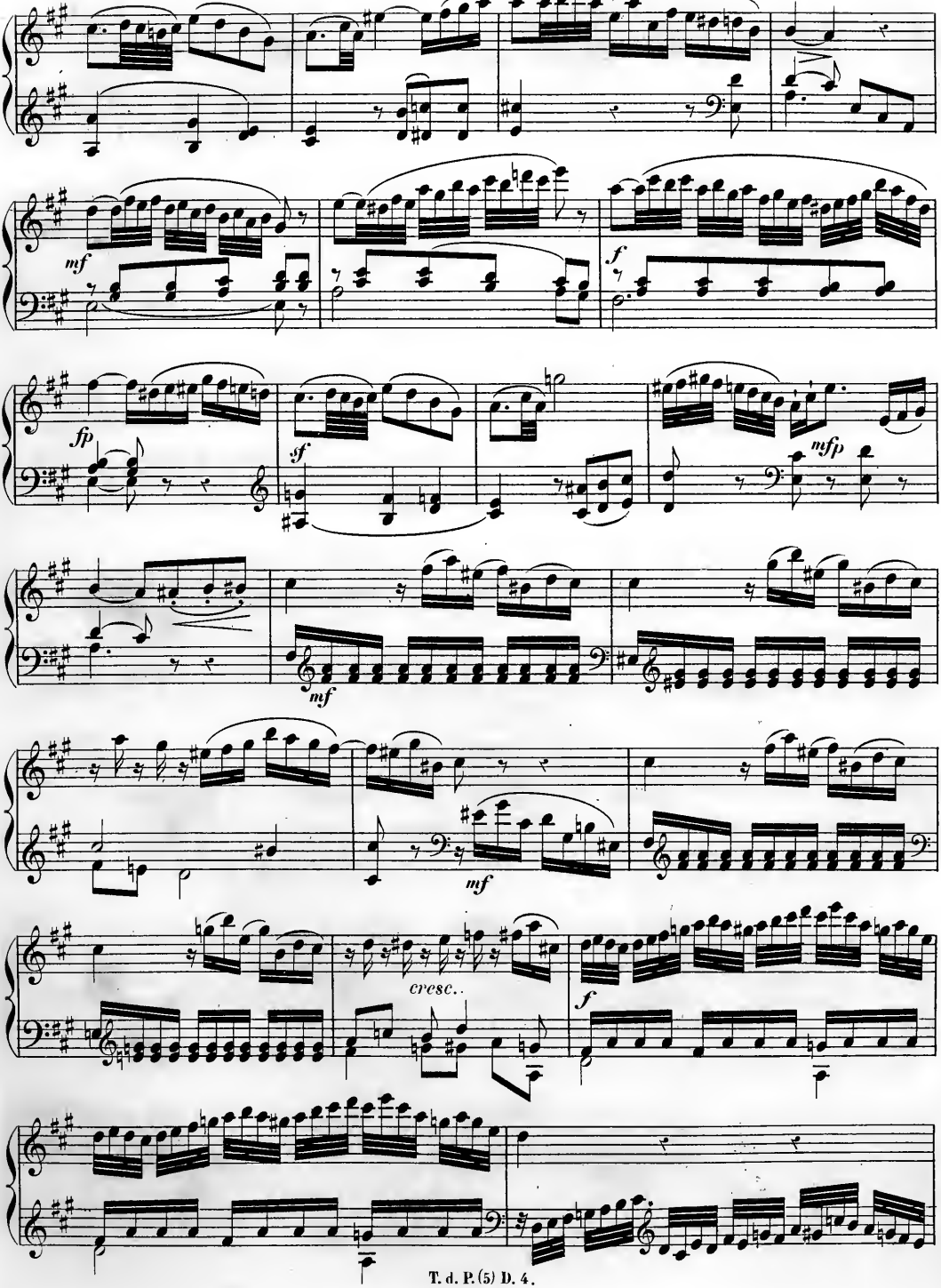


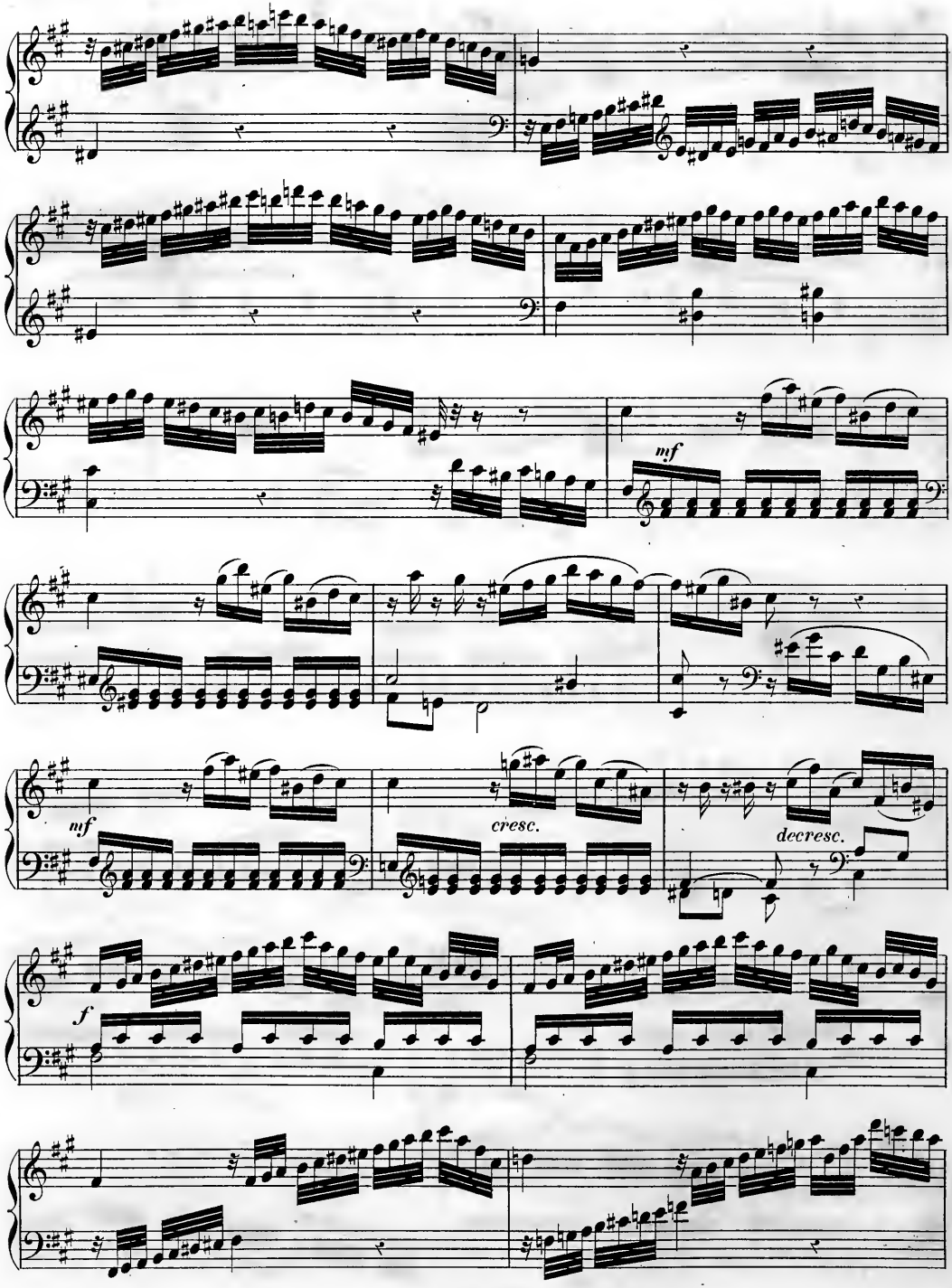

tr
dol.
fp
f
f

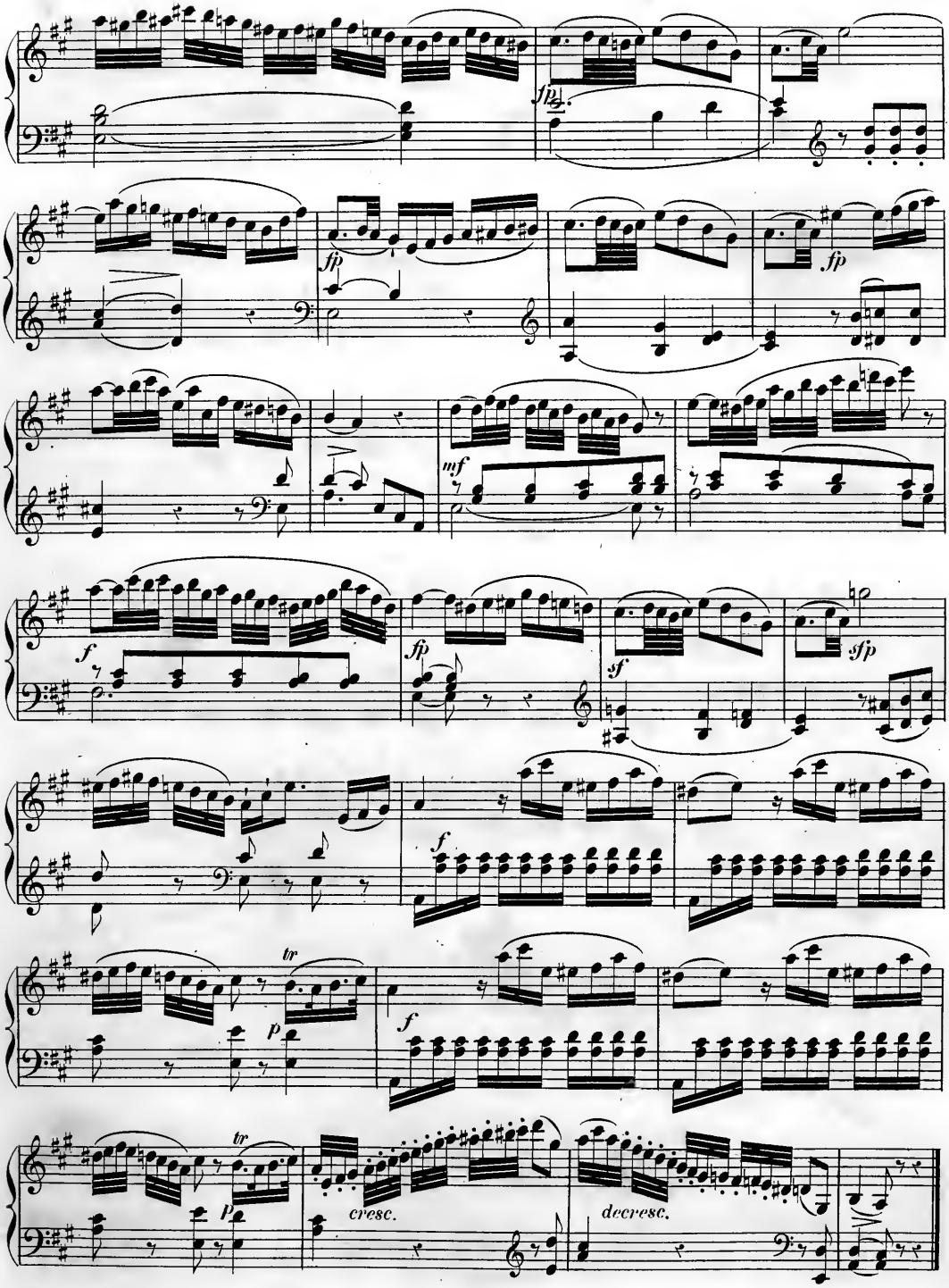

p
f
p
p
cresc.
p
cresc.

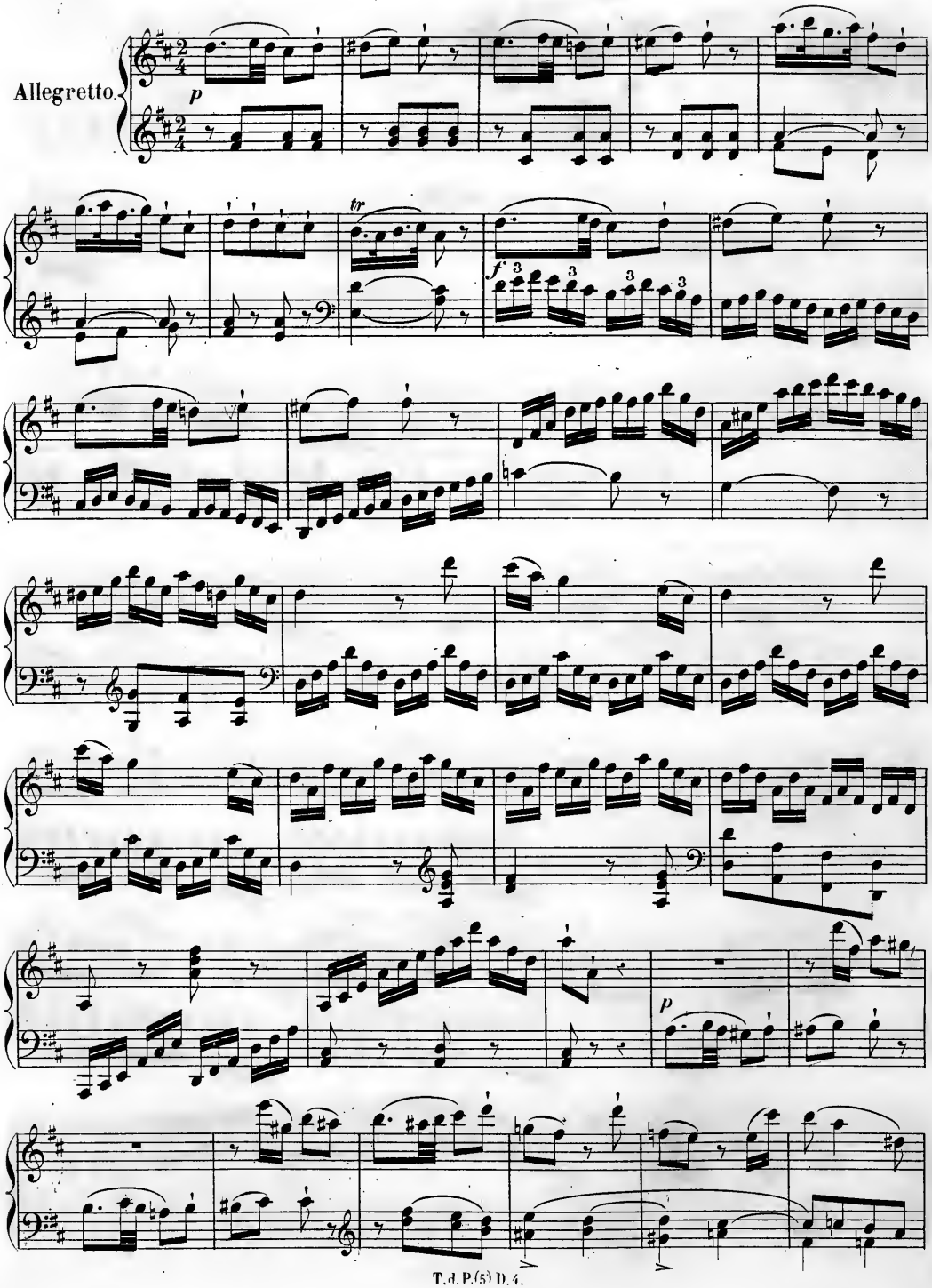

f
tr
f
tr
f
mf
f
f
dol.
p


f
f
Adagio.
fp
fp


mf
f
fp
sf
mfp
mf
mf
cresc.
f


mf
mf
cresc.
decresc.
f


fp
fp
fp
mf
f
fp
sf
sfp
f
tr
p
f
tr
p
cresc.
decresc.


Allegretto.
p
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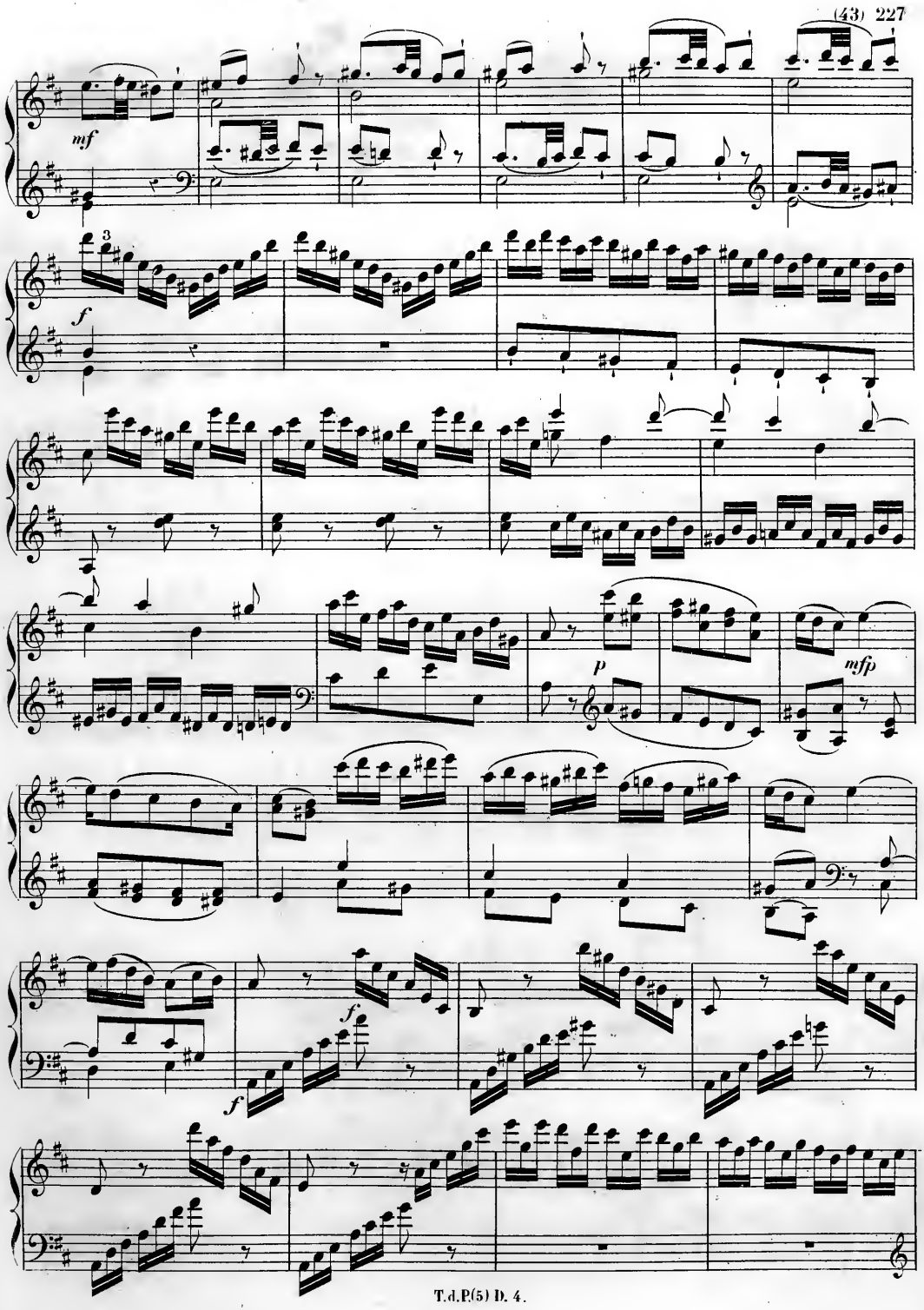
p


mf
3
f
p
mfp
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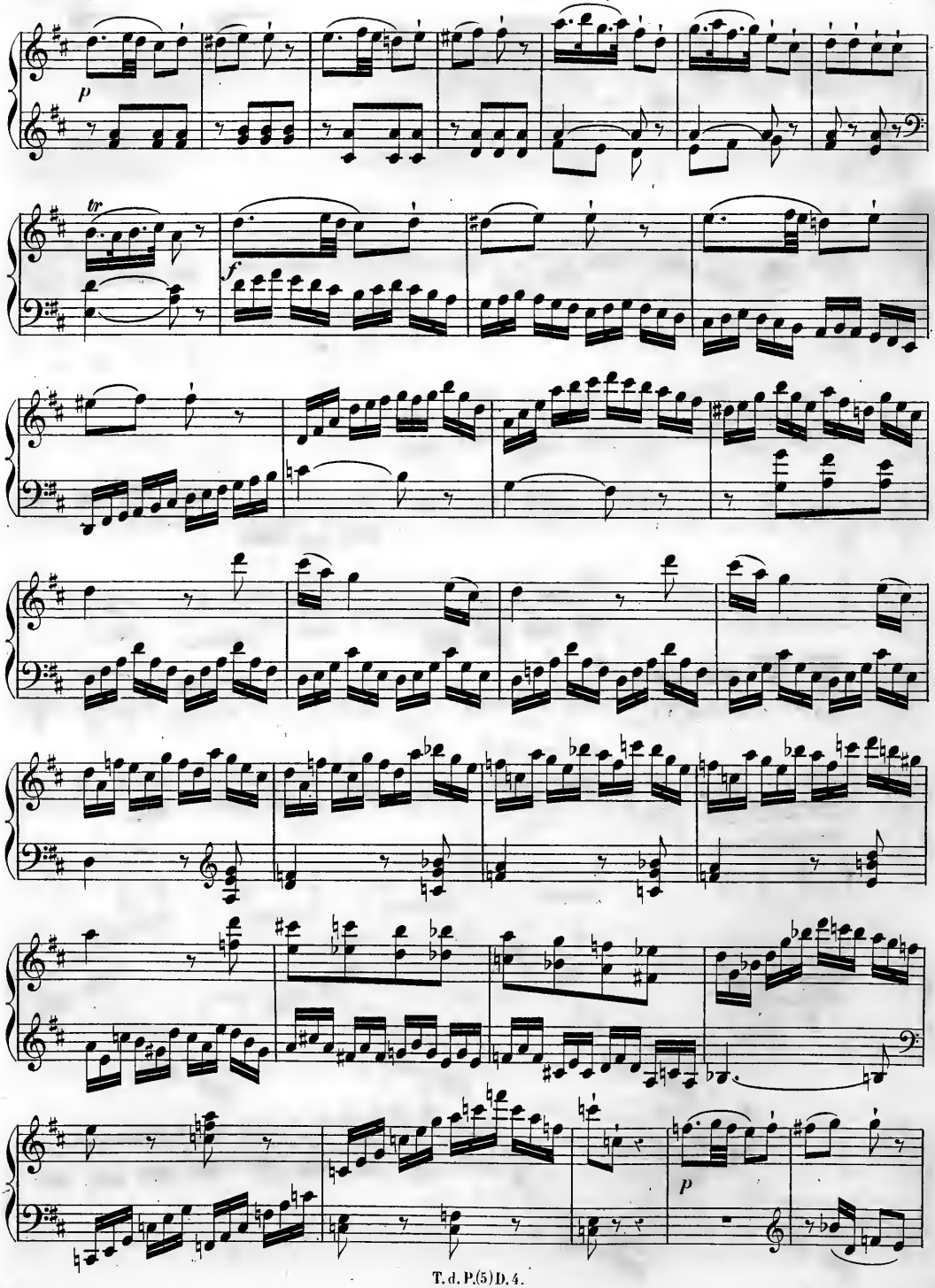
p
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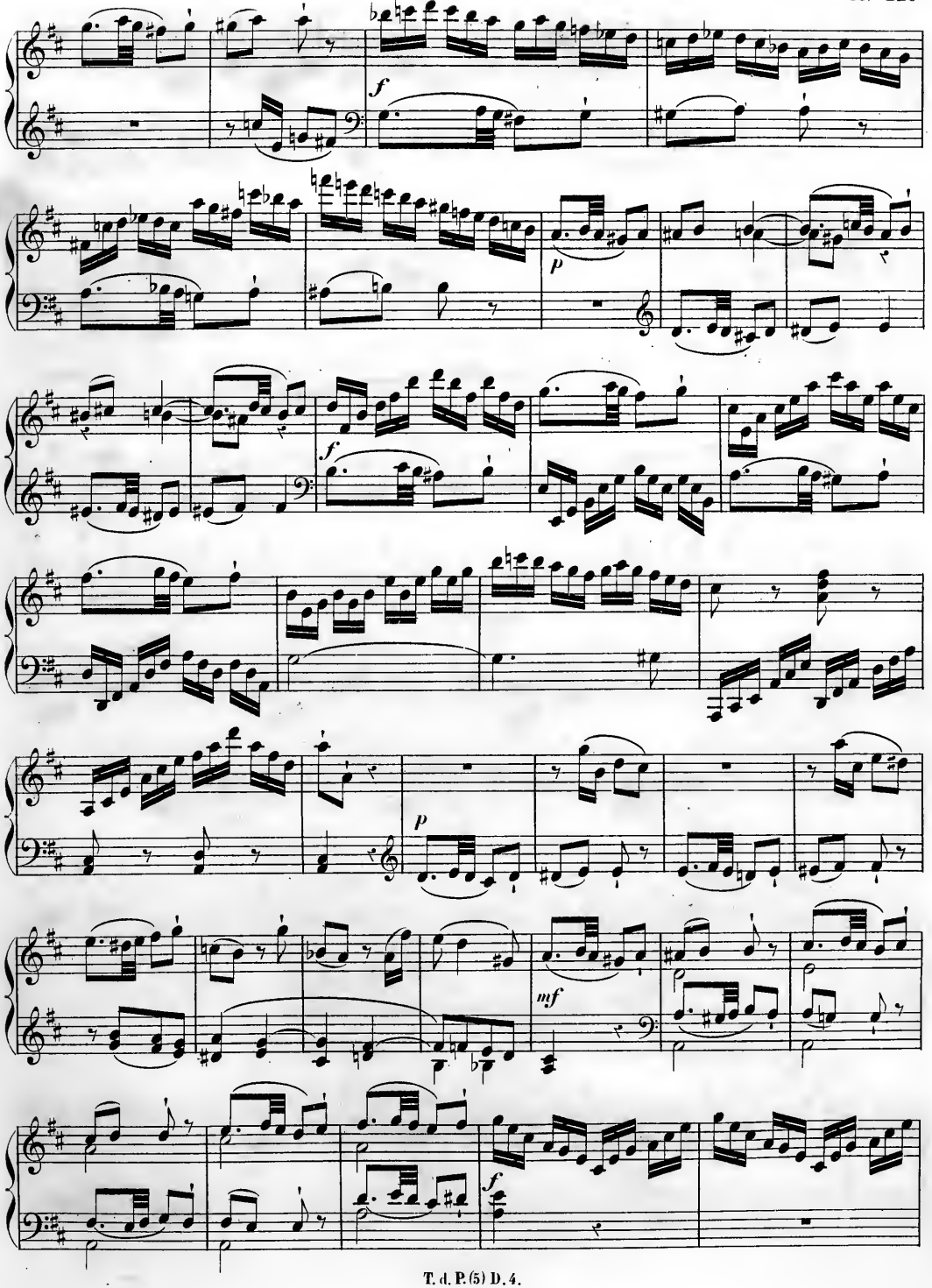
f
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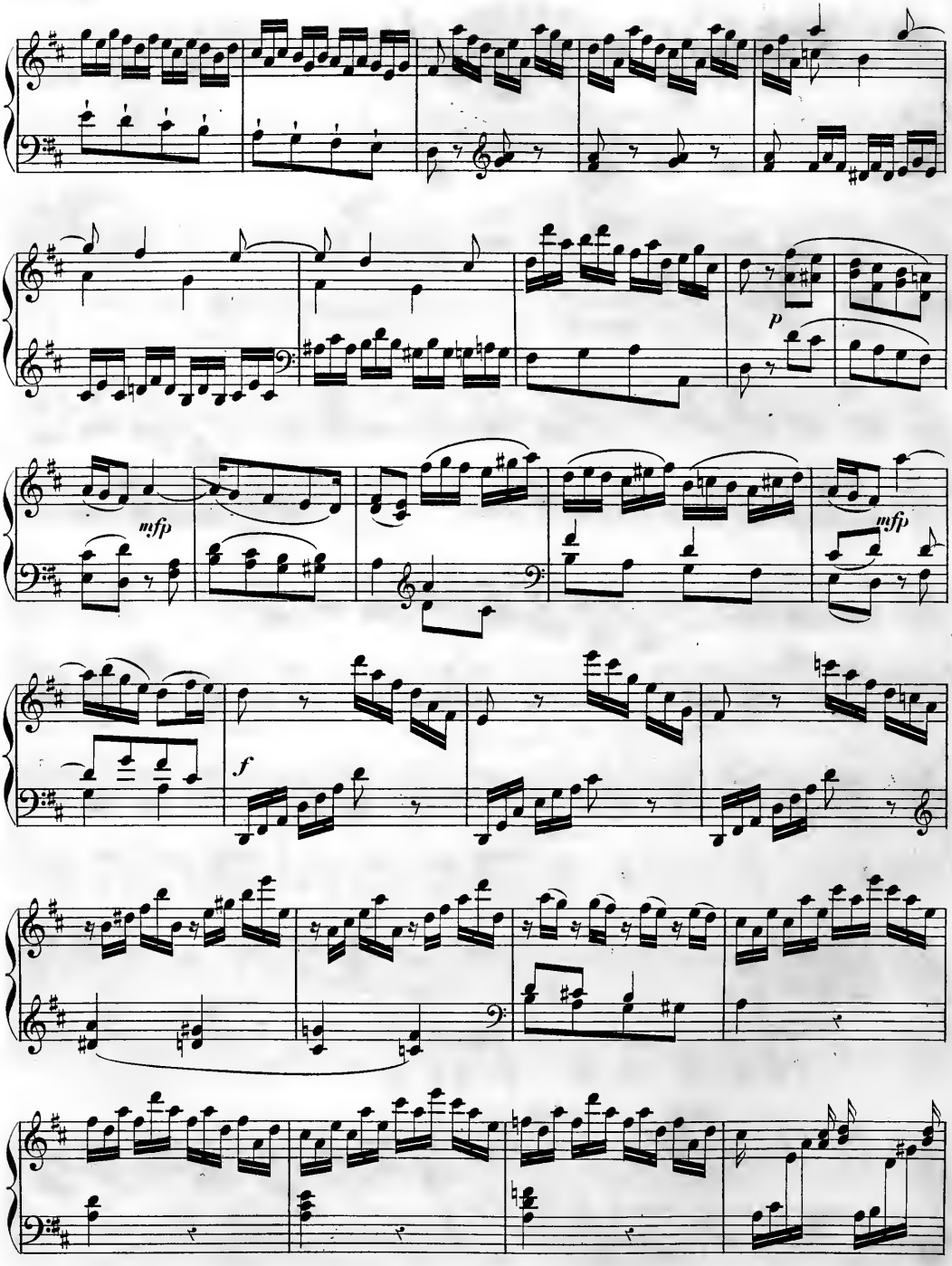
mf
f


p
mfp
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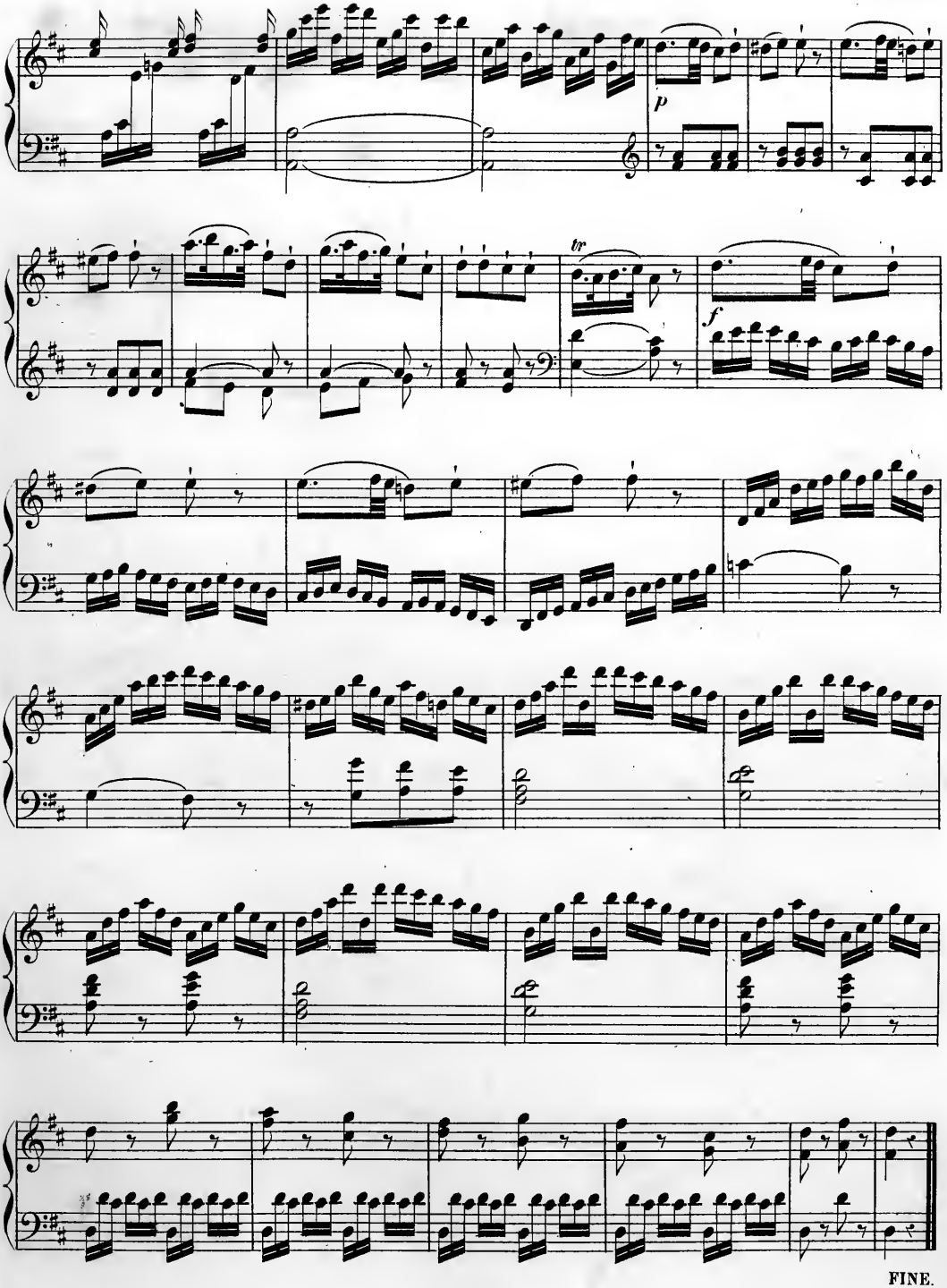
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FINE.

PIÈCES

pour le

CLAVECIN

COMPOSÉES PAR

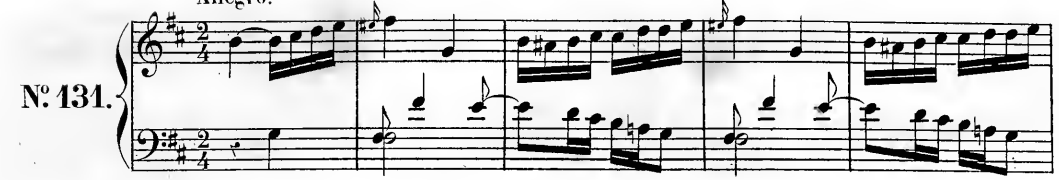
DOMINIQUE SCARLATTI.

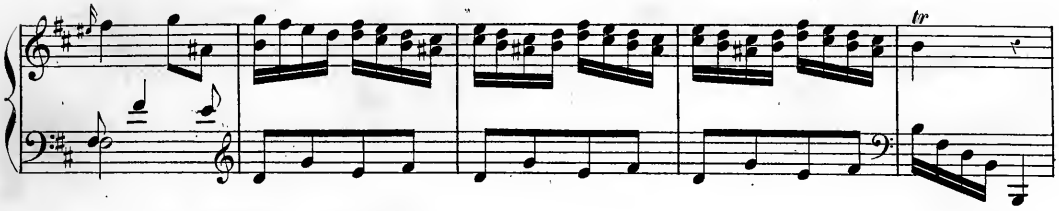
PUBLIÉ PAR A. FARRENC; PARIS, 1861.

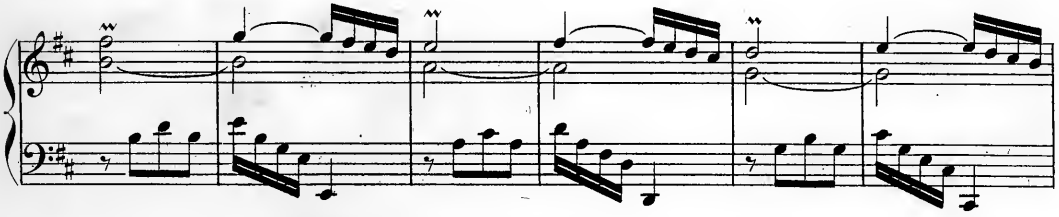
T. d. P. (10) 1

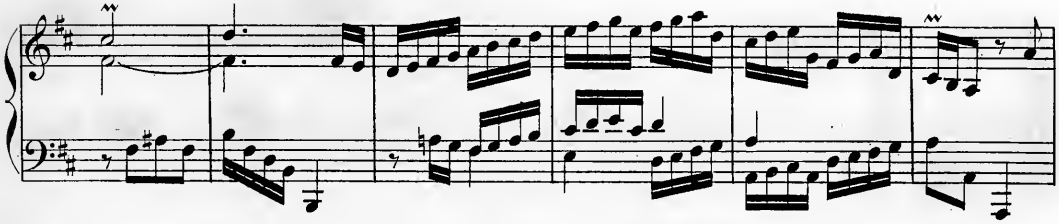
Allegro.

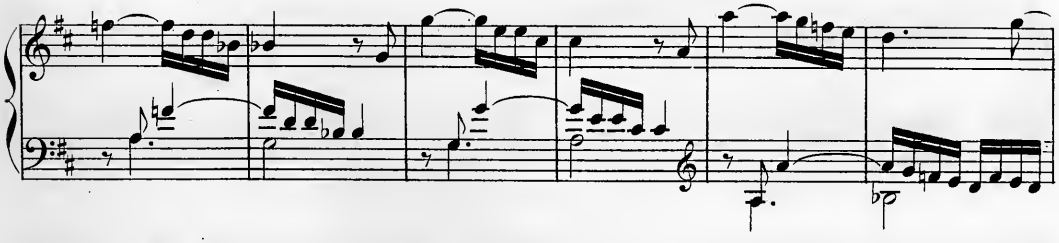
№ 131.

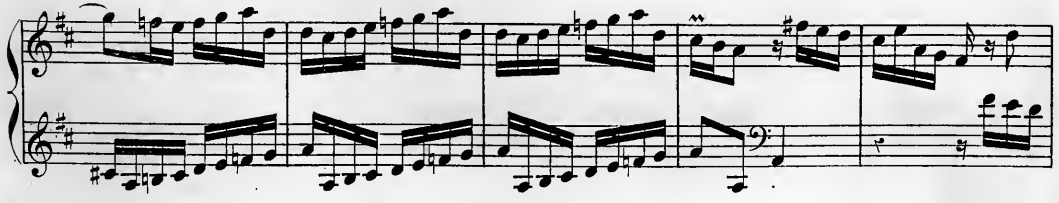


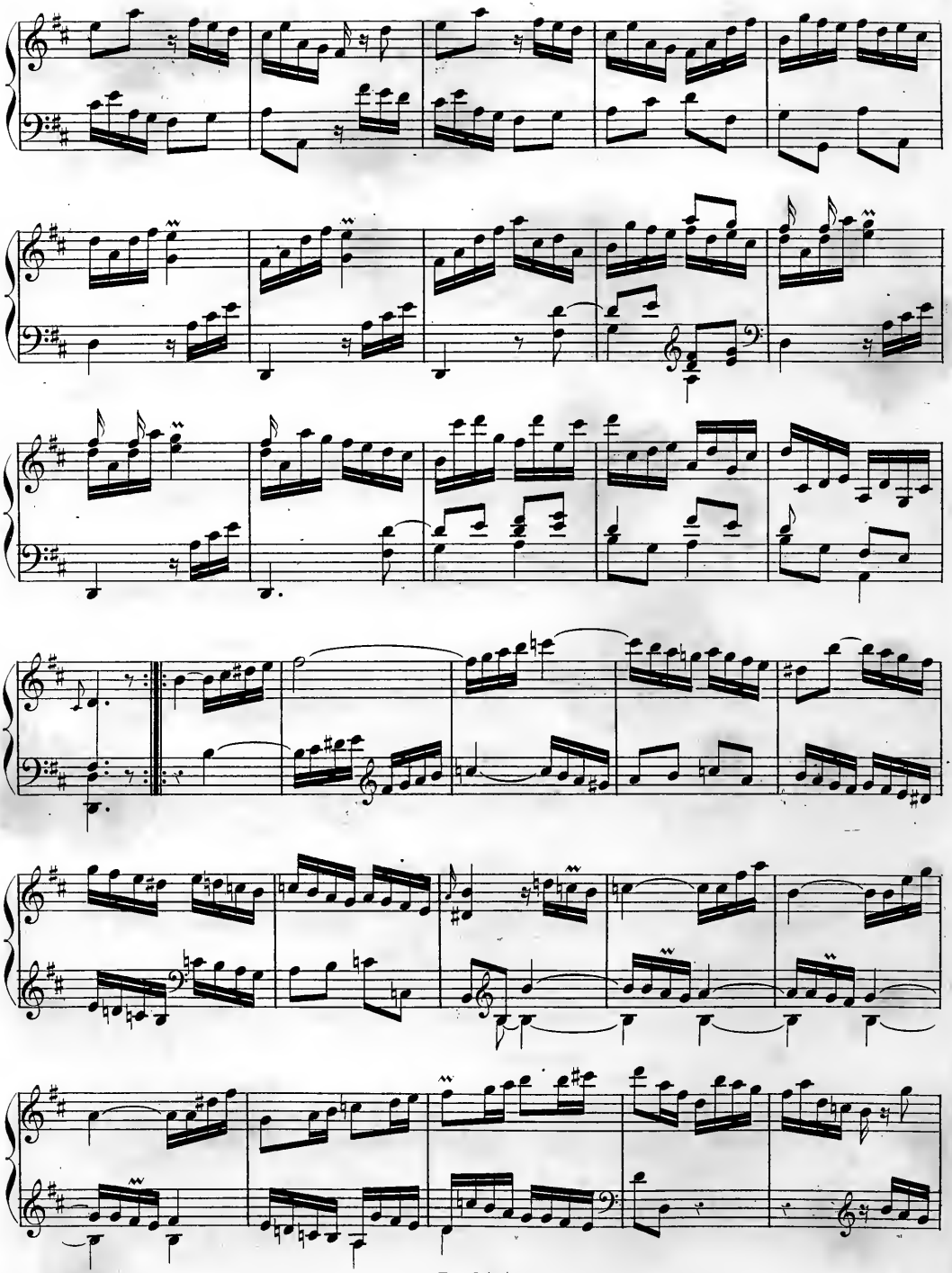


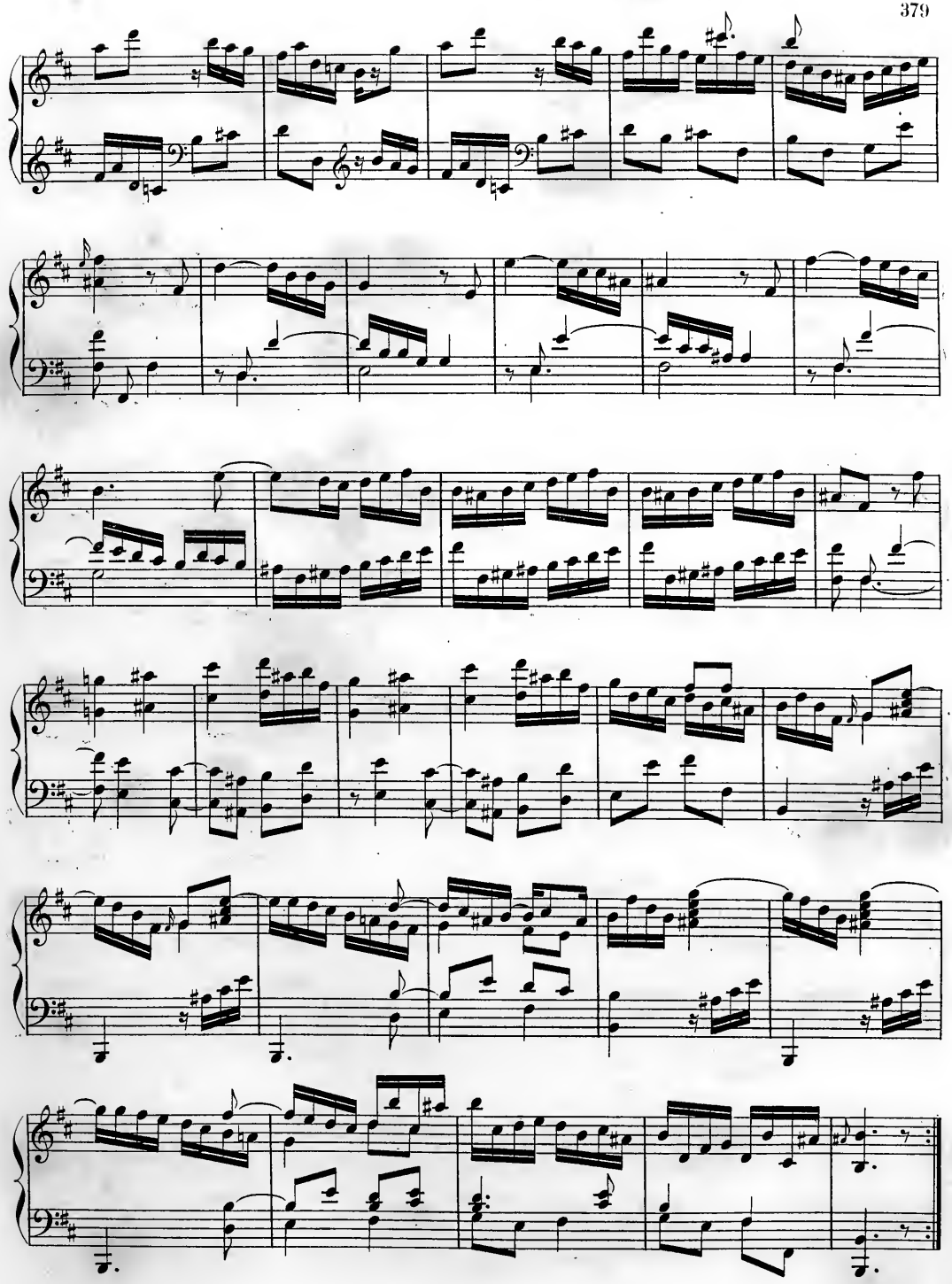






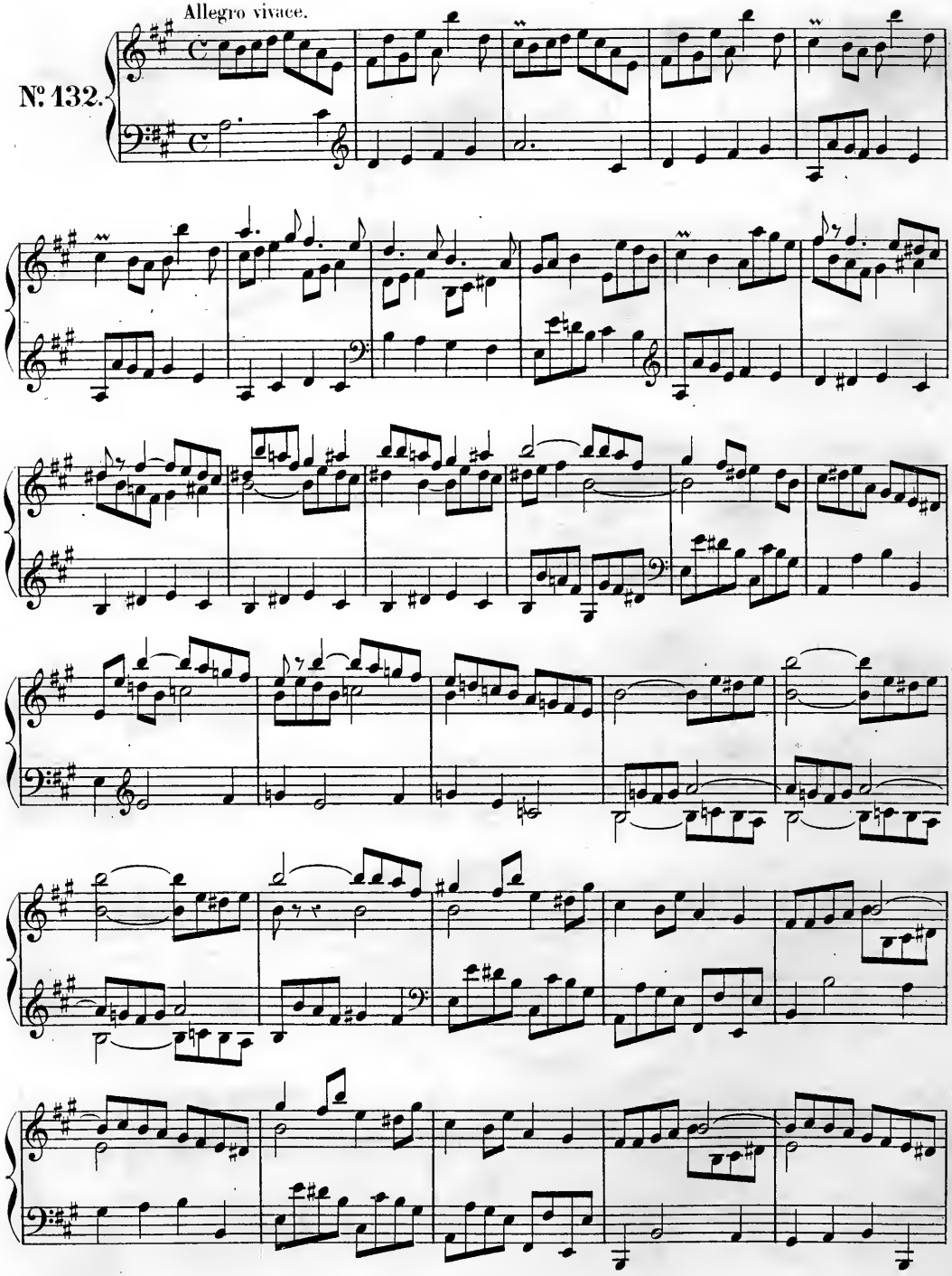


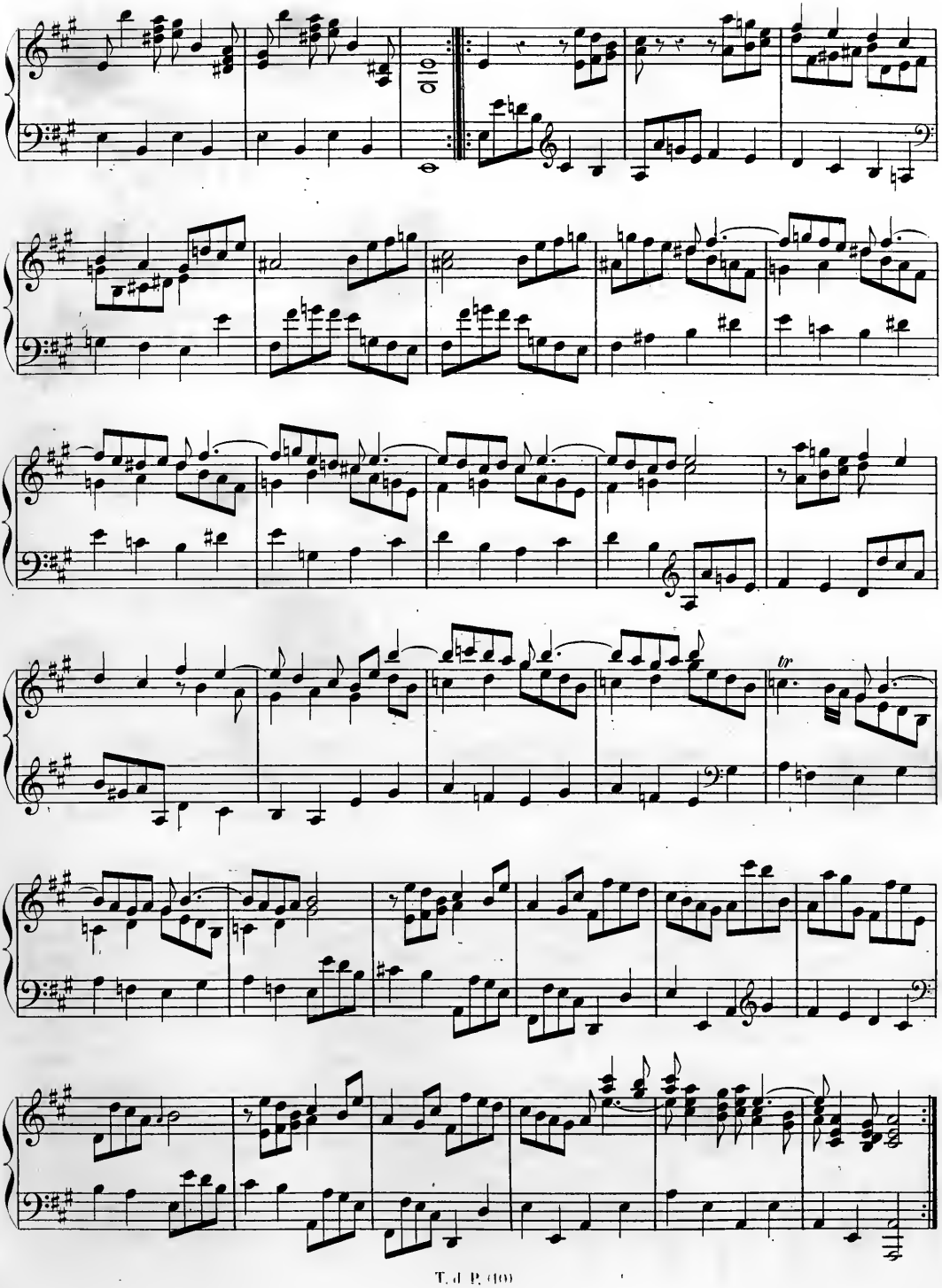




Allegro vivace.

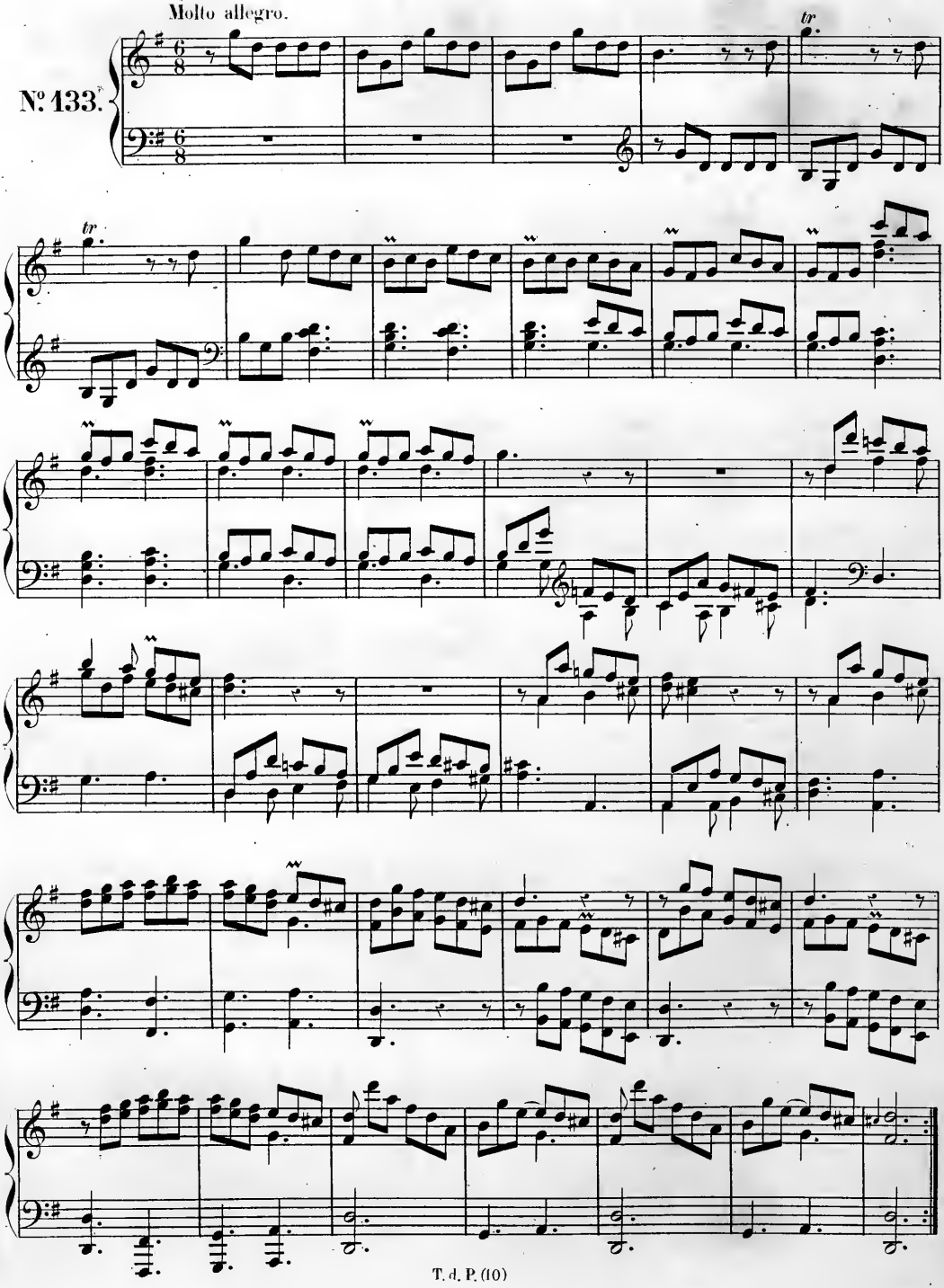
№ 132.

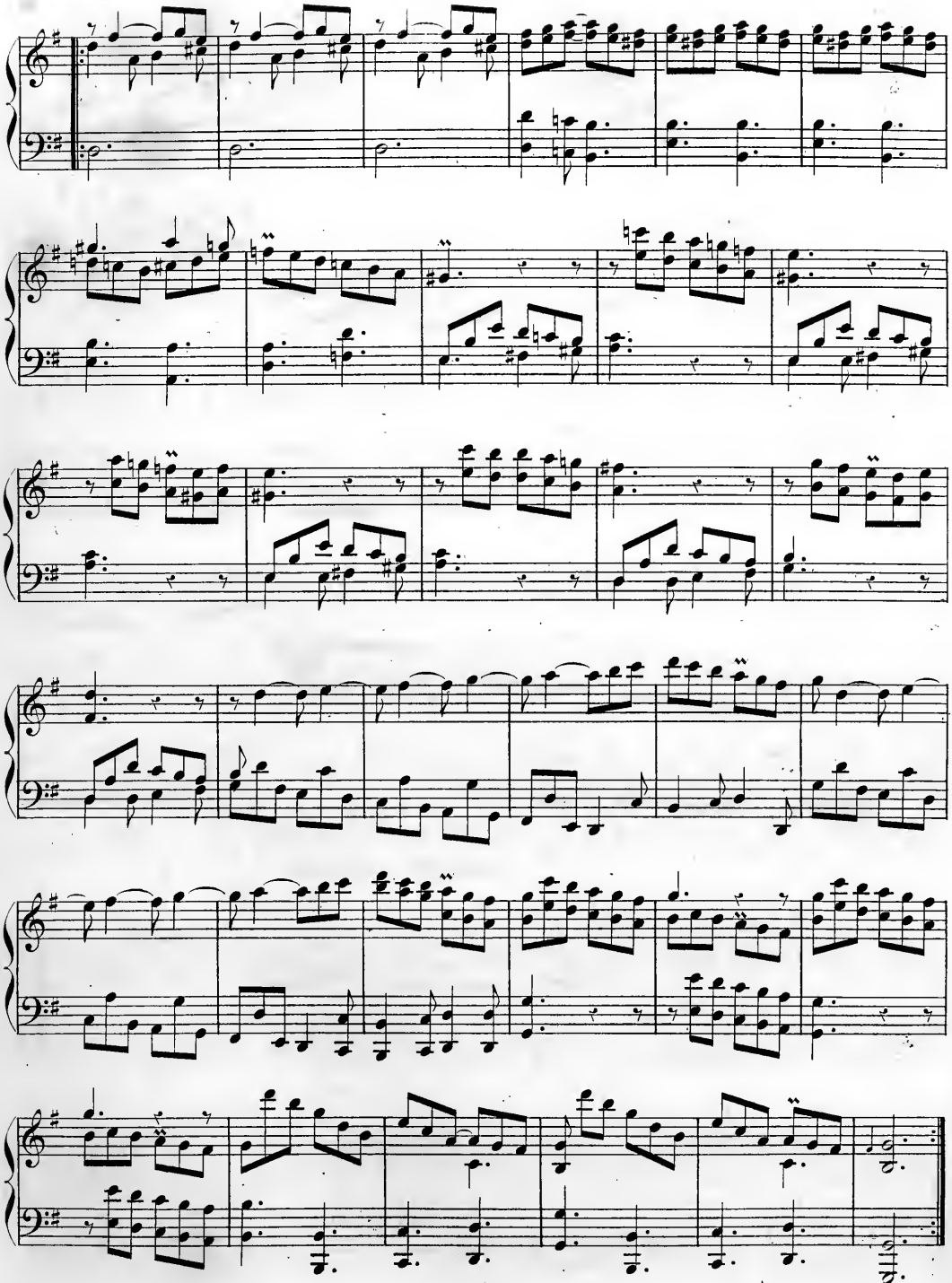




Molto allegro.

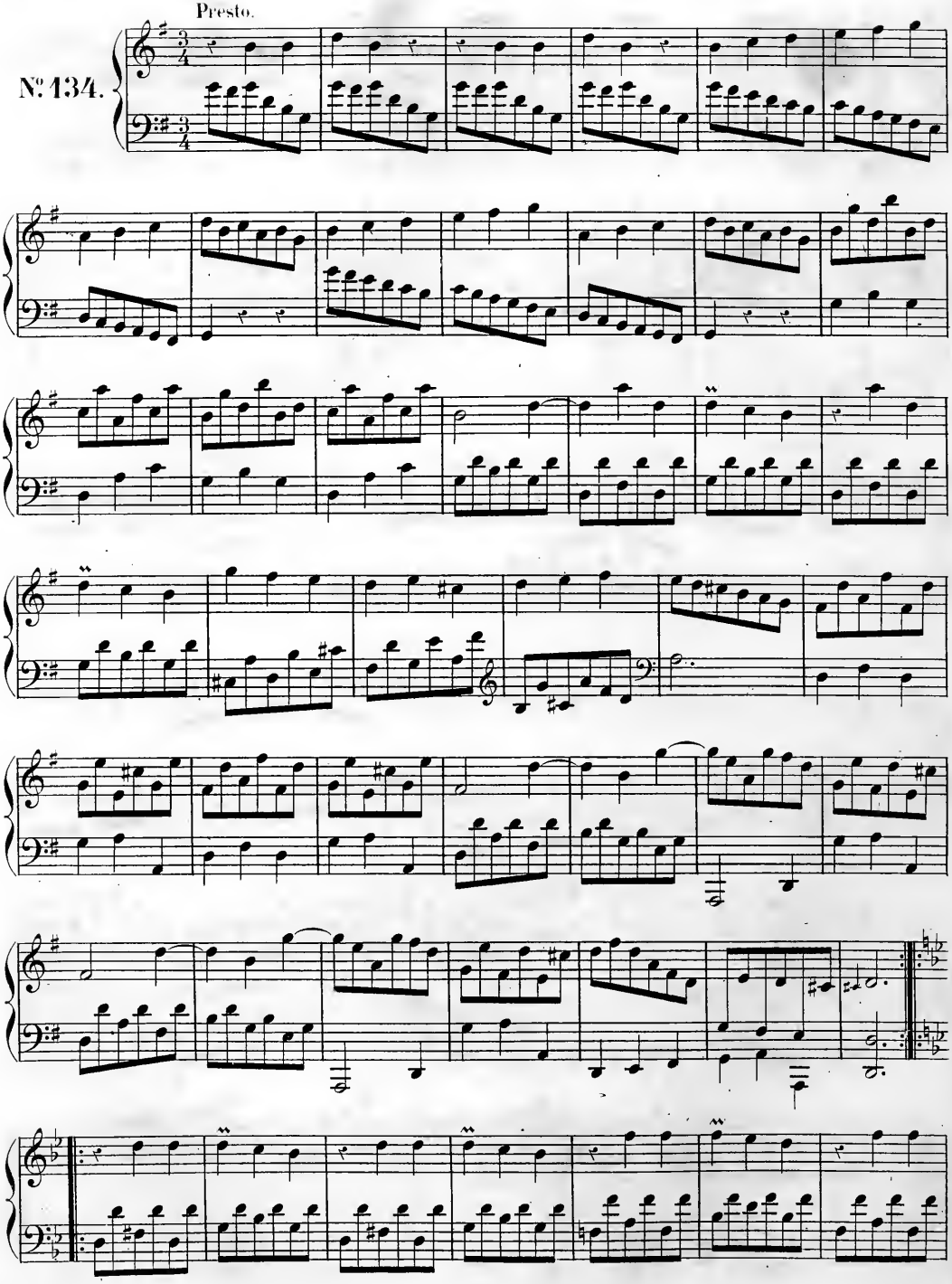
№ 133.

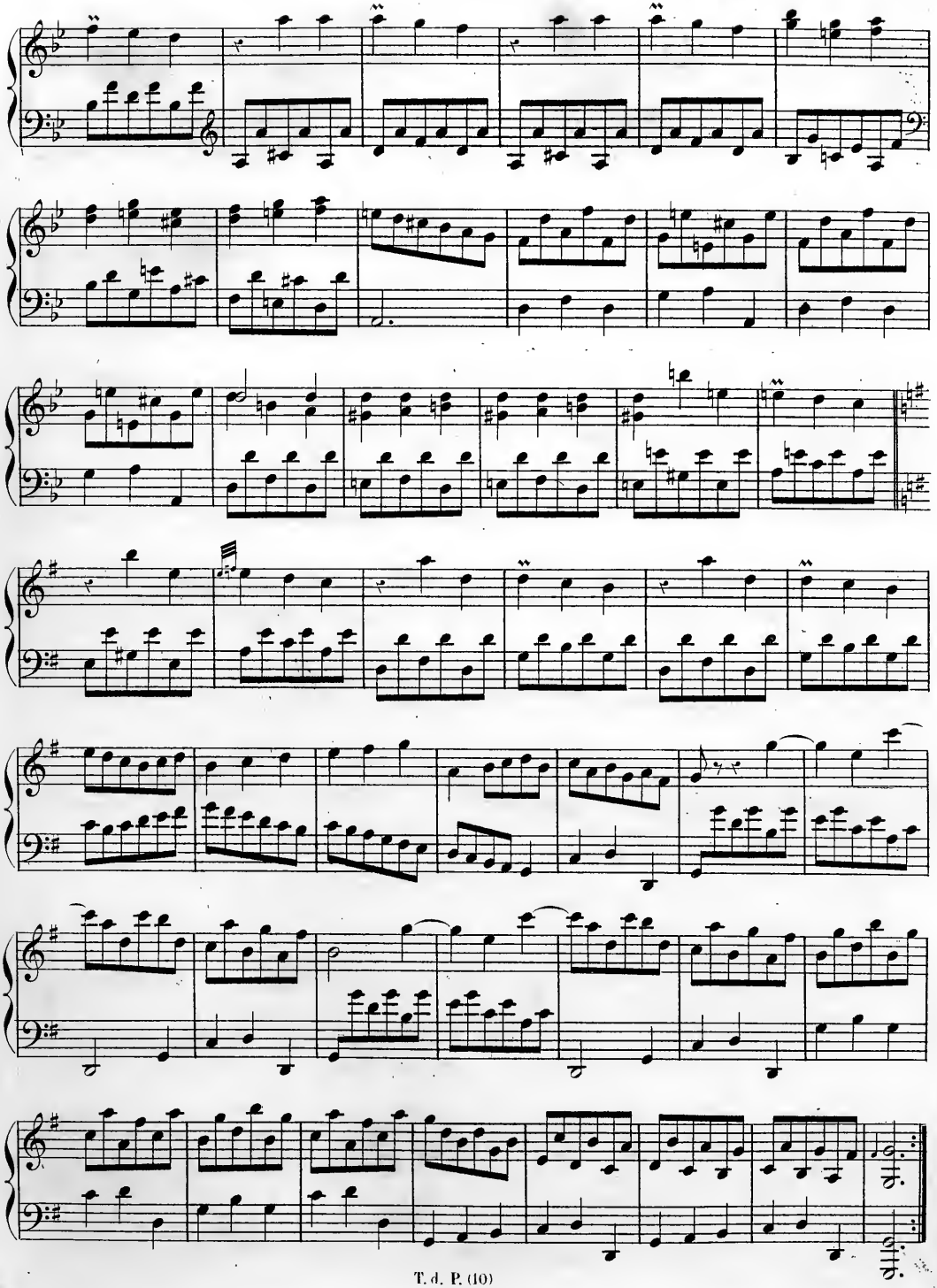




Presto.

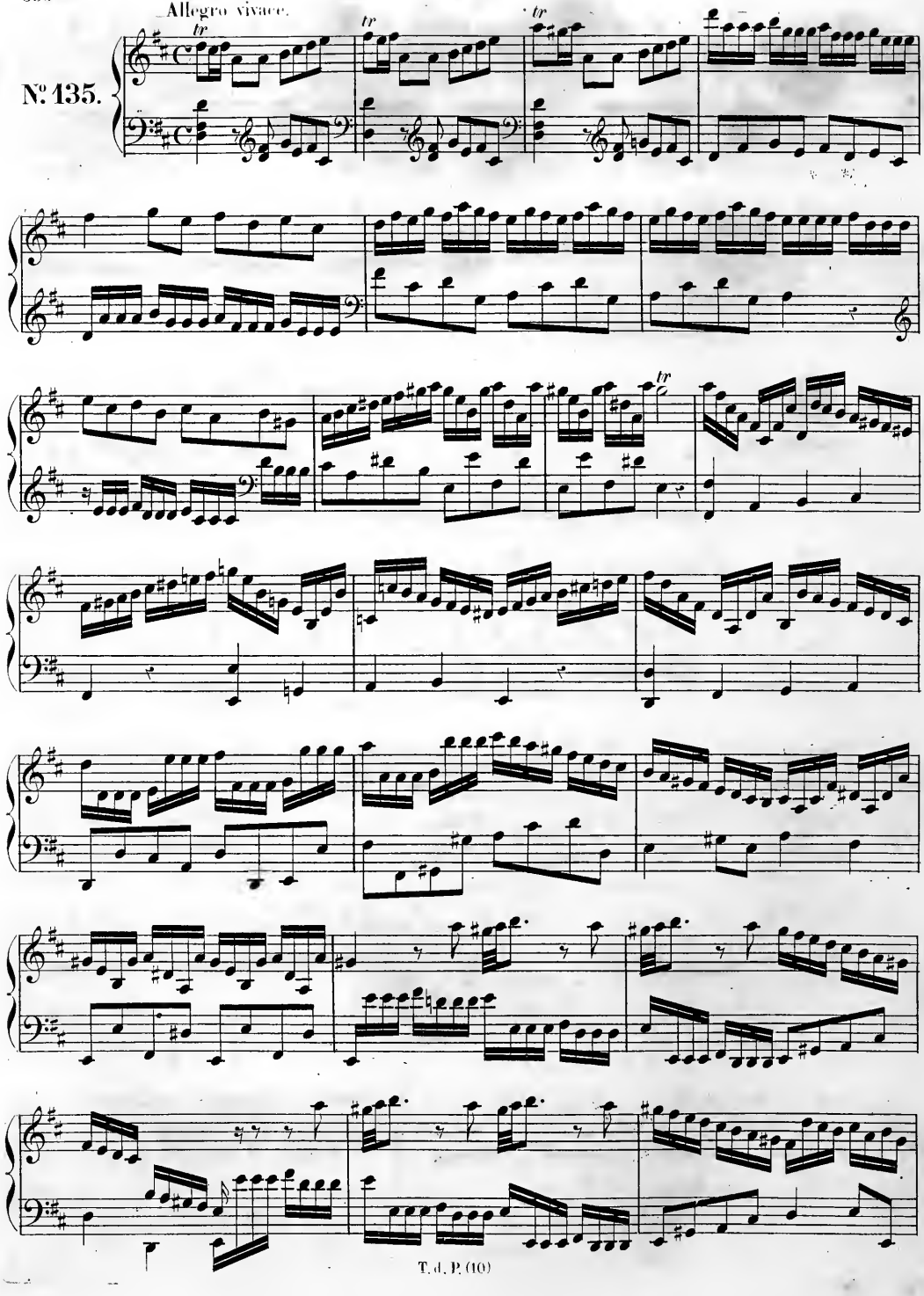
N.º 134.

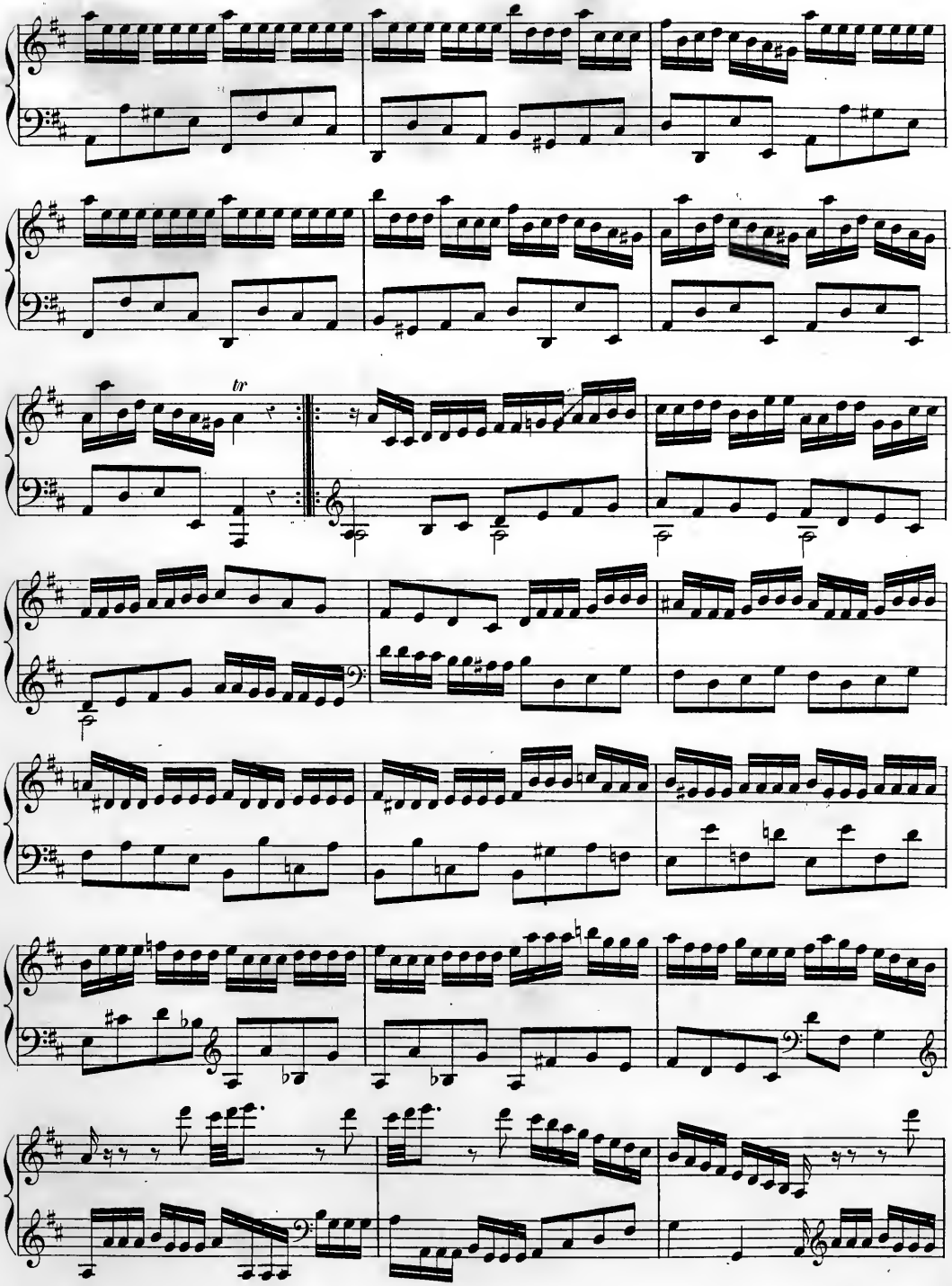




Allegro vivace.

№ 135.

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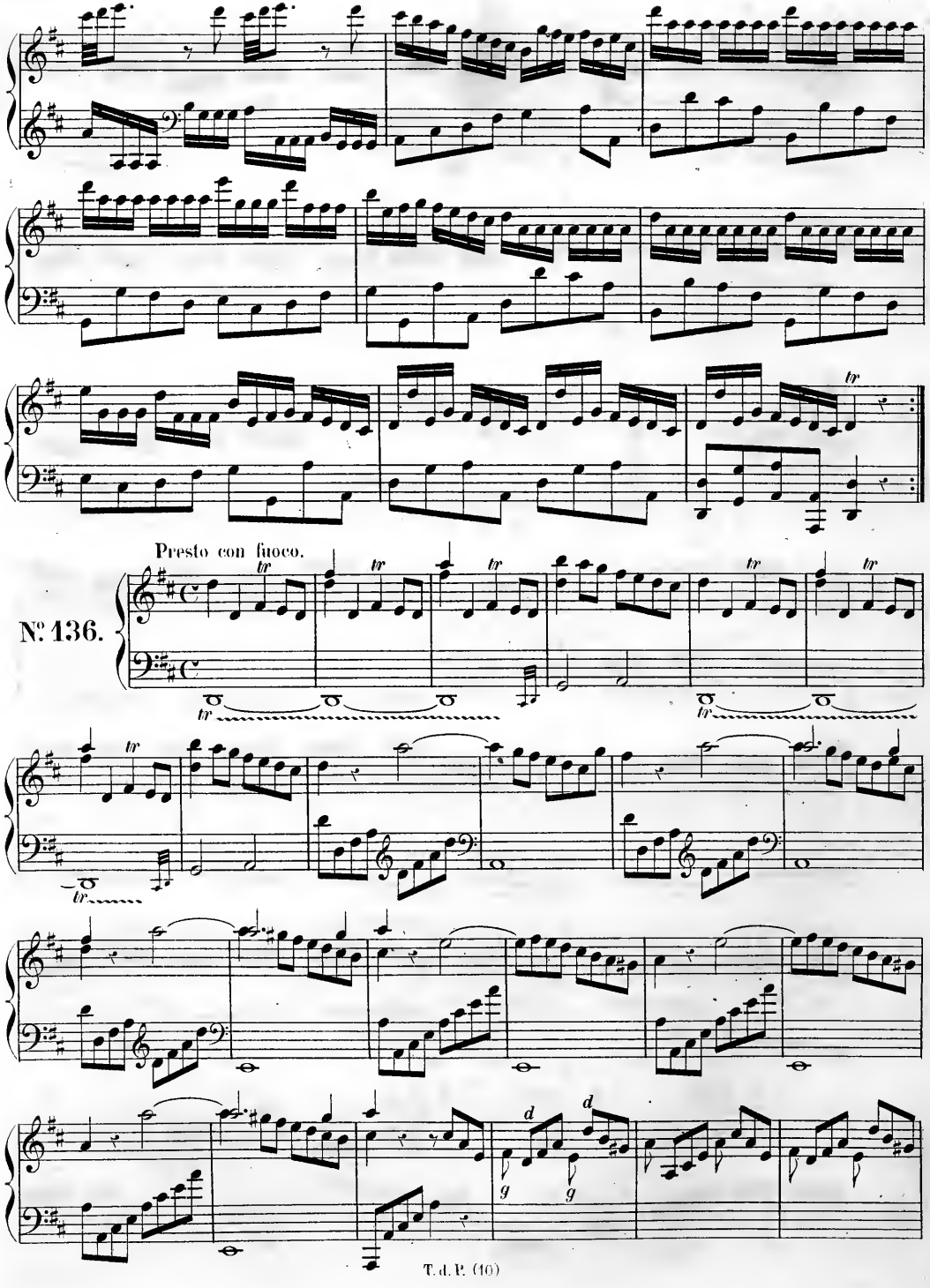
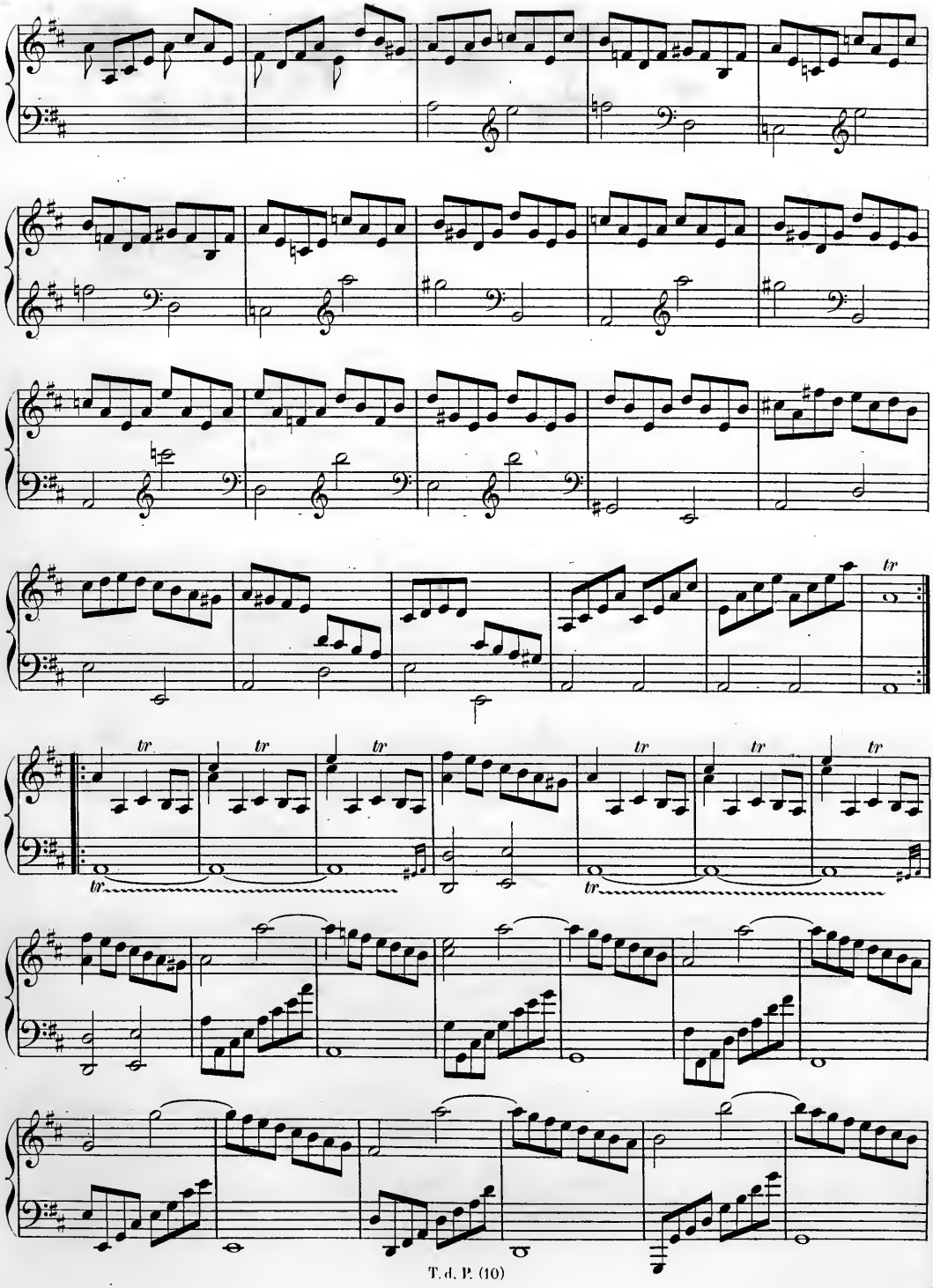

Presto con fuoco.
№ 136.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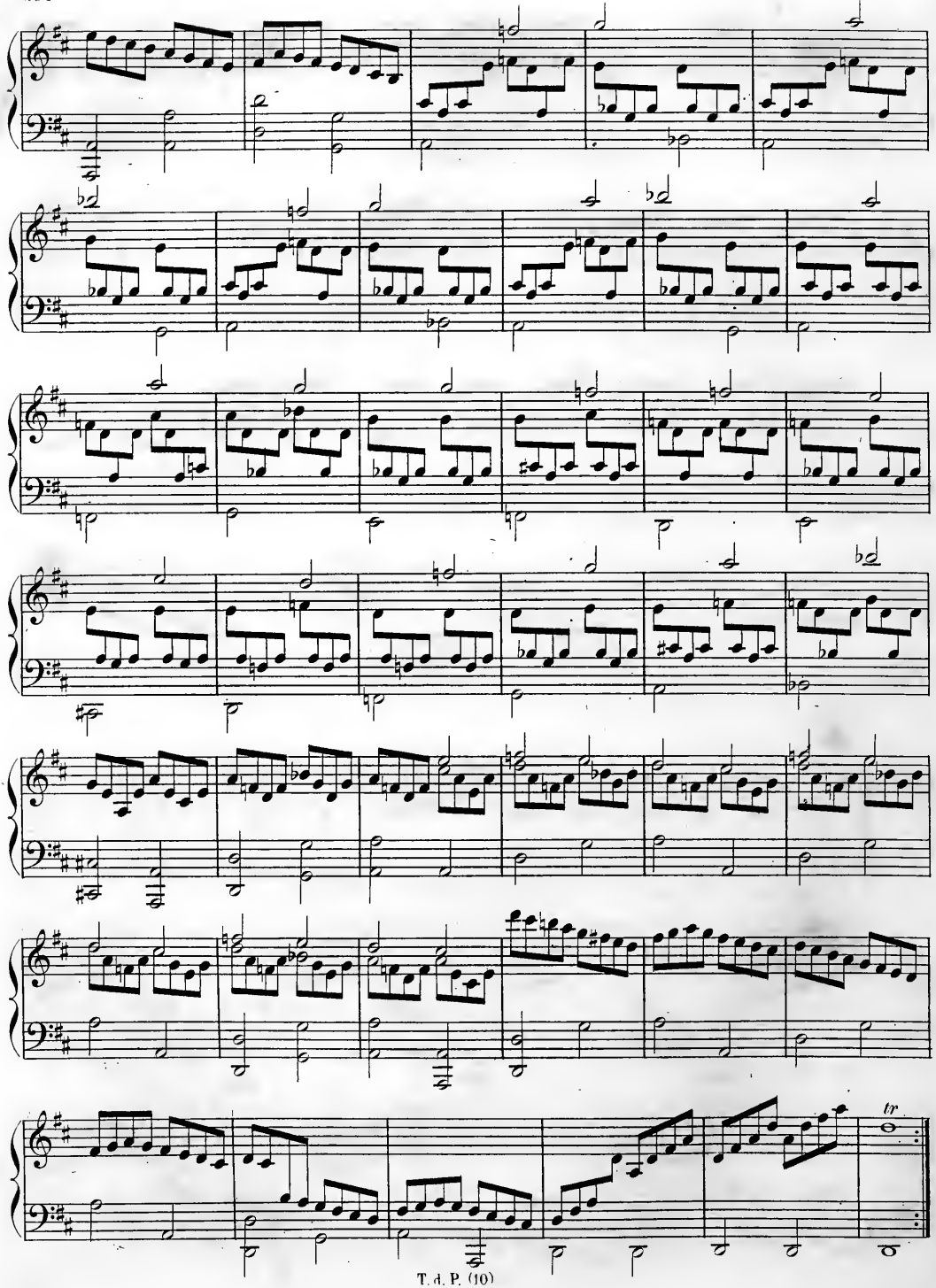
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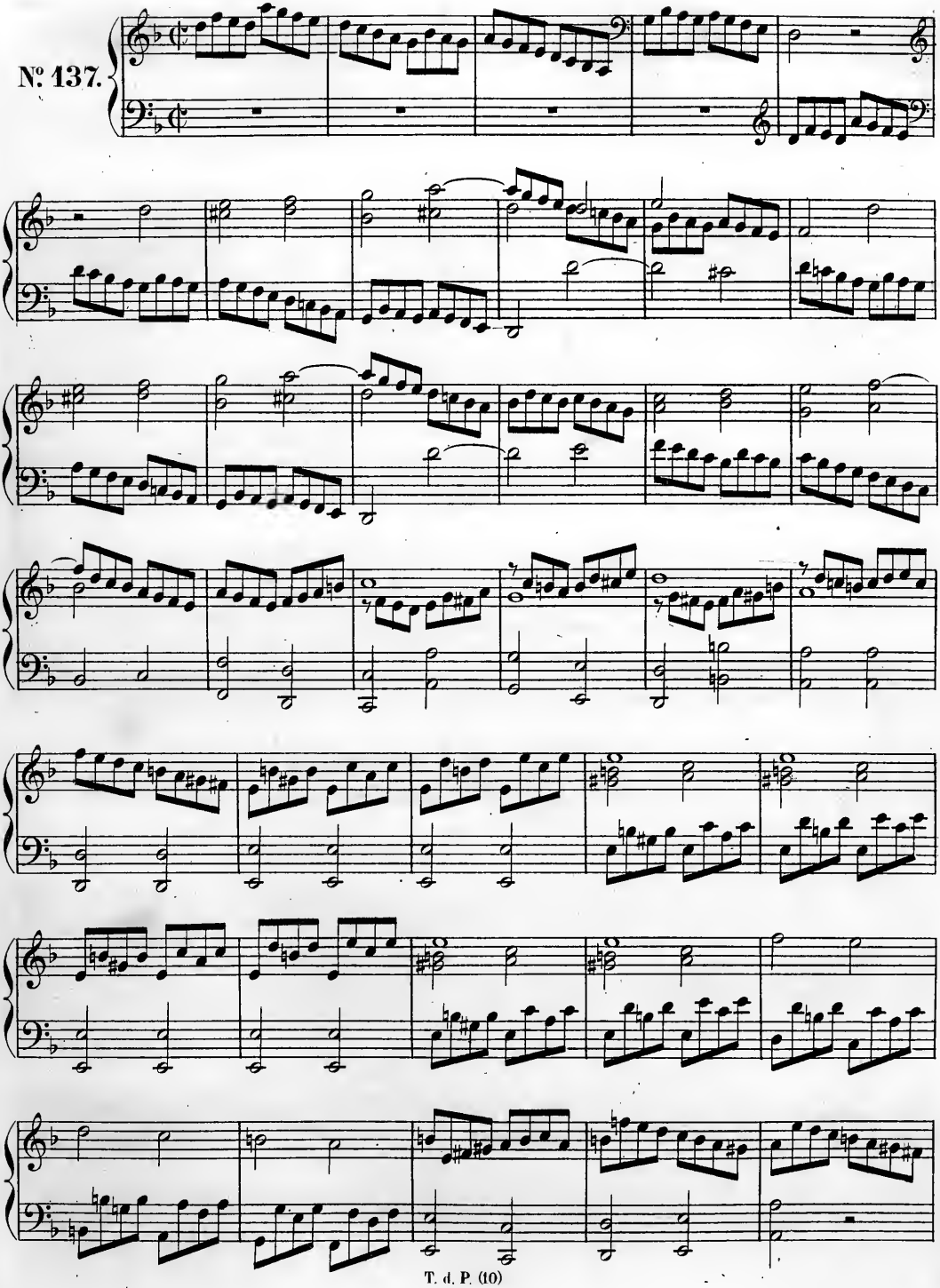
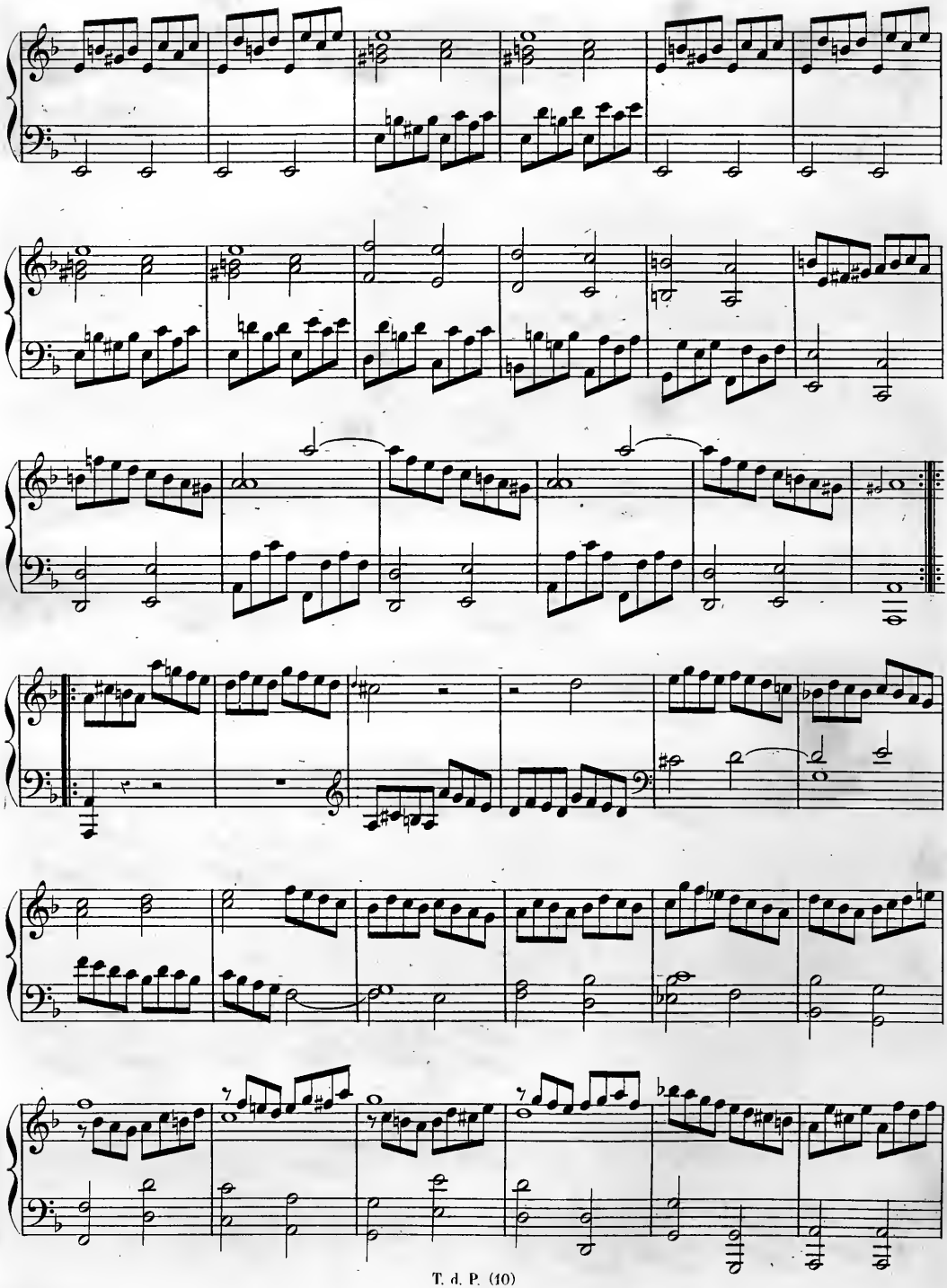
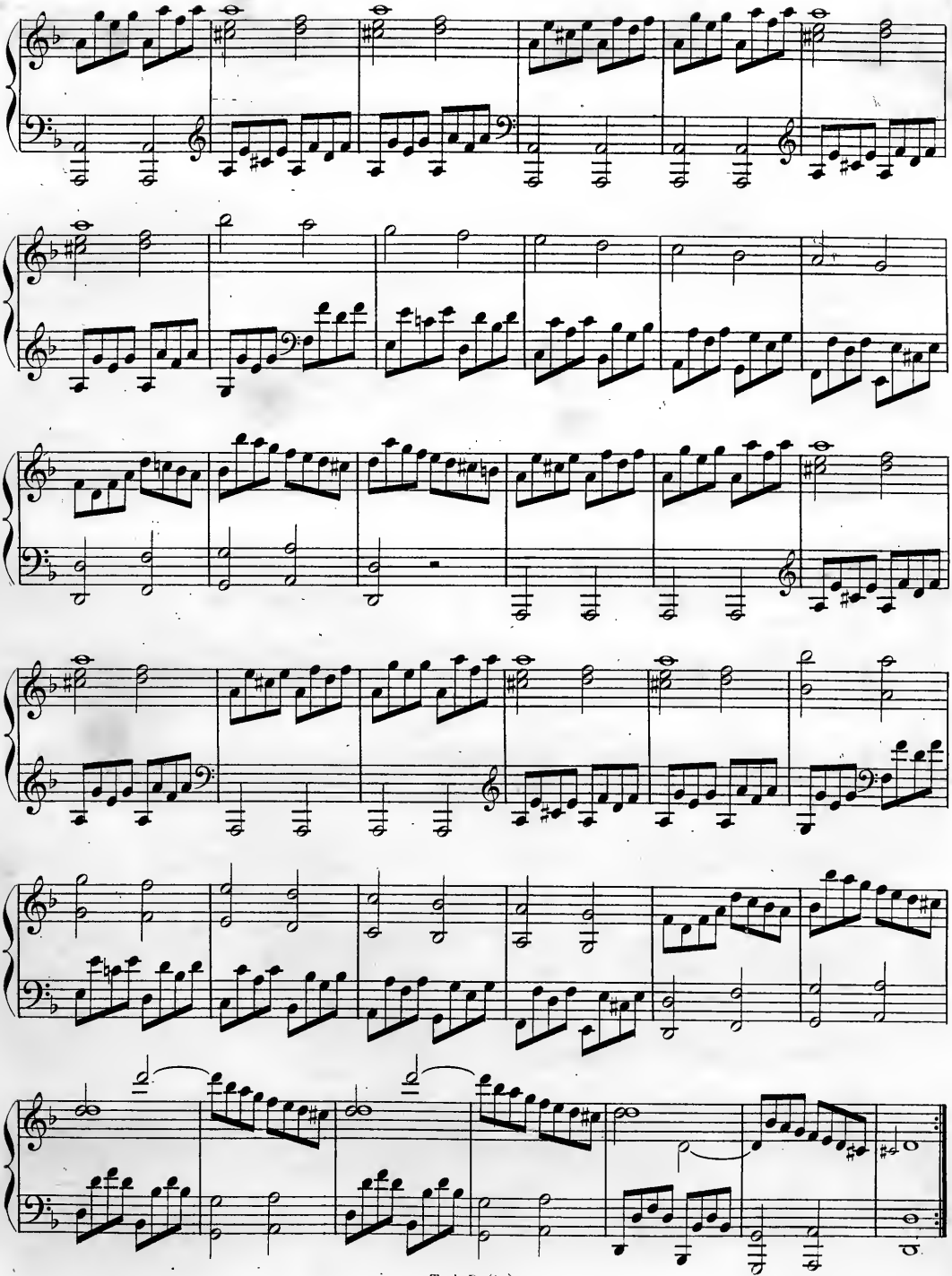
Prestissimo.

№ 137.

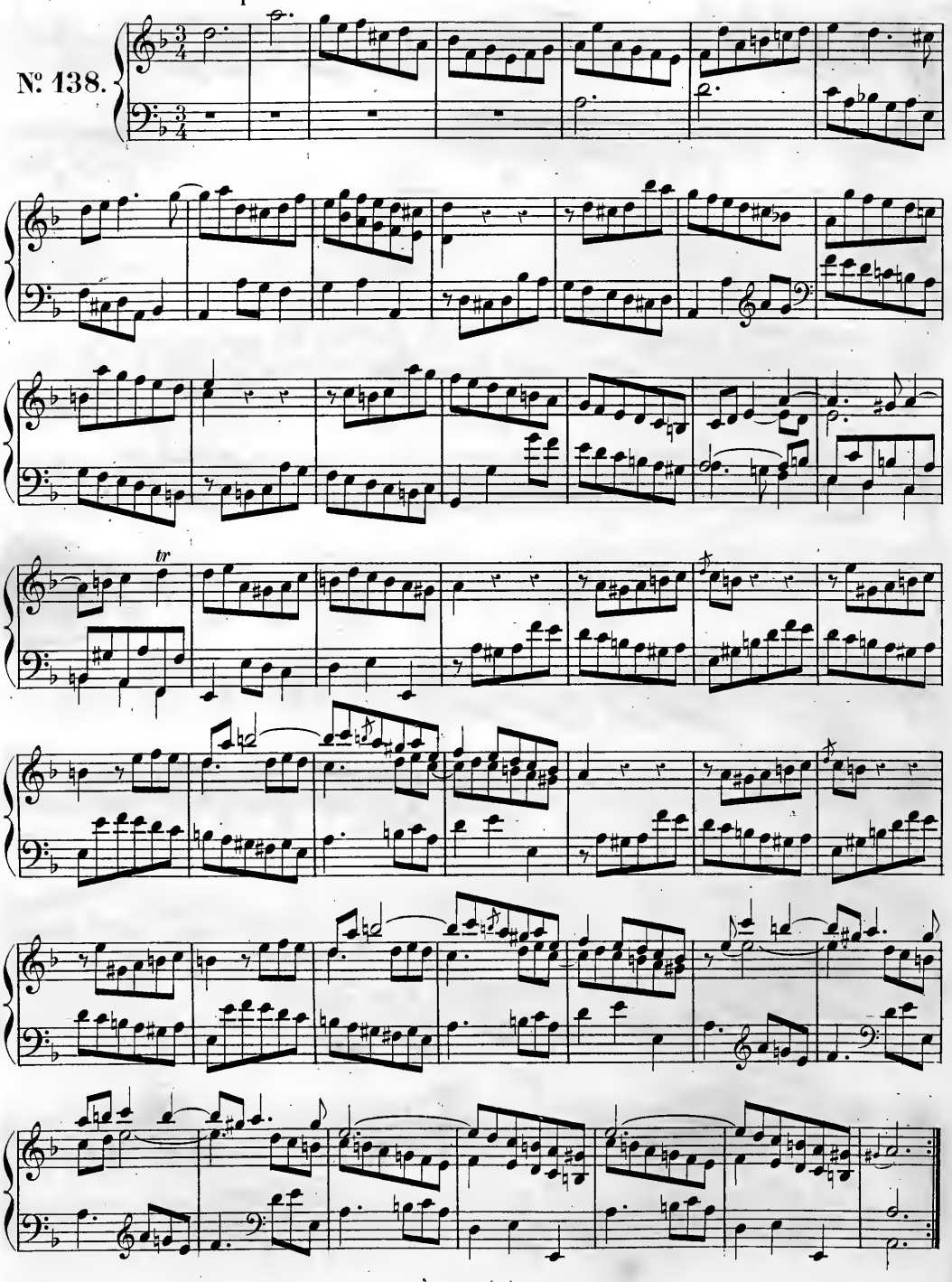


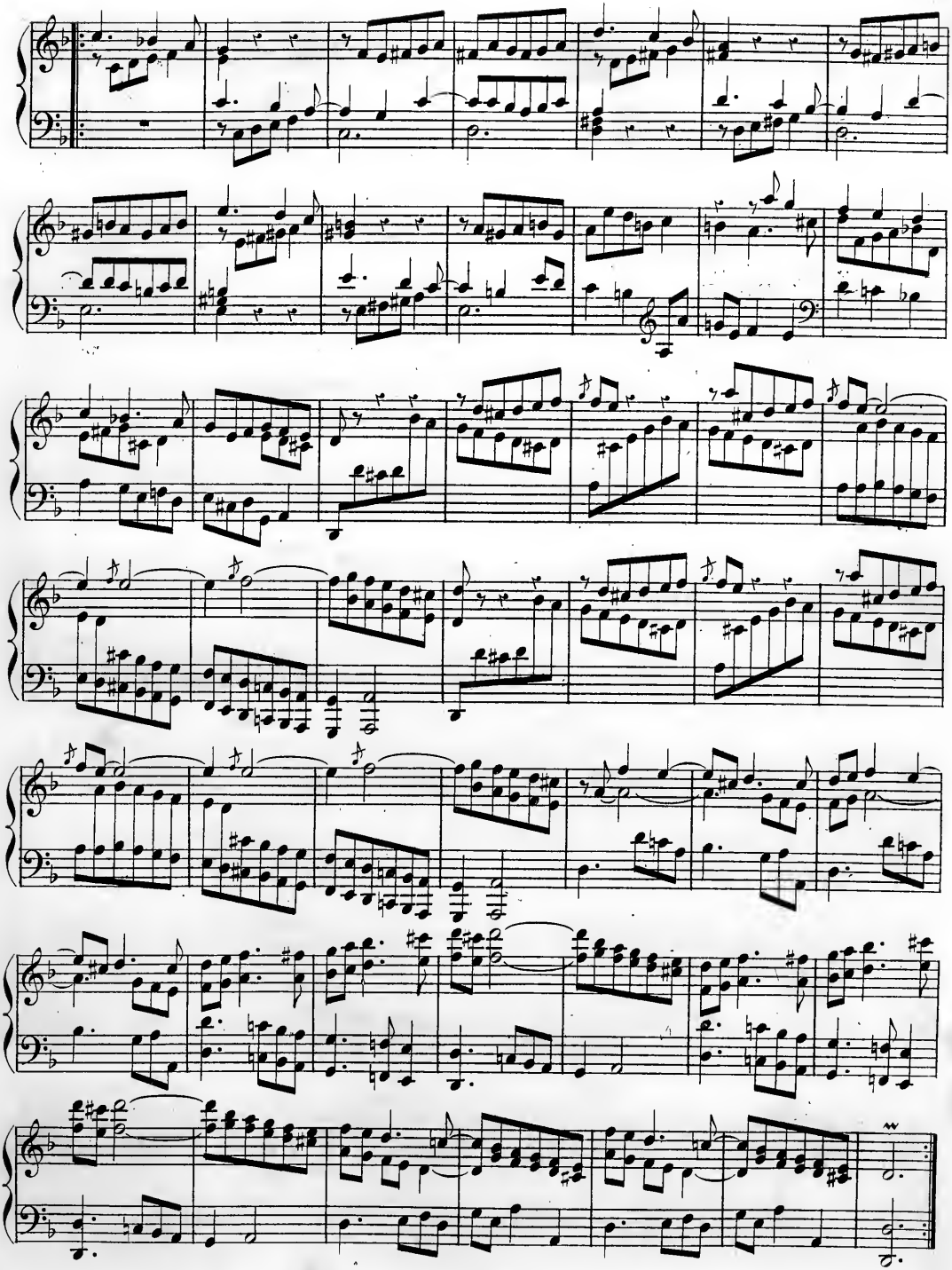




Moderato espressivo.

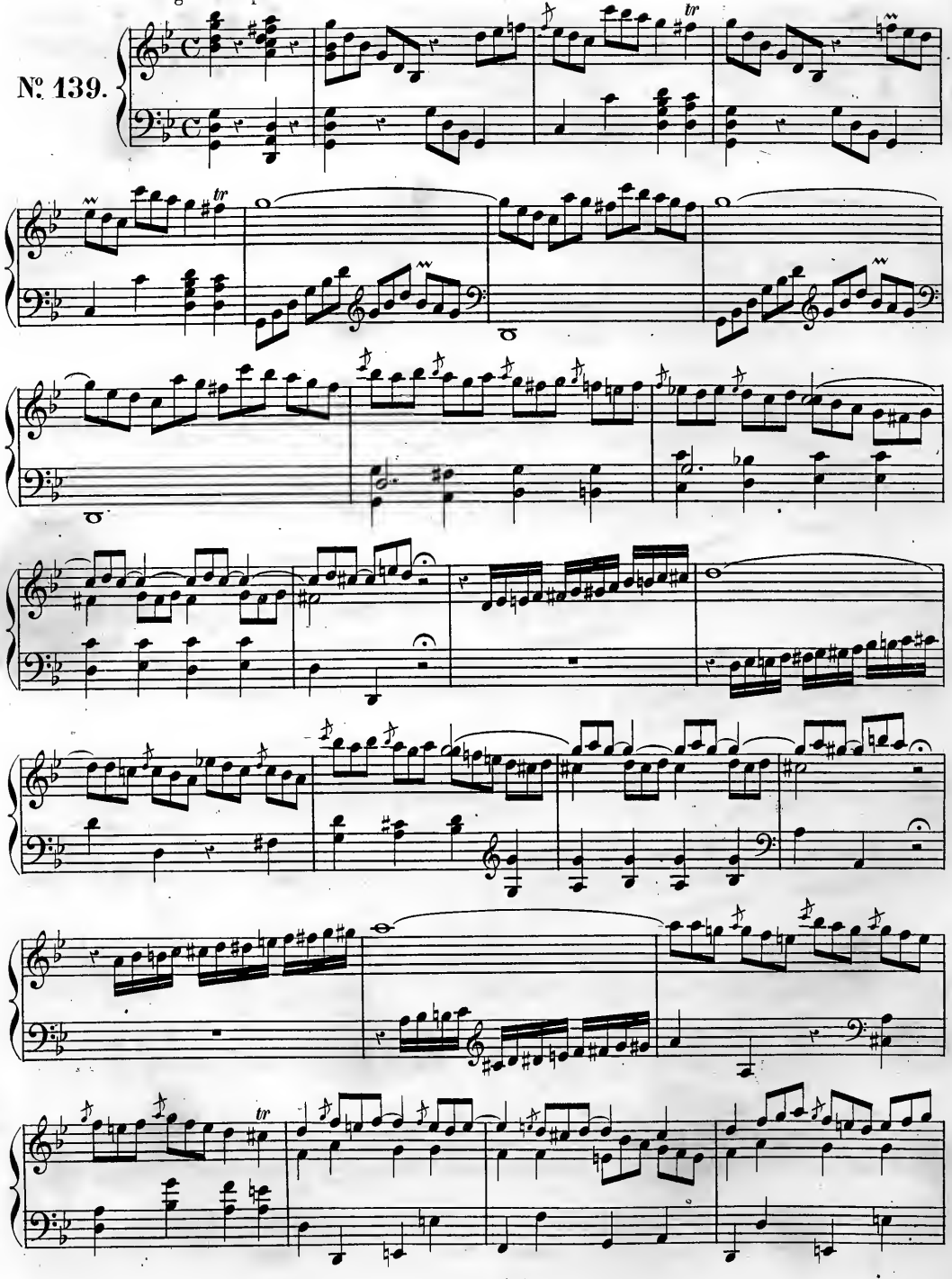
N. 138.

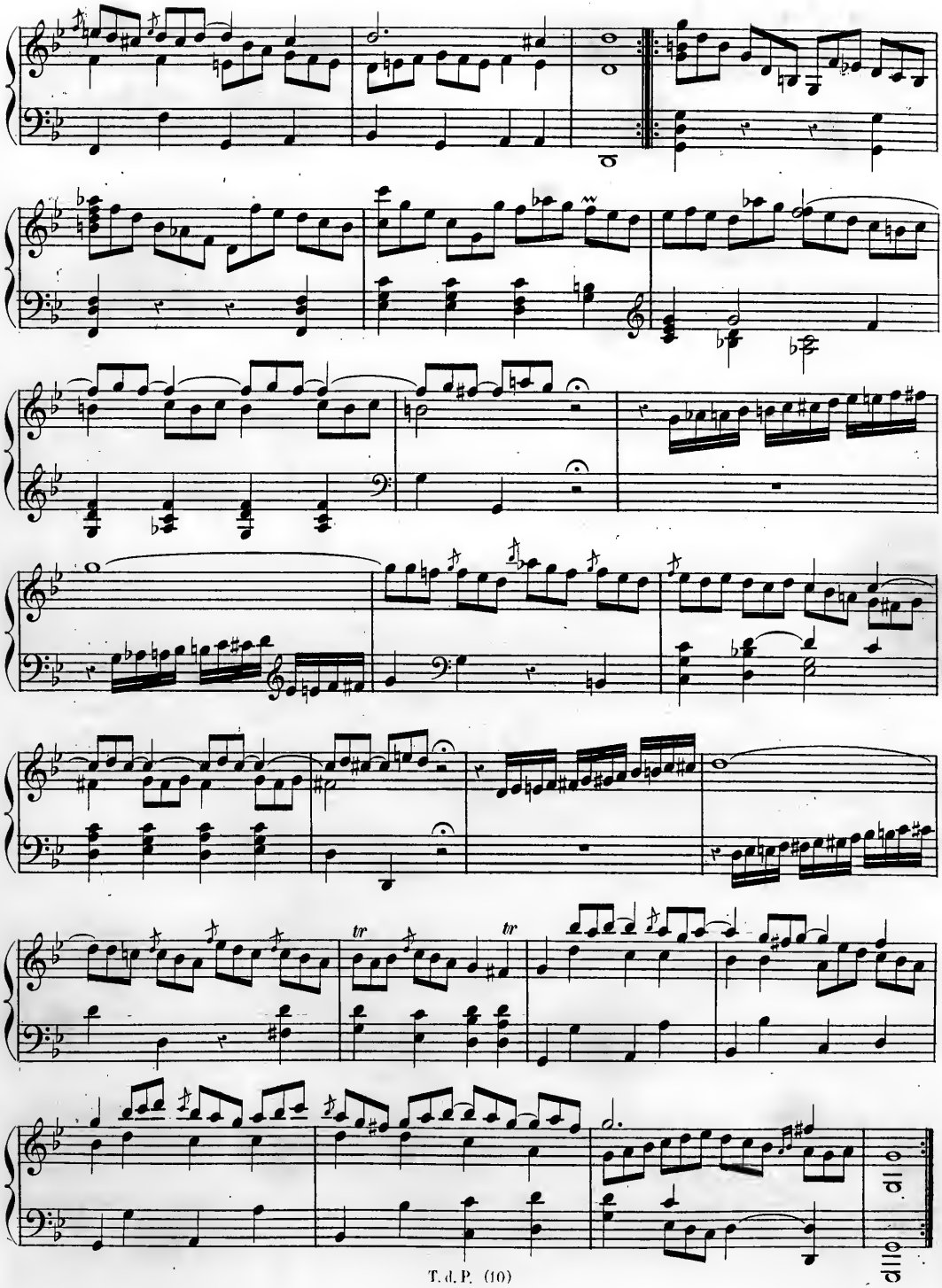




Allegro con spirito.

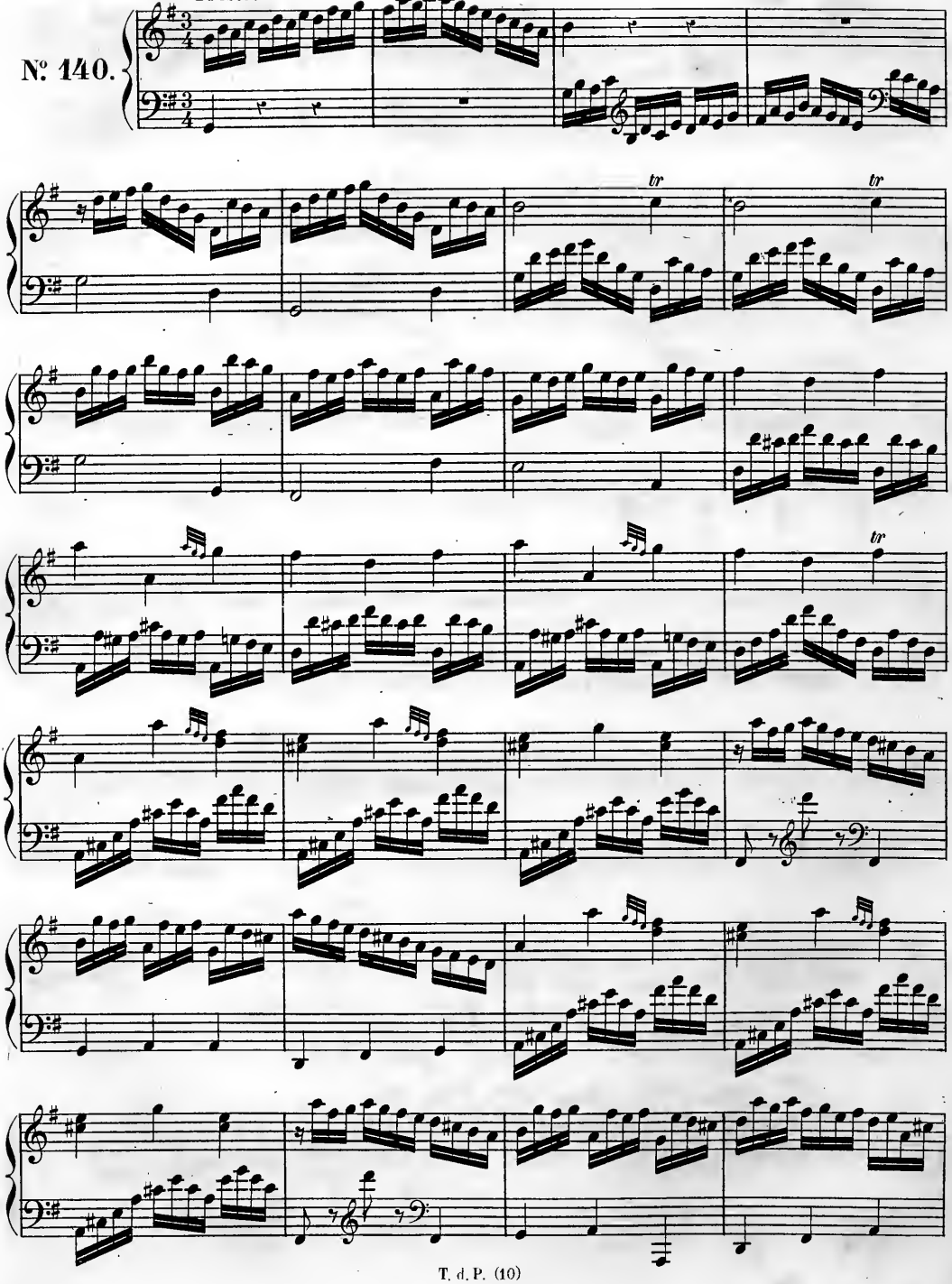
№ 139.

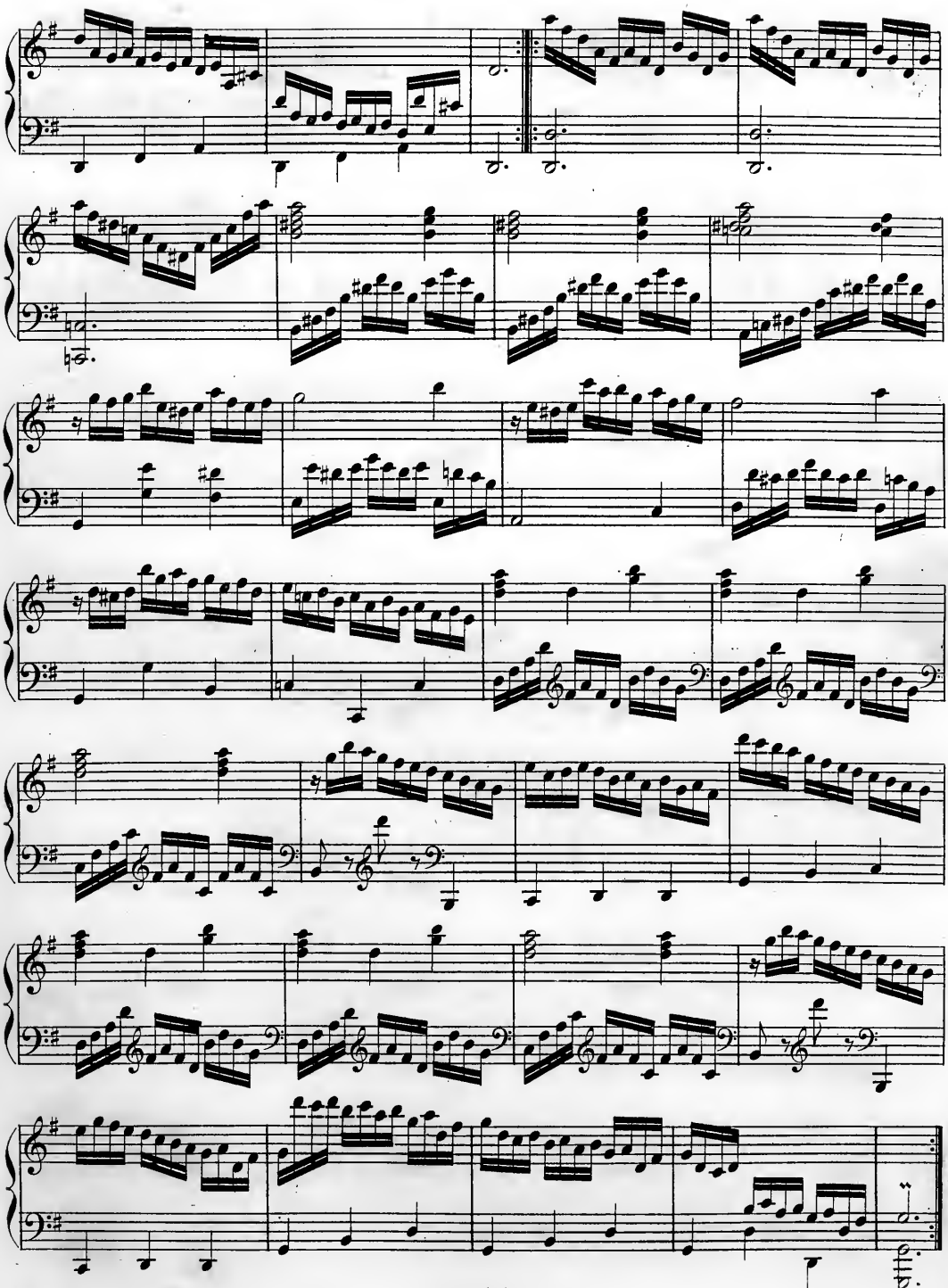




Presto.

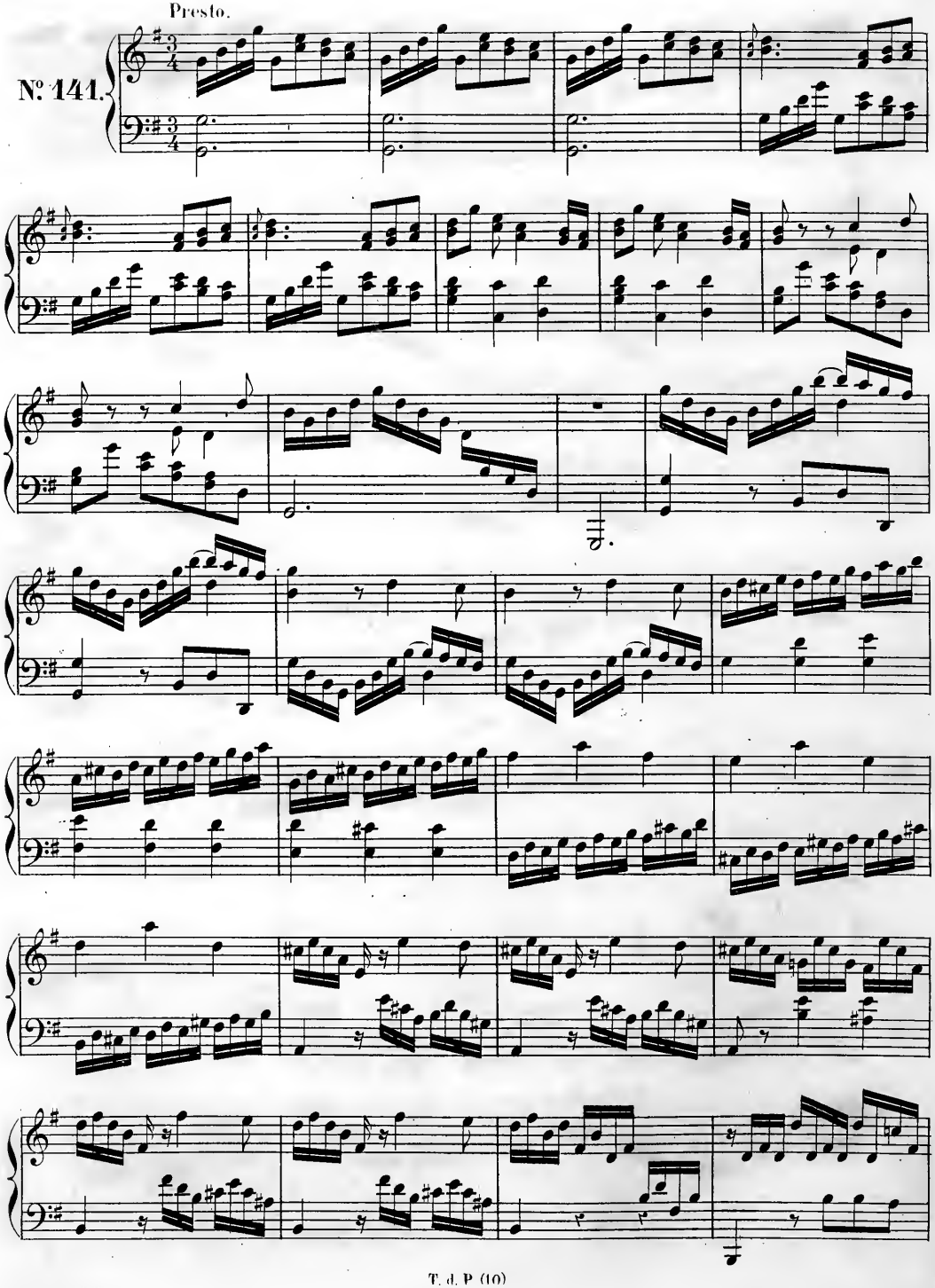
Nº. 140.

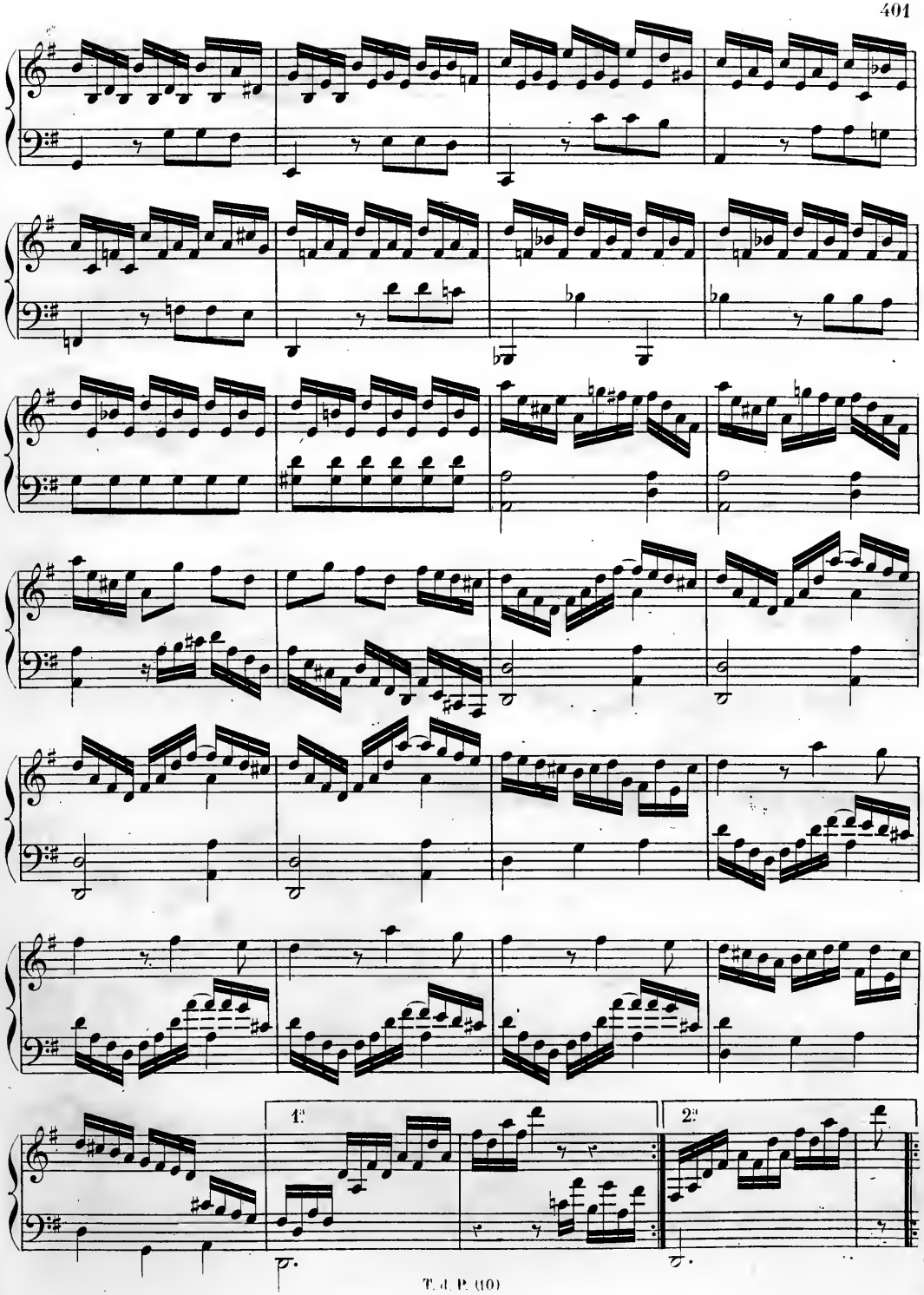




Presto.

№ 141.

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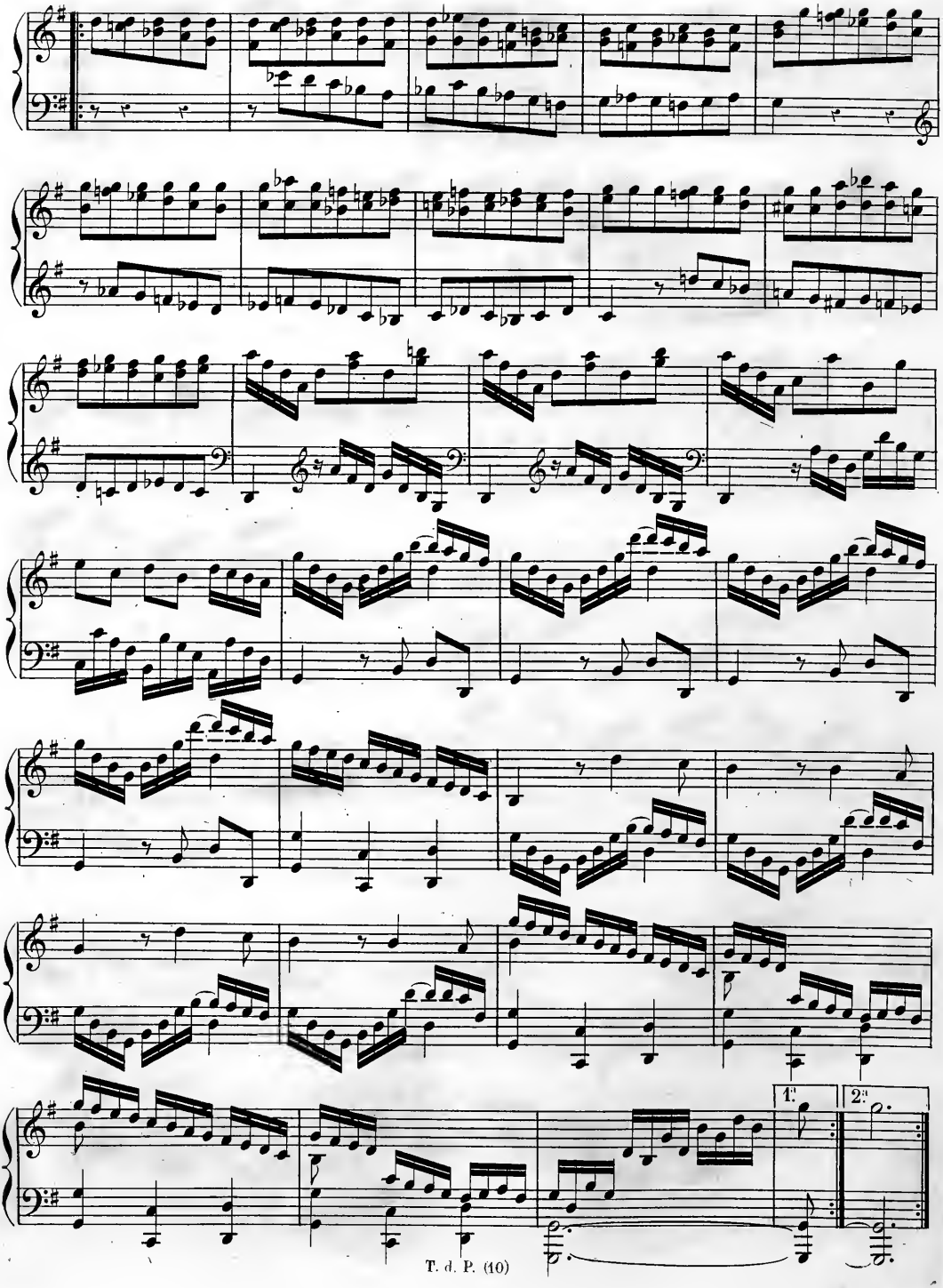
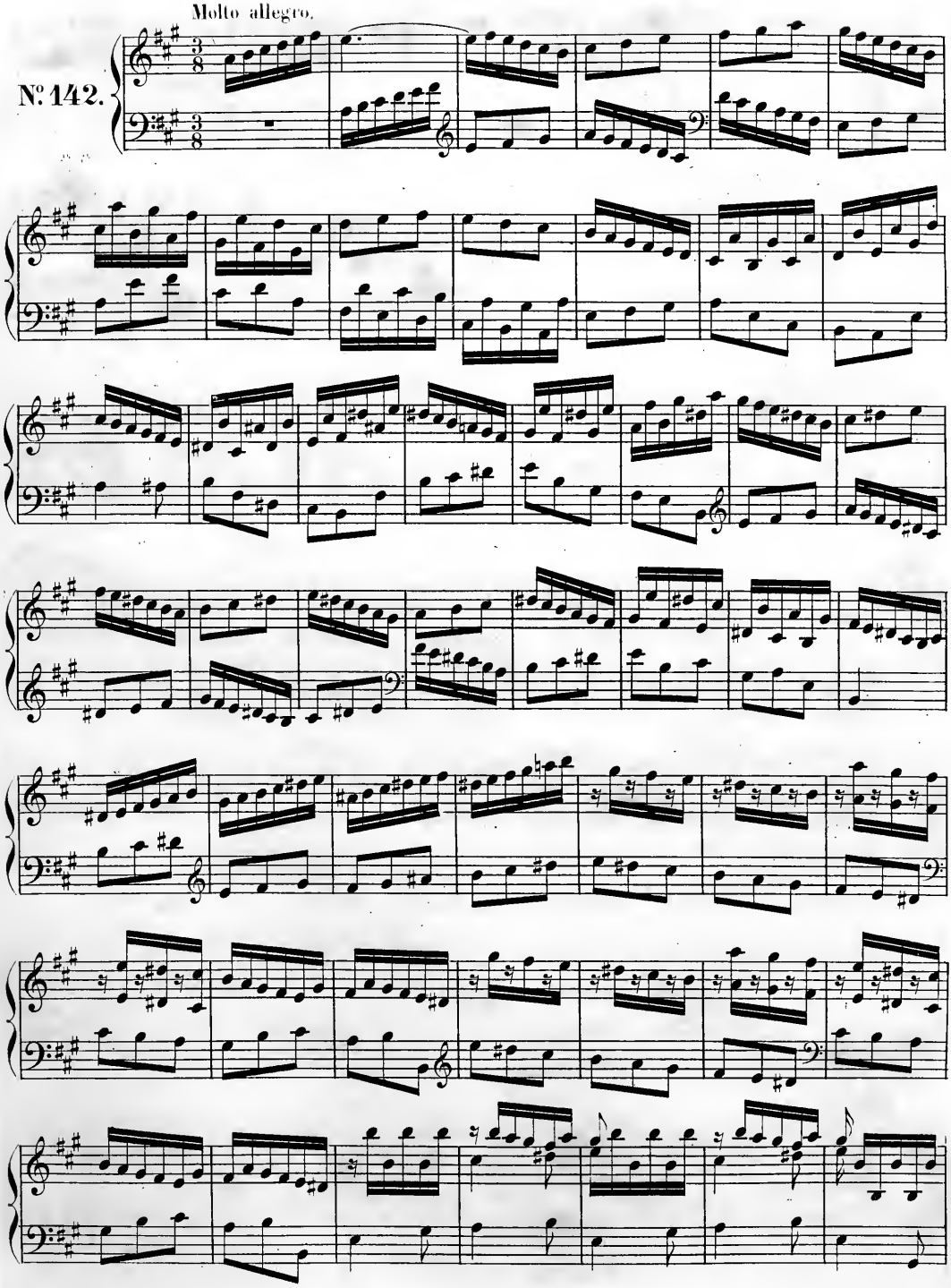
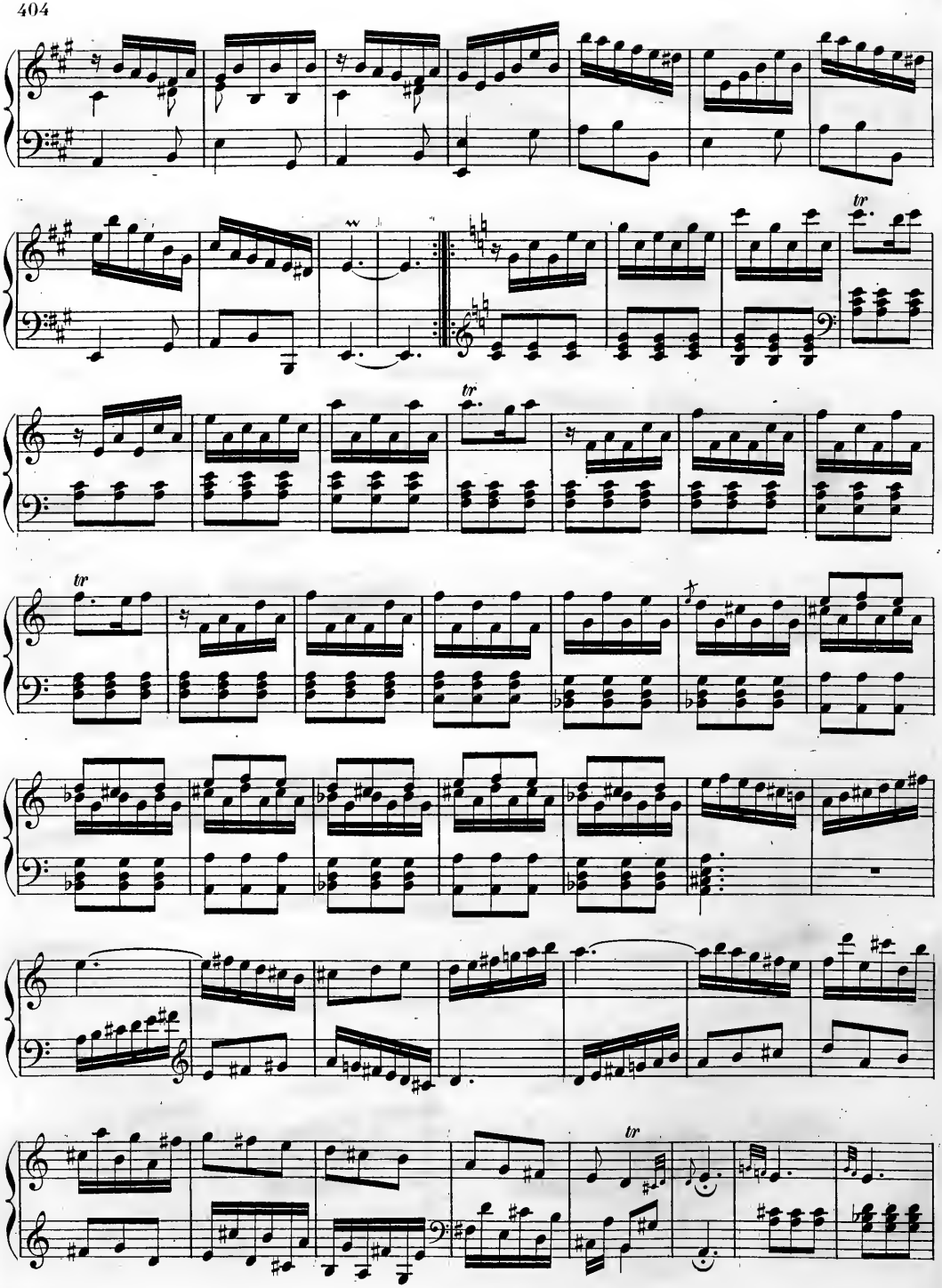
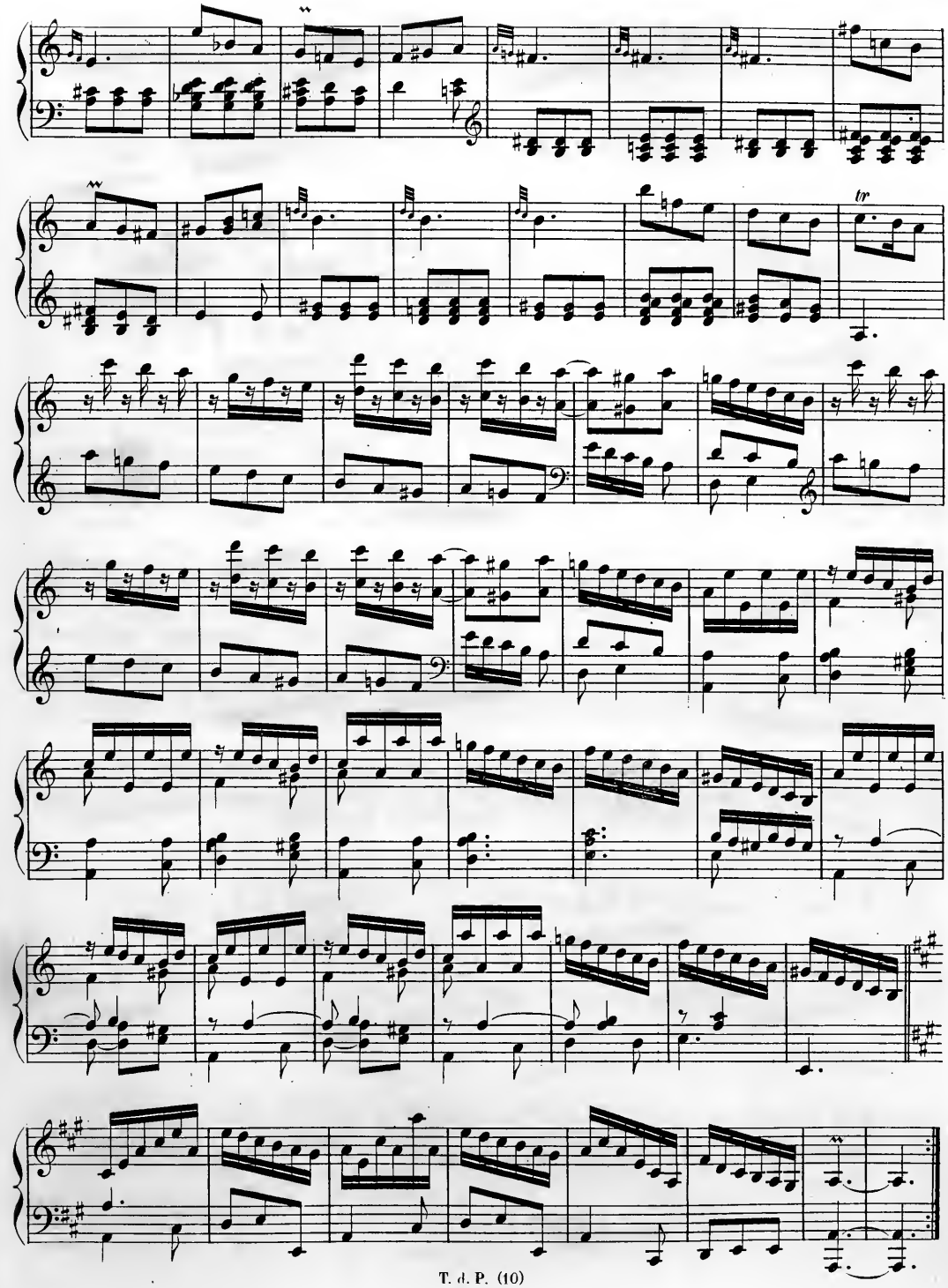

1.
2.

Molto allegro.

N°. 142.

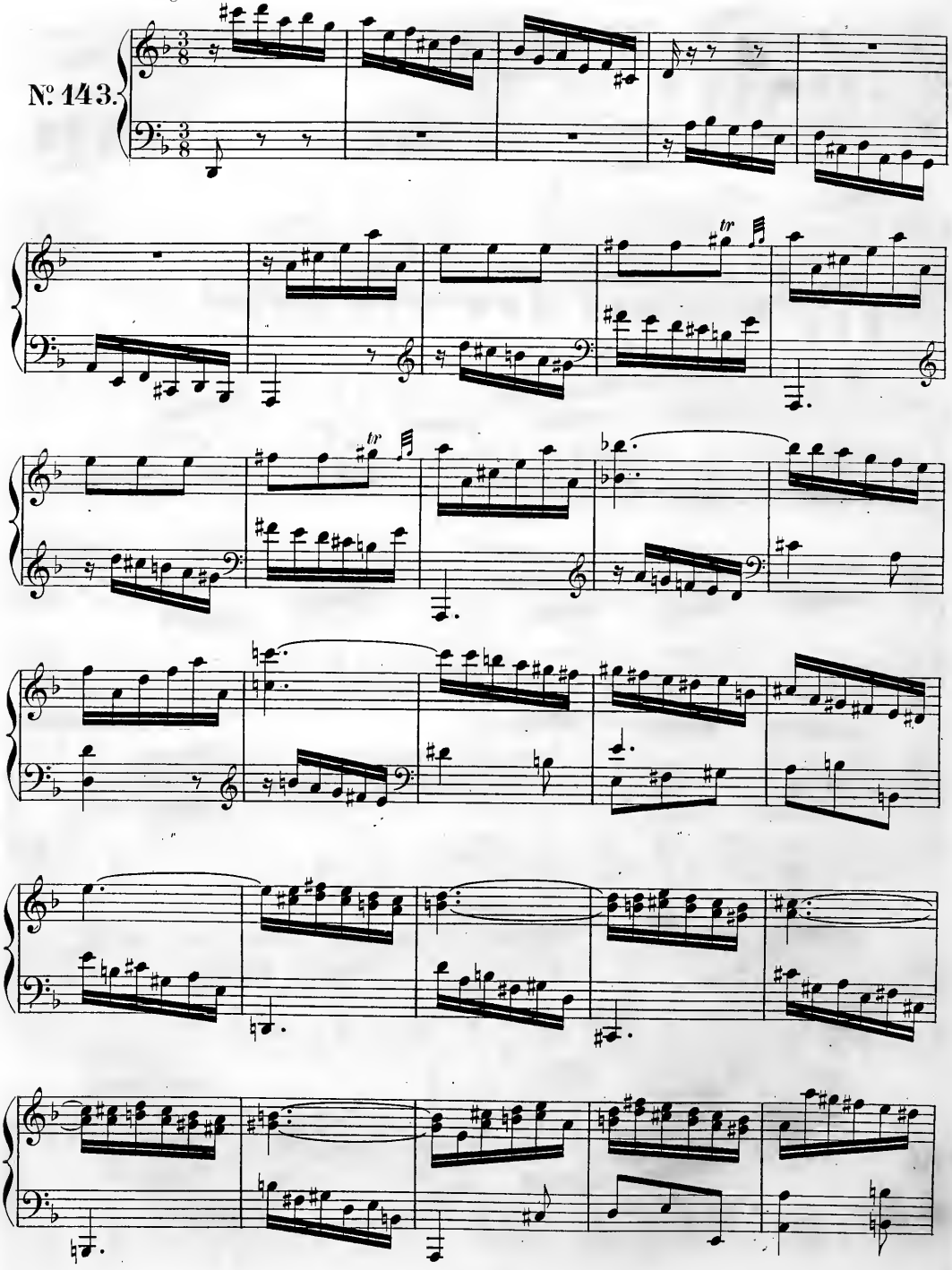


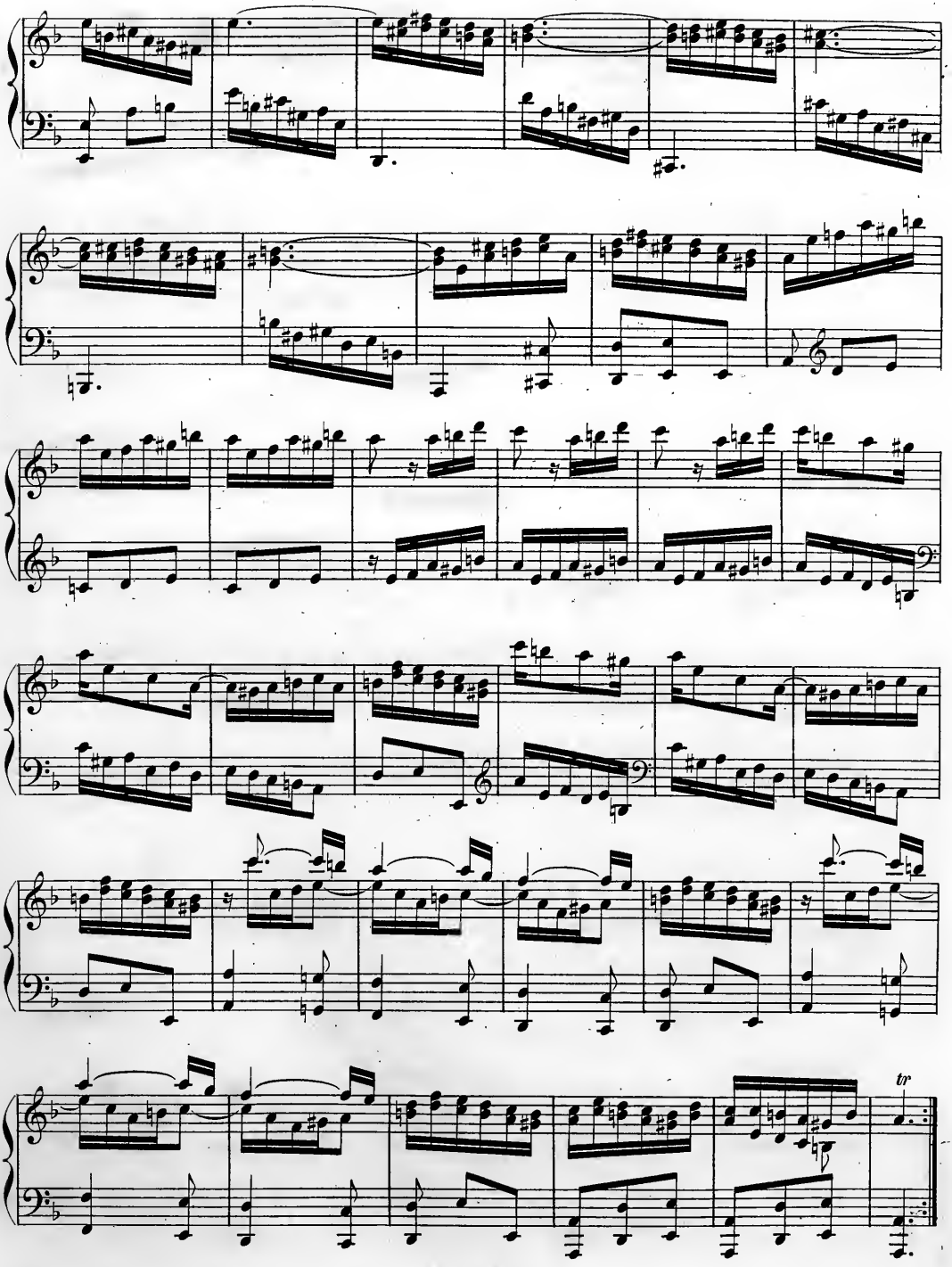




Allegro vivace.

№ 143.

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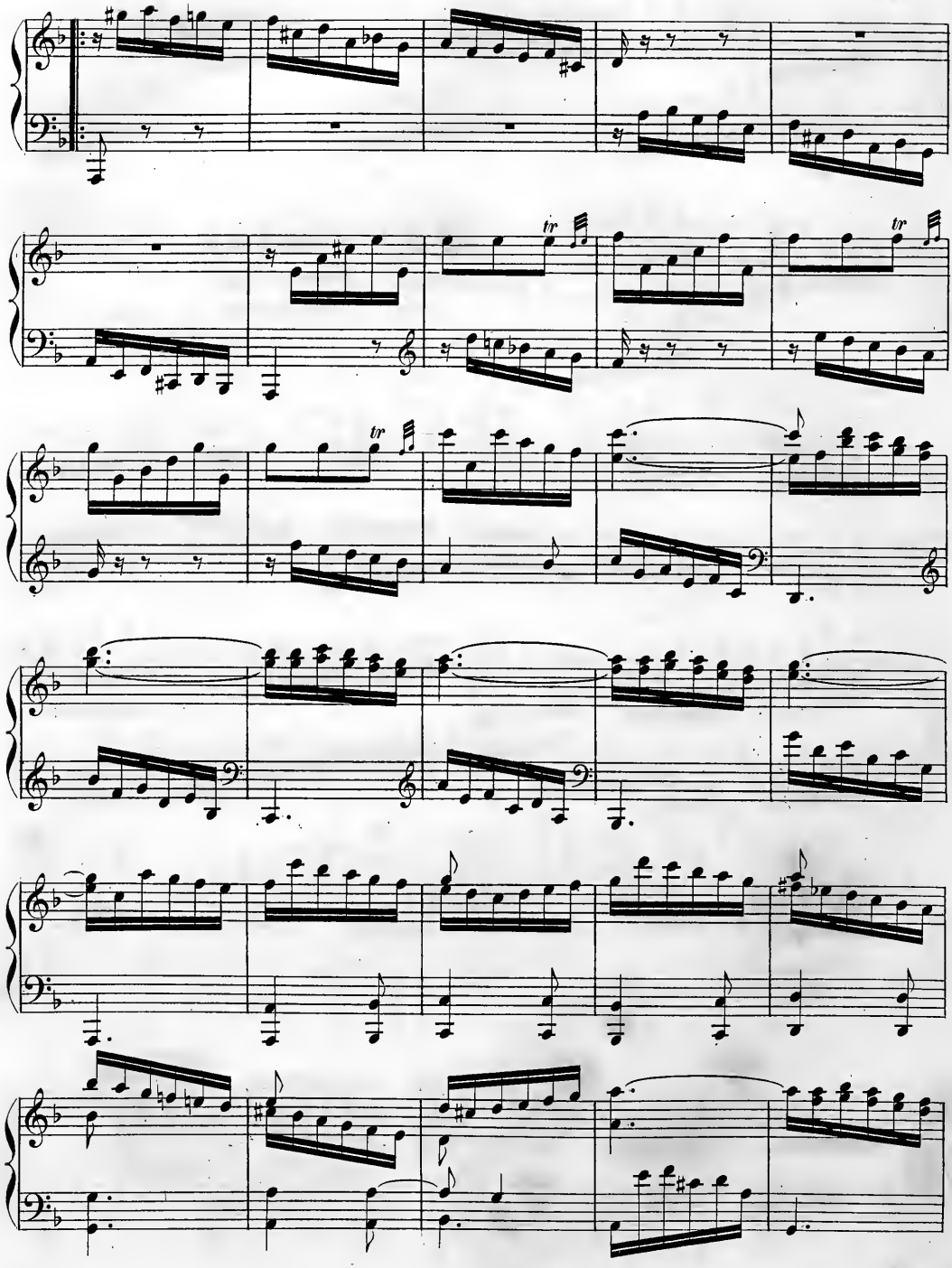
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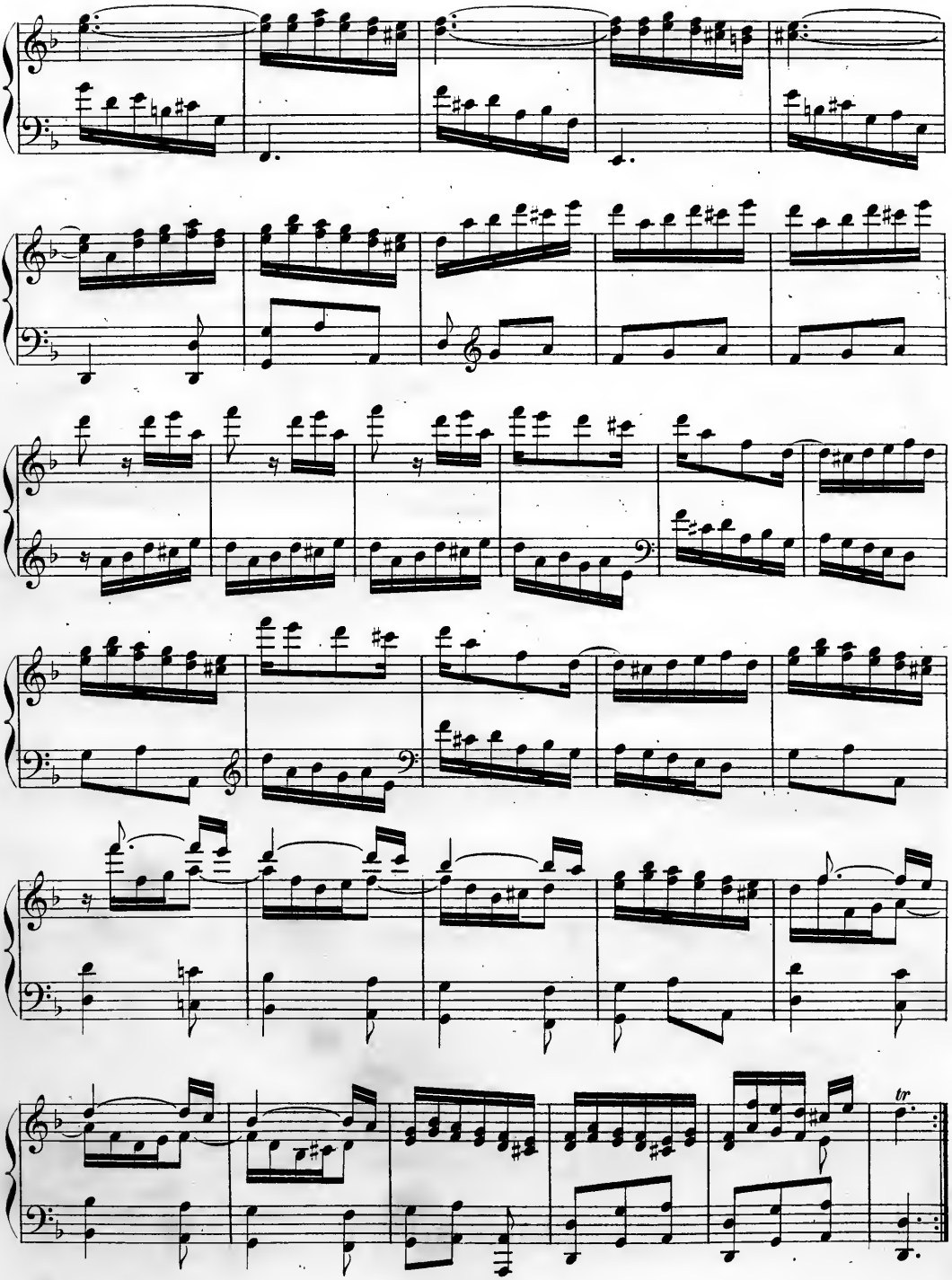
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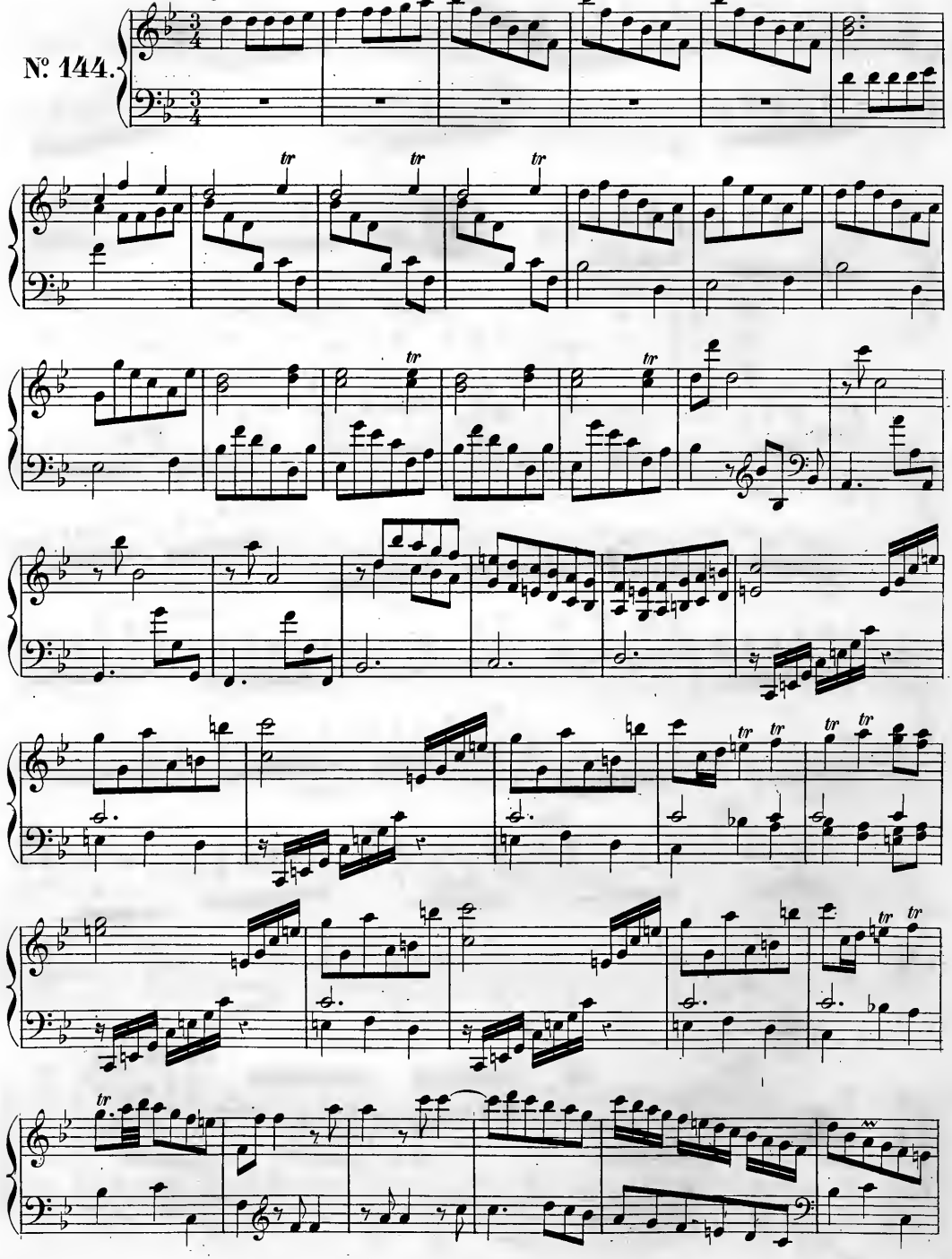
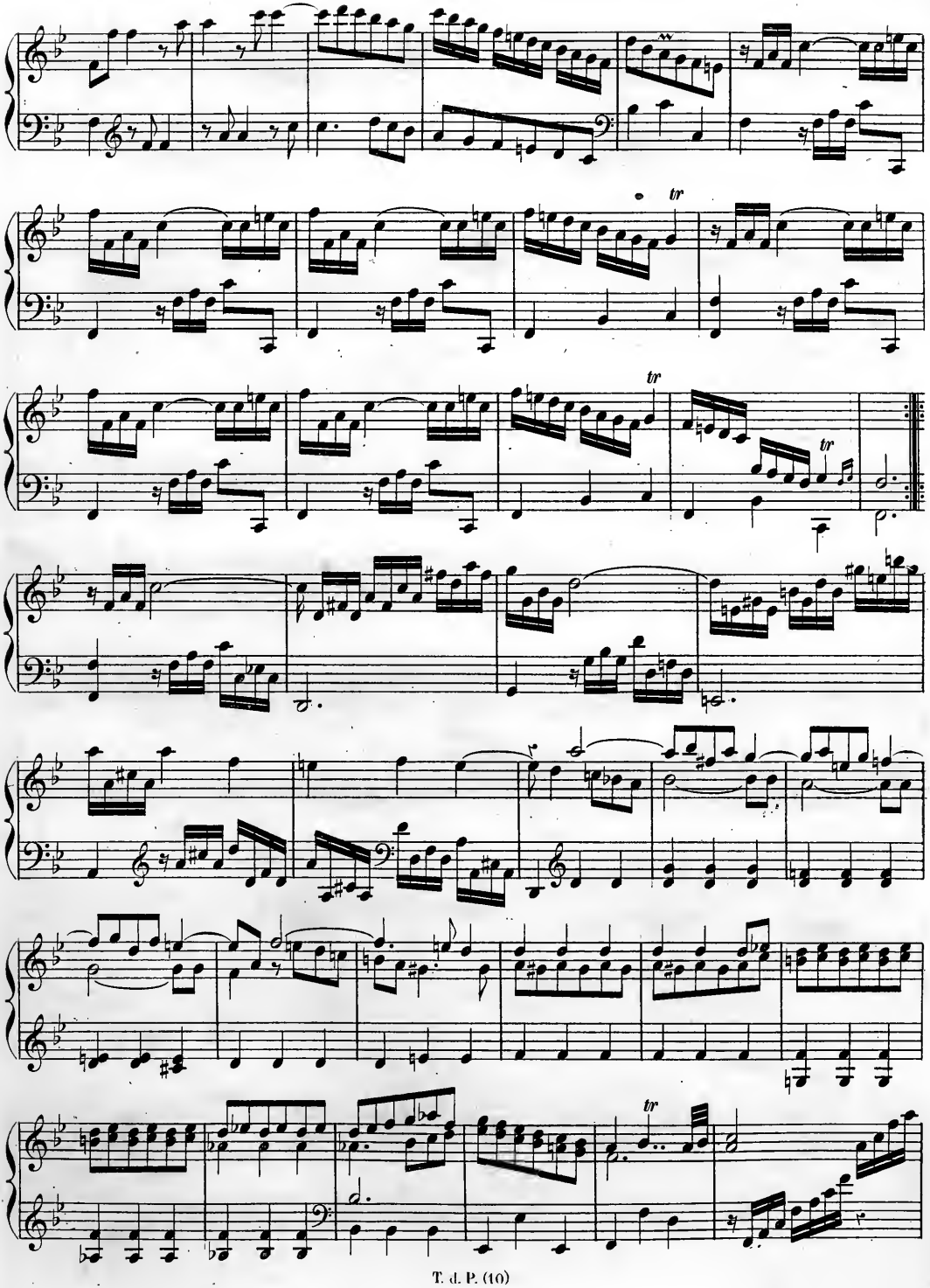
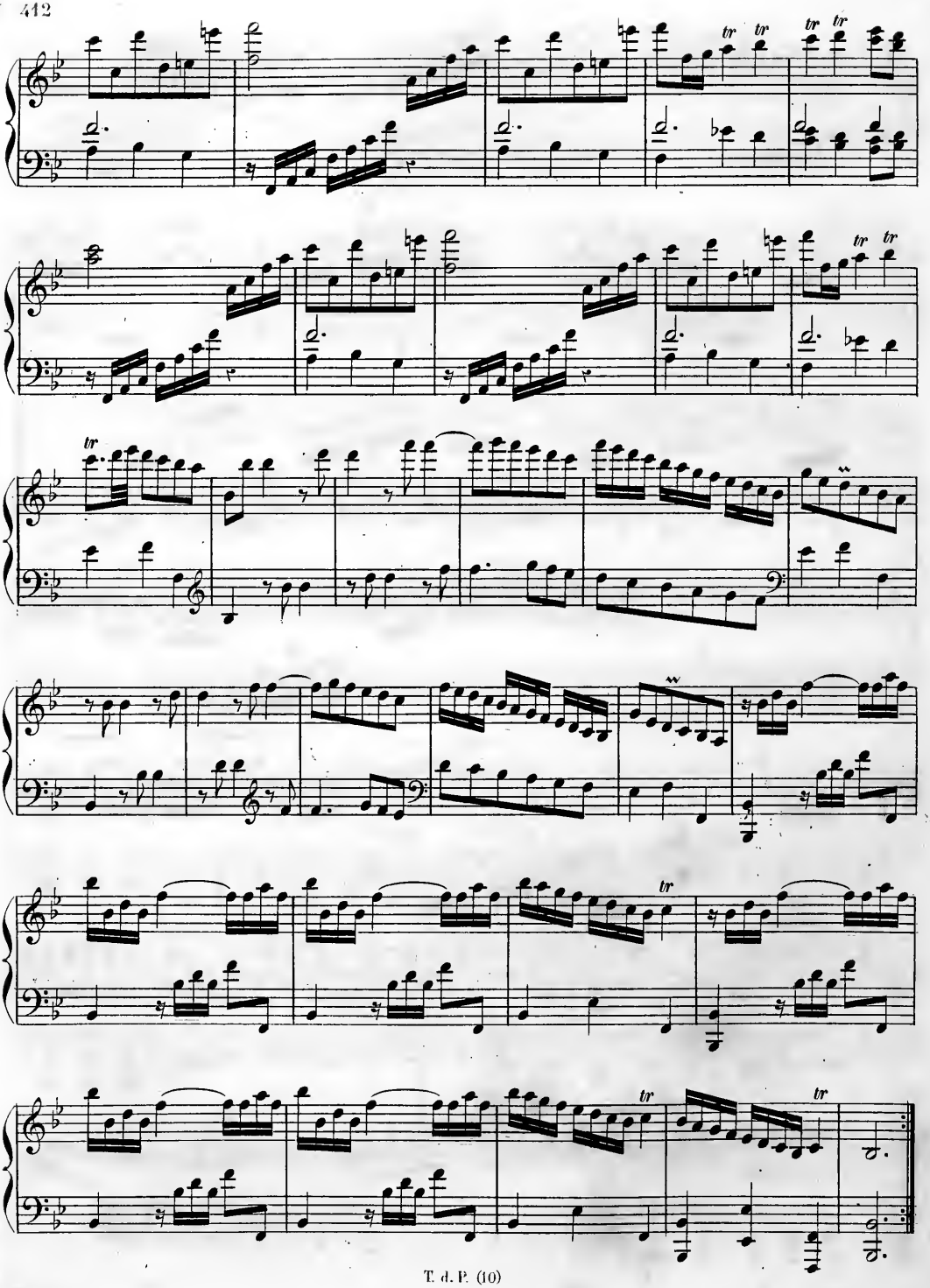
Allegro.

Nº 144.

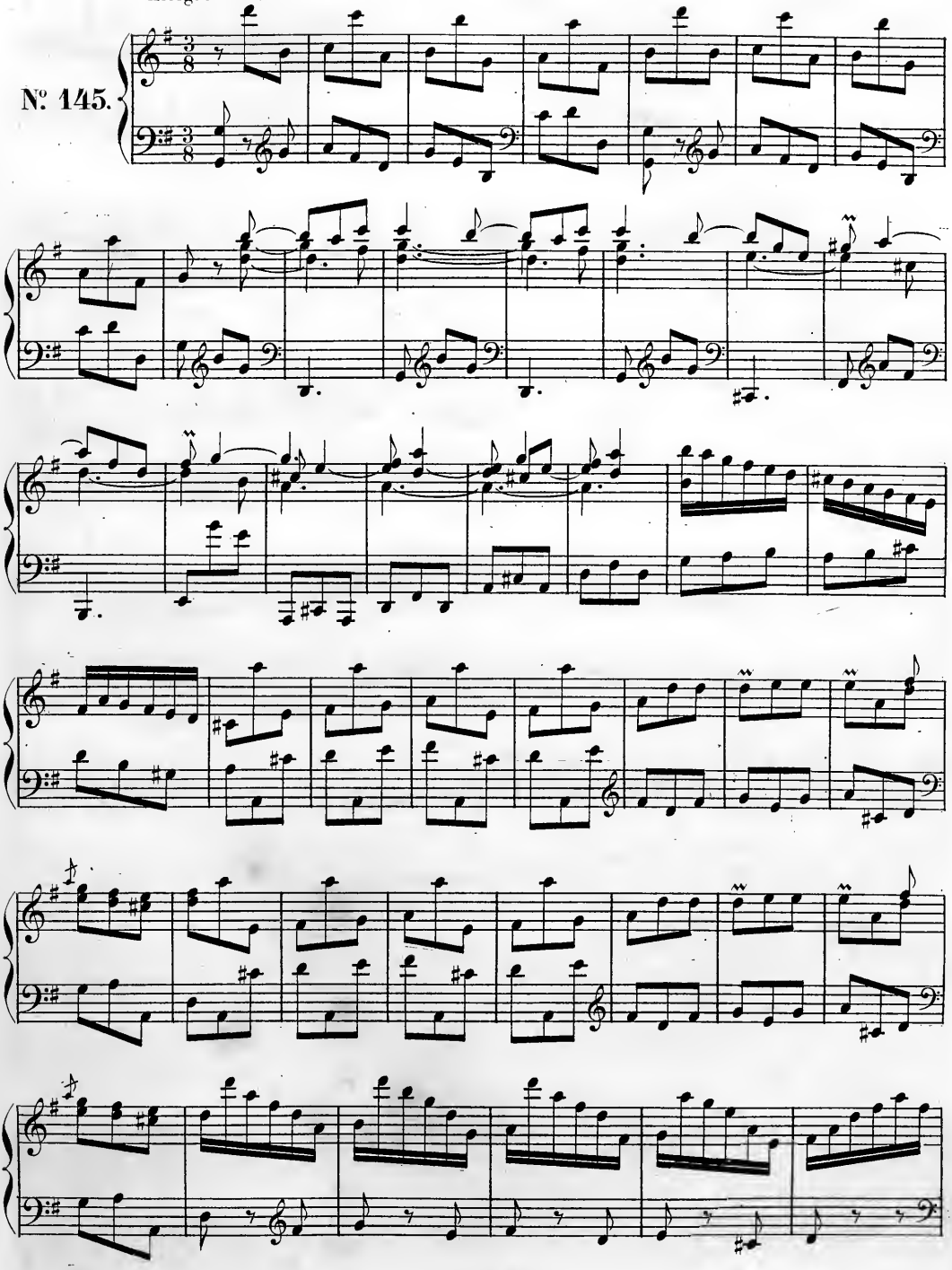


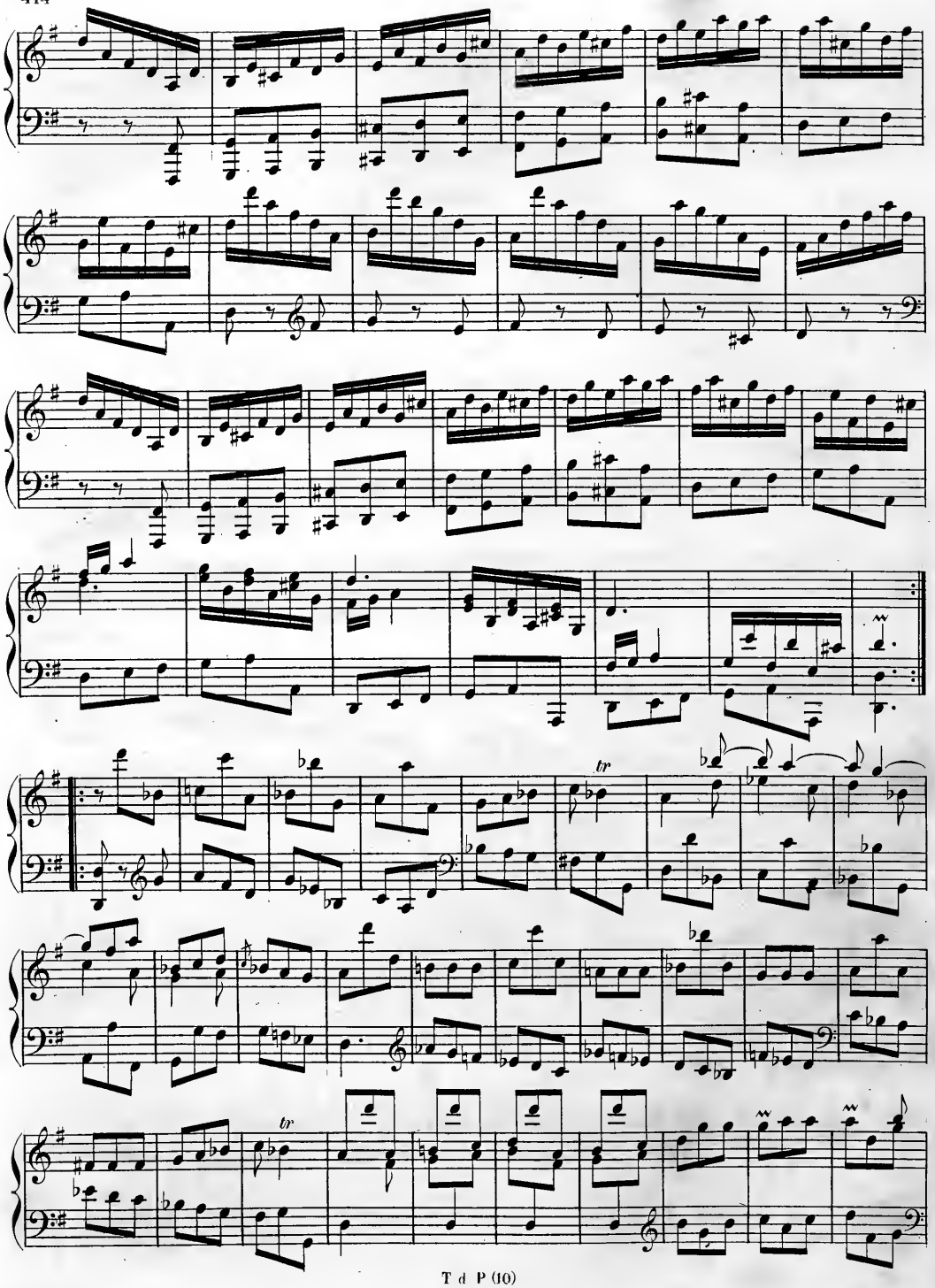




Allegro molto.

Nº 145.

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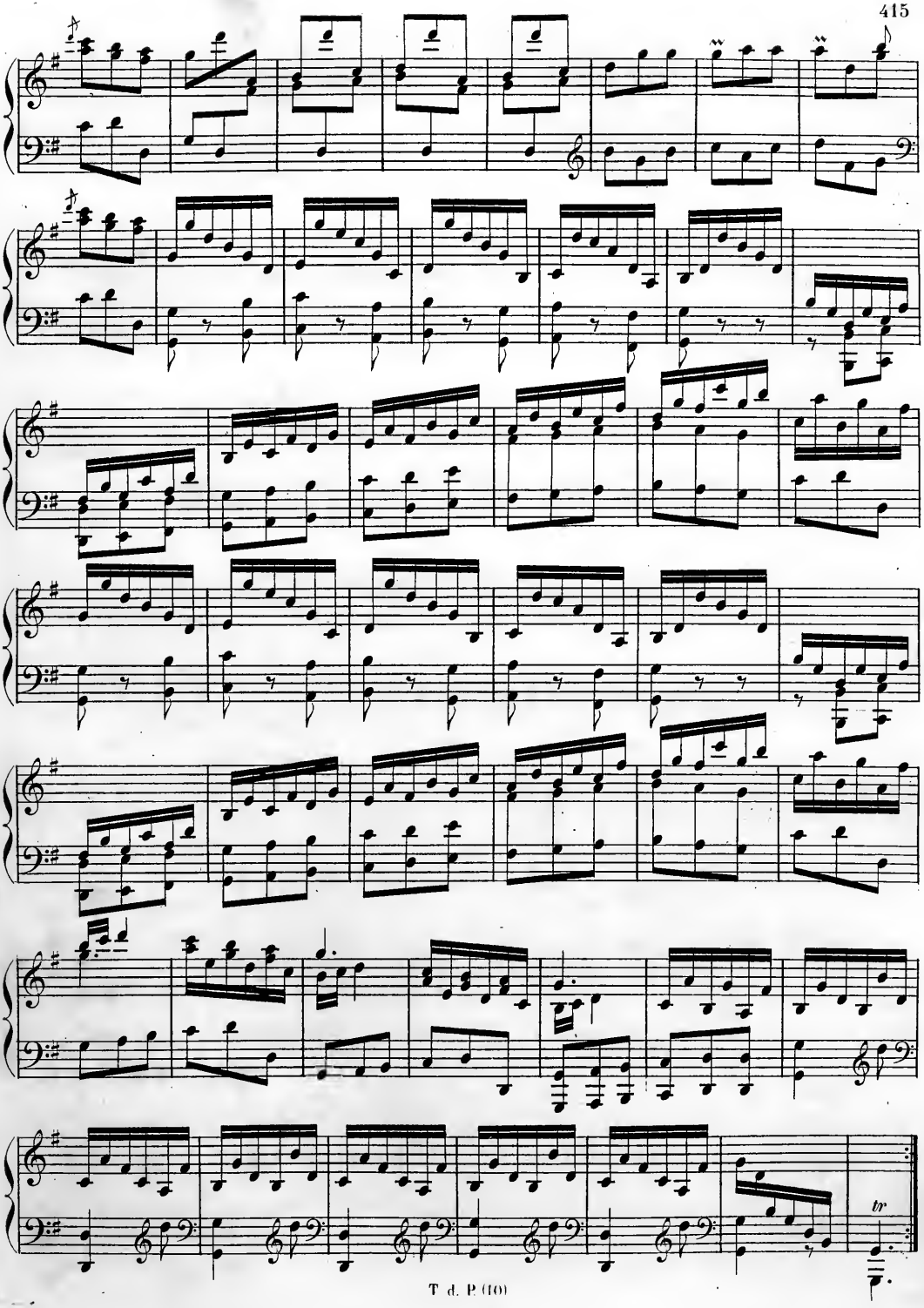
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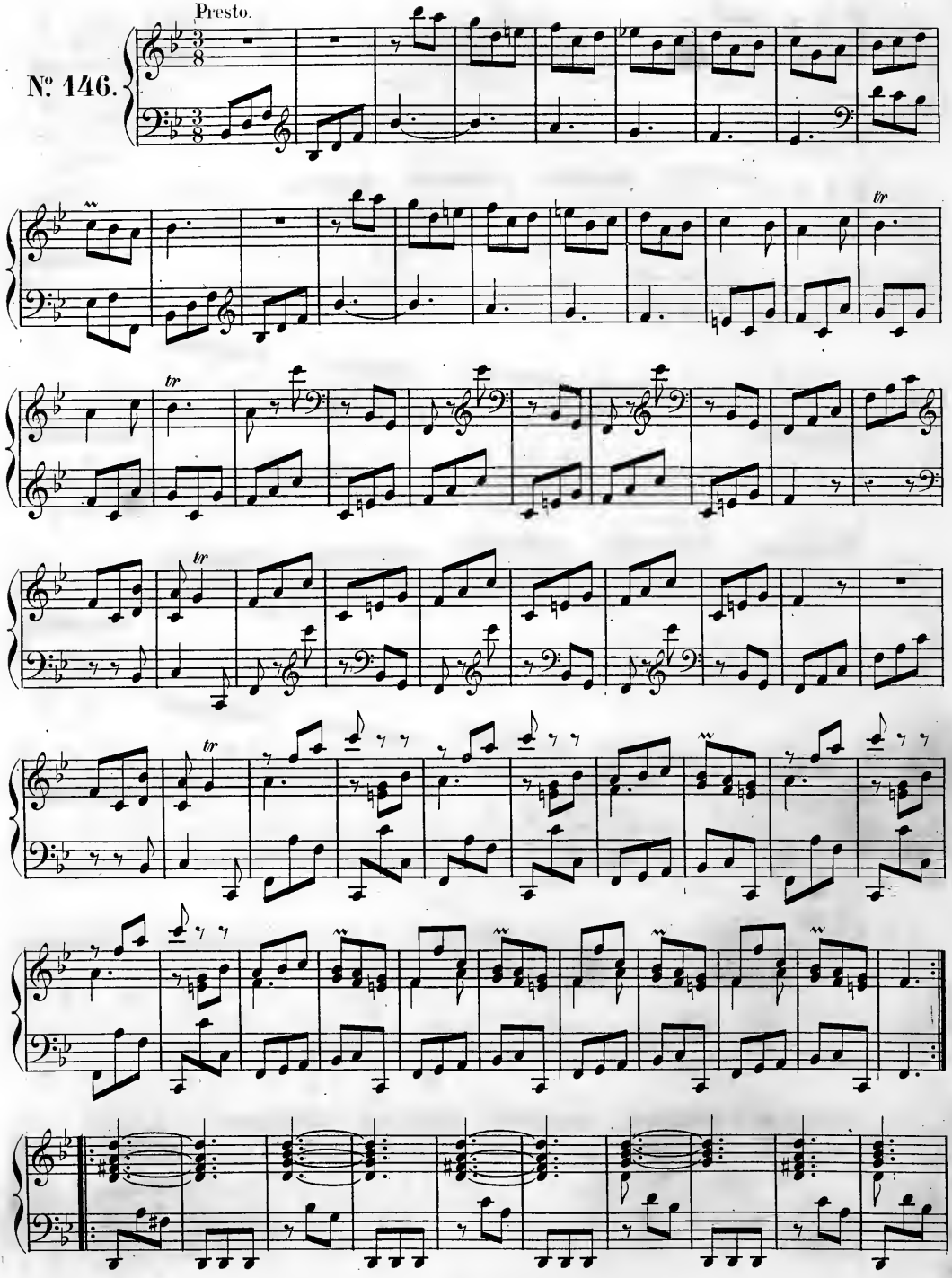
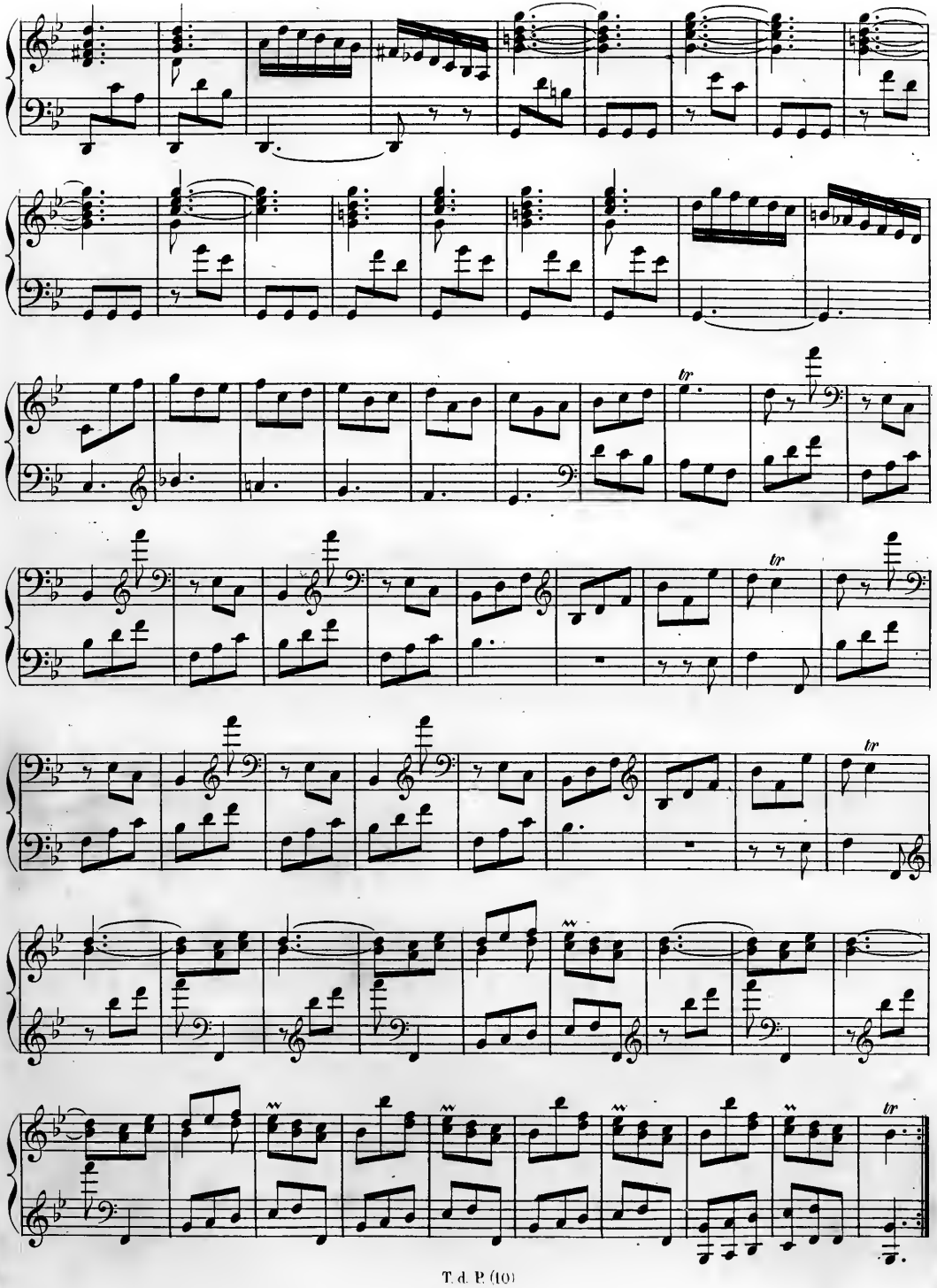
Presto.

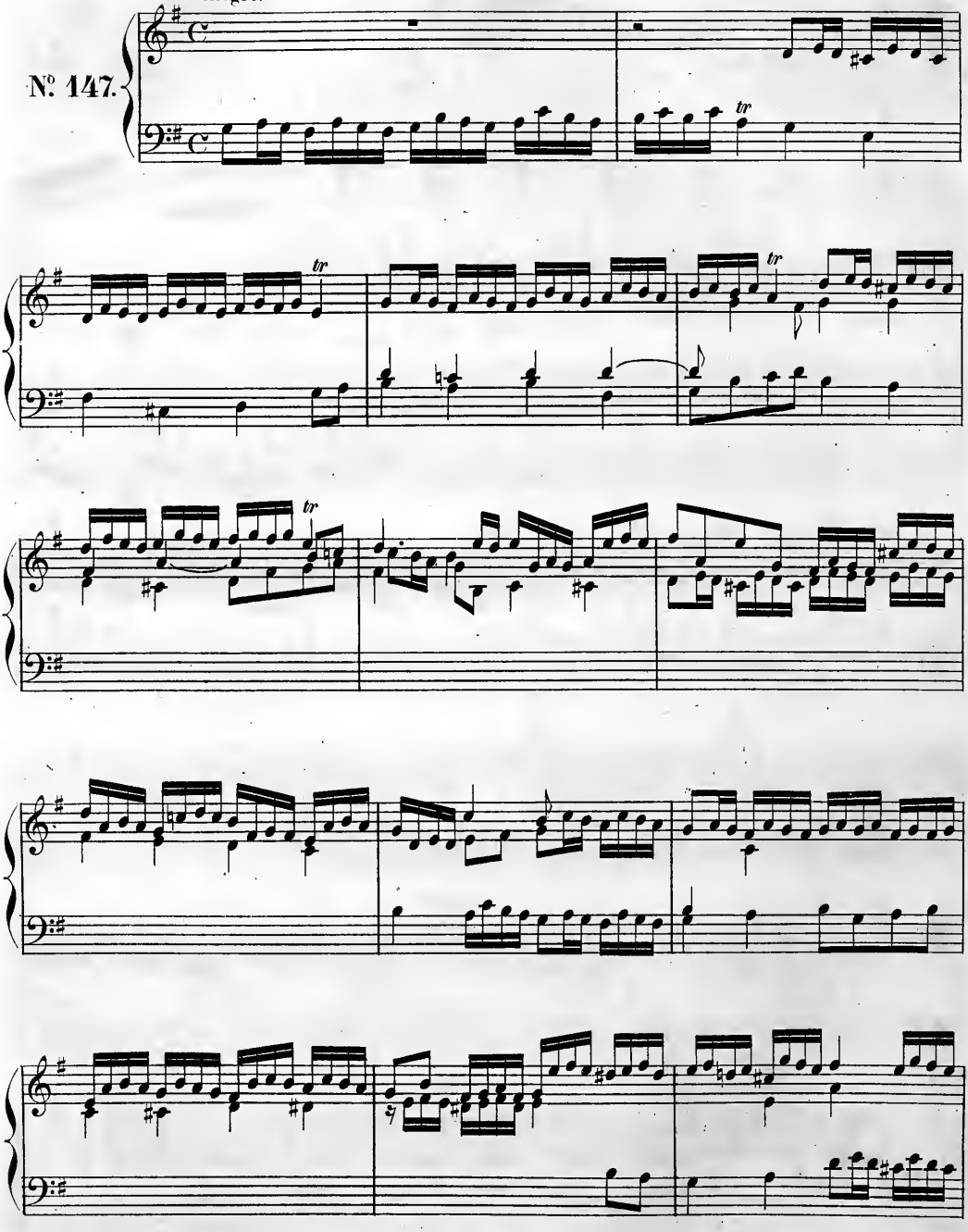
№ 146.

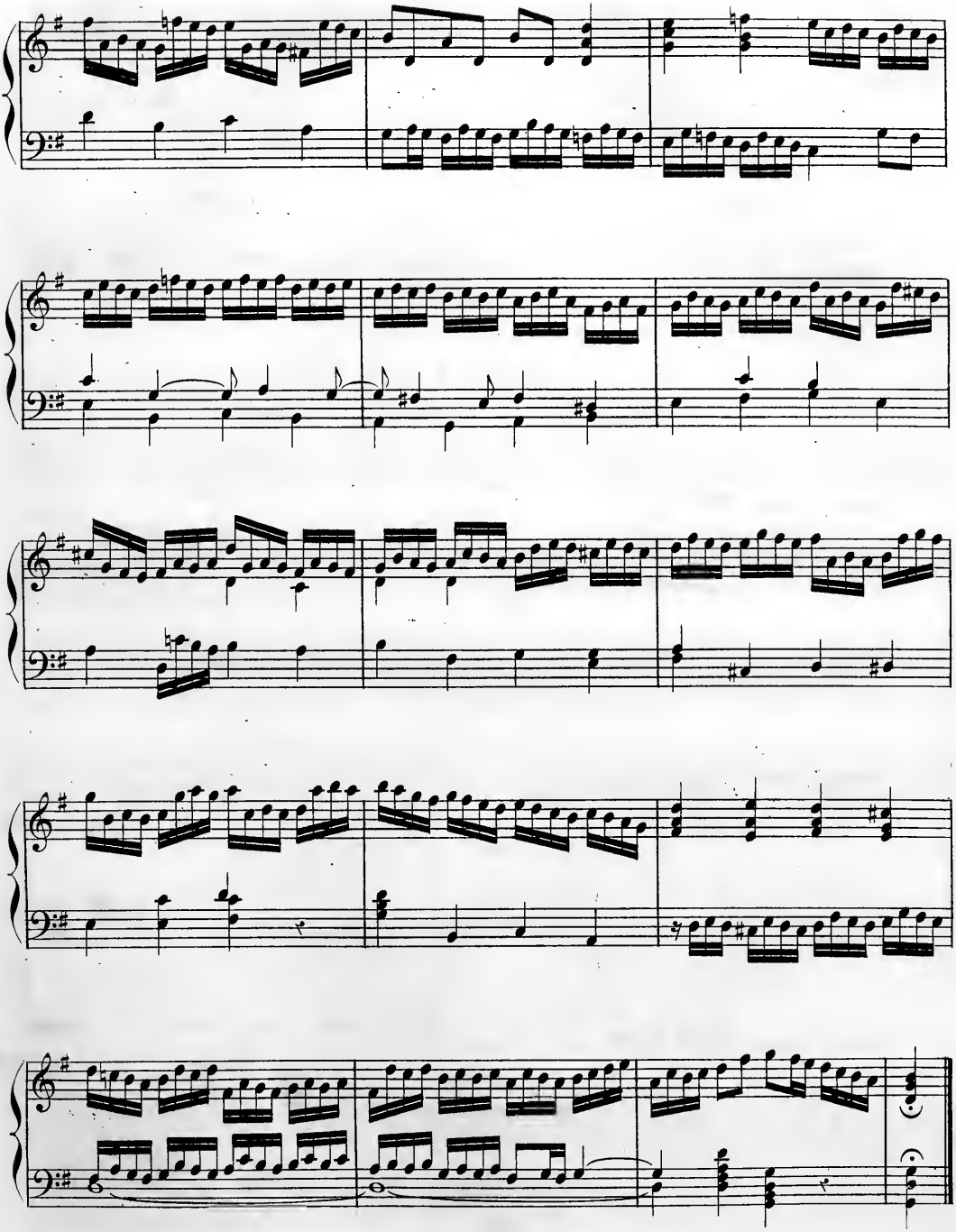




Allegro.

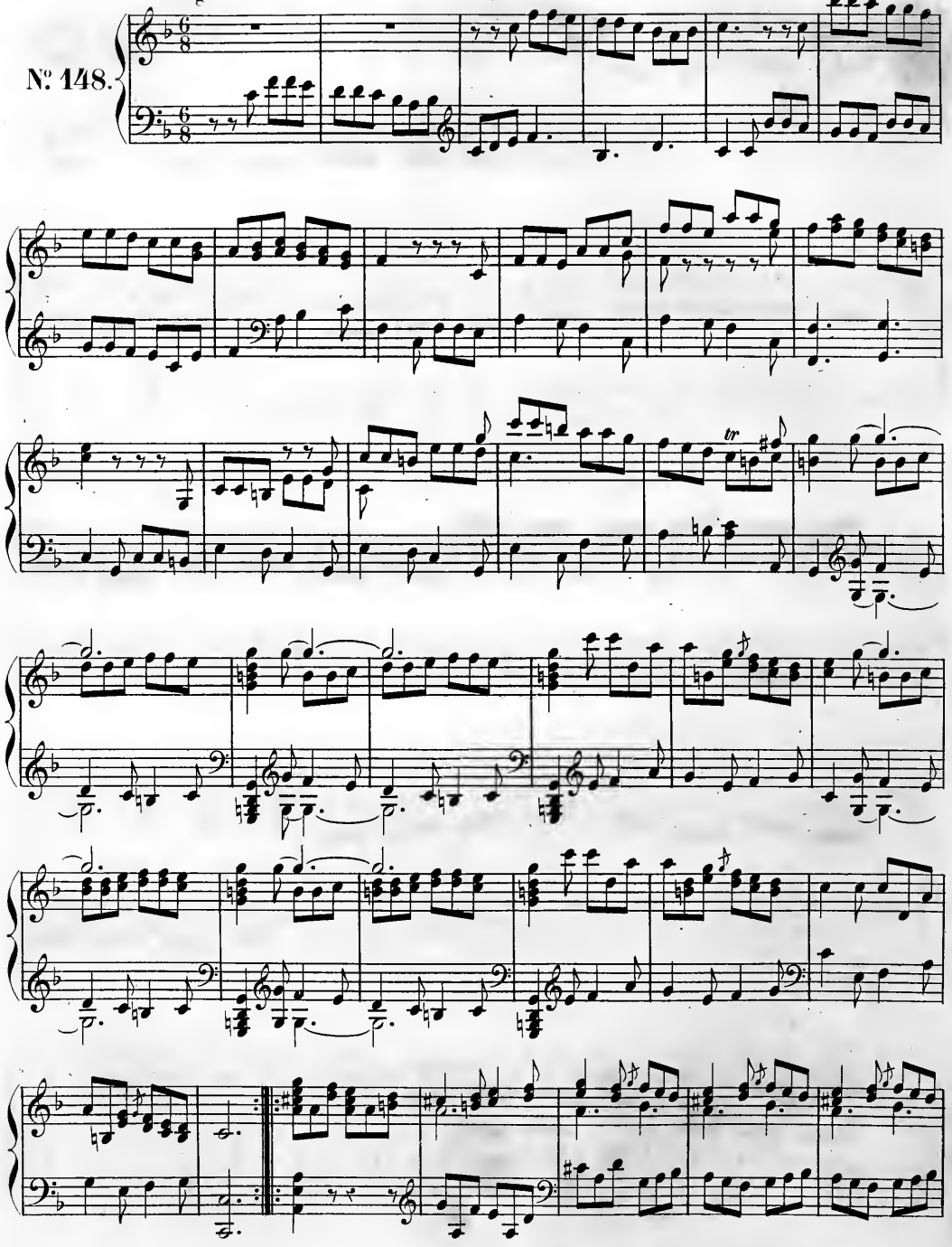
N°. 147.

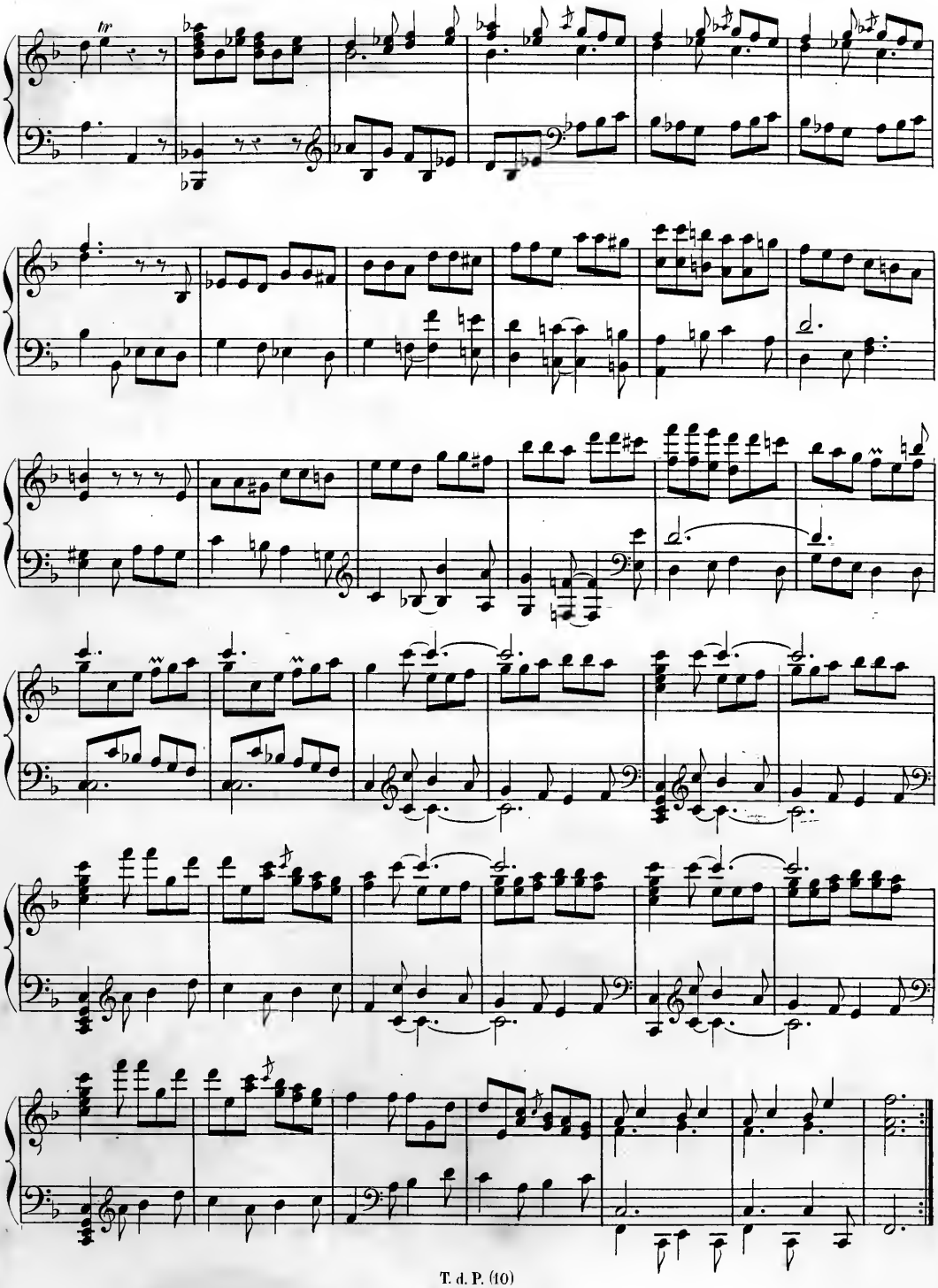




Allegro vivace.

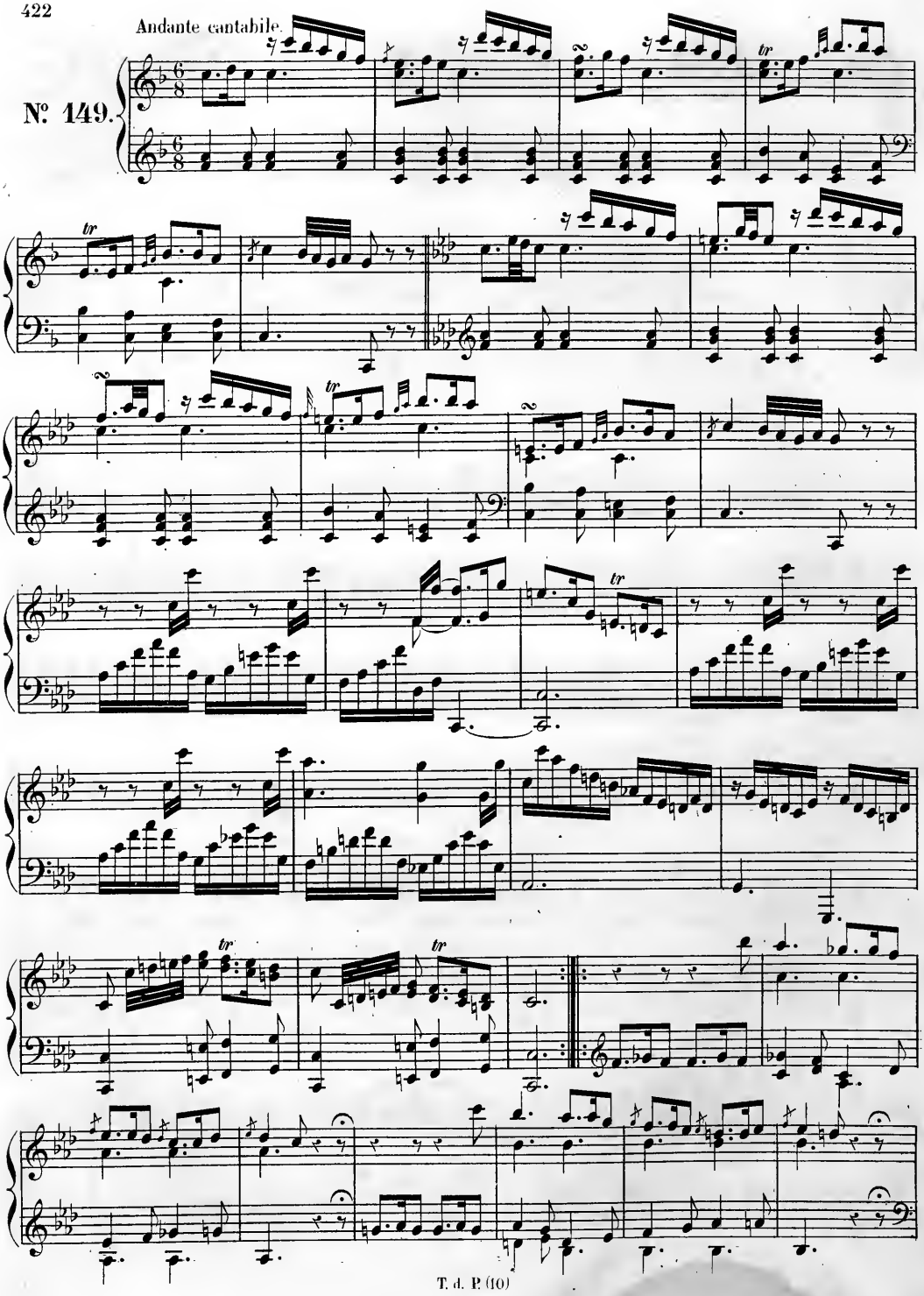
Nº 148.

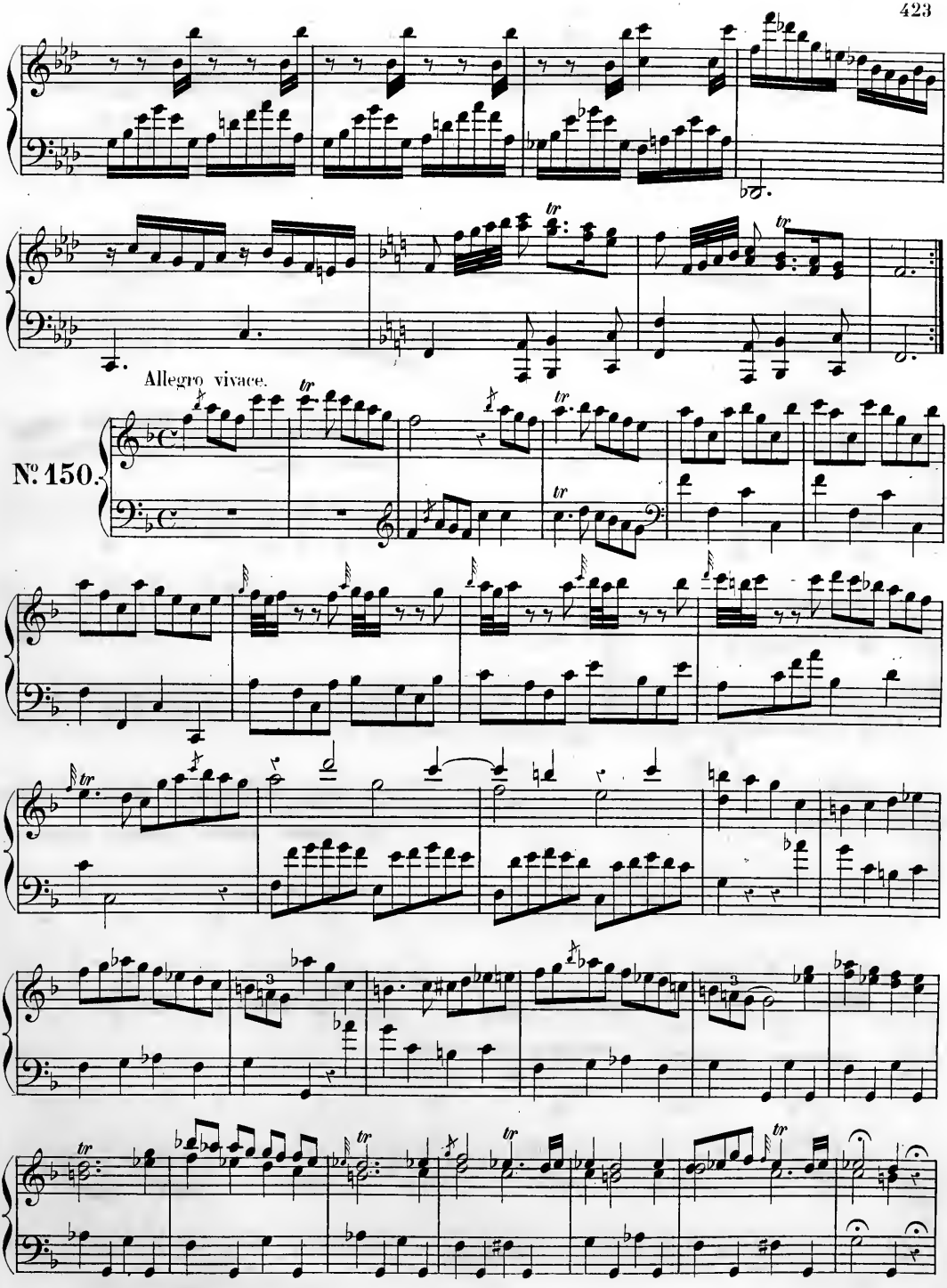


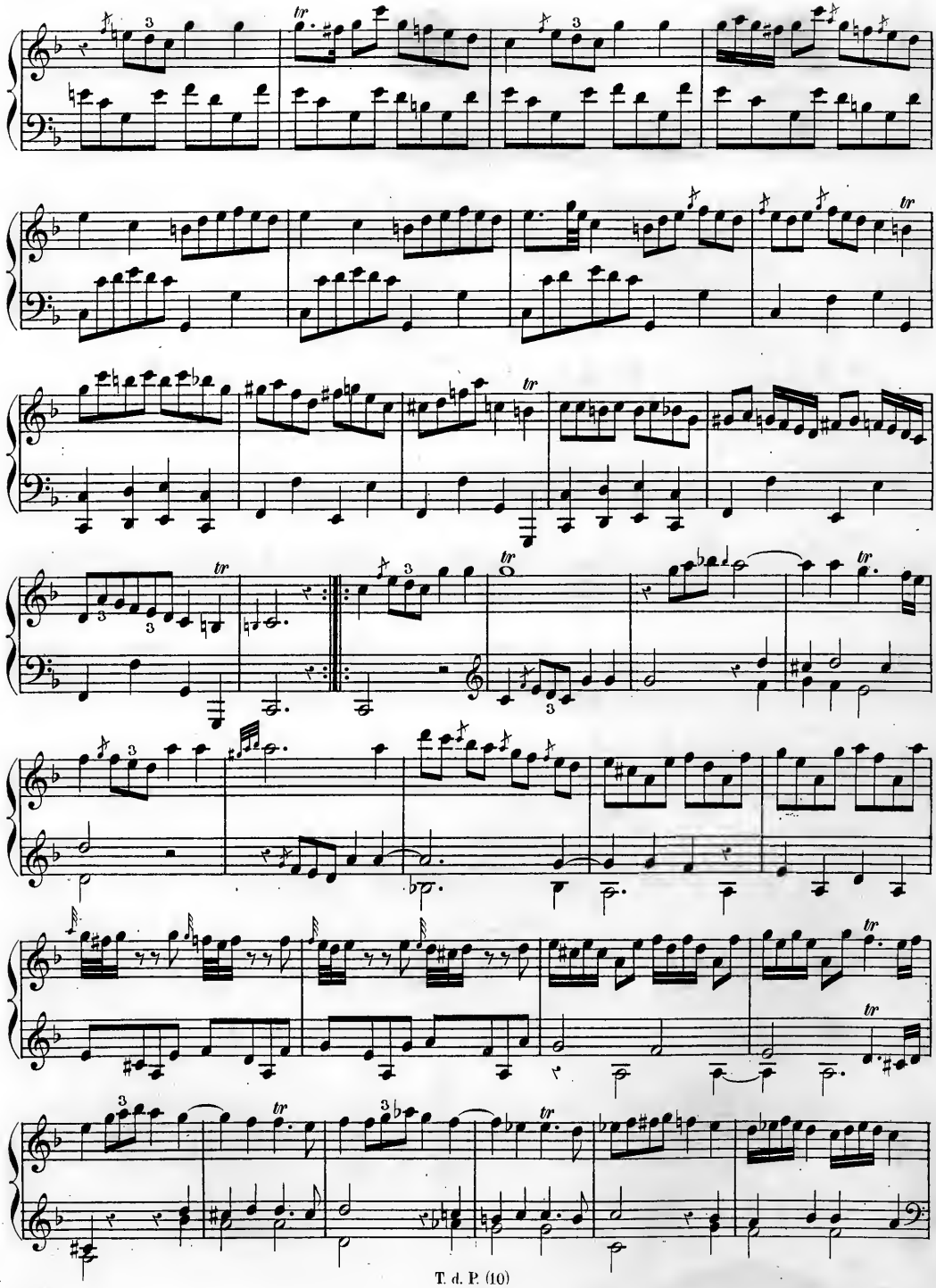


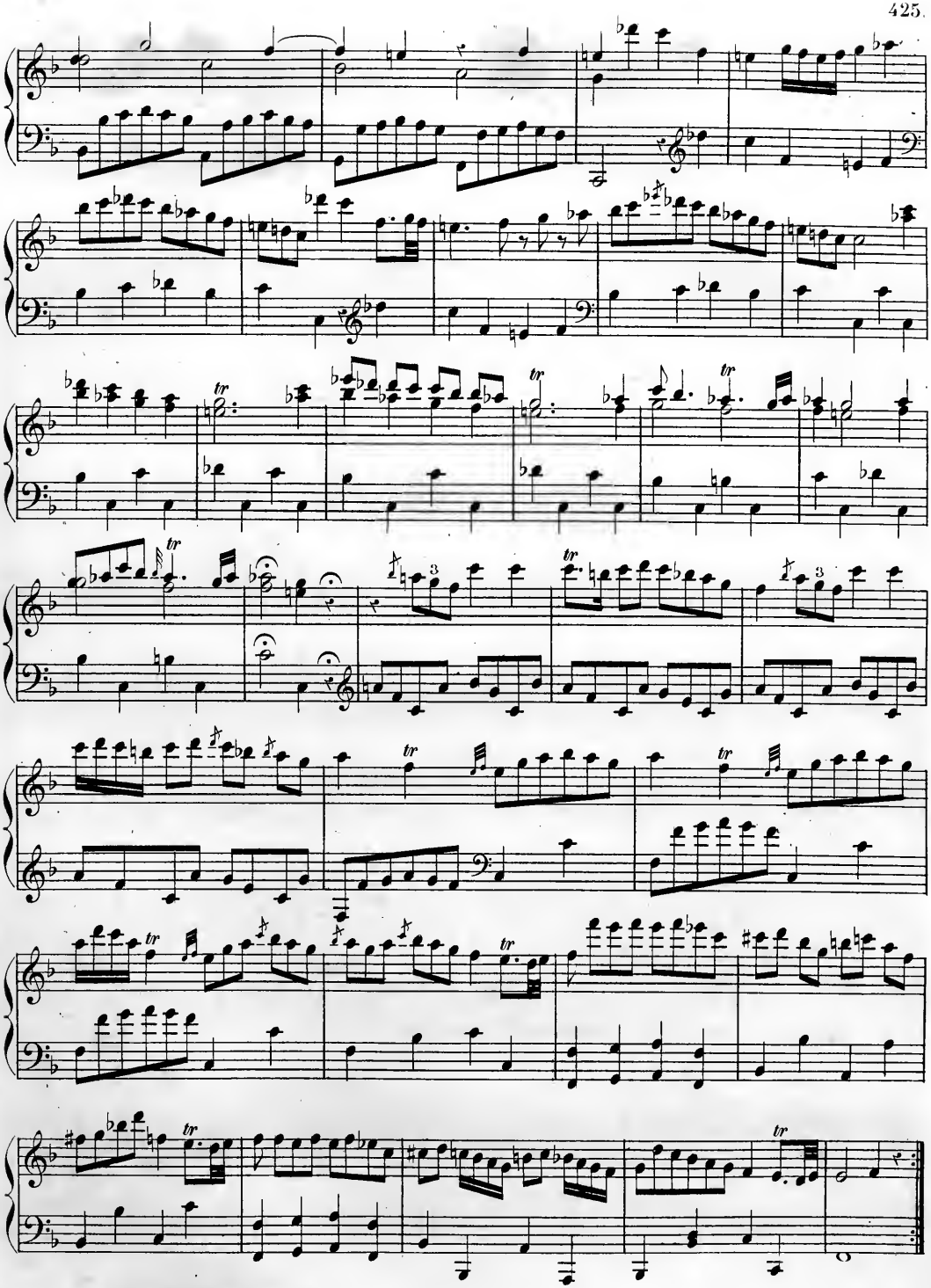
Andante cantabile.

№ 149.




Allegro vivace.
№ 150.

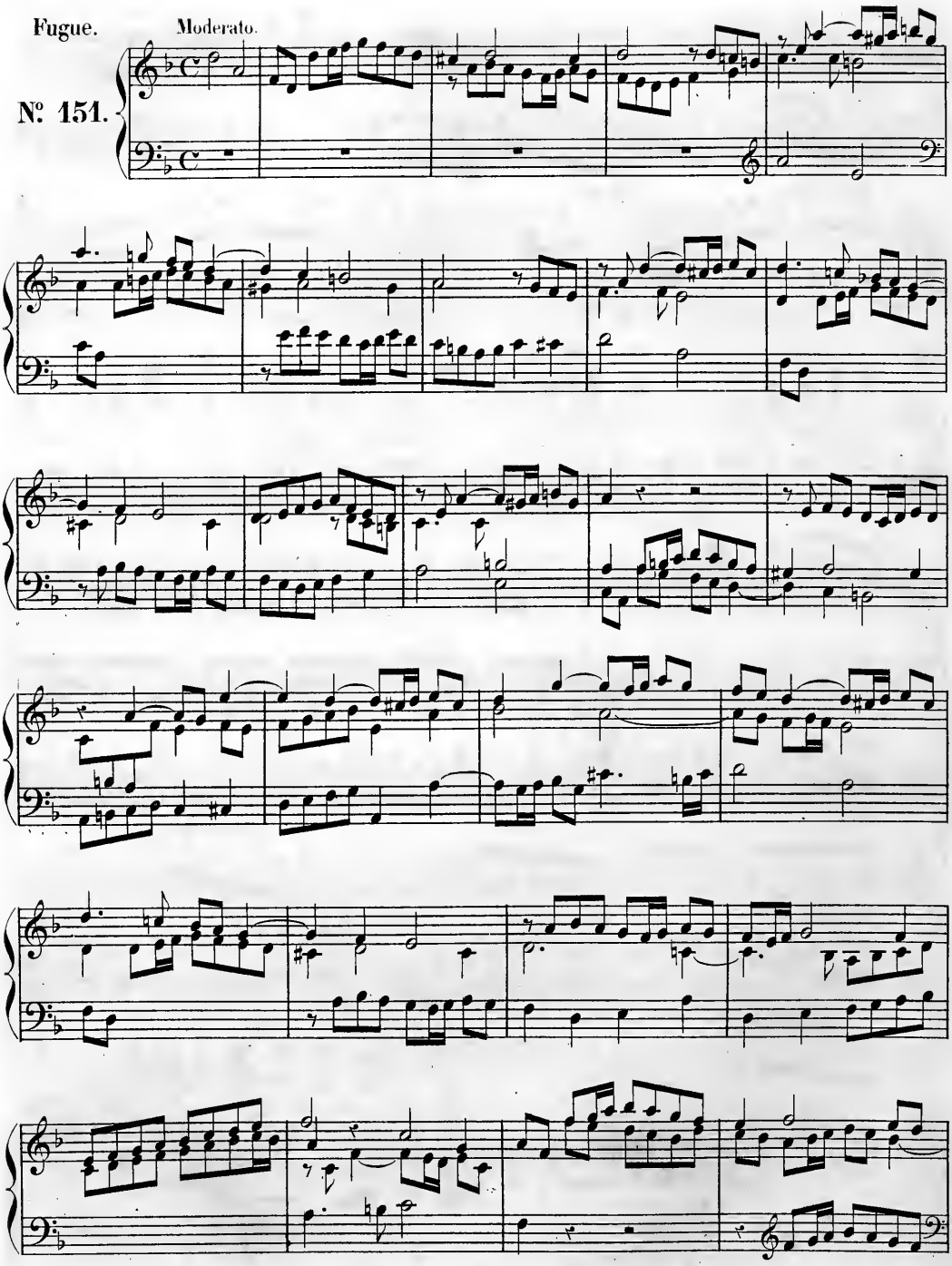


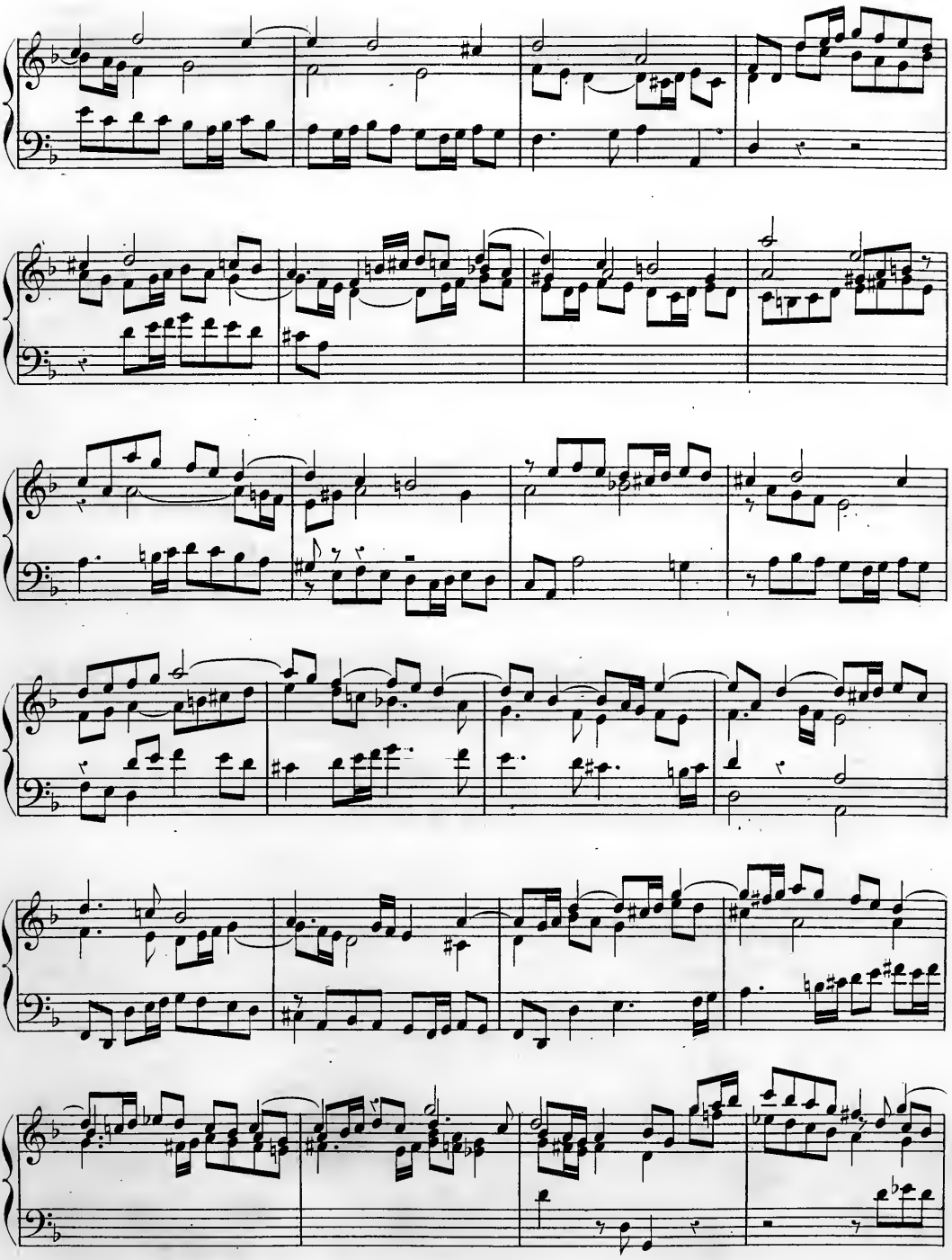


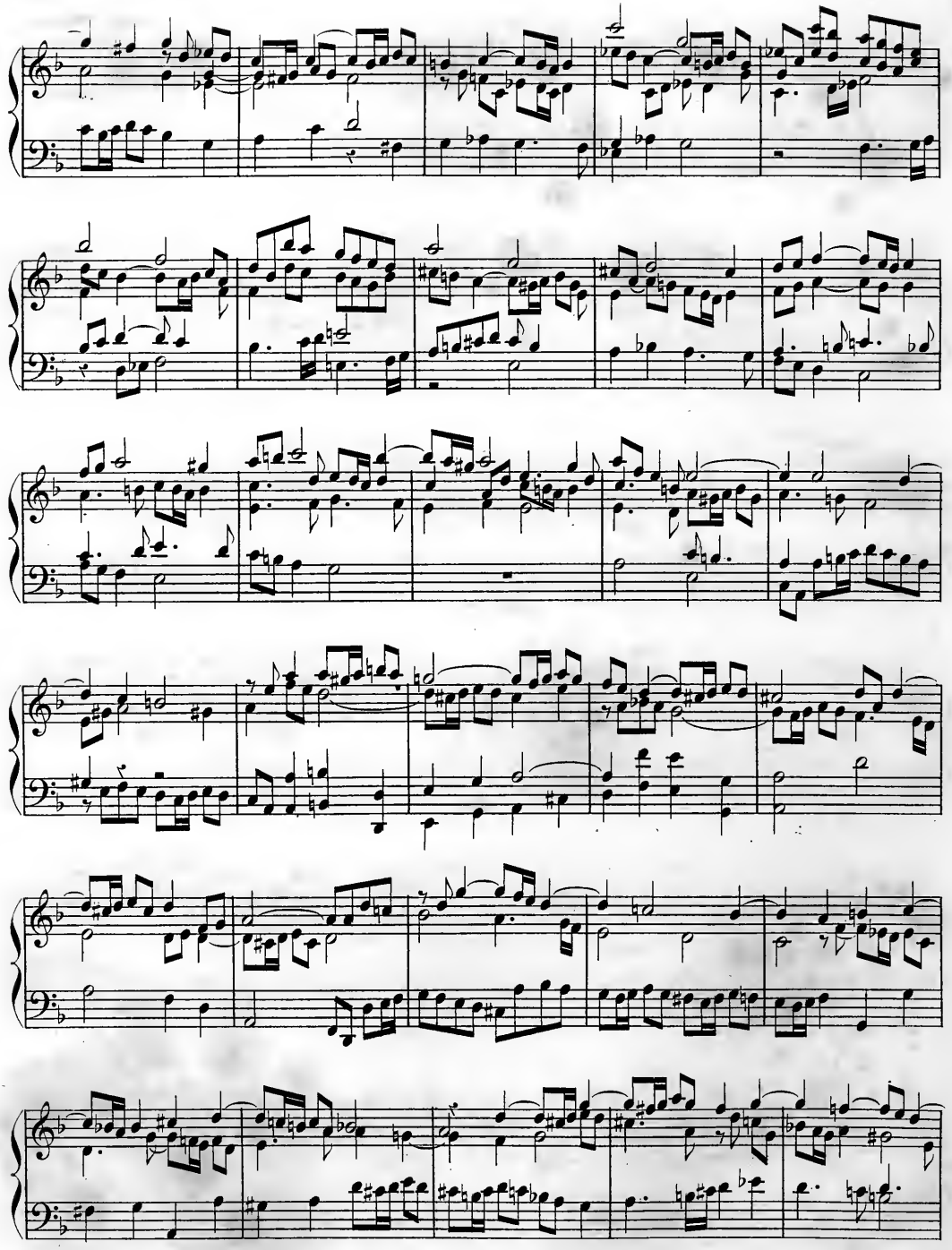
Fugue.

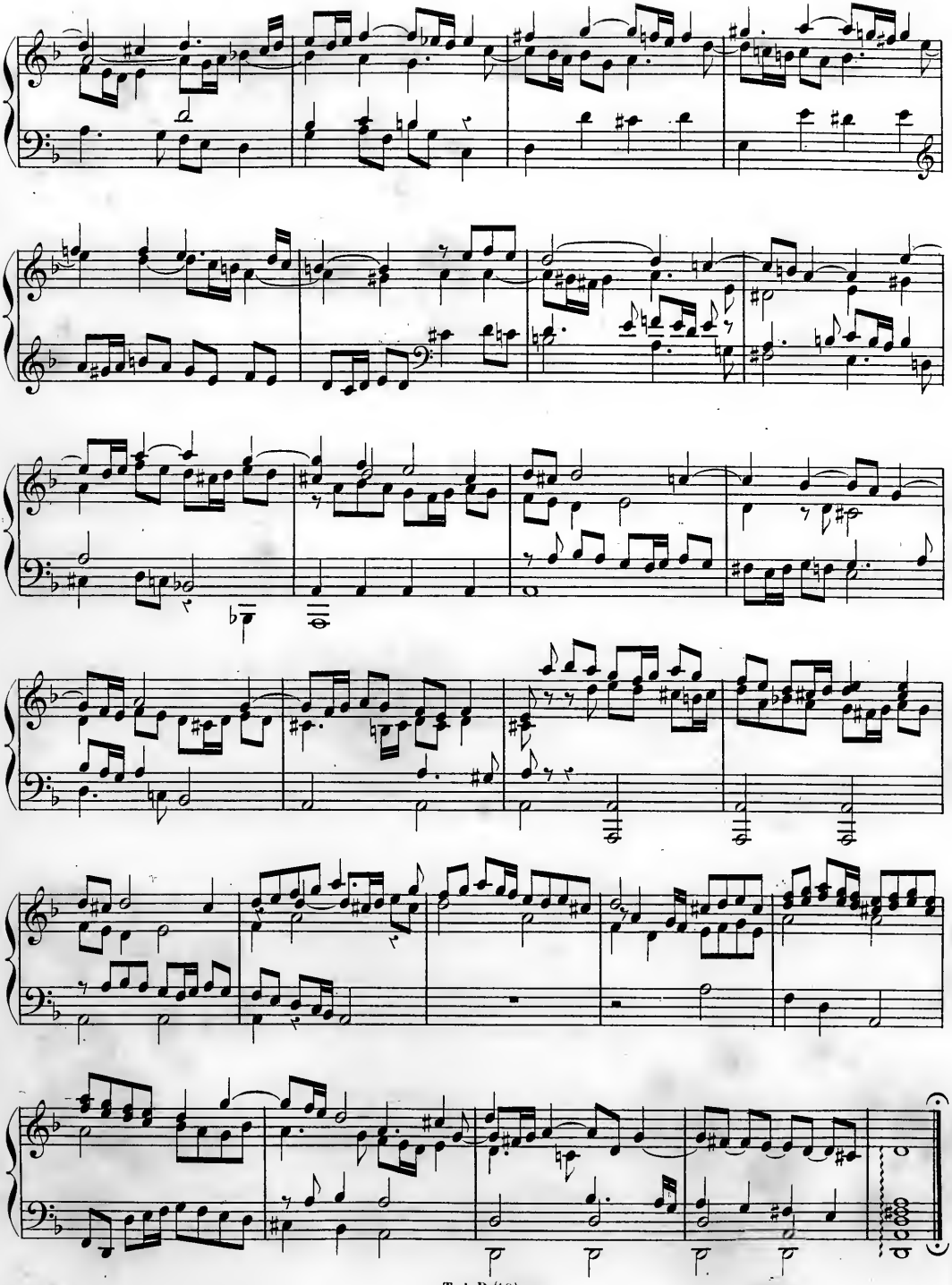
Moderato.

№ 151.





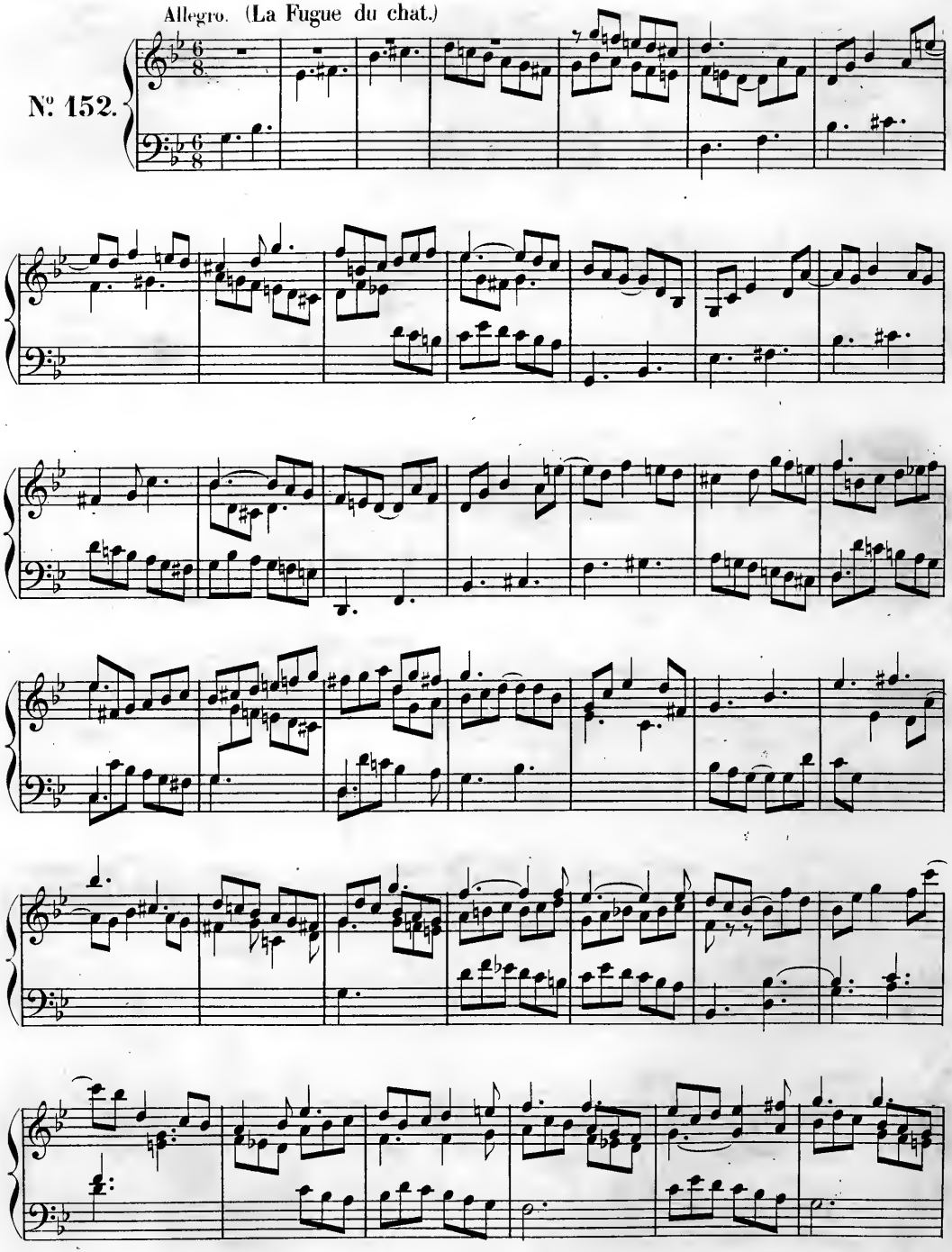


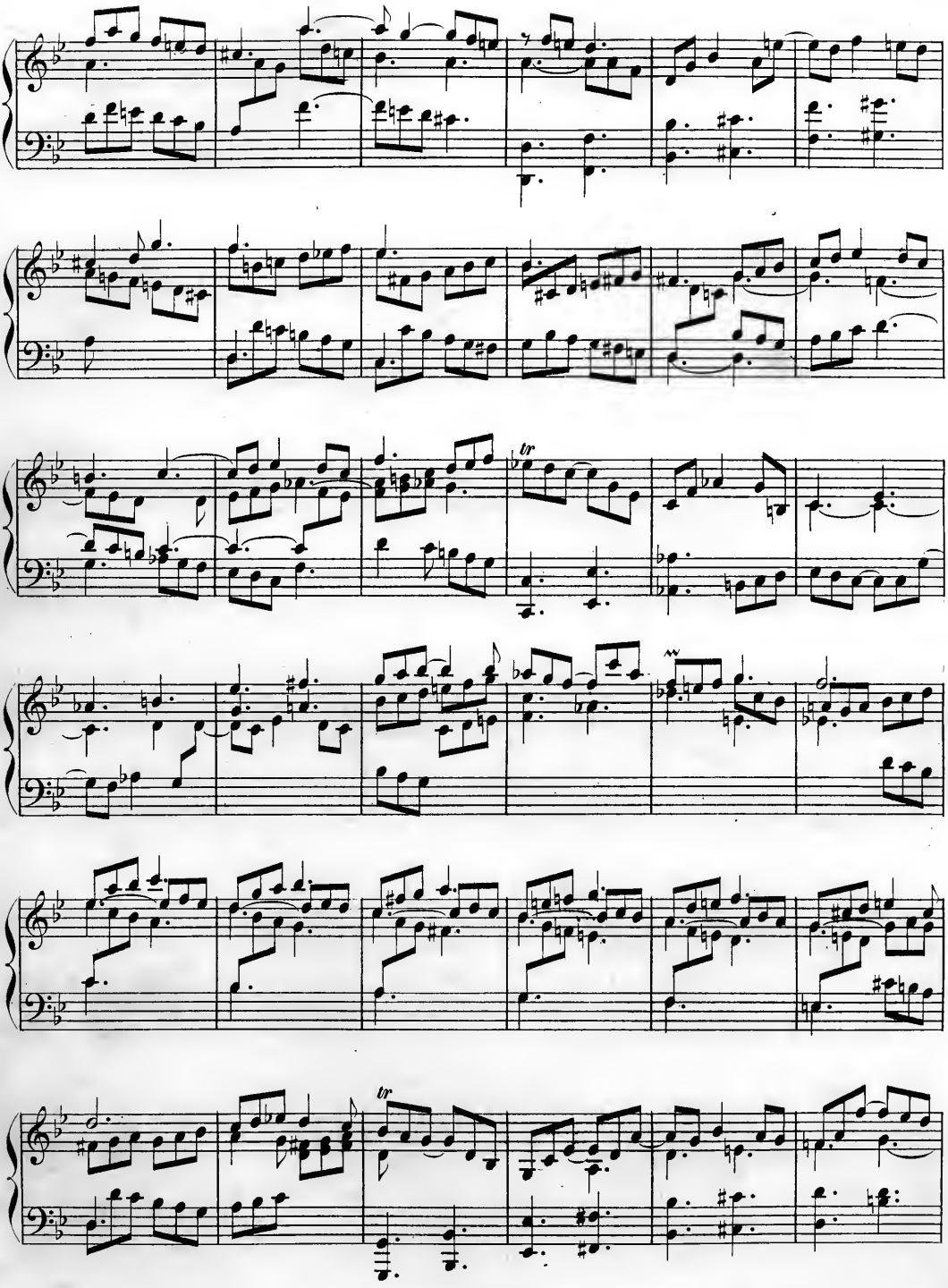


T. d. P. (10)

Allegro. (La Fugue du chat.)

Nº 152.

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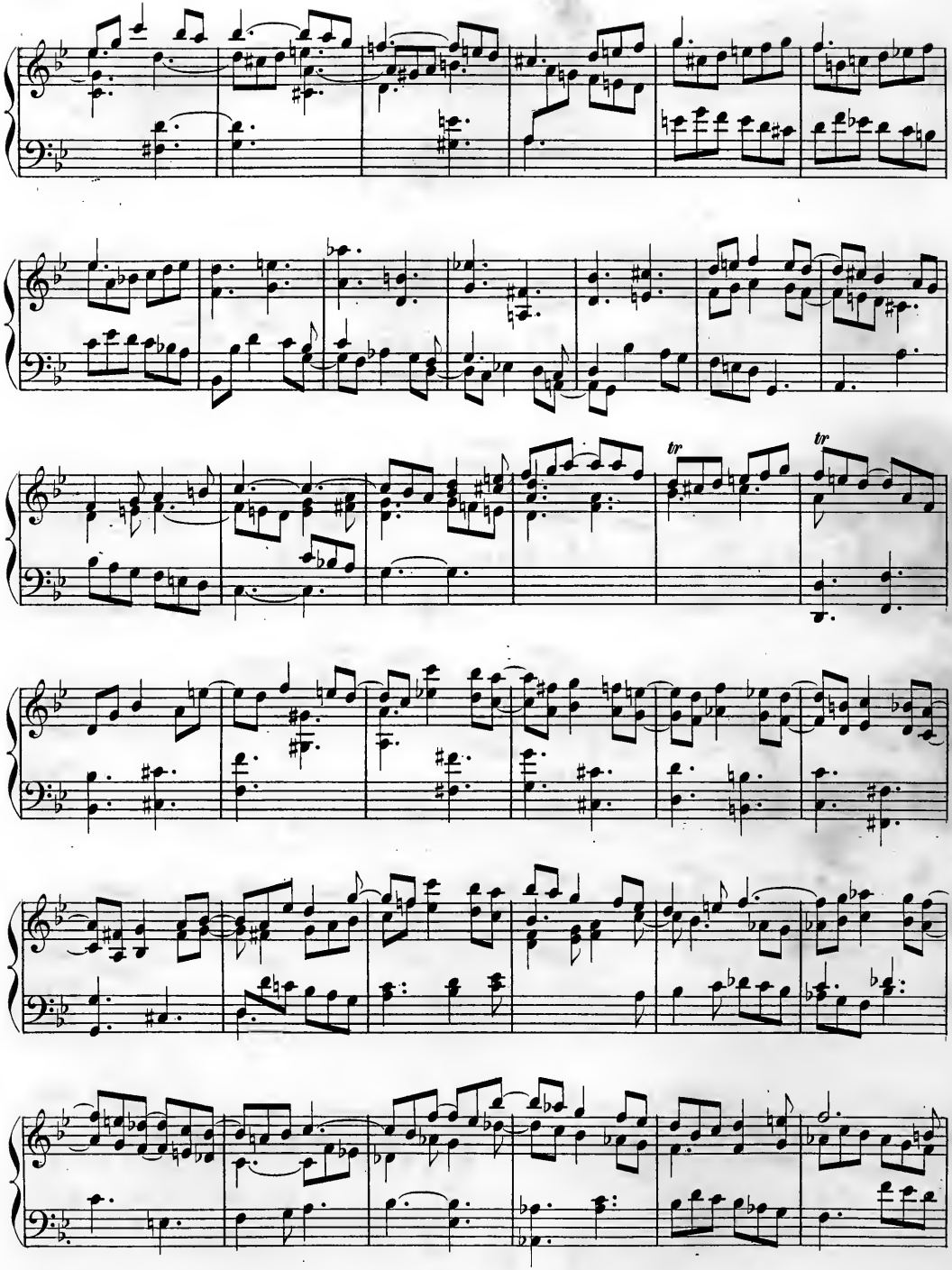
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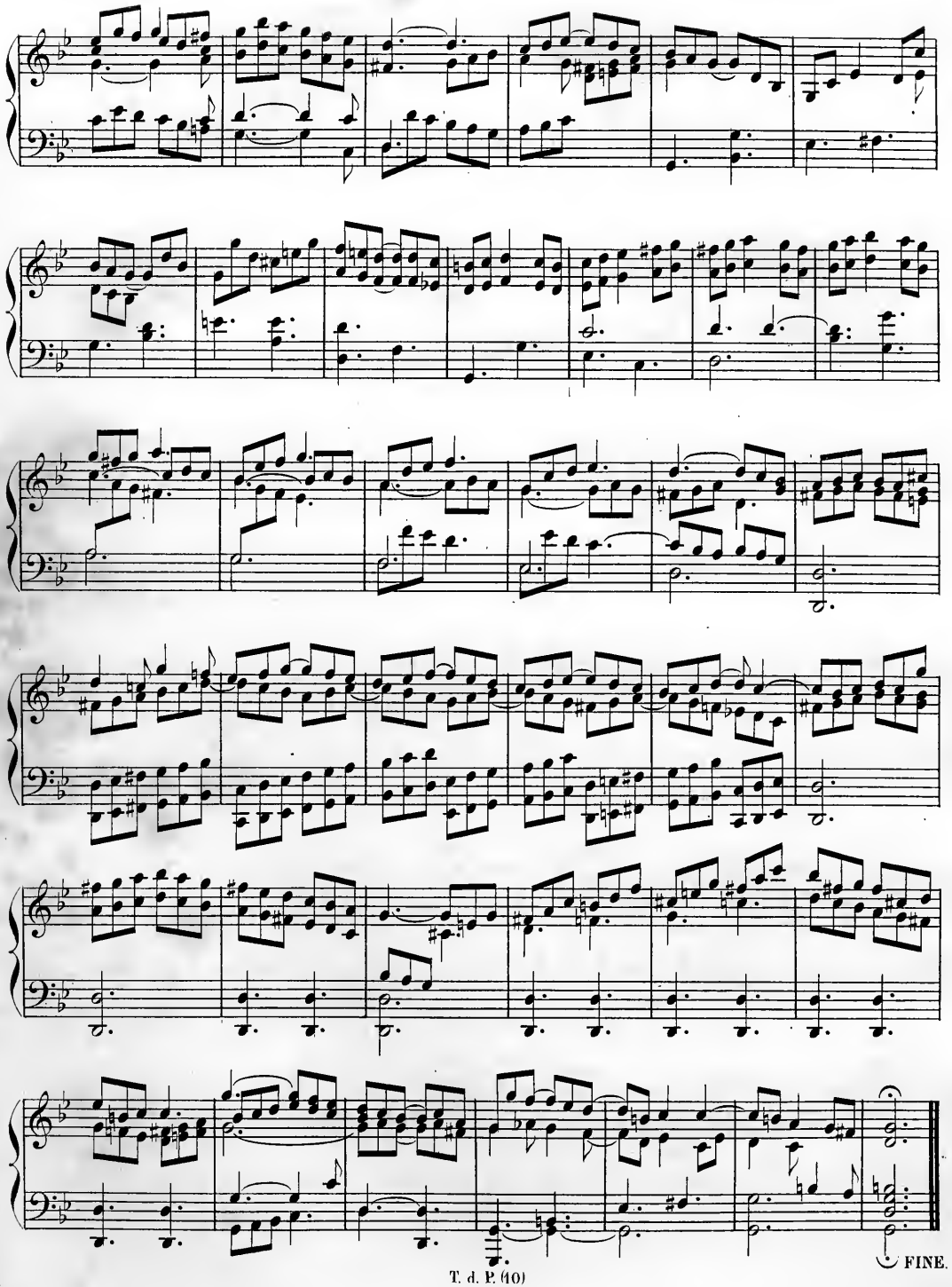

FINE.

FANTAISIE

pour le

PIANO-FORTE

dédiée à Madame la Comtesse

CAROLINE de CHODKIEWICK

née Comtesse de WALEWSKA

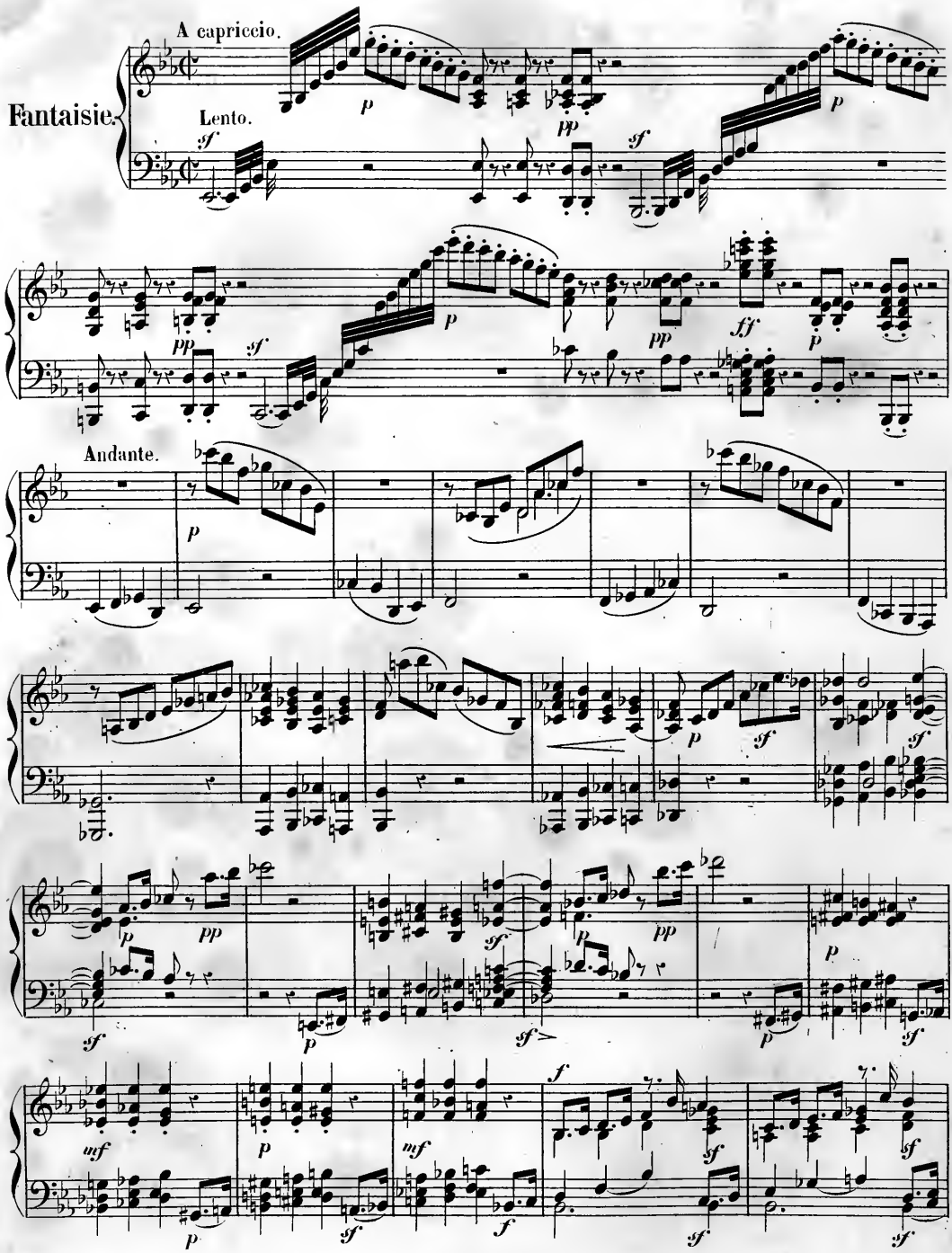
par

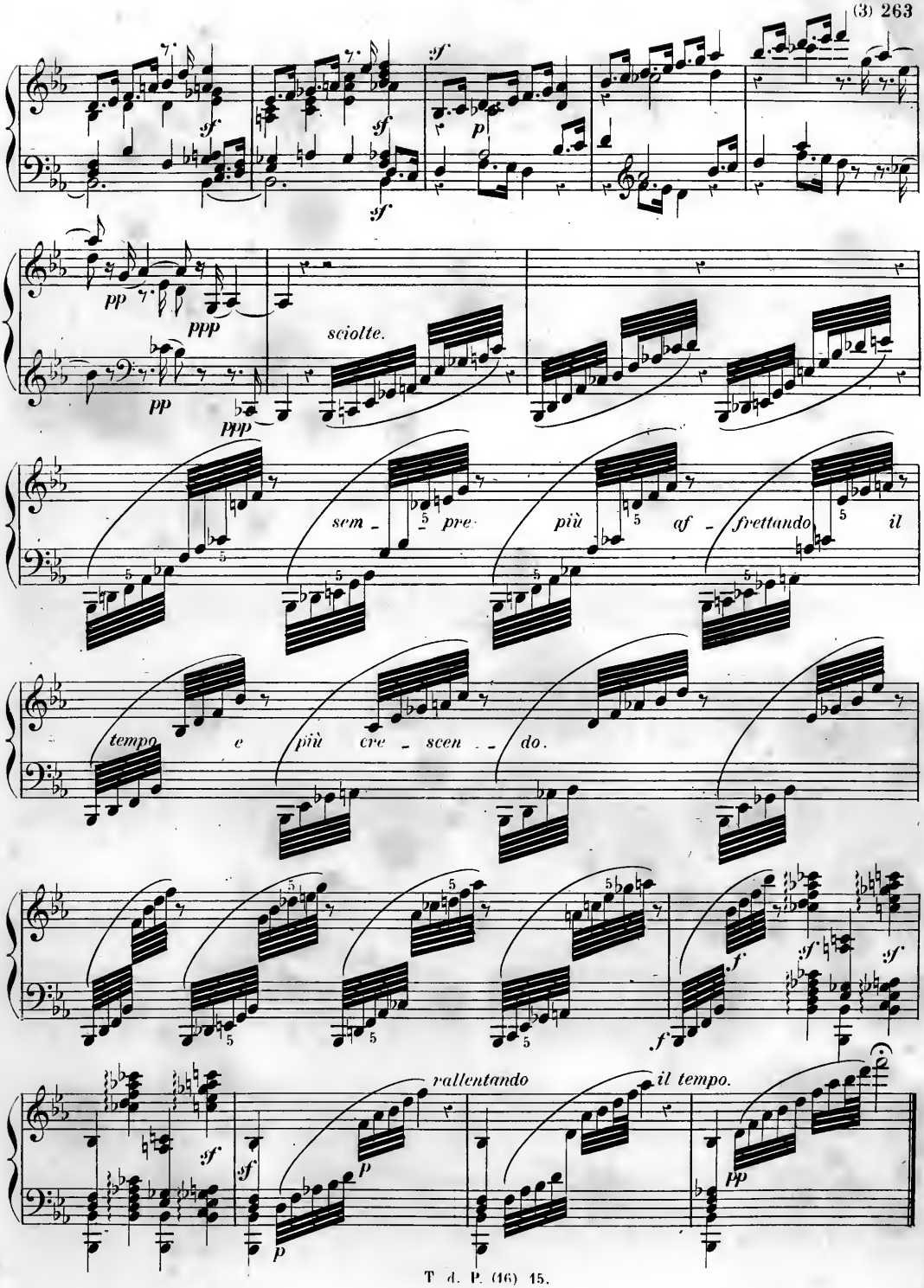
J. N. HUMMEL.

Œuvre 18. **Prix:**

PUBLIÉ PAR L. FARRENC,— PARIS, 1871.

T. d. P. (16) 15.


A capriccio.
Fantaisie.
Lento.
Andante.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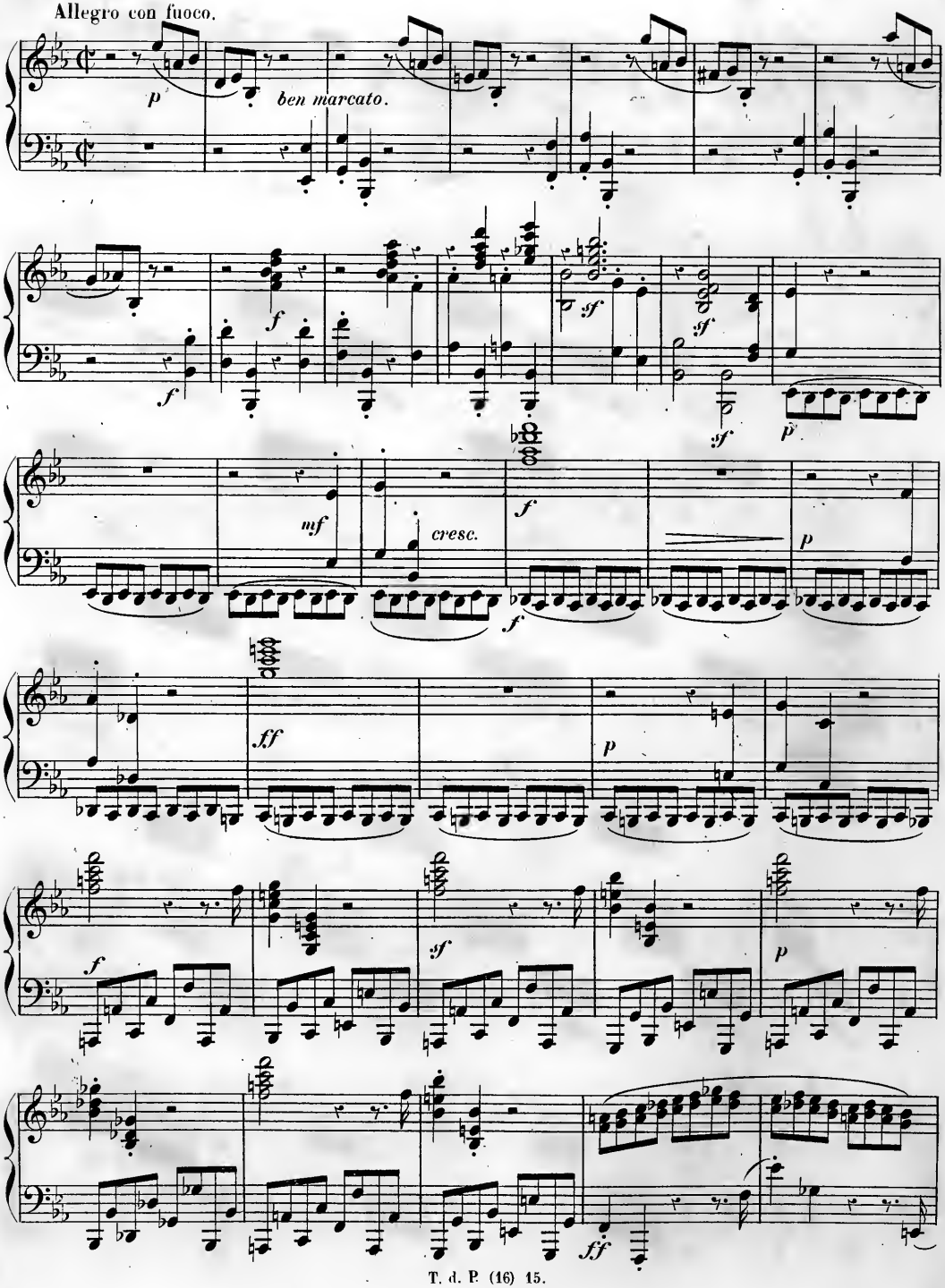
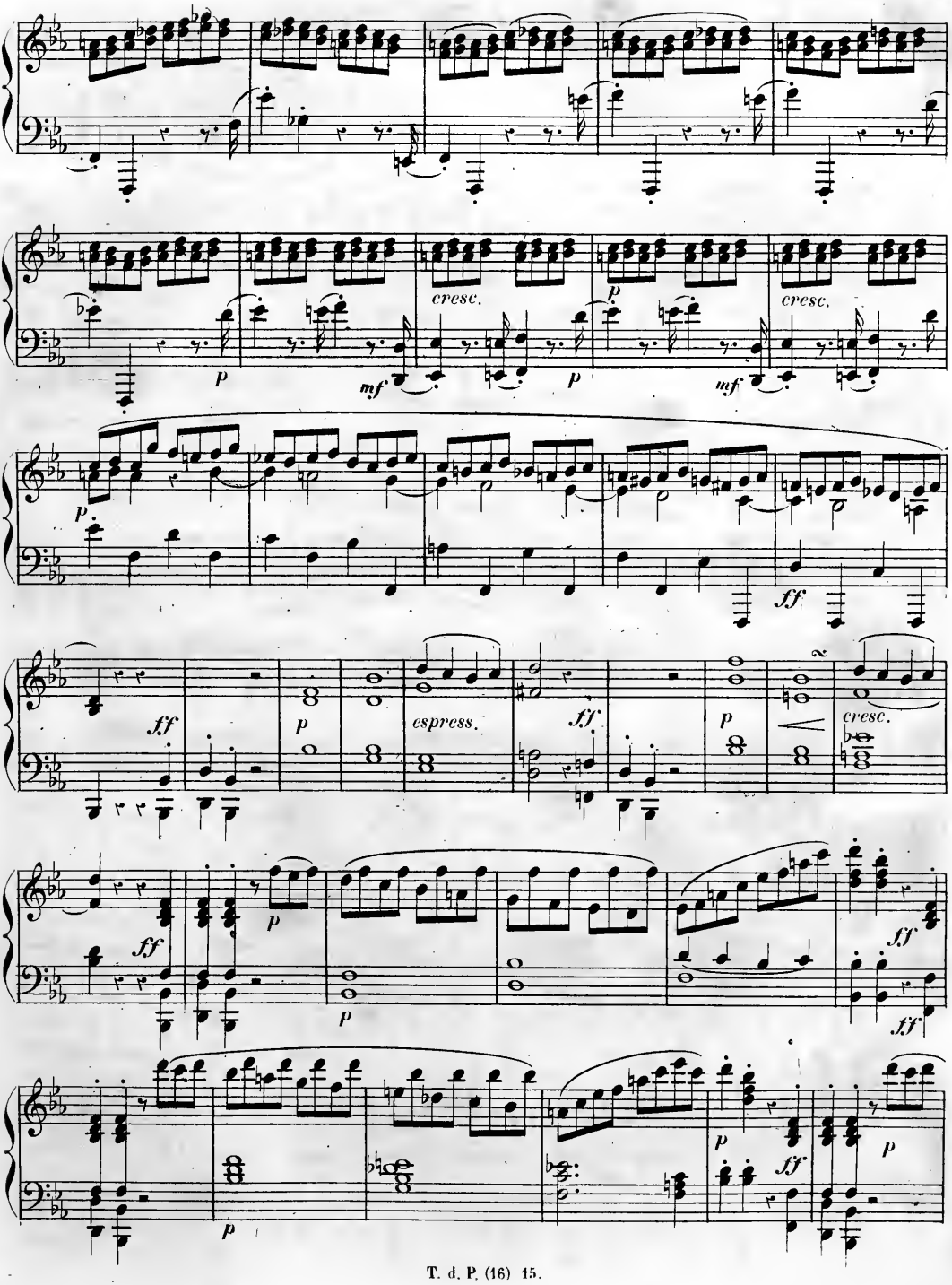
Allegro con fuoco.

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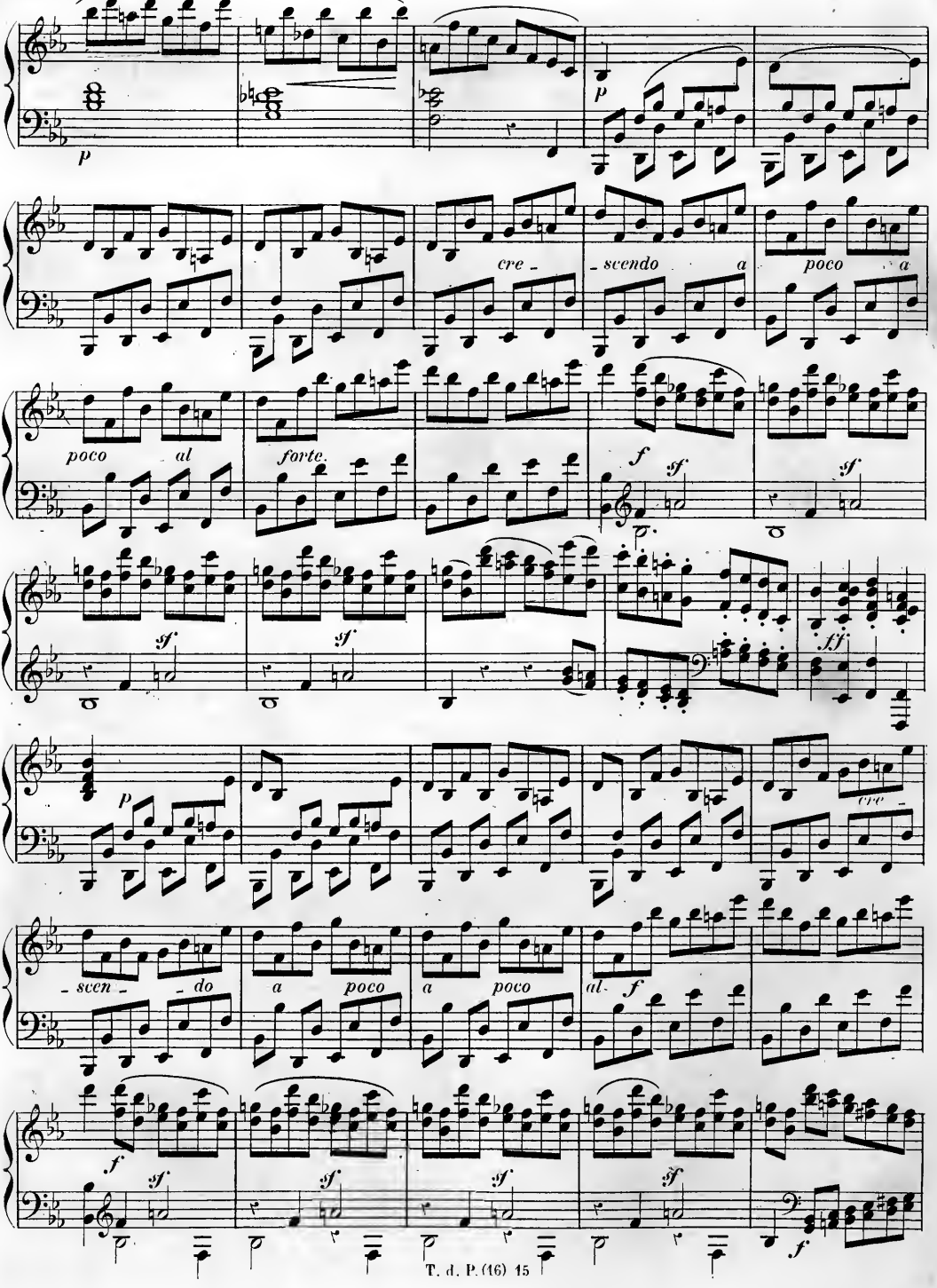
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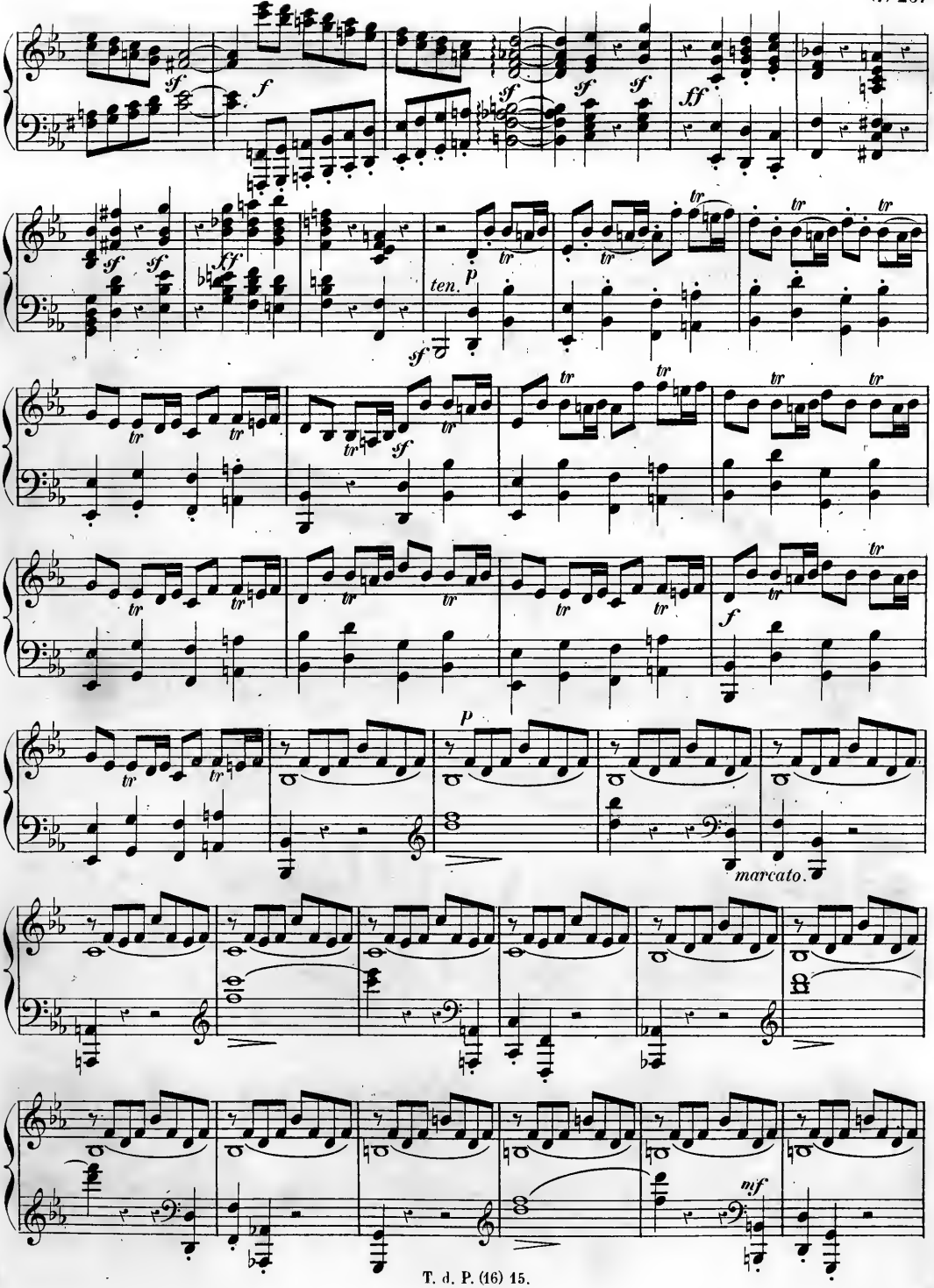
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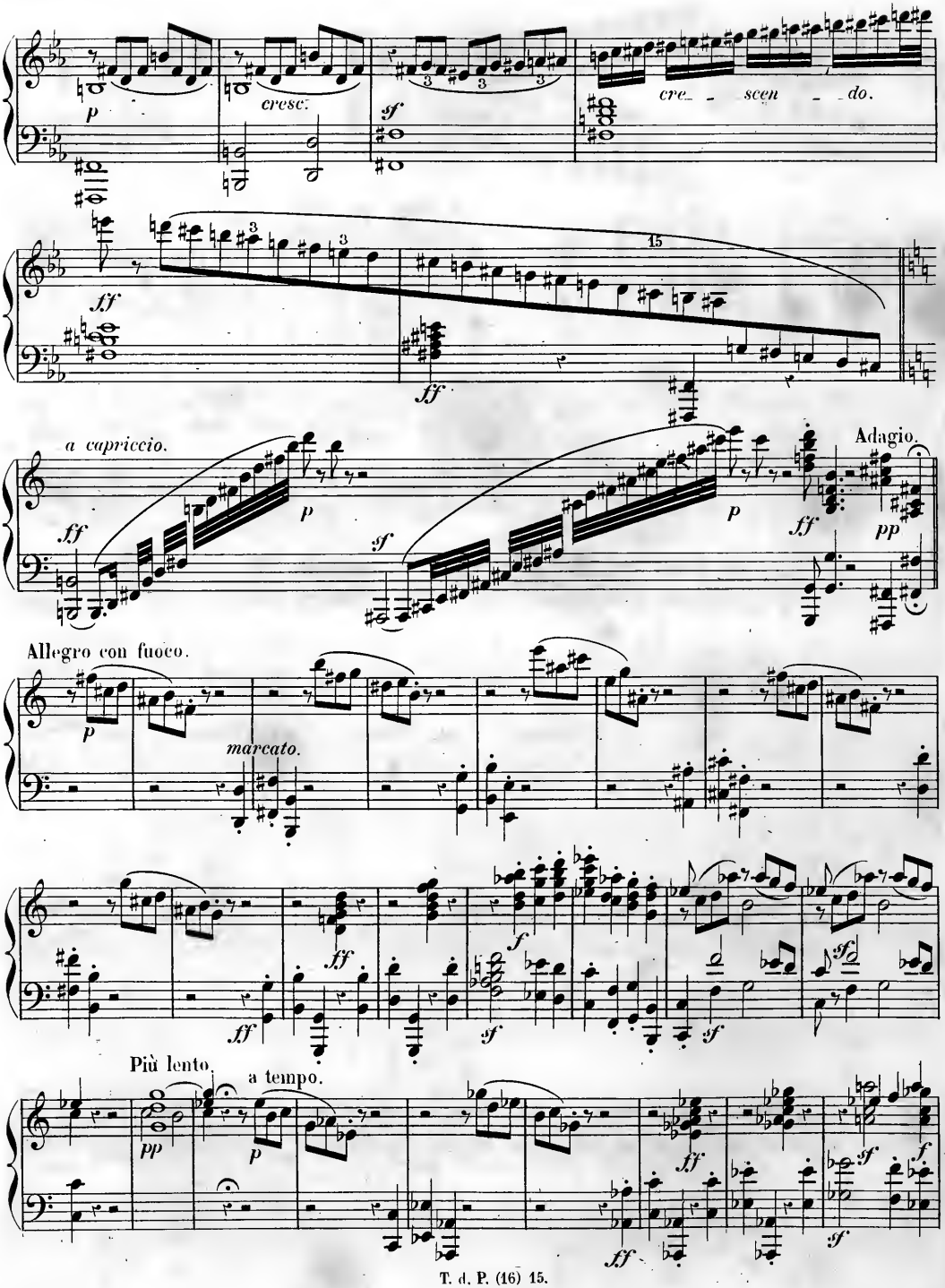
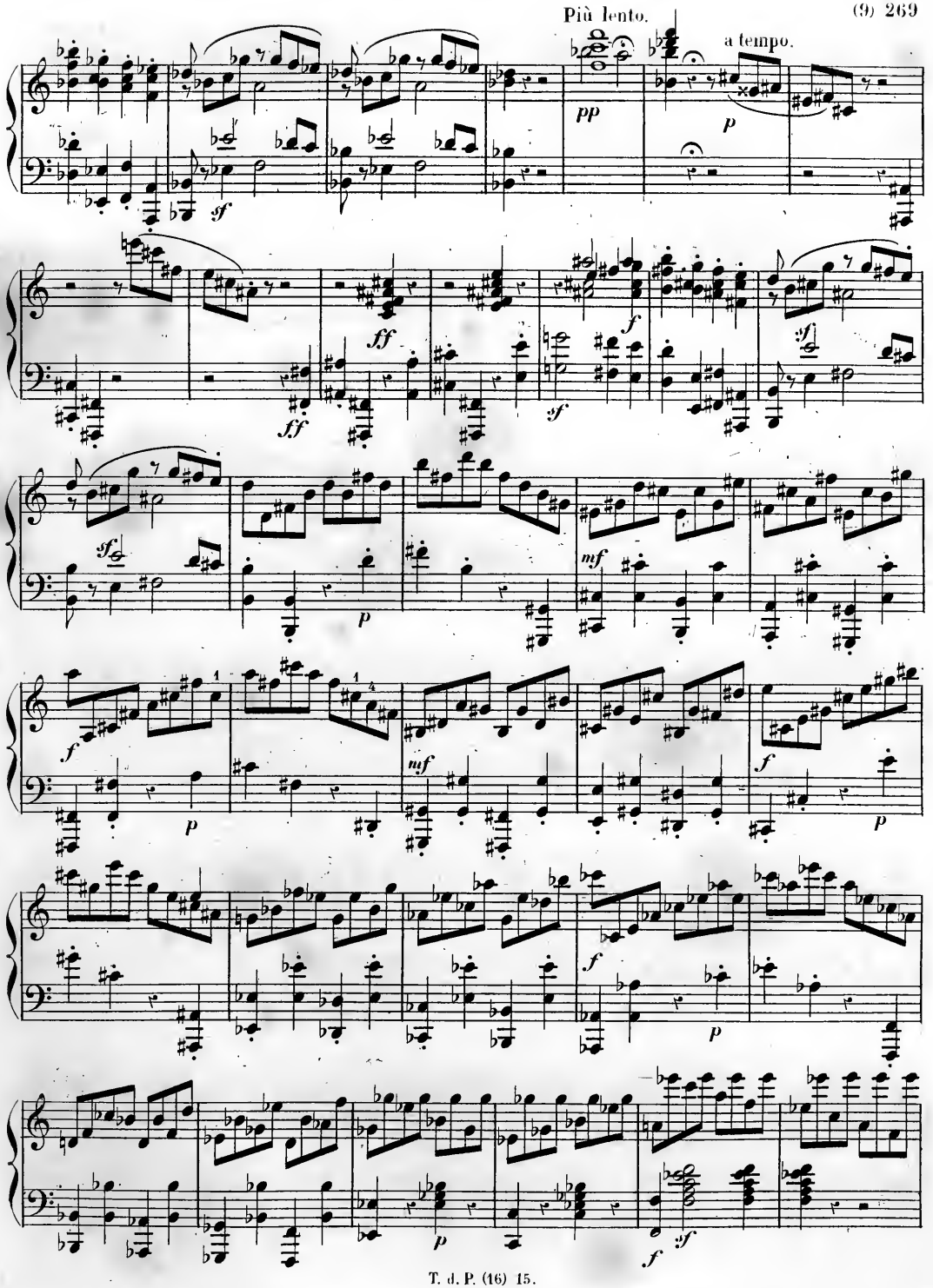
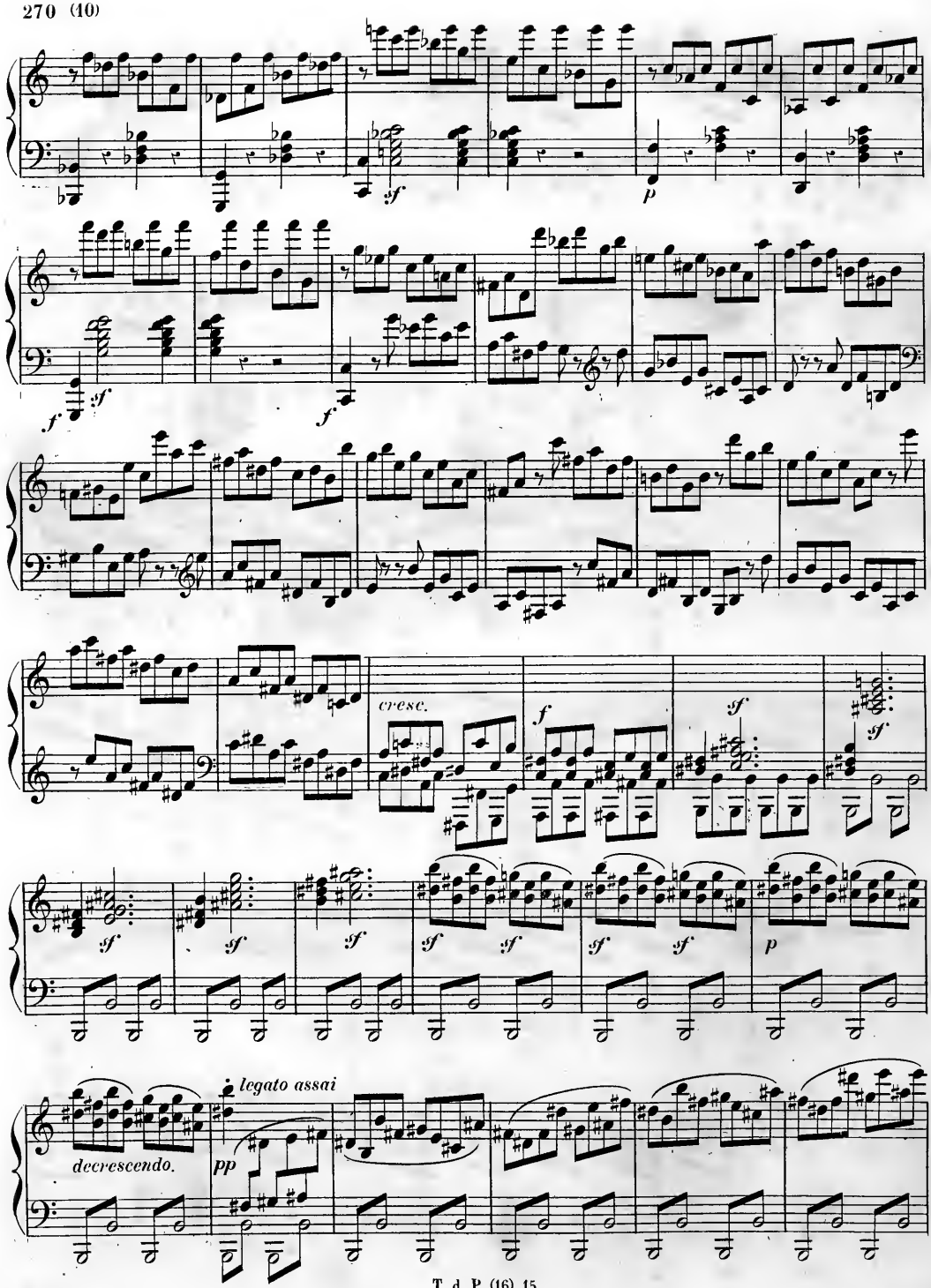
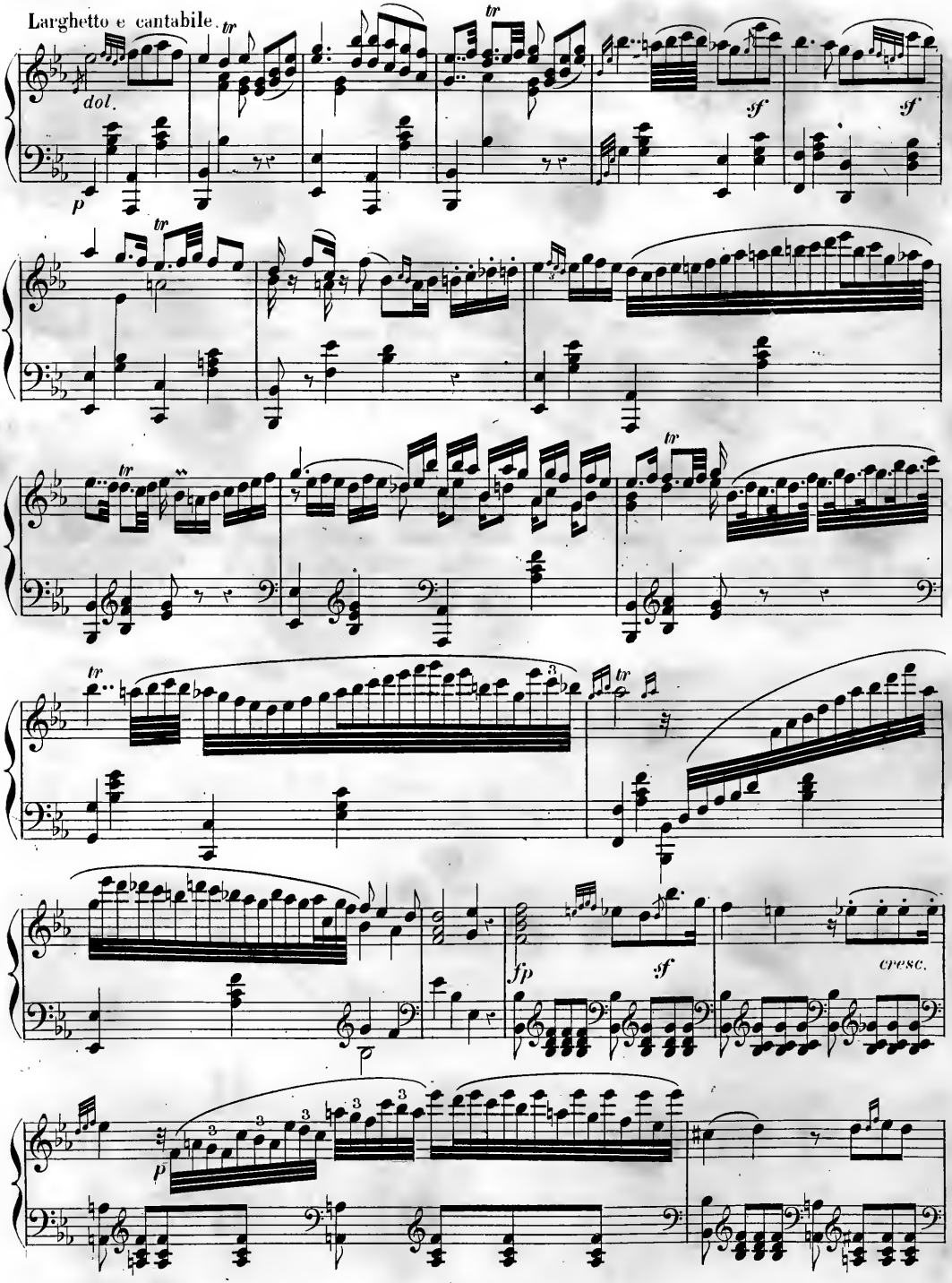
marcato.
mf

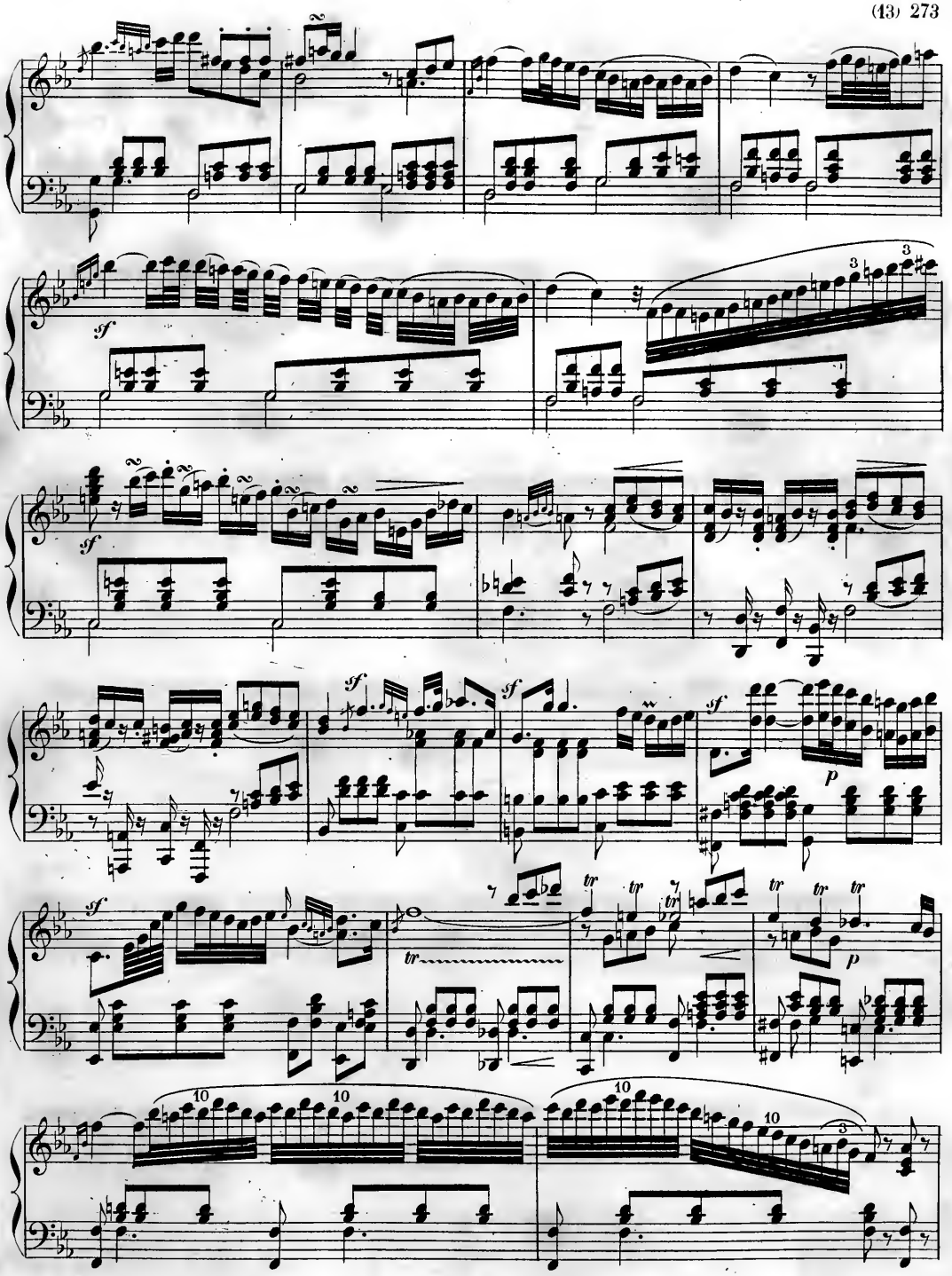

p
cresc.
sf
cre_ _ scen _ _ do.
ff
ff
a capriccio.
ff
p
sf
p
Adagio.
ff
pp
Allegro con fuoco.
p
marcato.
ff
f
ff
sf
sf
Più lento.
a tempo.
pp
p
ff
sf
f
ff
sf

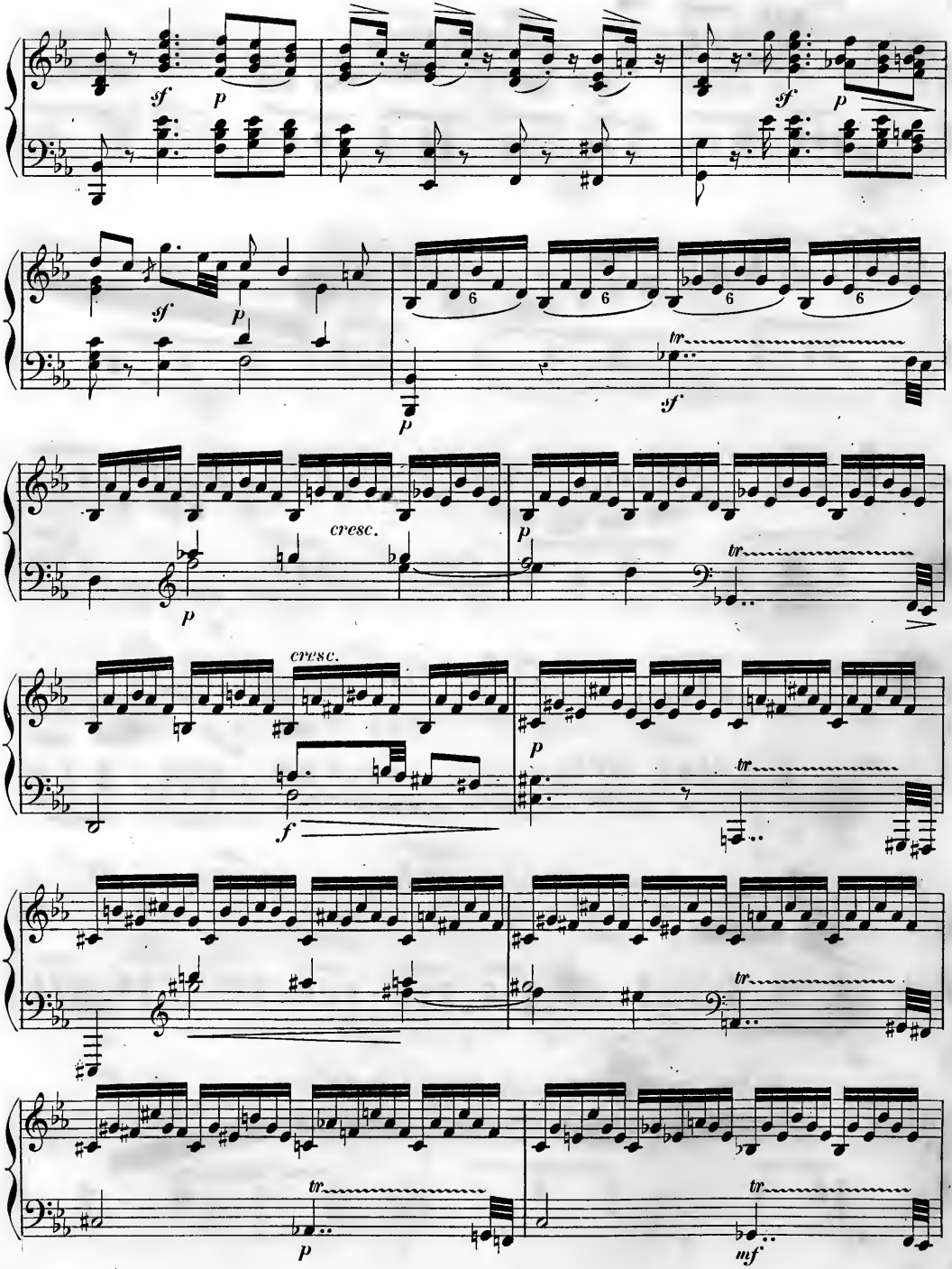

Più lento.
a tempo.

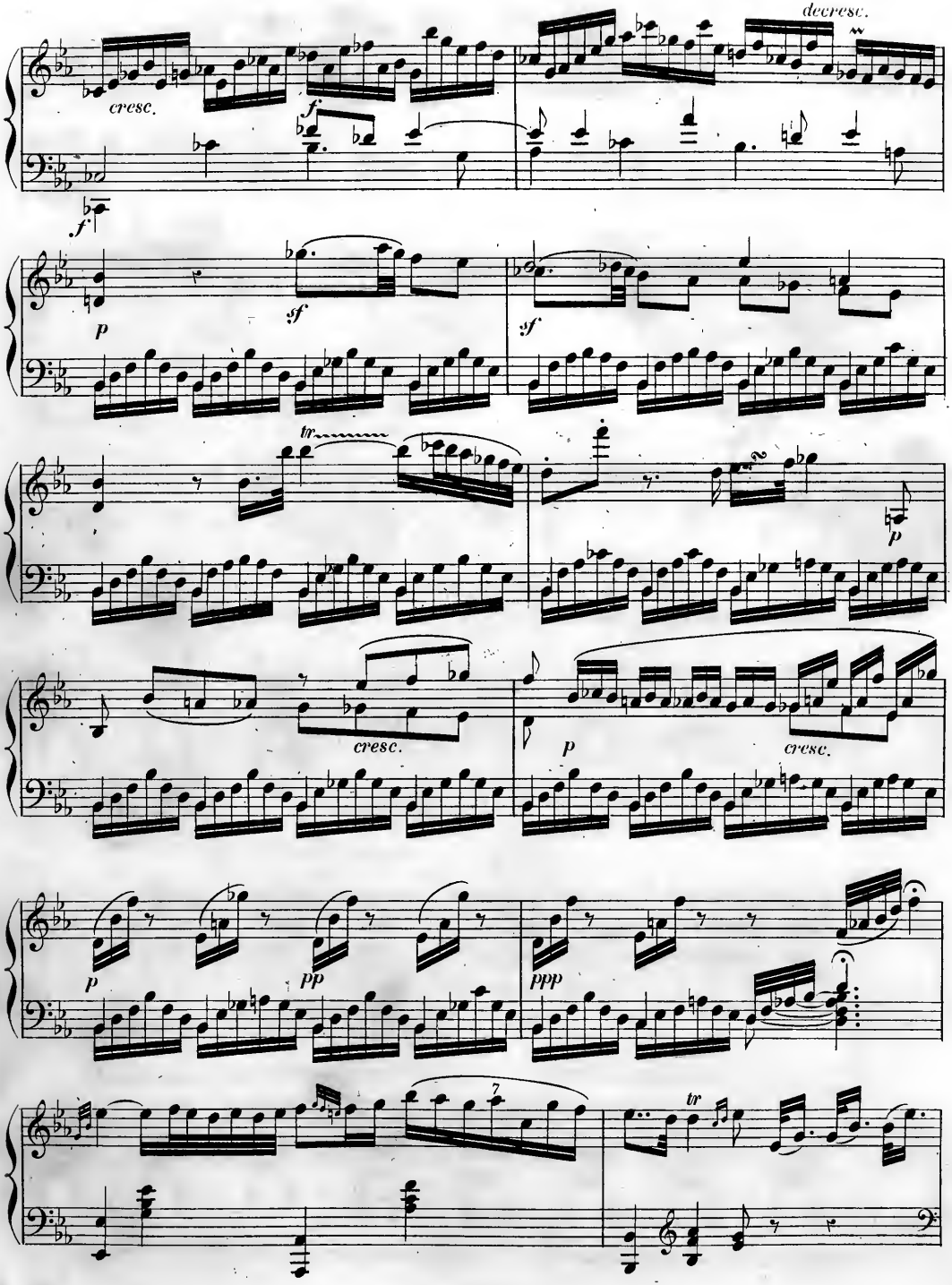

sf
p
f
sf
f
cresc.
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
p
legato assai
decrescendo.
pp

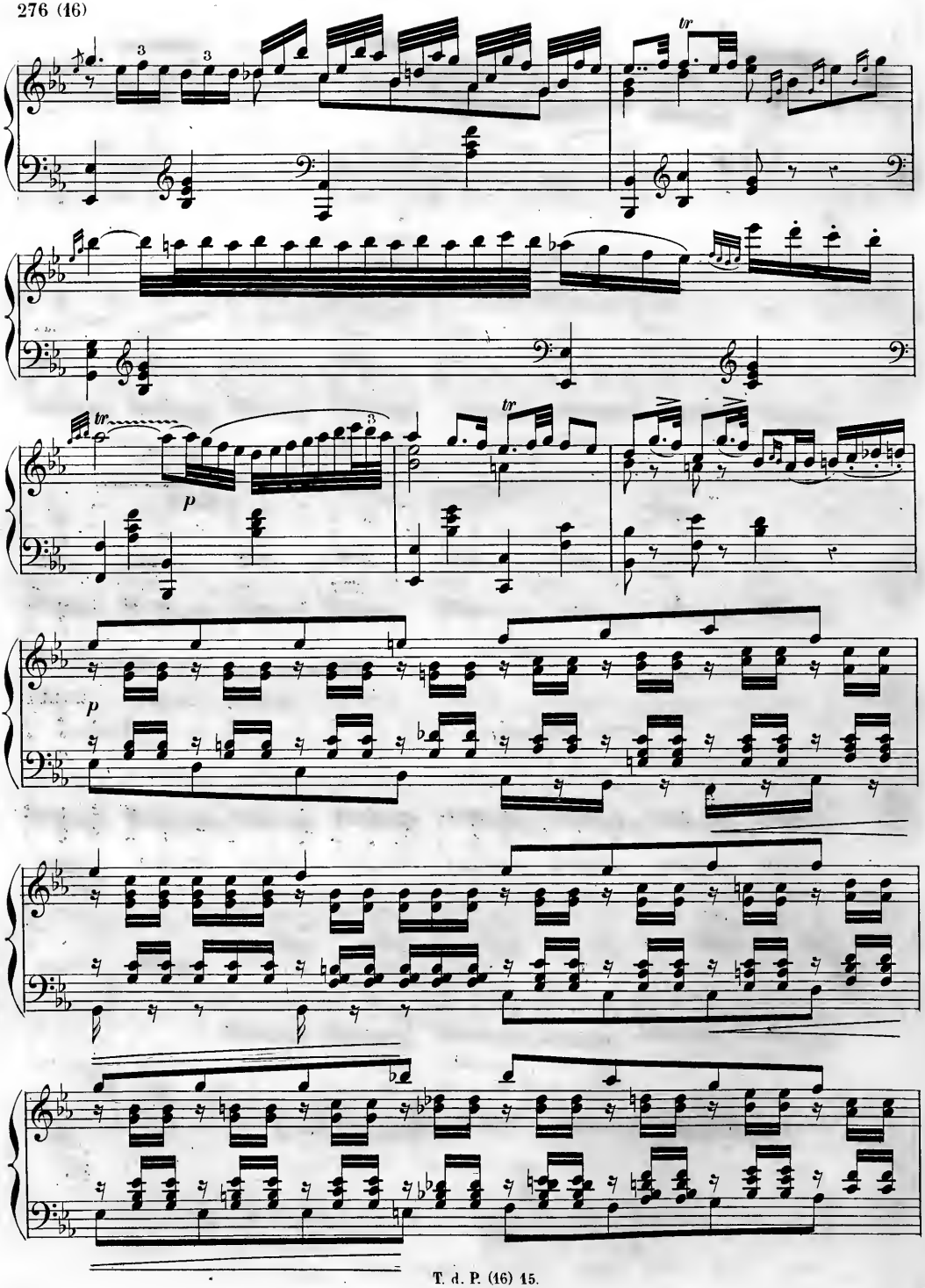
crescendo
al f
sempre più
diminuendo
cre - scen - do
sino al forte e ritardando il tempo.
a capriccio ma lento.

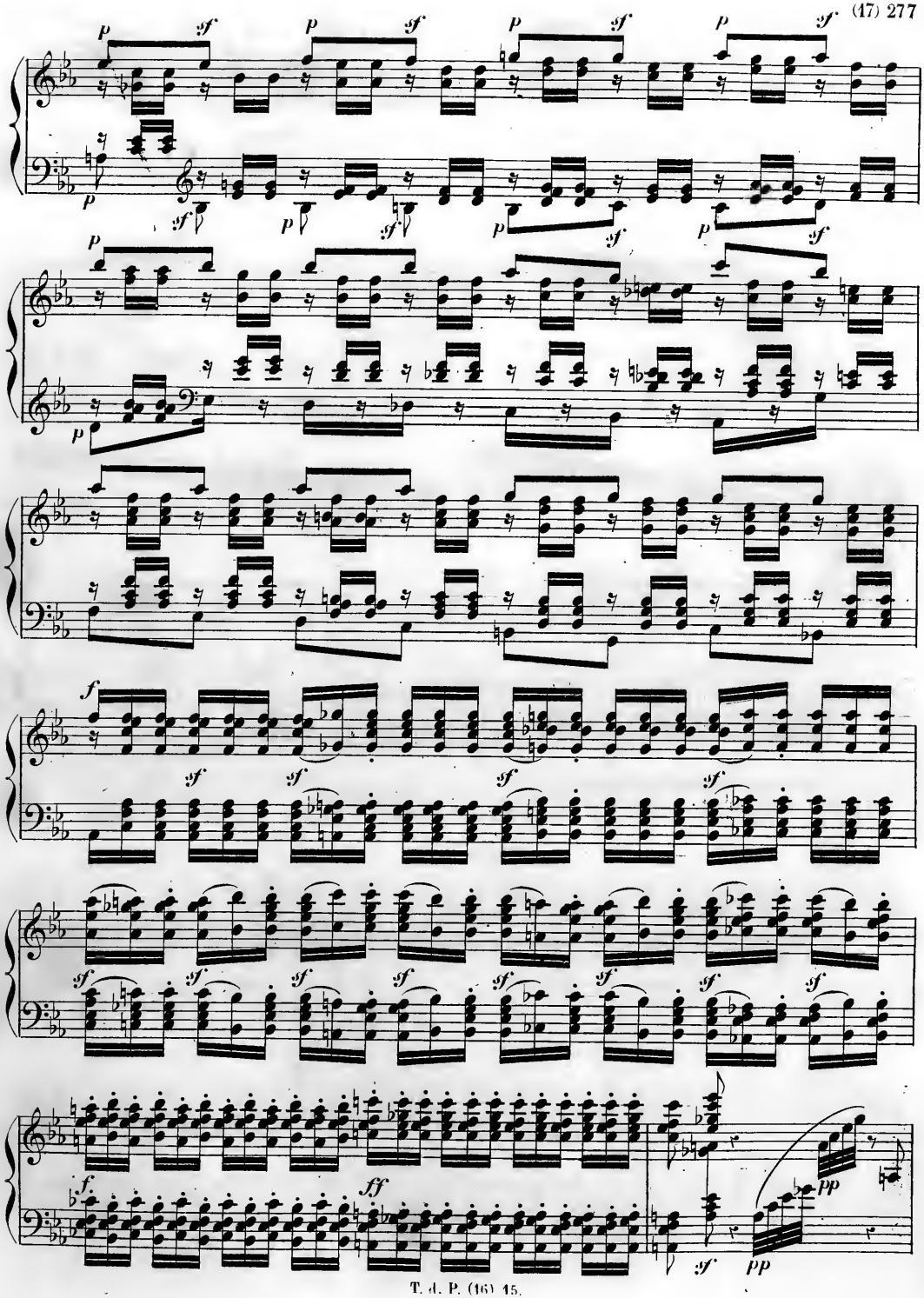

Larghetto e cantabile.
dol.
tr
sf
p
fp
cresc.

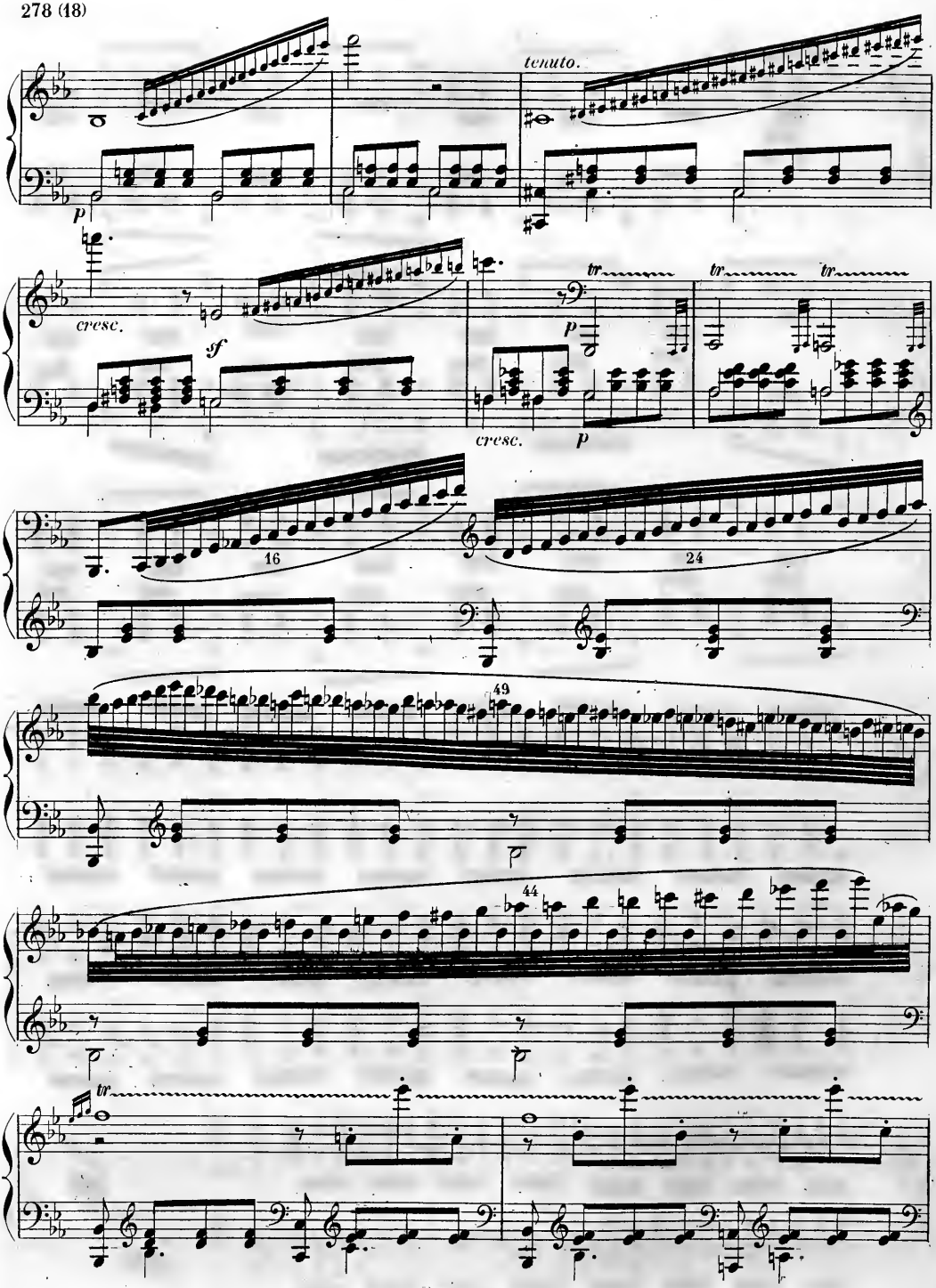

sf
sf
sf
sf
sf
p
sf
tr
tr
tr
tr
tr
tr
p
10
10
10
10
3
3

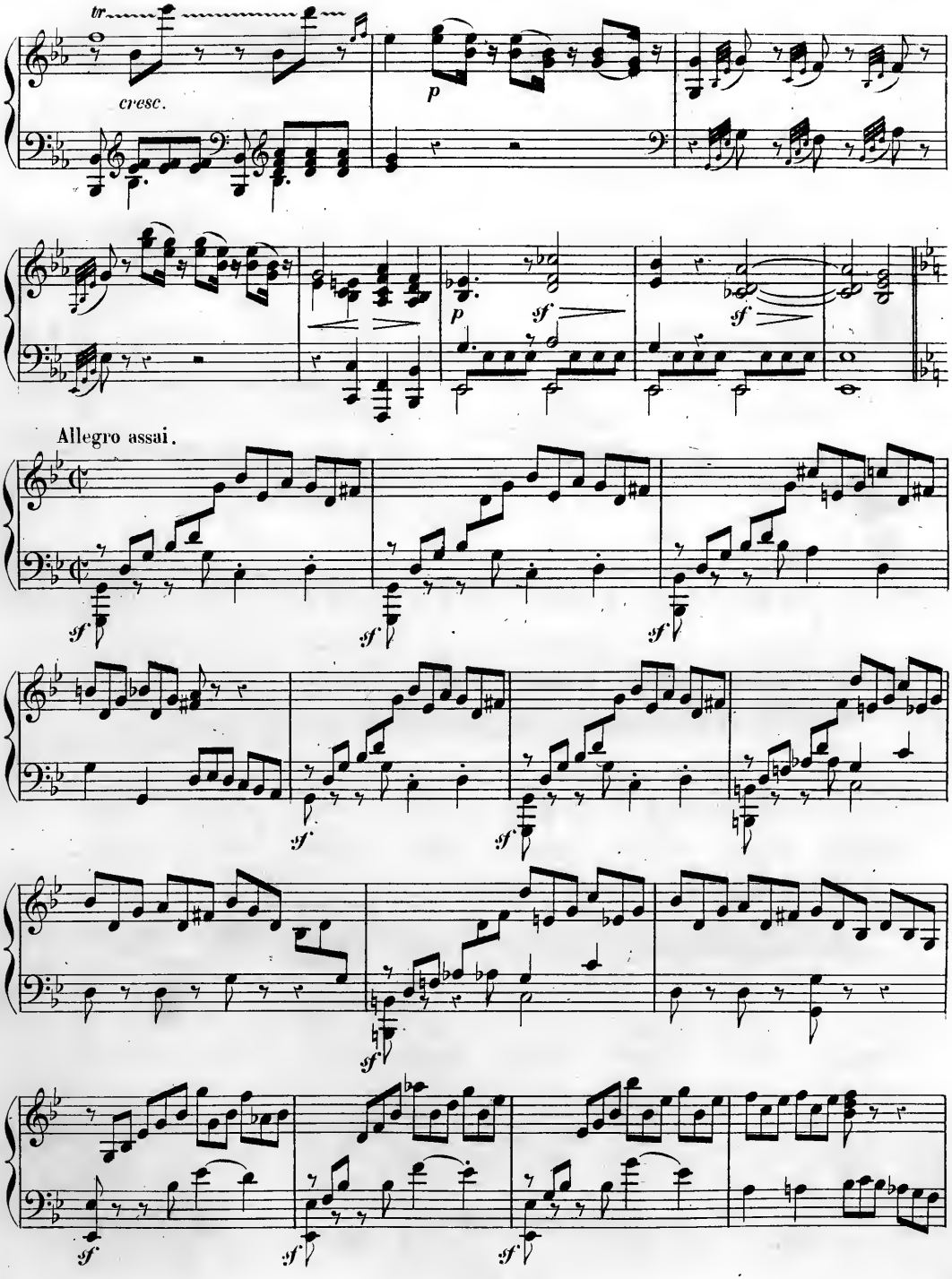

sf
p
sf
p
sf
p
6
6
6
6
tr
sf
p
cresc.
p
tr
cresc.
f
p
tr
tr
p
tr
mf

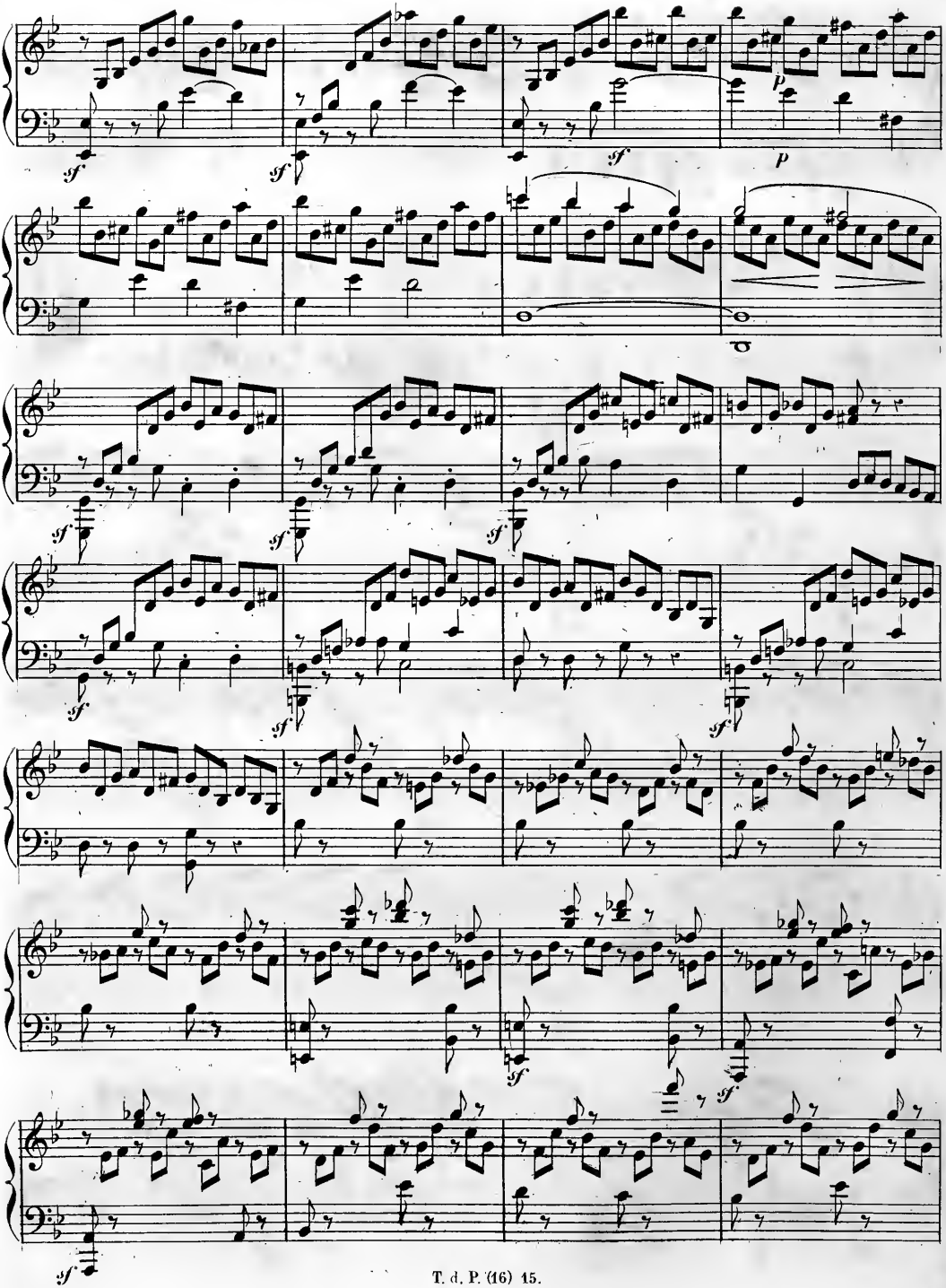

decresc.
cresc.
f
f
p
sf
sf
tr
p
cresc.
p
cresc.
p
pp
ppp
7
tr

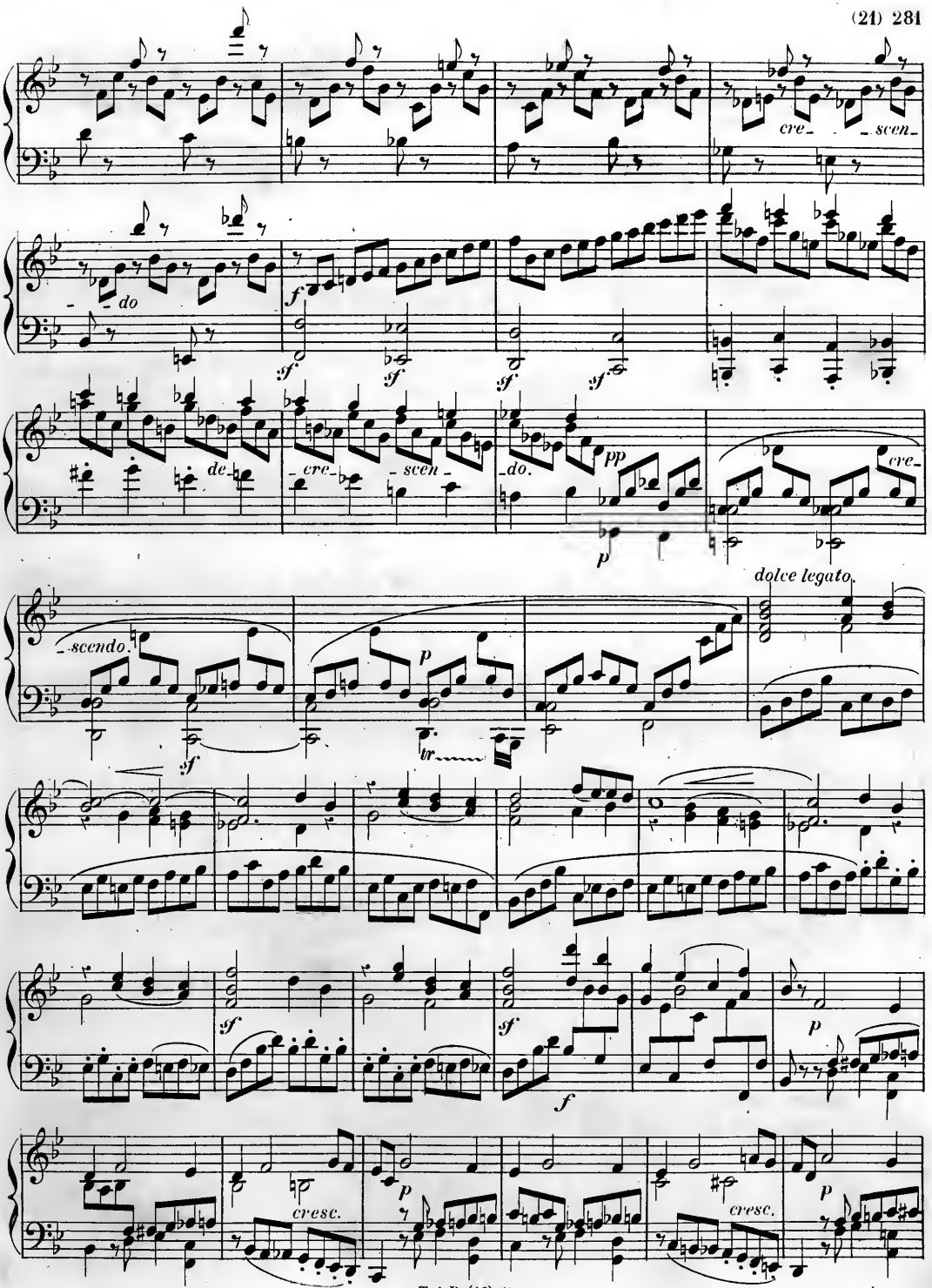


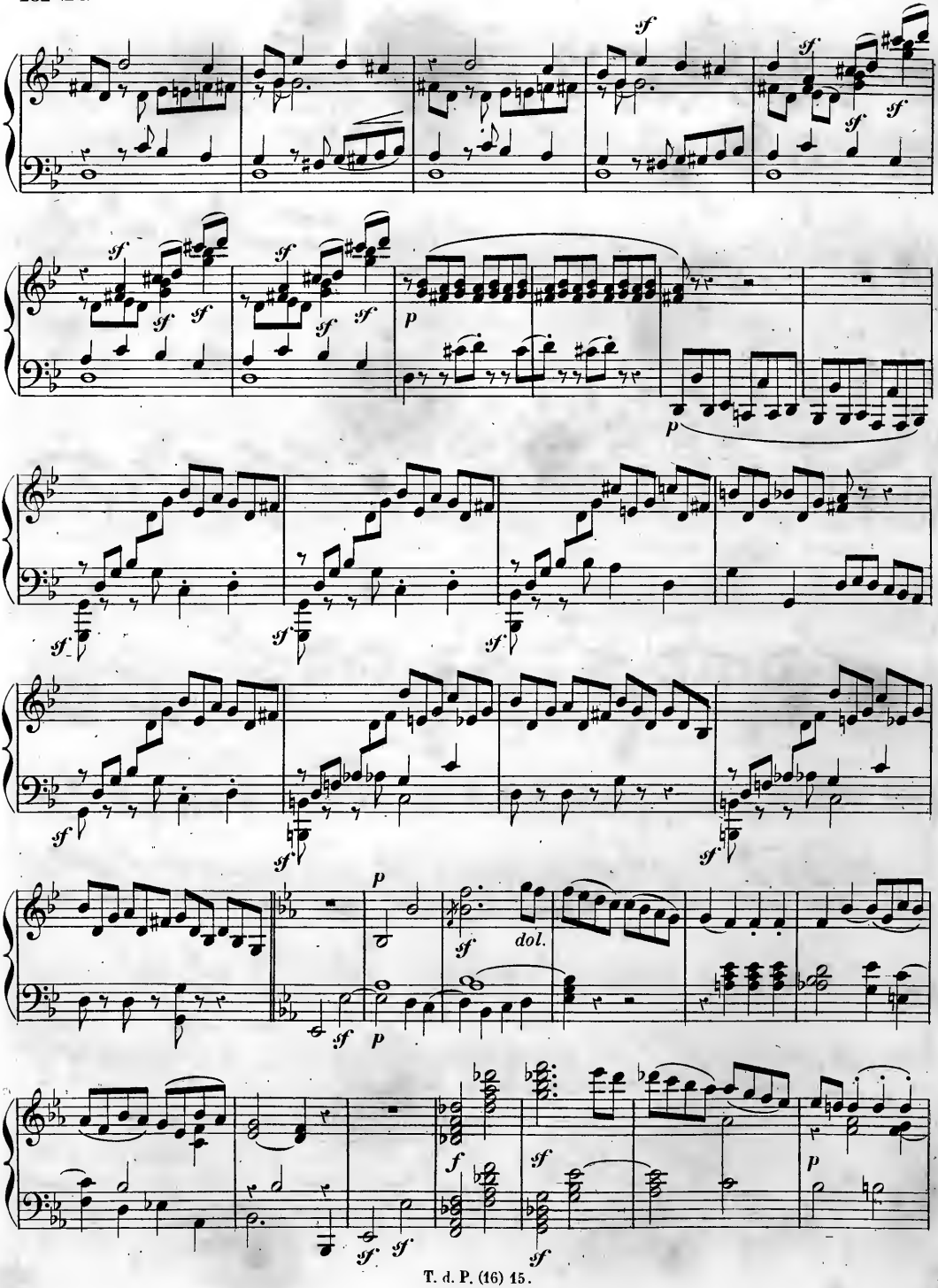


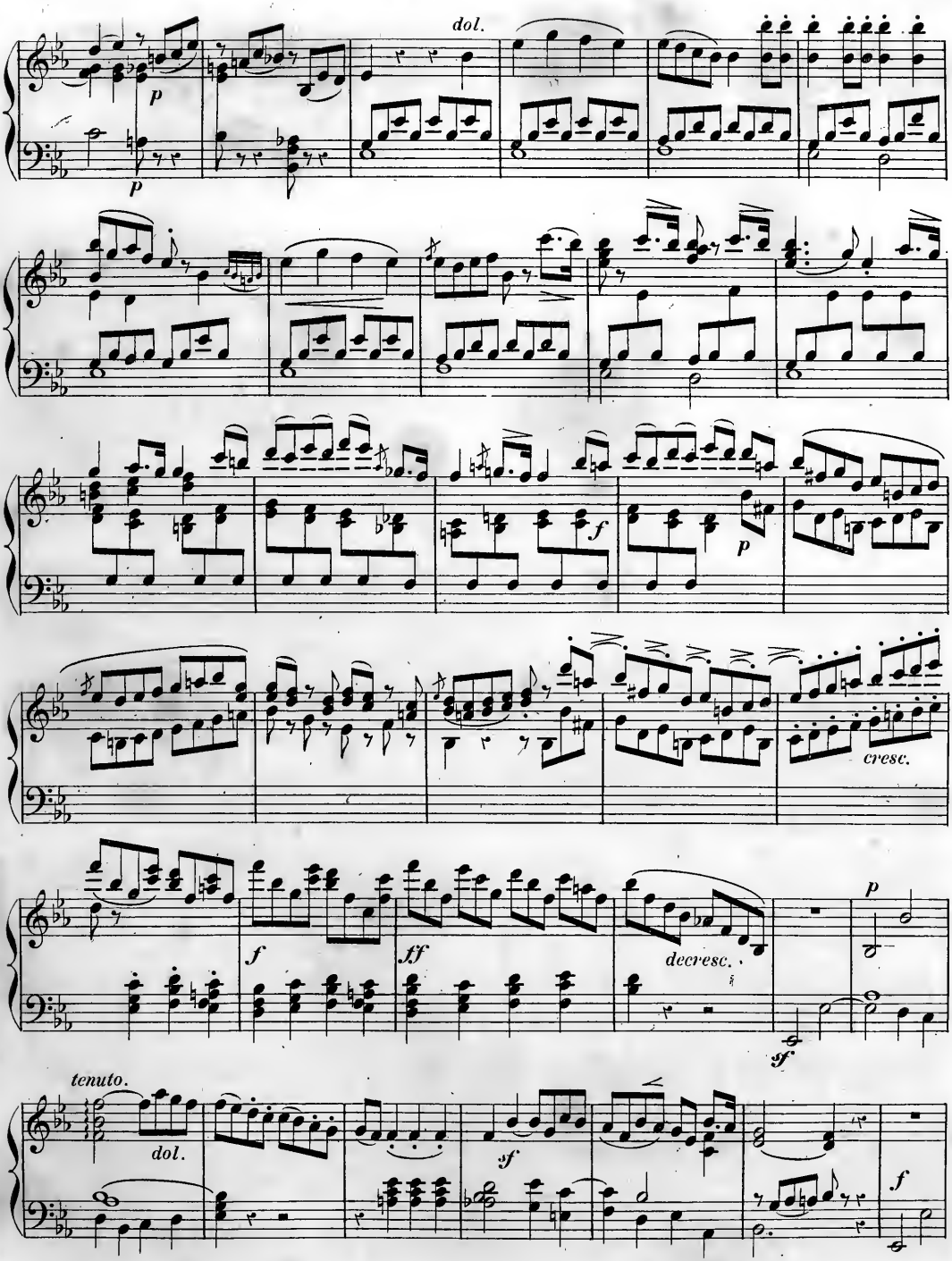

tenuto.
cresc.
sf
tr
p
cresc.
16
24
49
44

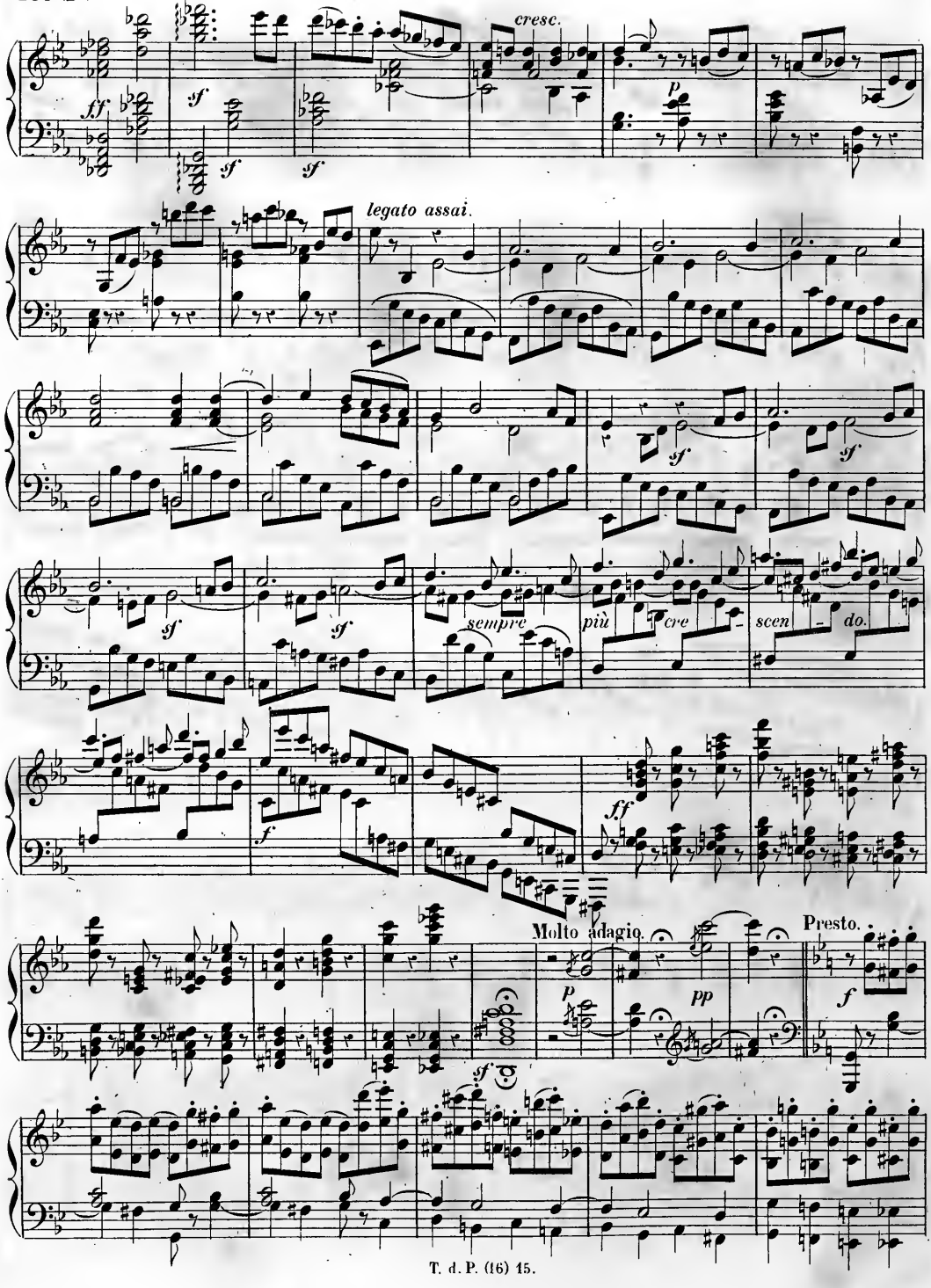

tr
cresc.
p
p
sf
sf
Allegro assai.
sf
sf
sf
sf
sf
sf
sf
sf
sf

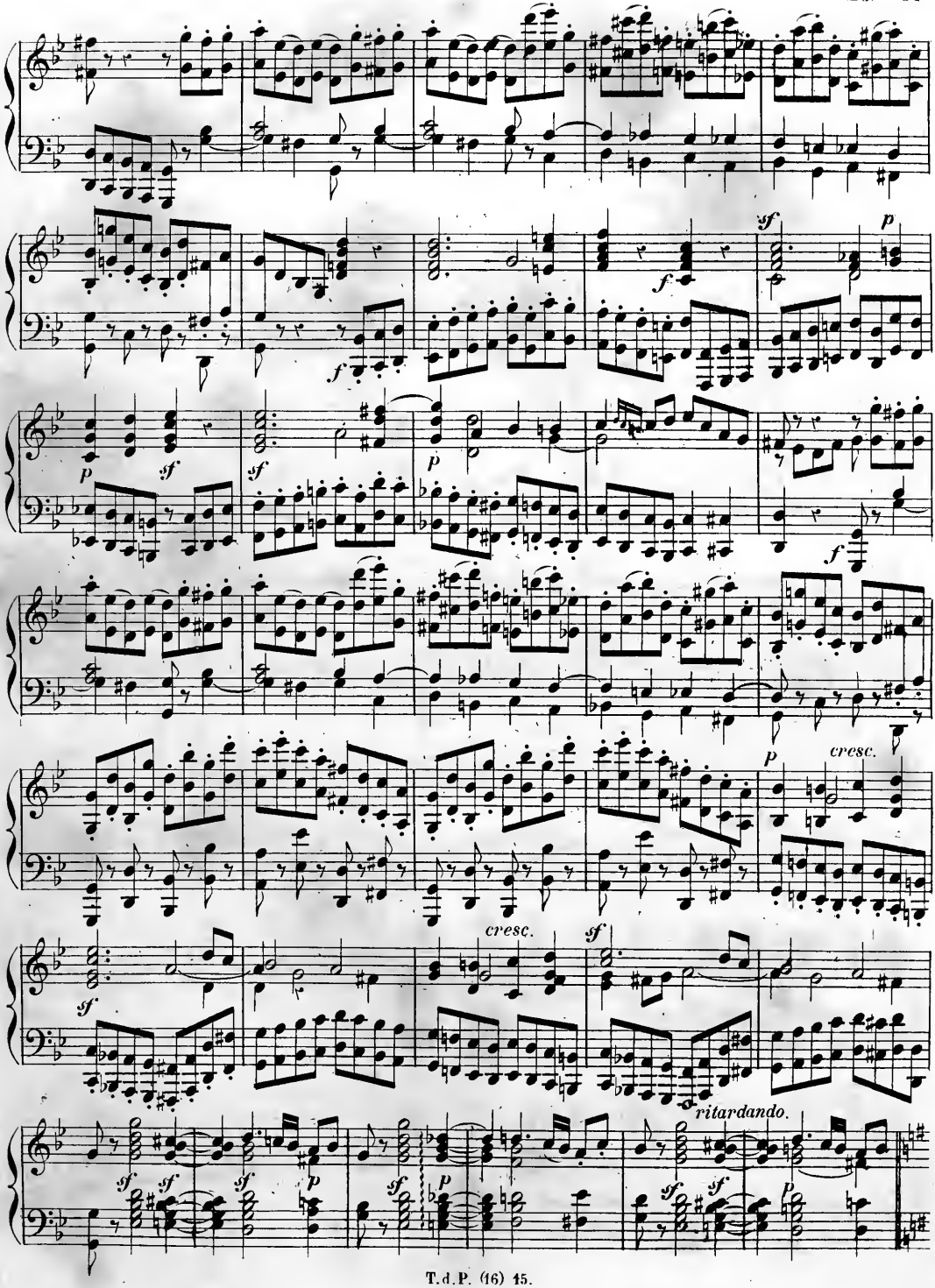

sf
sf
sf
p
p
sf
sf
sf
sf
sf
sf
sf
sf

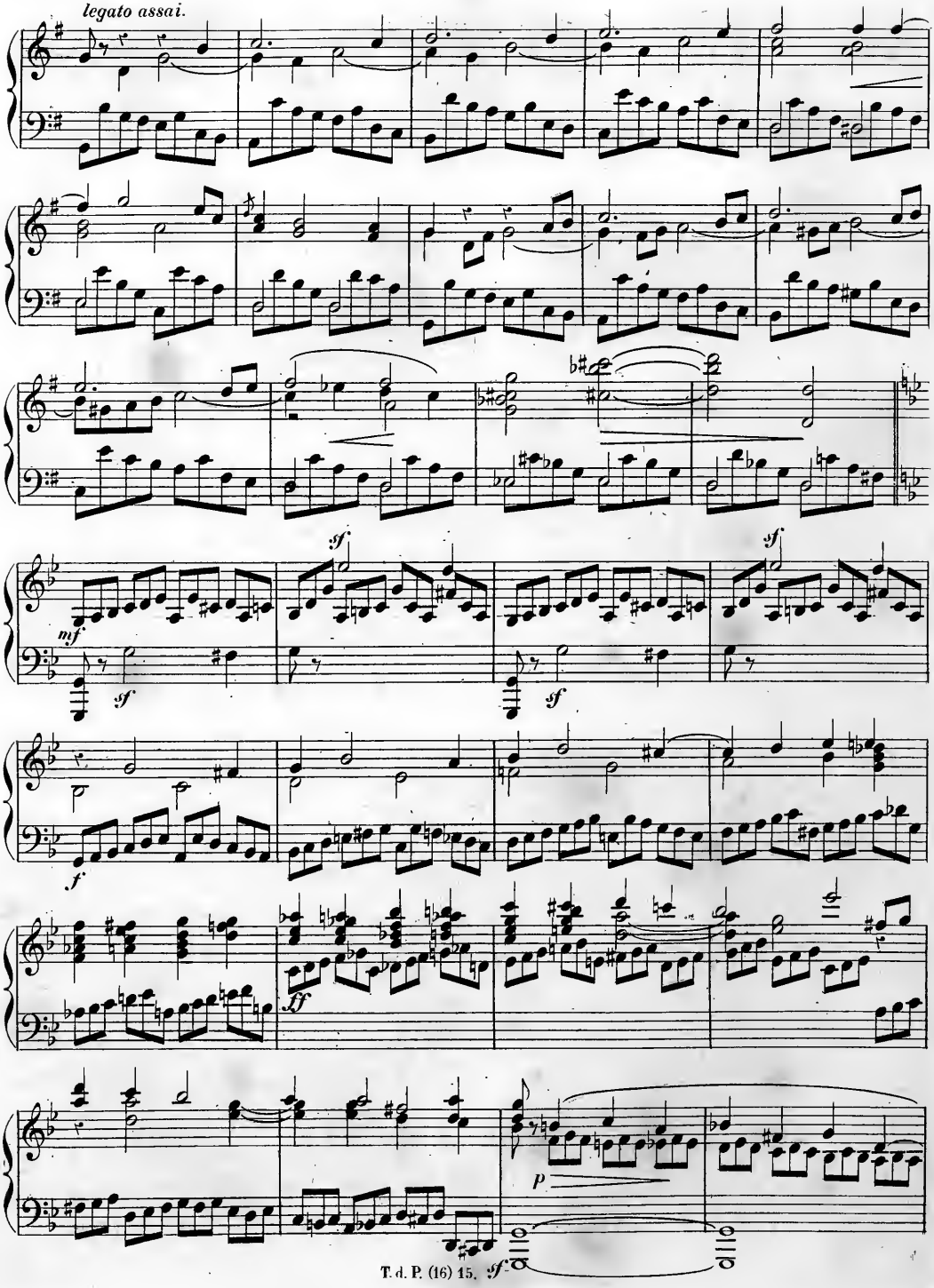

cre- scen-
do
f
sf
sf
sf
sf
de-
cre- scen-
do.
pp
p
cre-
dolce legato.
scendo.
sf
p
tr
sf
sf
f
p
cresc.
p
cresc.
p

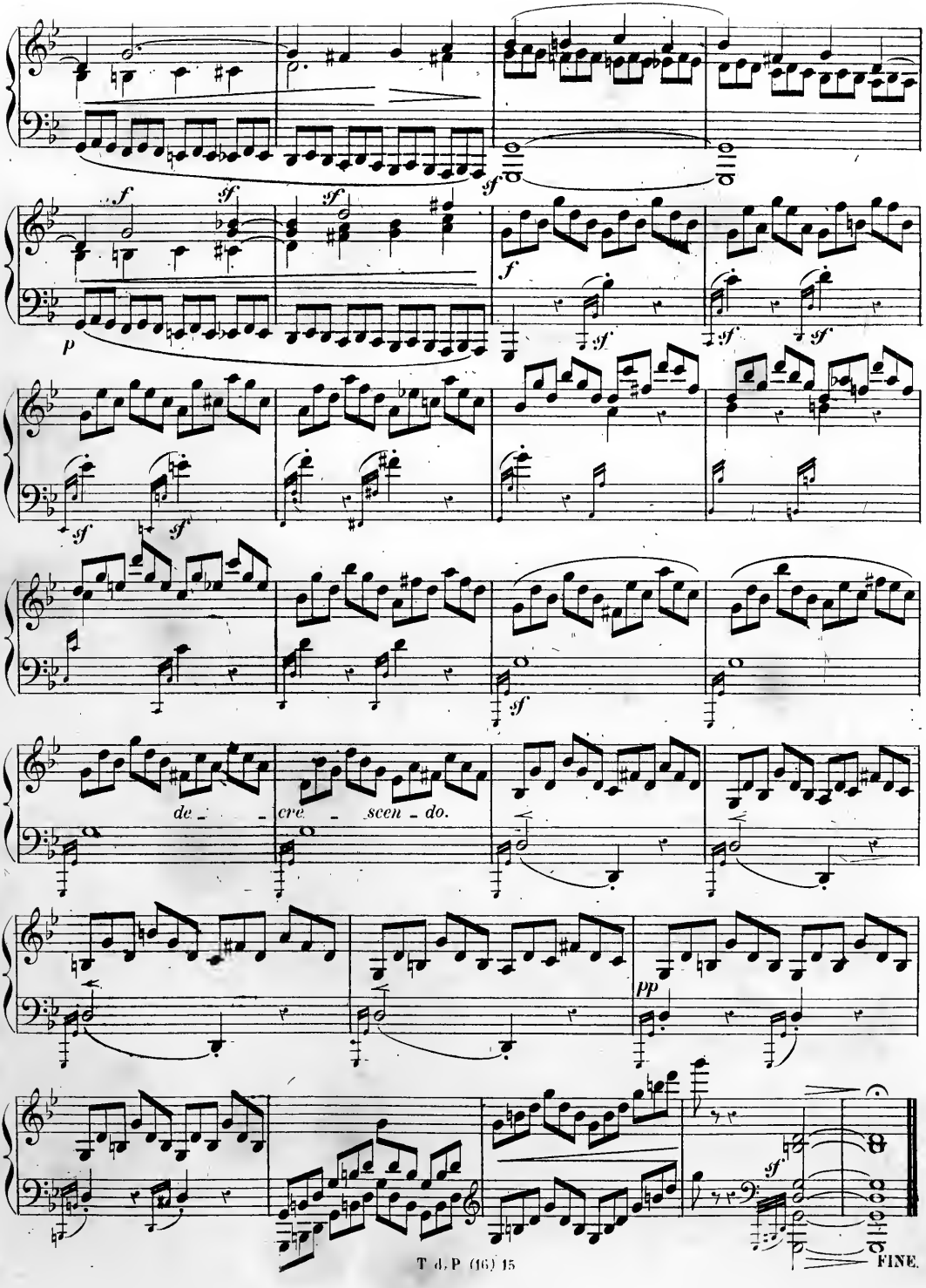

sf
p
dol.
f


dol.
p
p
f
p
cresc.
f
ff
decresc.
p
sf
tenuto.
dol.
sf
f


cresc.
legato assai.
sempre
più cre - scen - do.
Molto adagio.
Presto.


cresc.
cresc.
ritardando.


legato assai.
mf
sf
sf
sf
sf
f
ff
p
sf


f
sf
sf
sf
sf
p
f
sf
sf
sf
sf
sf
de - cre - scen - do.
pp
sf
FINE.

NOTICE BIOGRAPHIQUE

DE

DUPHLY.

DUPHLY, bon claveciniste et professeur distingué, est né à Dieppe , en 1716. Il eut pour maître de clavecin Dagincourt , organiste à Rouen. Vers 1750, il vint s'établir à Paris, où son talent le fit rechercher avec empressement. Il y publia quatre livres de pièces de clavecin. Il est mort en 1788.

(Extrait de la *Biographie universelle des musiciens* de F.-J. Fétis.)

PIÈCES

DE CLAVECIN

DÉDIÉES

à Monseigneur le Duc d'AYEN

PAR

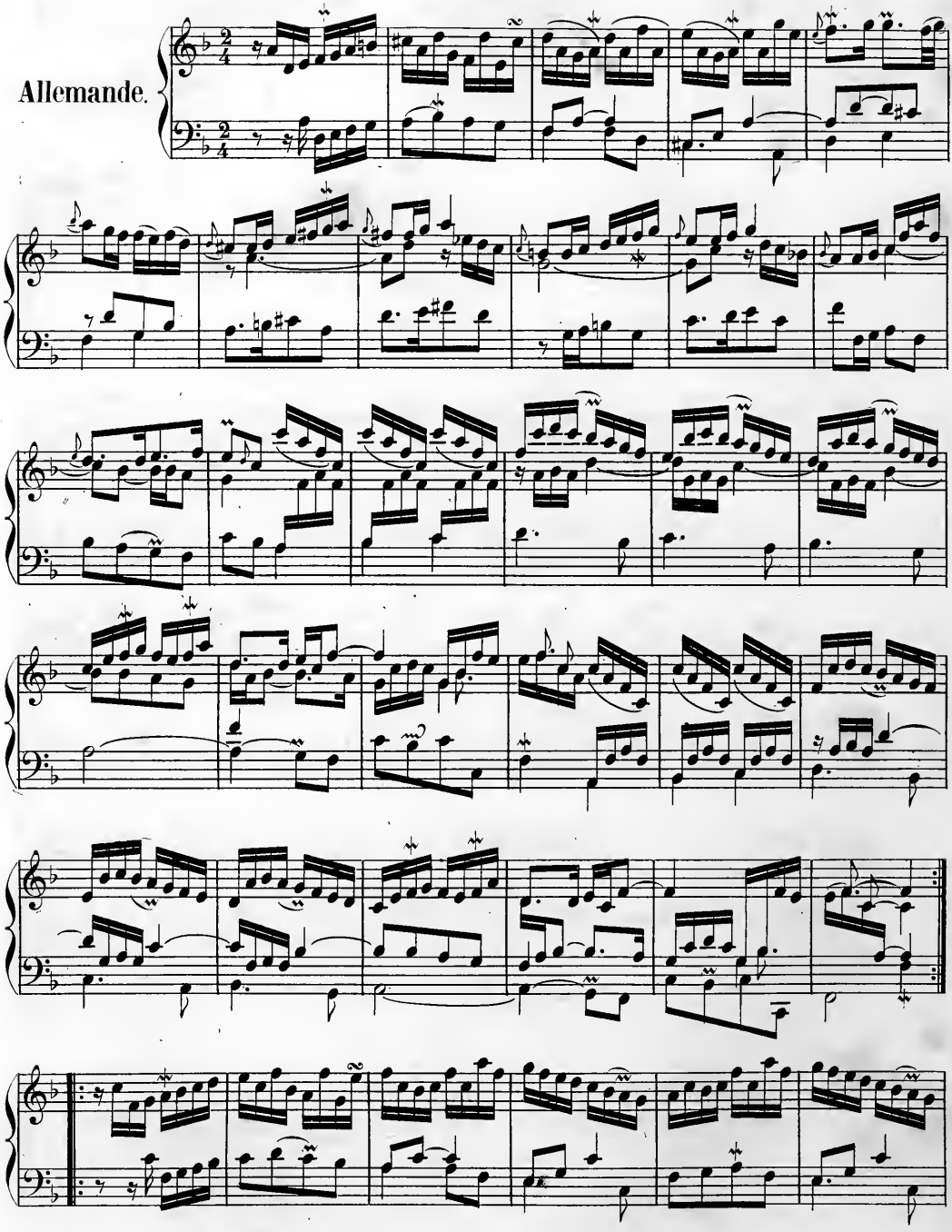
DUPHLY.

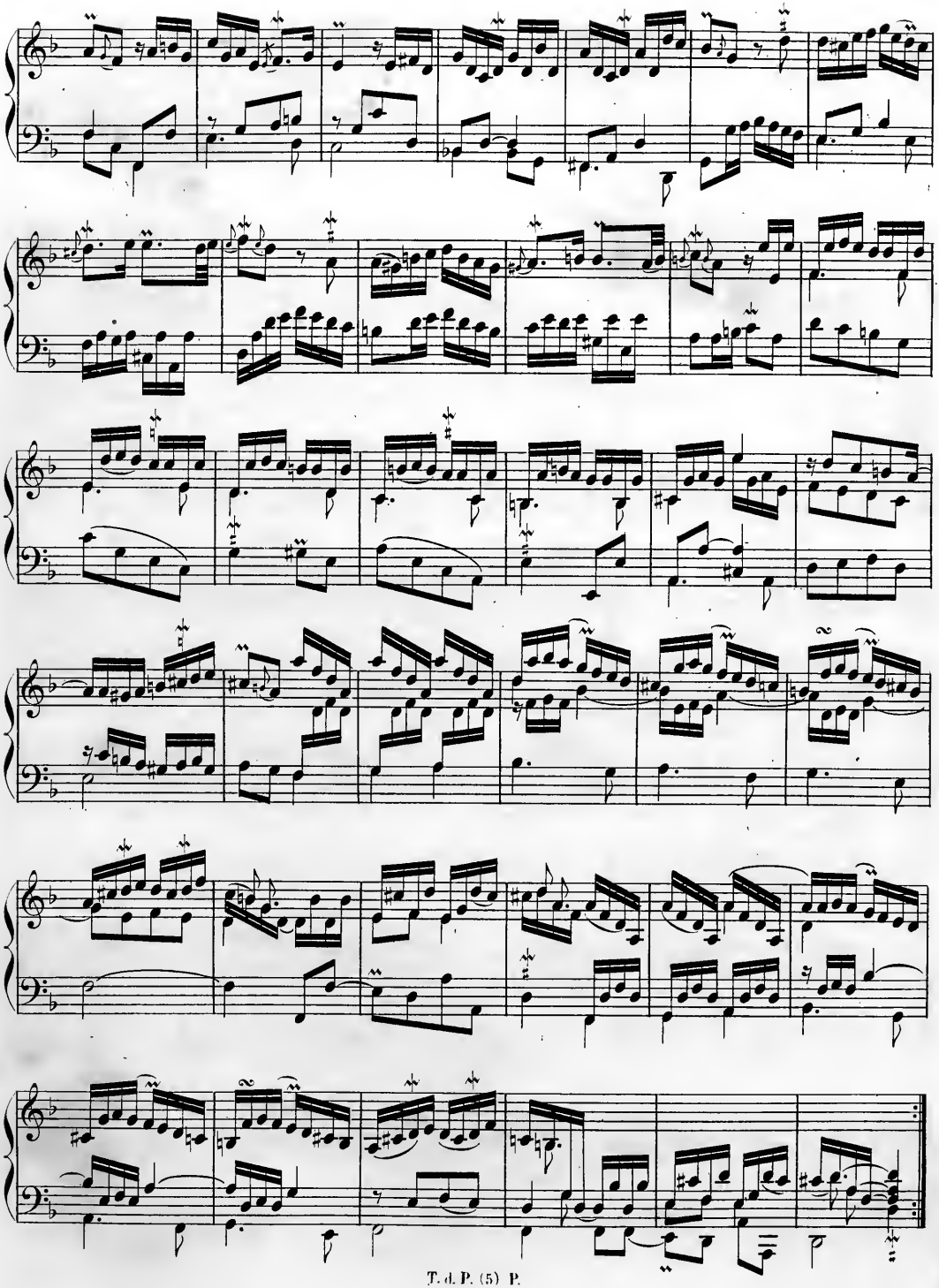
Gravées d'après l'édition originale donnée par l'auteur, à Paris.

PUBLIÉ PAR L. FARRENC,— PARIS, 1871.

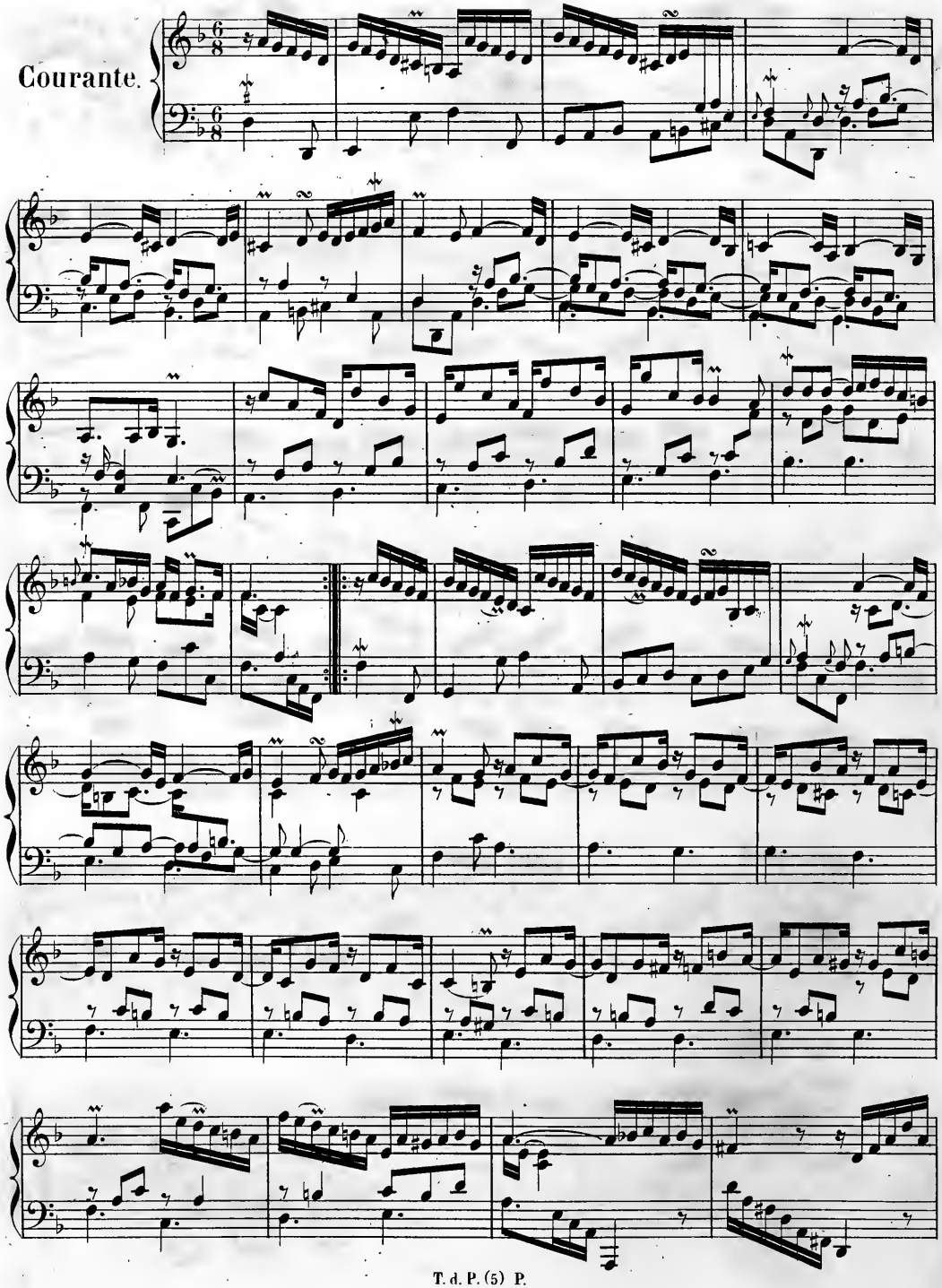
T. d. P. (5) P.

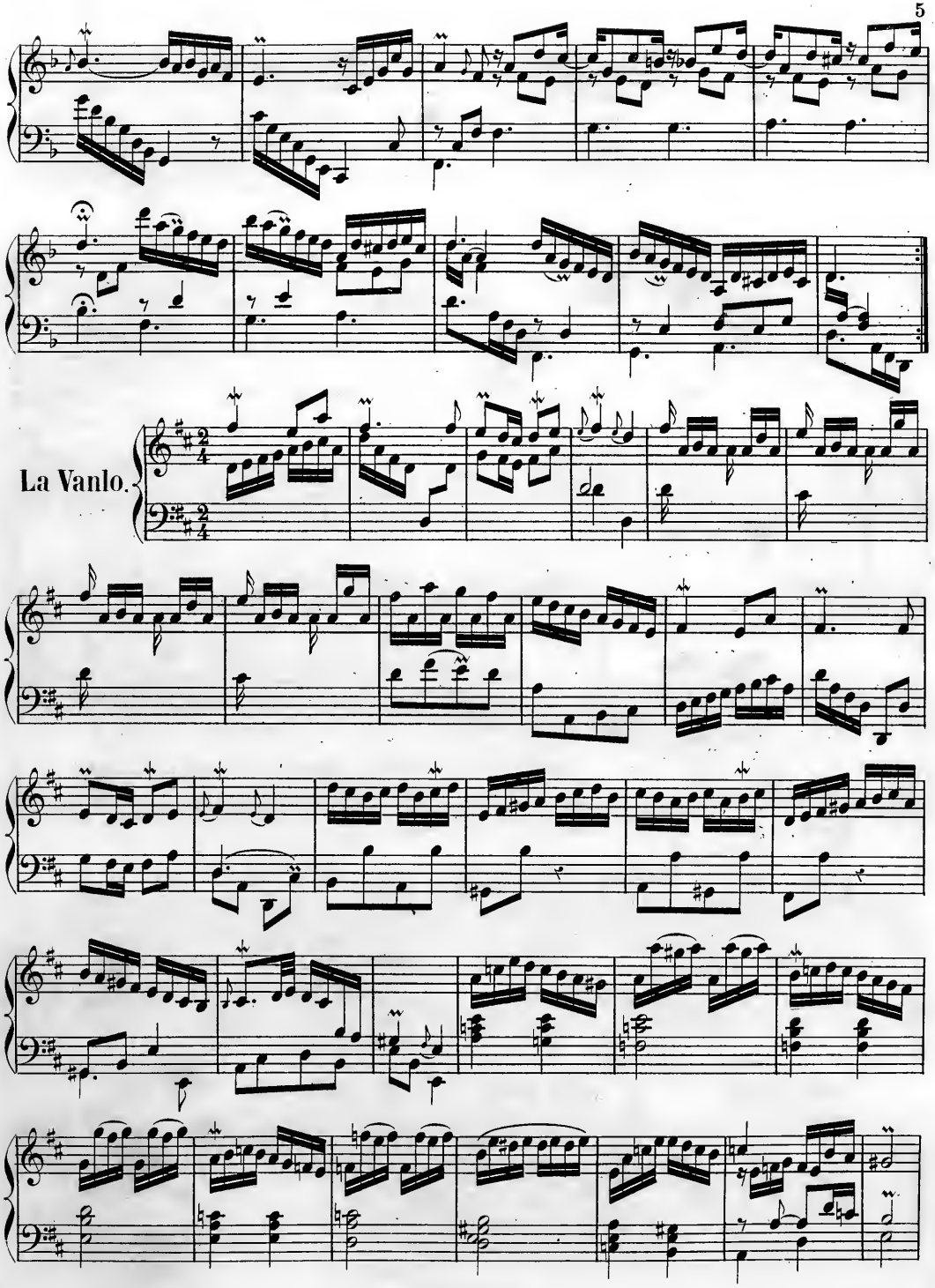
Allemande.

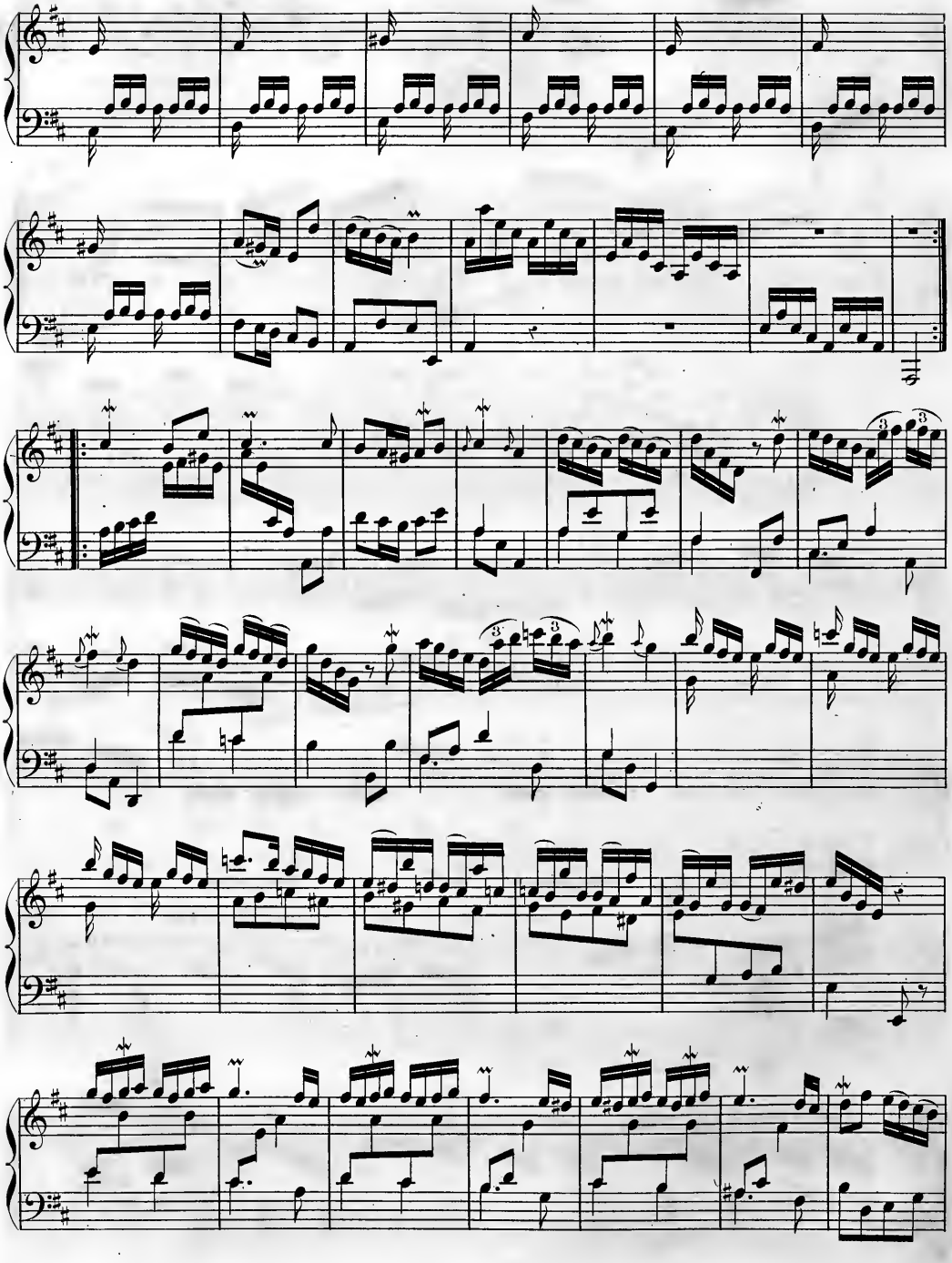


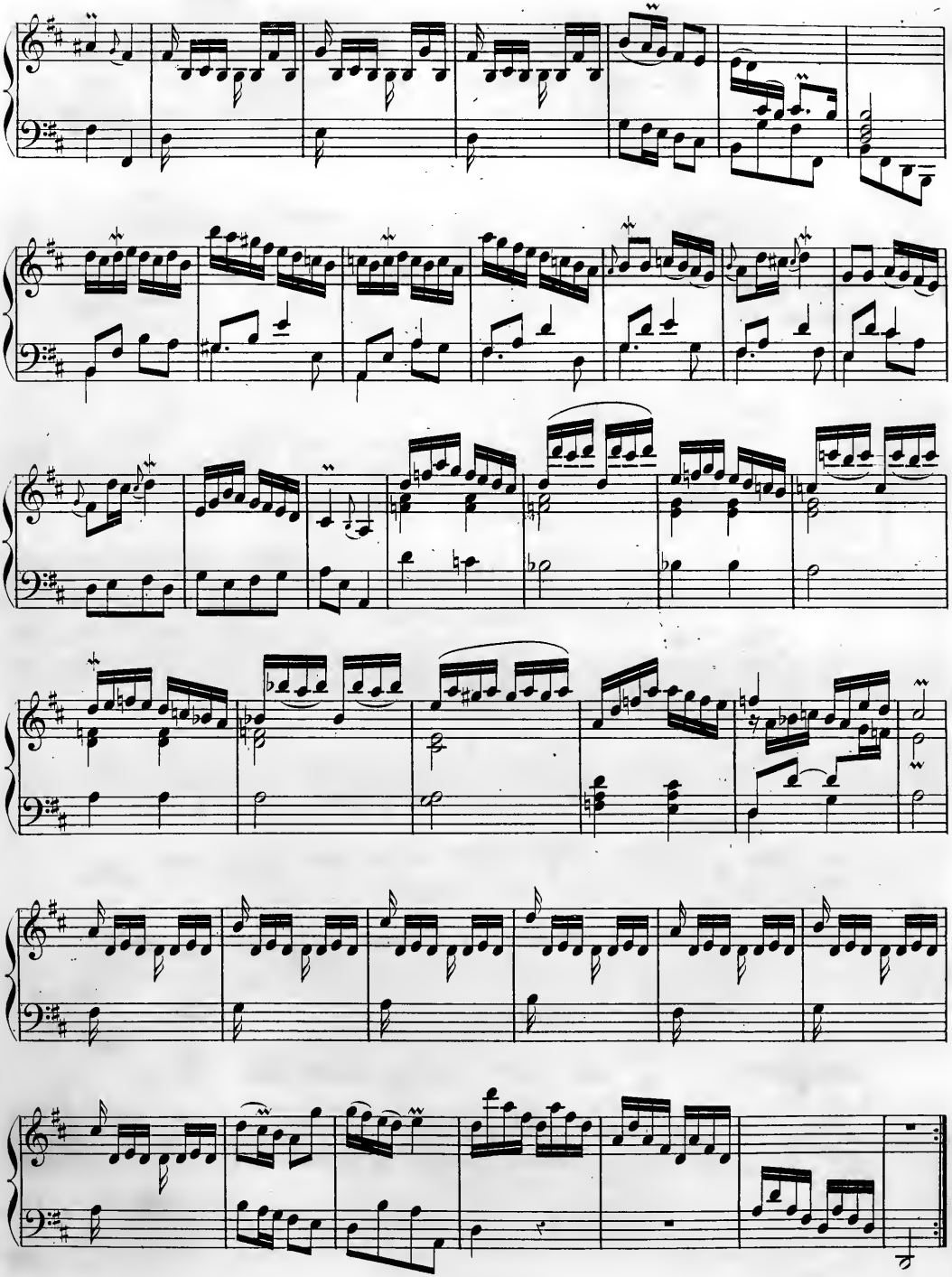


Courante.



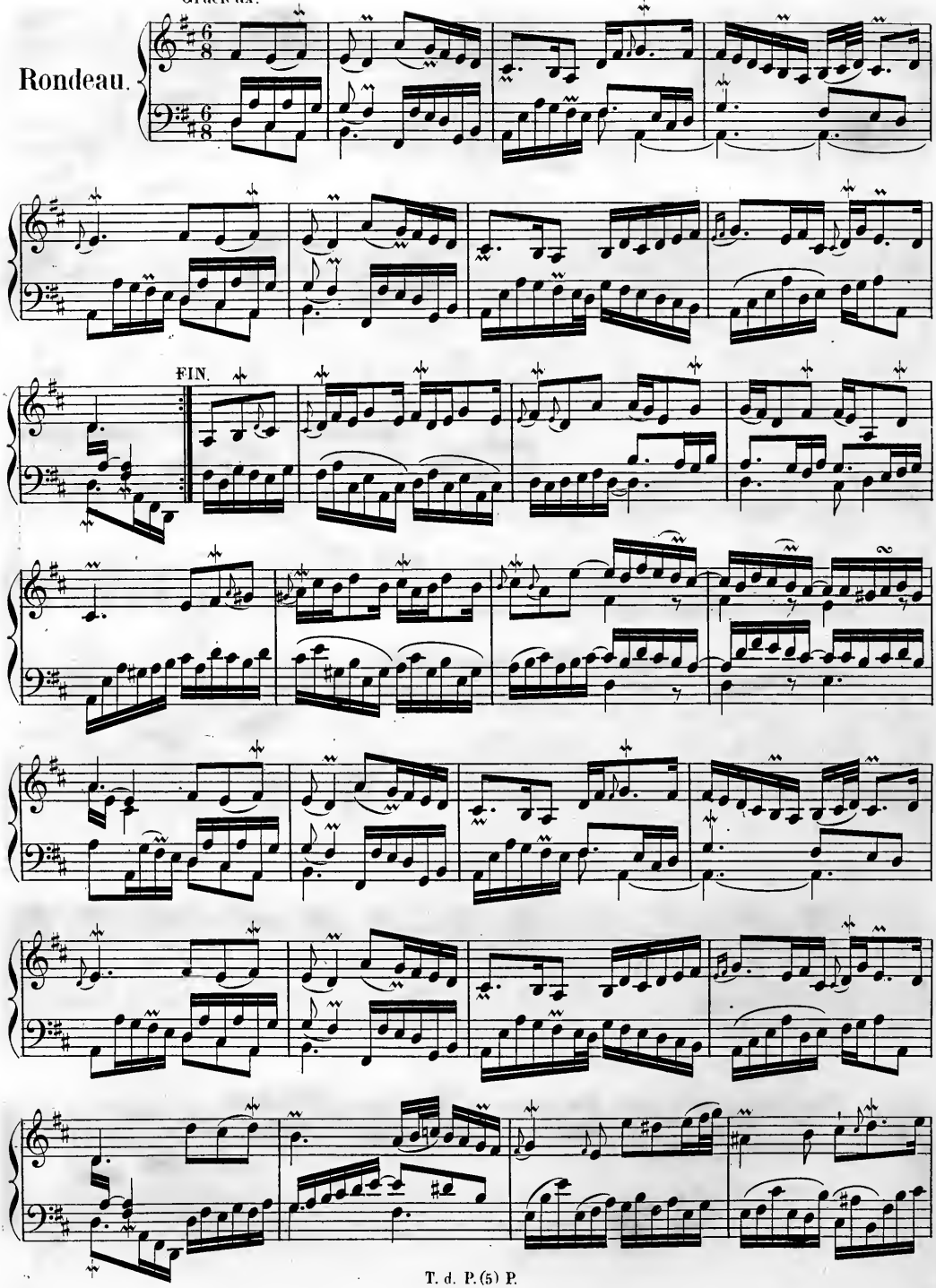

La Vanlo.

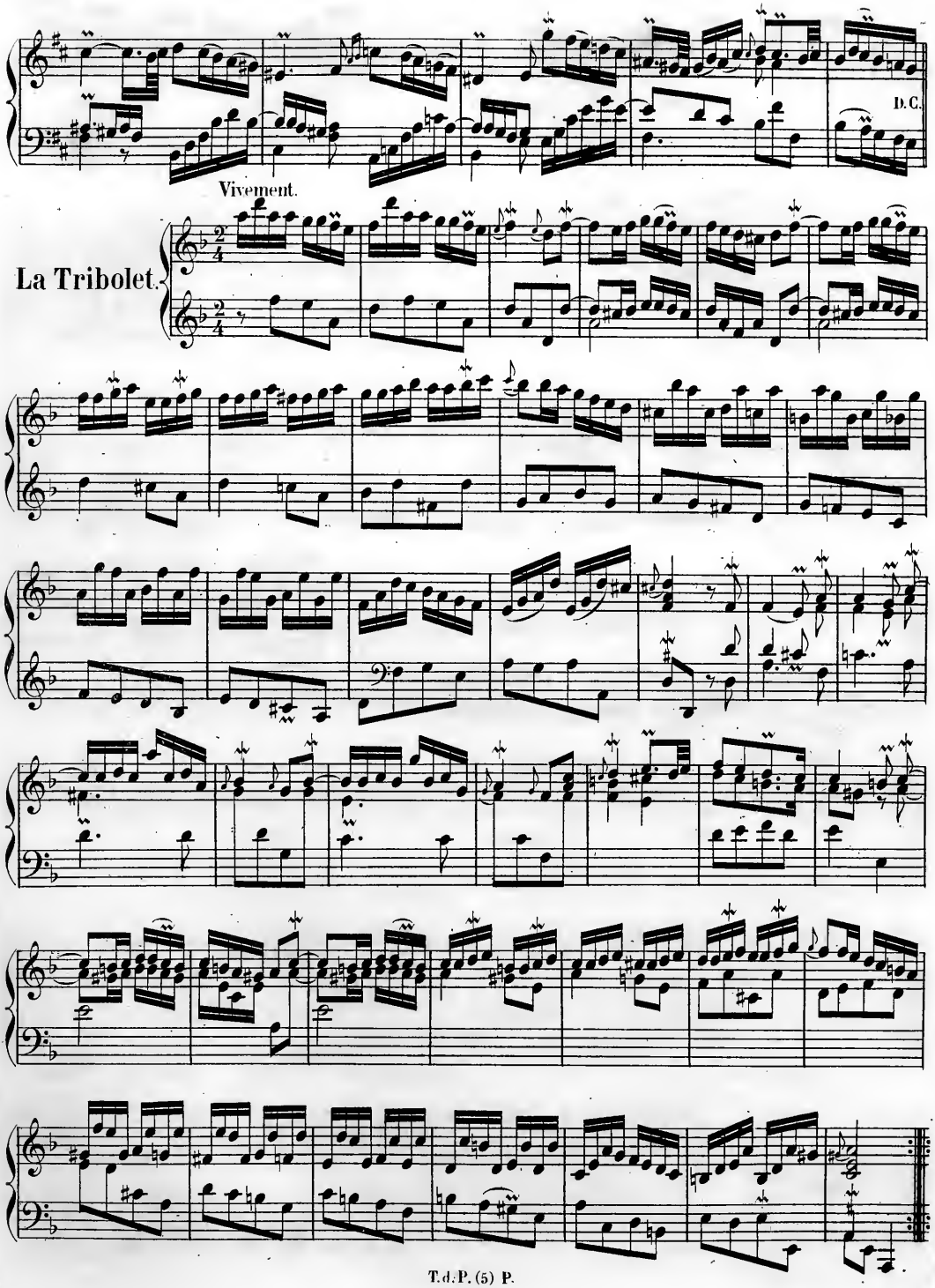


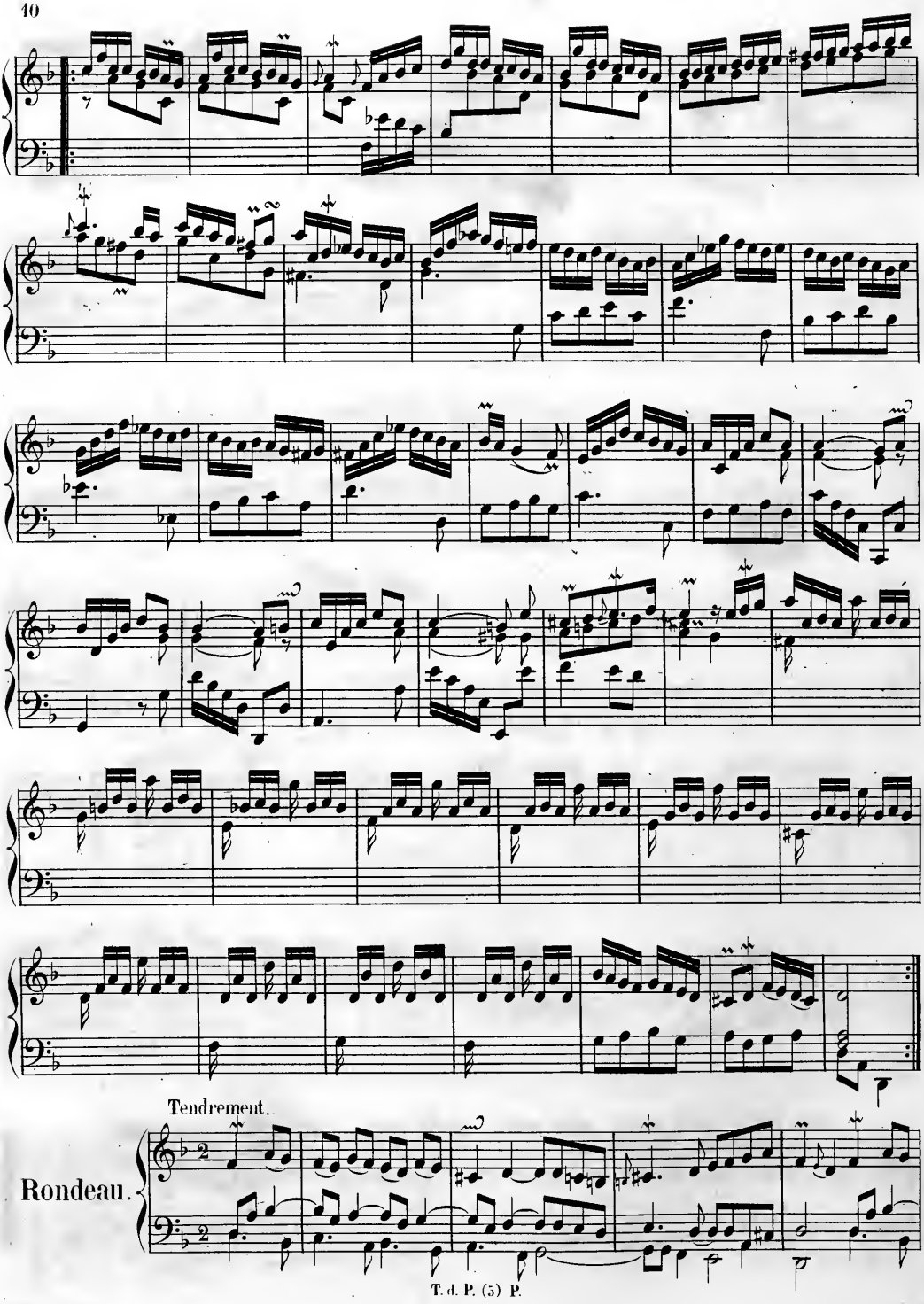


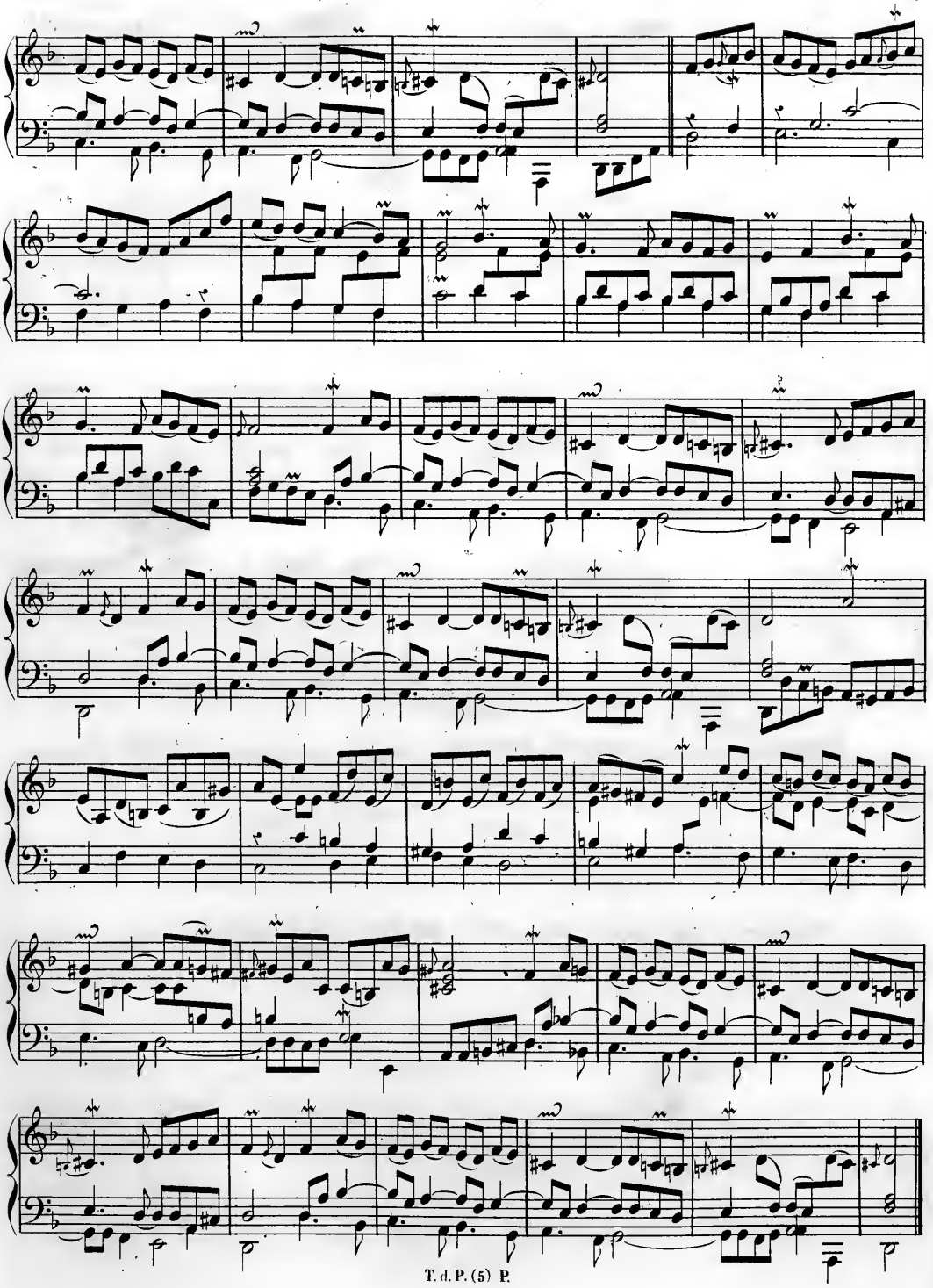
Gracieux.

Rondeau.

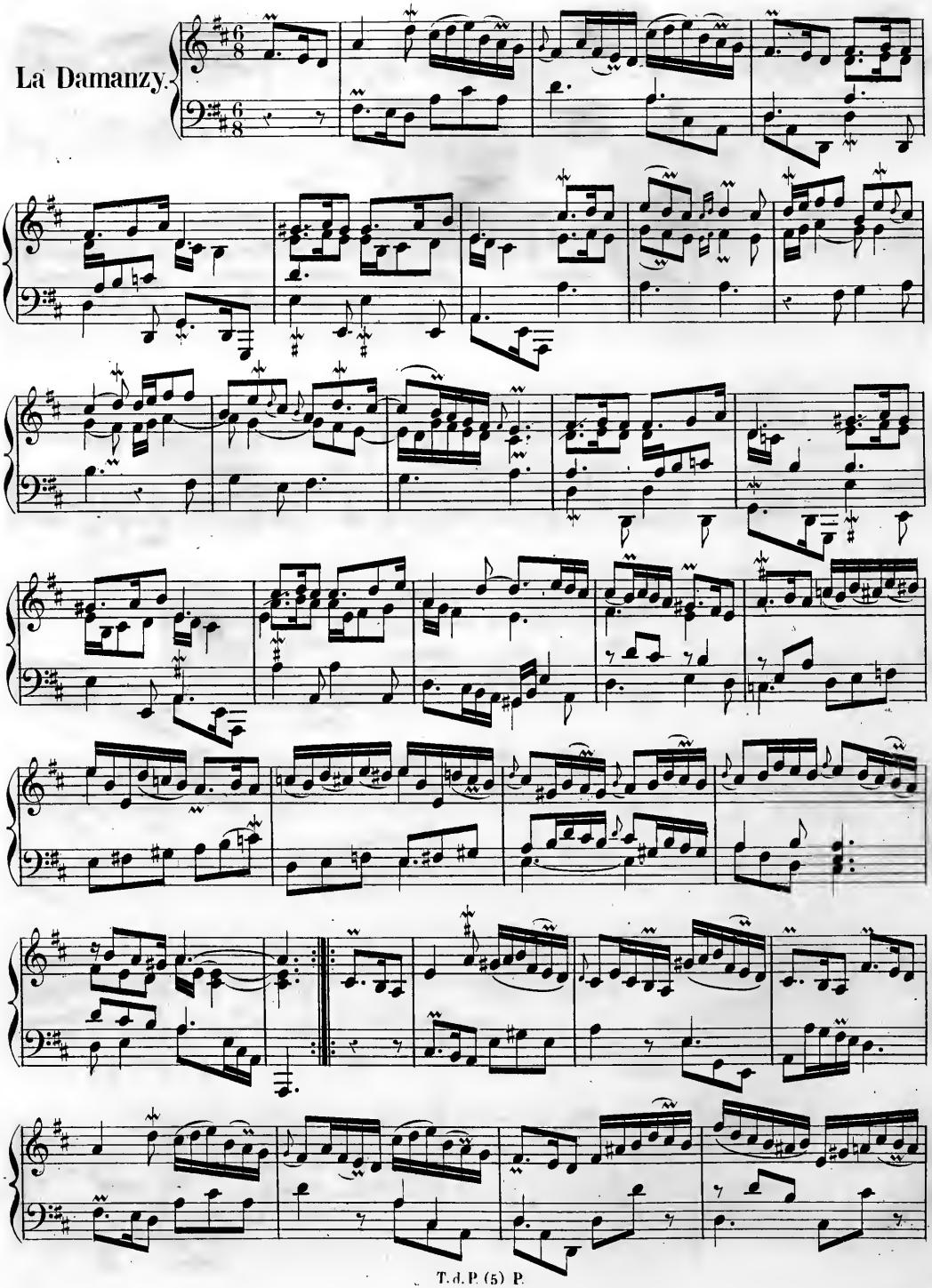


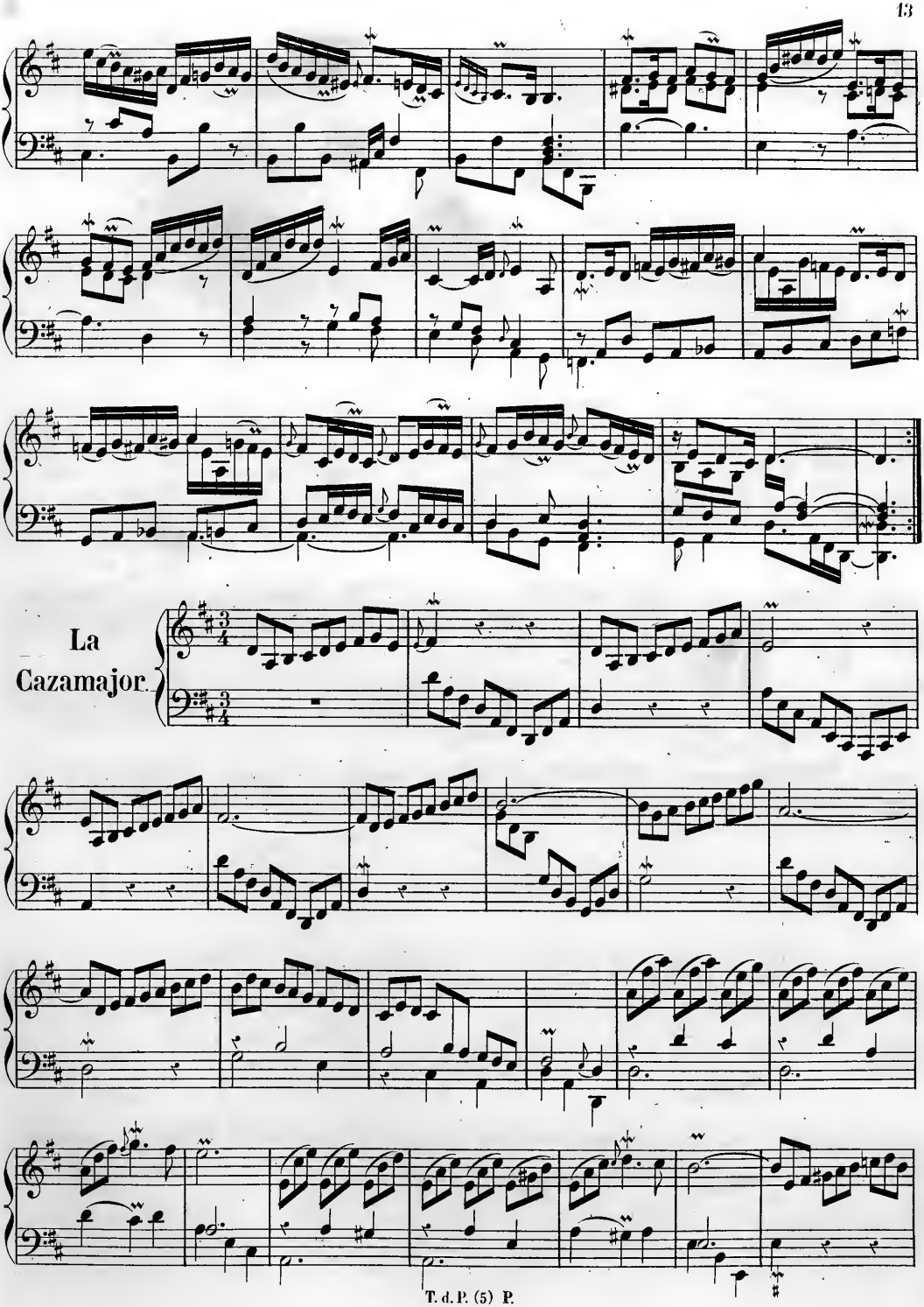

D.C.
Vivement.
La Tribolet.

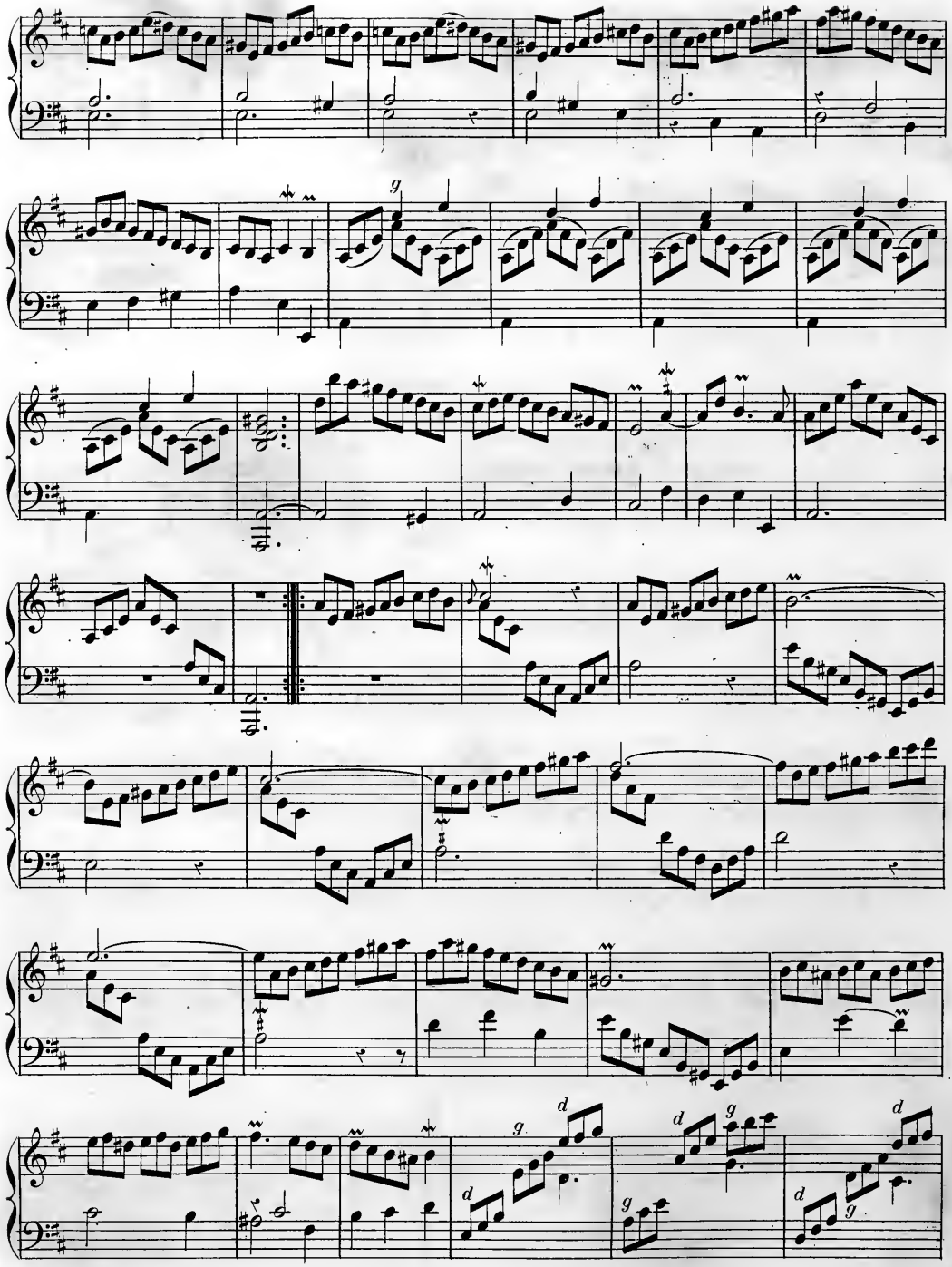

Tendrement.
Rondeau.
T. d. P. (5) P.

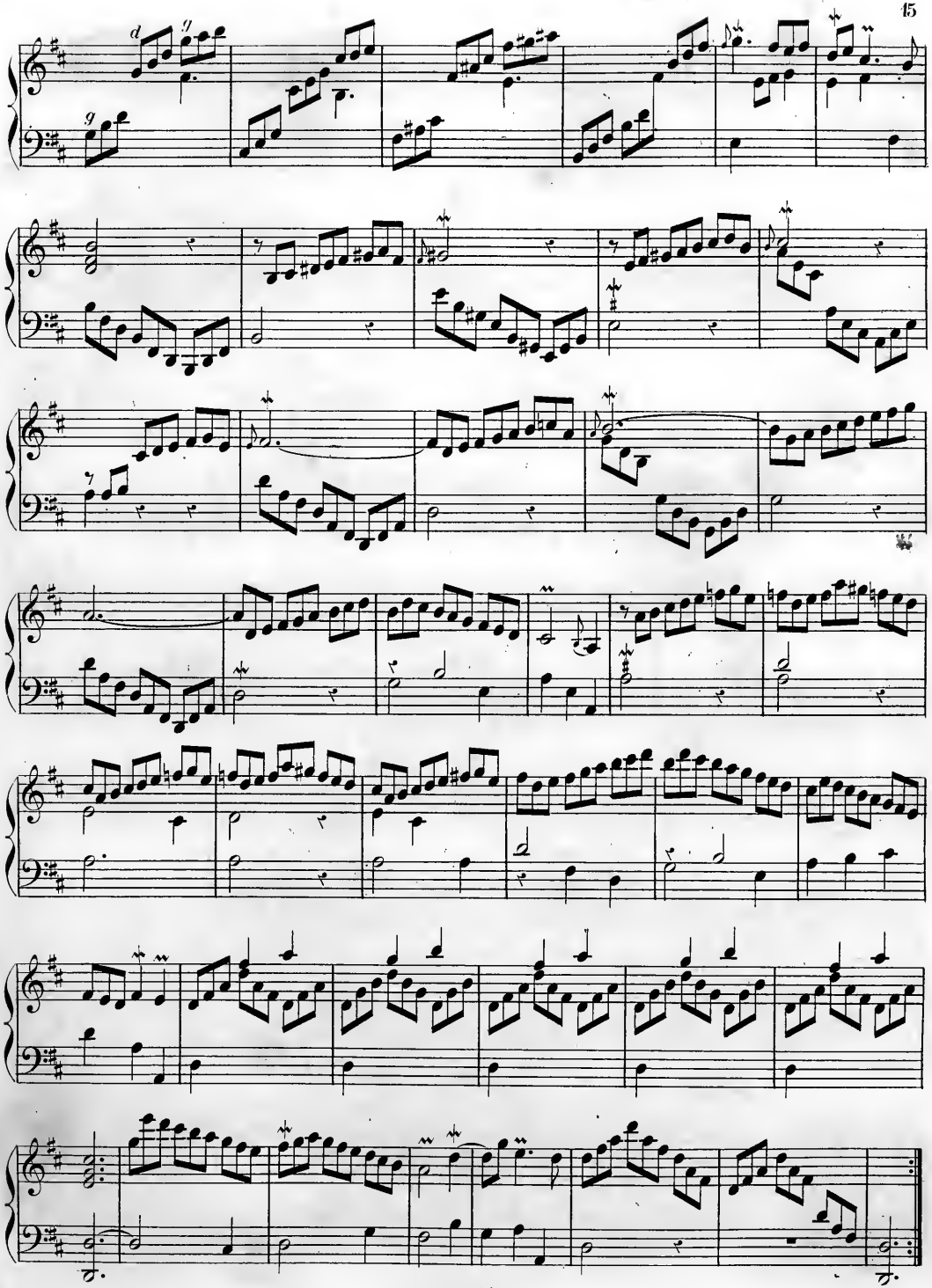


La Damanzy.

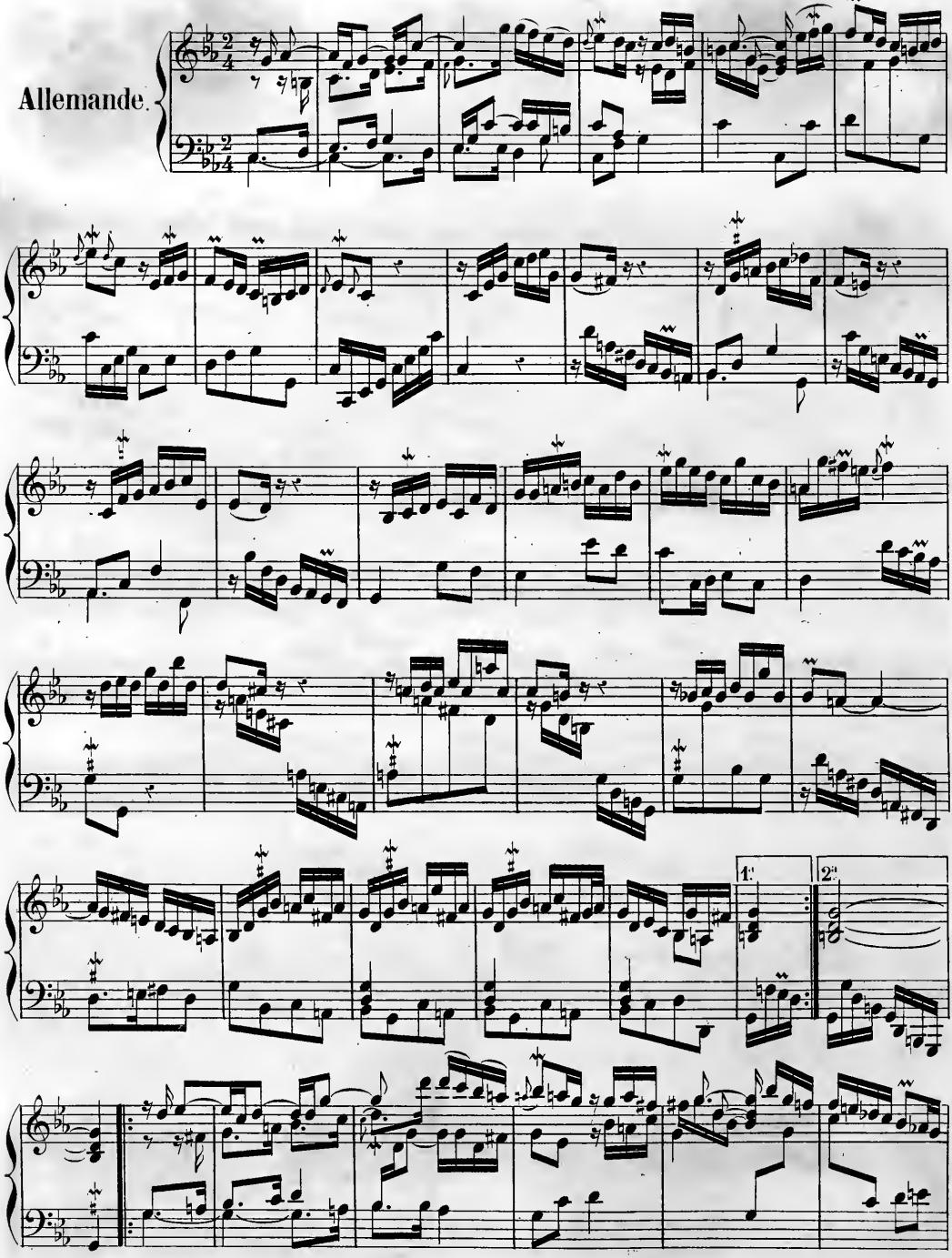


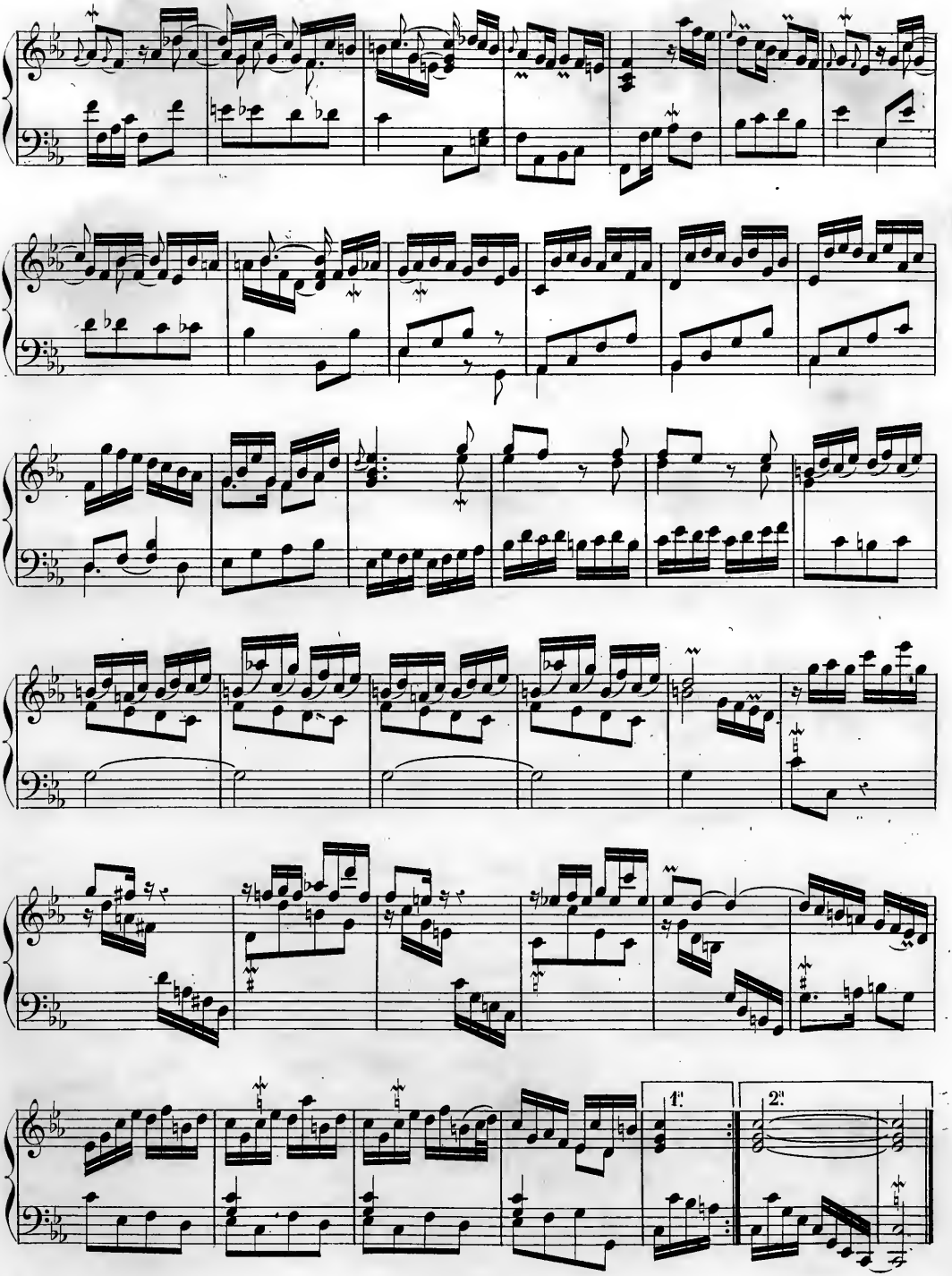

La
Cazamajor





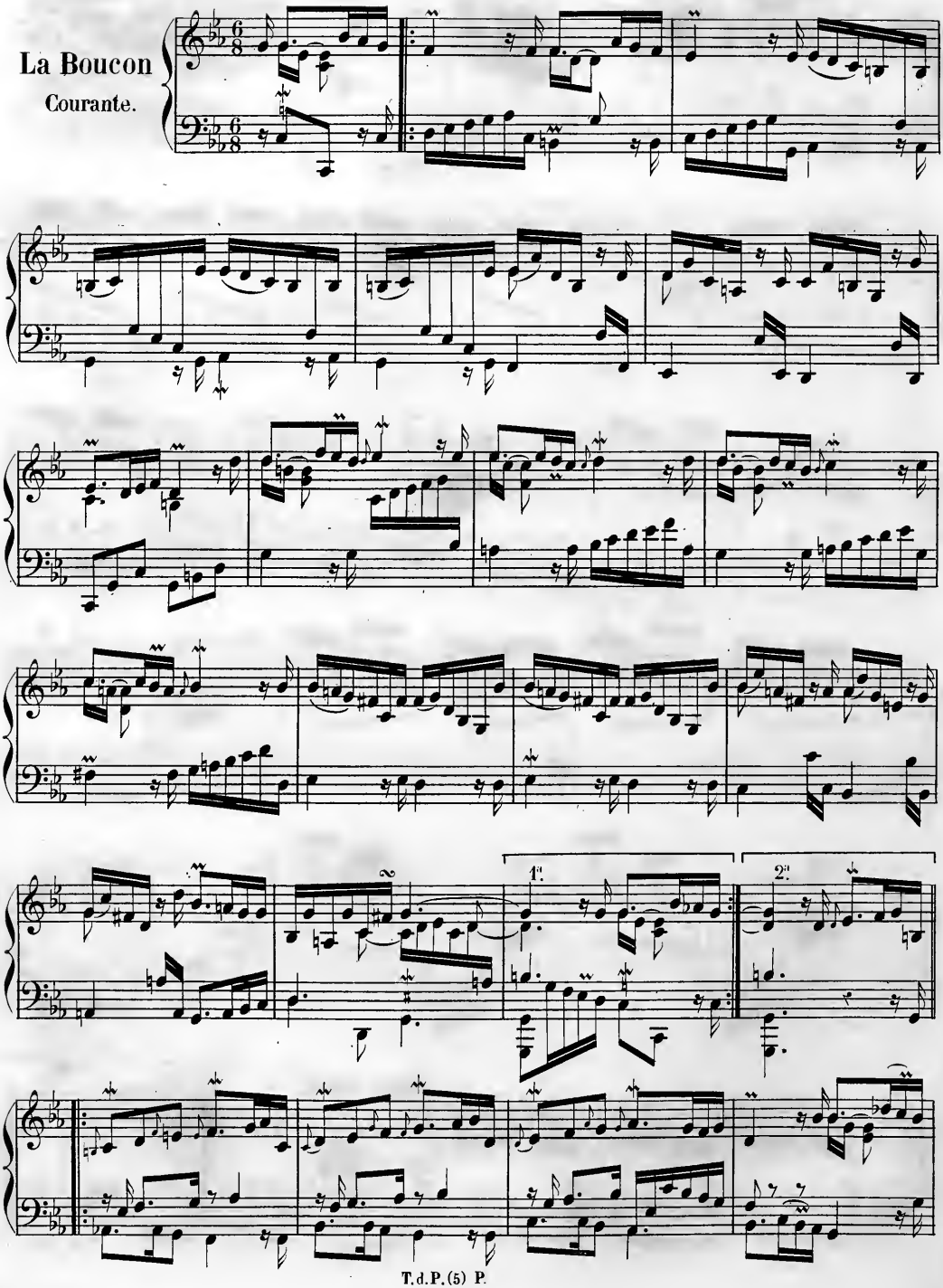
Allemande.

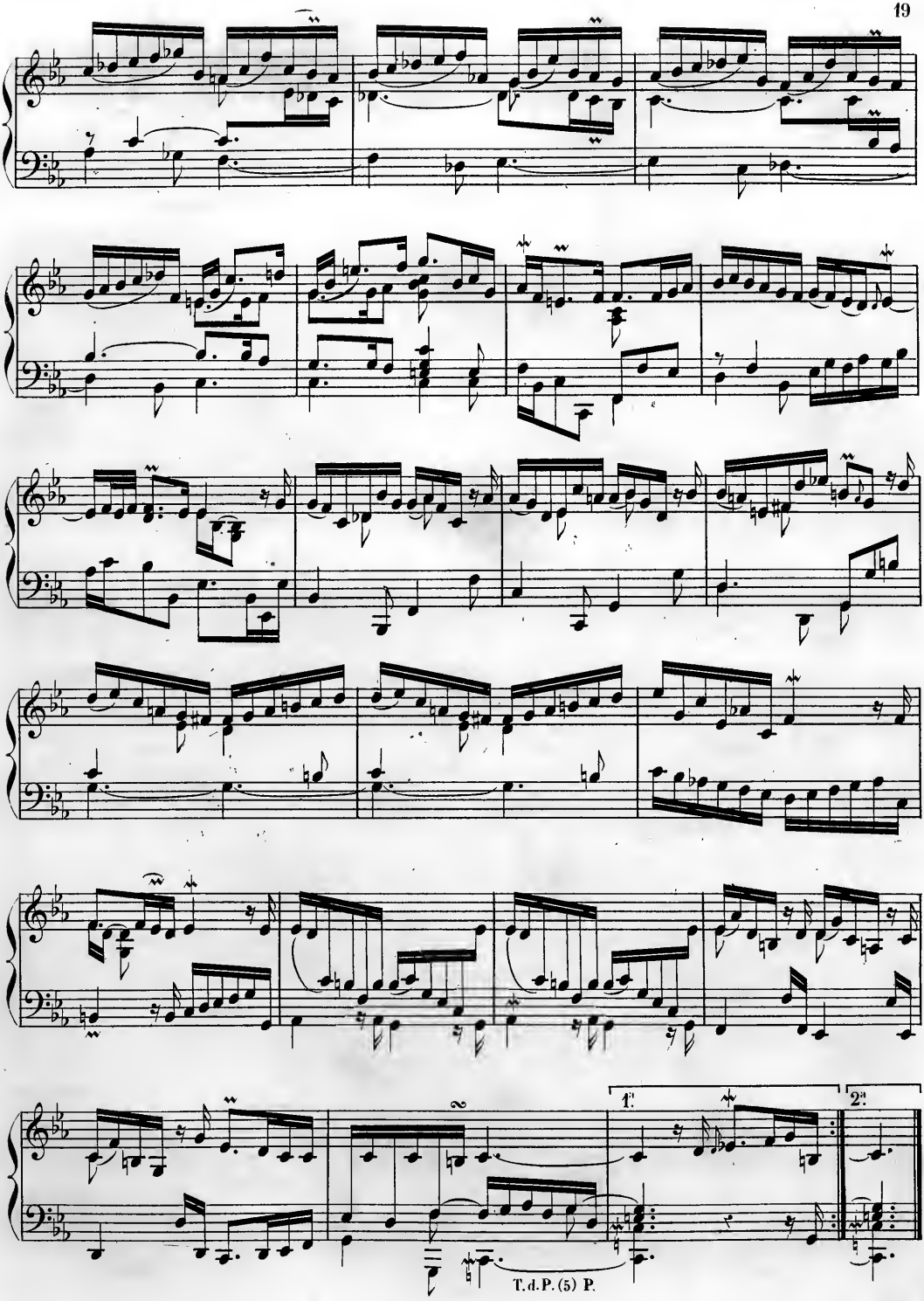


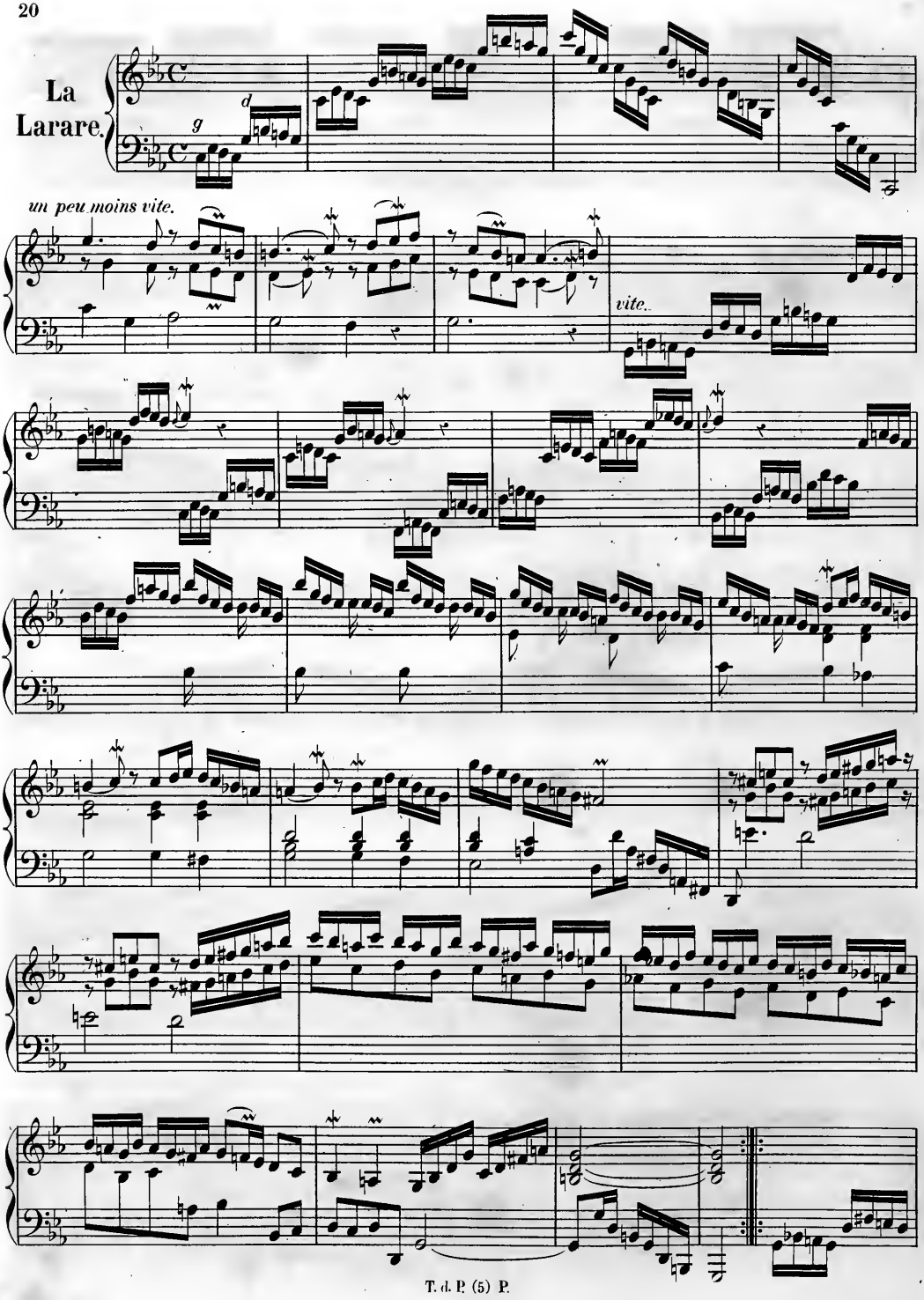

1.
2.

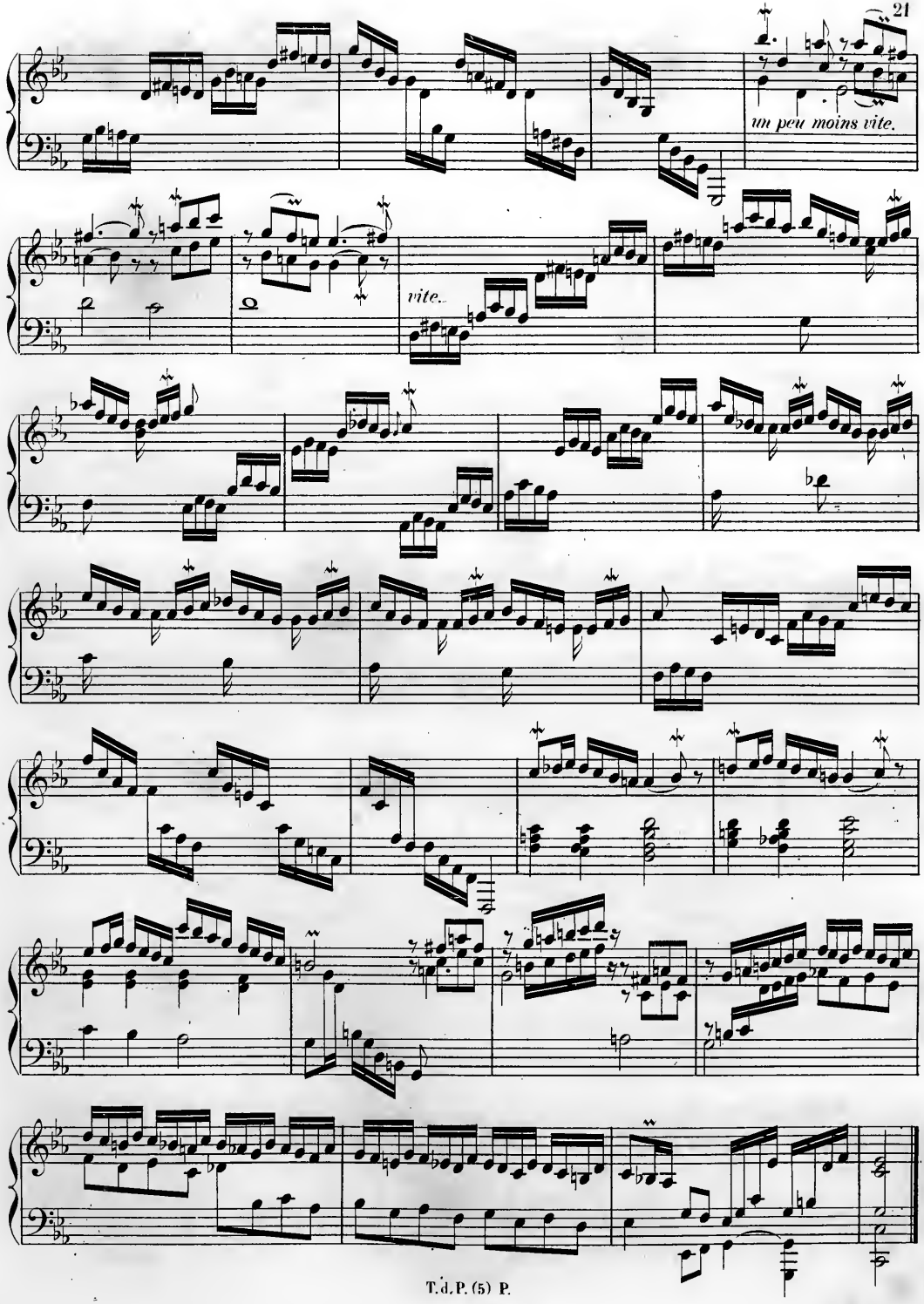
La Boucon

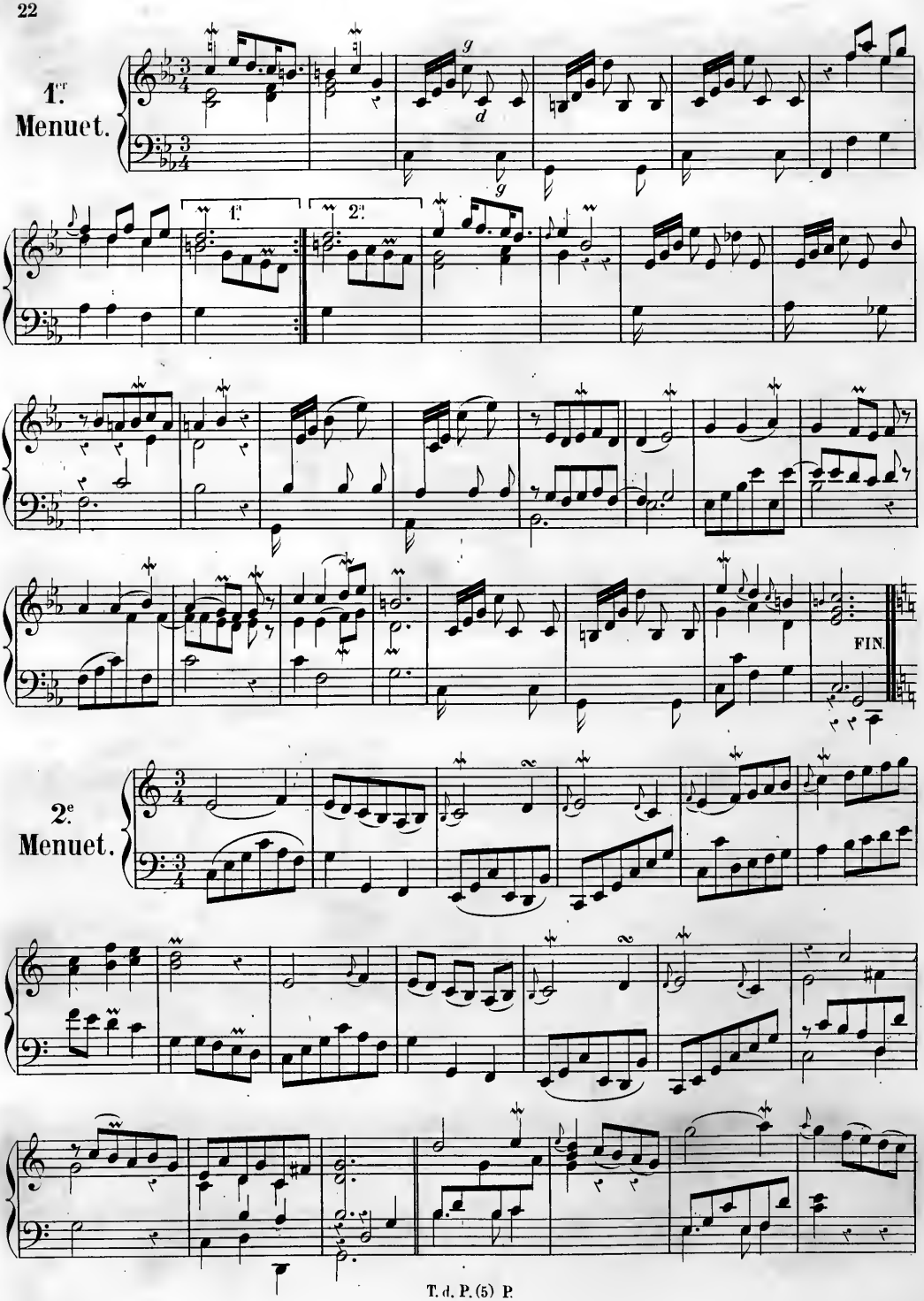
Courante.

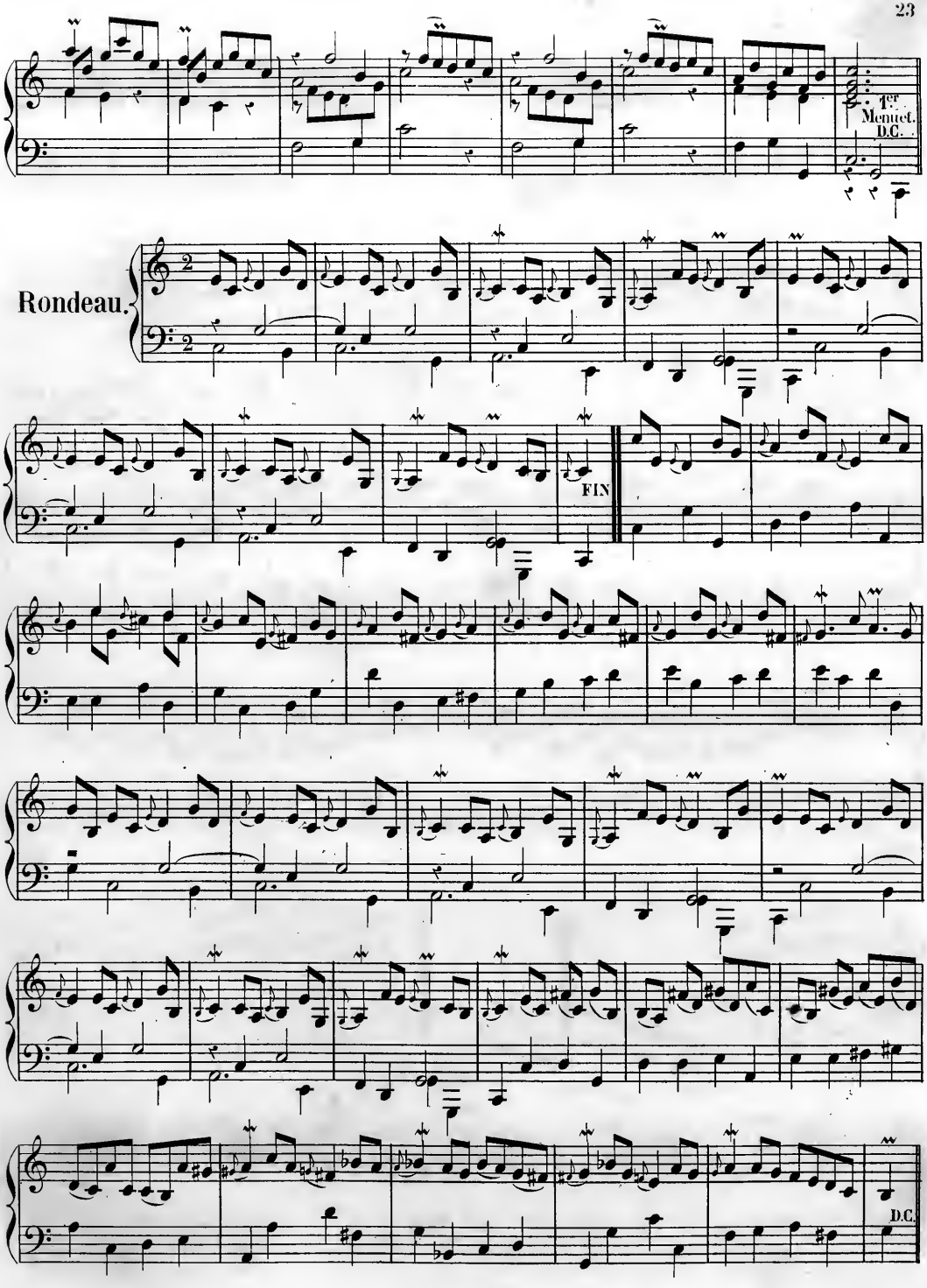



1.
2a
T. d. P. (5) P.


La
Larare.
un peu moins vite.
vite.

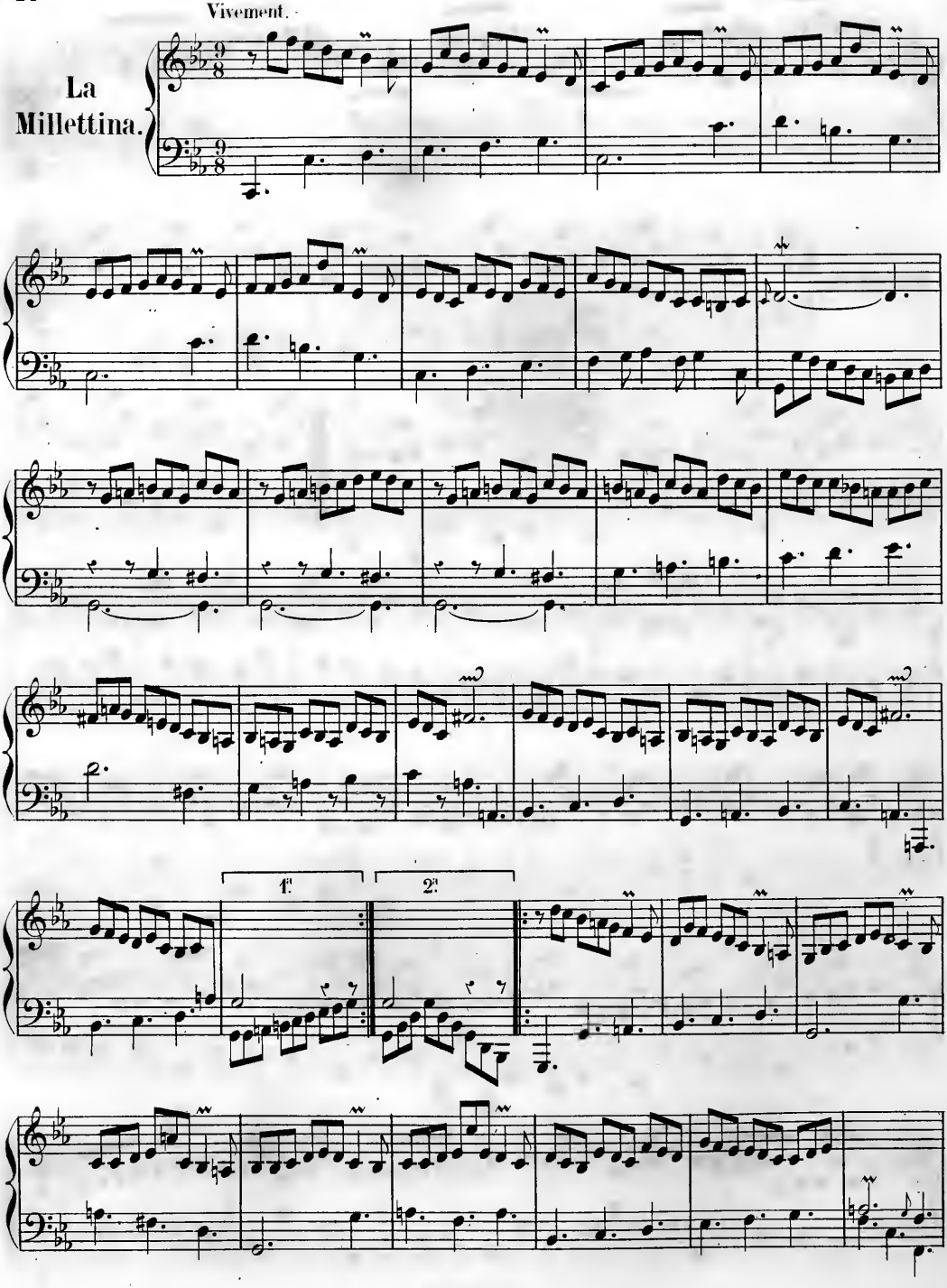

un peu moins vite.
vite.

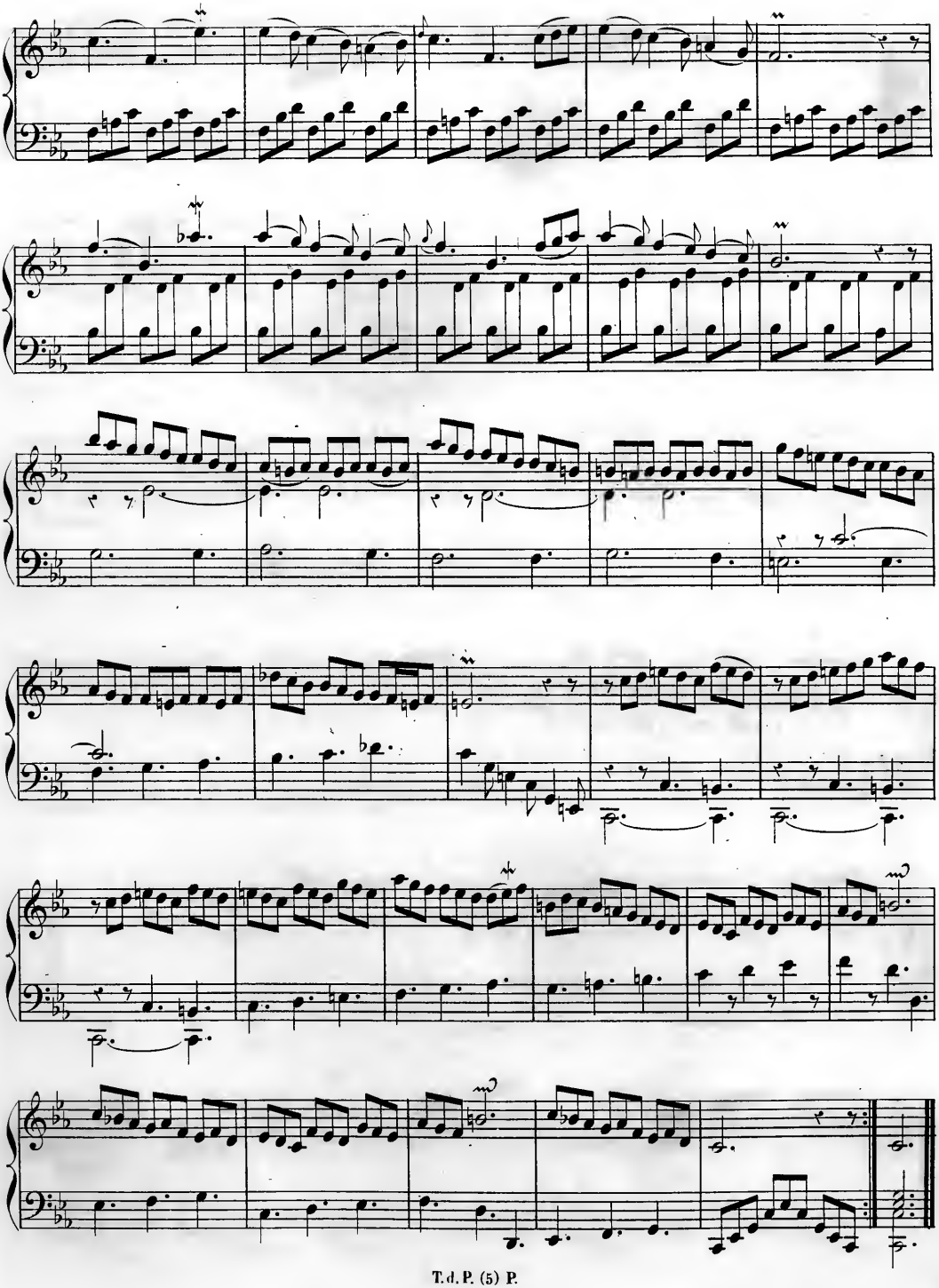

1.er
Menuet.
1.
2.
FIN.
2.e
Menuet.


1er Menuet. D.C.
Rondeau.
FIN
D.C.

Vivement.

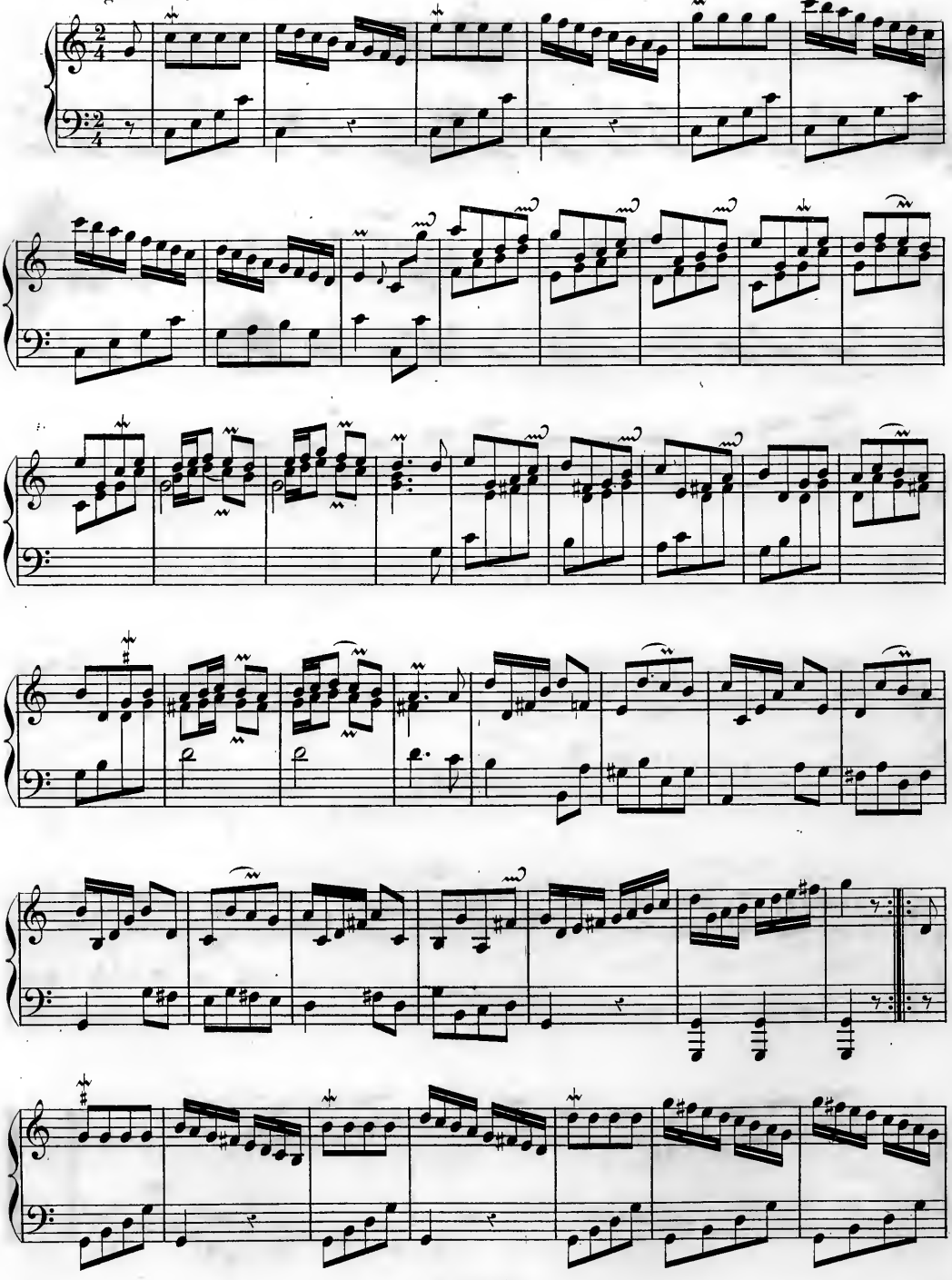
La Millettina.

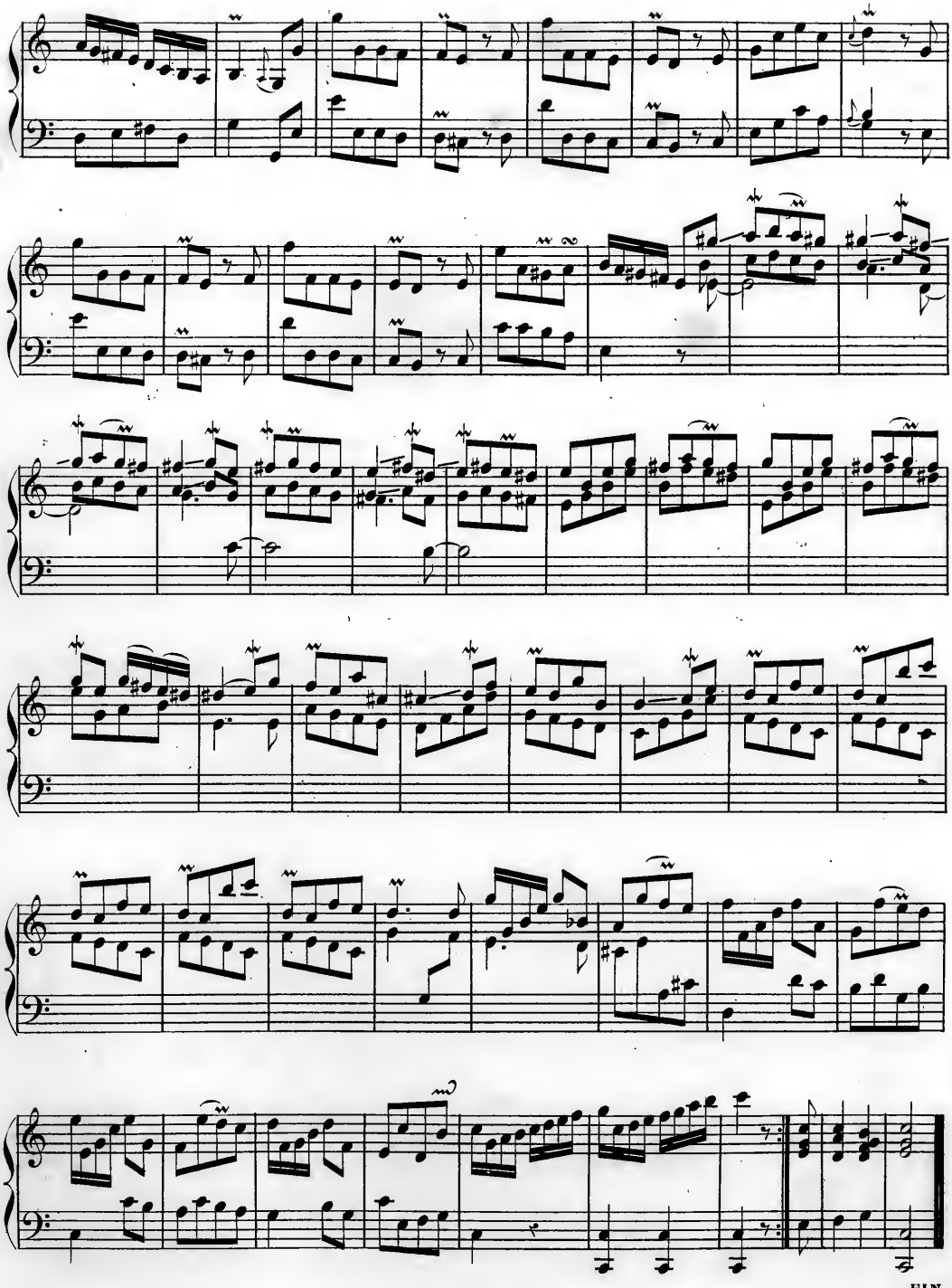




T. d. P. (5) P.

Légèrement.





T.d.P. (5) P.

FIN.

NOTICE BIOGRAPHIQUE

DE

FERDINAND RIES.

RIES (Ferdinand), pianiste et compositeur, fils d'un directeur de musique au service de l'électeur de Cologne, naquit à Bonn, en 1784. Ses heureuses dispositions pour la musique se manifestèrent dès ses premières années : son père lui fit commencer l'étude de cet art à l'âge de cinq ans, et dans sa huitième année, il devint élève de Bernard Romberg pour le violoncelle ; mais l'invasion du pays par l'armée française ayant dispersé la chapelle du prince en 1793, le père de Ries, ruiné par cet événement, et sans espoir de procurer à son fils une position solide, lui fit apprendre à jouer du piano. Déjà, dans sa neuvième année, il avait écrit quelques petites compositions pour cet instrument. Le jeune Ries n'eut d'abord d'autres secours pour son instruction dans l'harmonie que quelques livres rassemblés par son père. Parvenu à sa treizième année, on l'envoya à Arnberg, en Westphalie, chez un ami de sa famille, qui s'était chargé du soin de lui enseigner à jouer de l'orgue, et les éléments de la composition ; mais il se trouva que le maître était moins habile que l'élève, et que celui-ci ne put employer utilement son temps, pendant les neuf mois de son séjour à Arnberg, qu'en se livrant à l'étude du violon. De retour dans la maison paternelle, il y resta environ deux ans, occupé à mettre en partition les quatuors de Haydn et de Mozart, qu'il avait pris pour modèles, et à arranger pour le piano les oratorios de *la Création*, des *Saisons* et le *Requiem* de Mozart, dont Simrock publiait des éditions. En 1801, Ries se rendit à Munich, où quelques leçons de Winter furent ce qu'il trouva de mieux ; le départ de ce maître pour la France le laissa bientôt privé de ce secours, et le détermina à se rendre à Vienne. Lorsqu'il se mit en route pour cette ville, toute sa fortune se composait de sept ducats et d'une lettre de recommandation de son père pour Beethoven, qui avait été son ami. Le grand homme justifia par la cordialité de son accueil l'espoir du jeune artiste et celui de sa famille. Devenu élève de Beethoven, Ries se livra avec ardeur au travail. Le maître ne s'était chargé que de son éducation de pianiste ; à l'égard du contrepoint, il l'avait envoyé chez Albrechtsberger qui, devenu vieux, n'aurait point accepté de nouvel élève si la recommandation de Beetho-

ven n'eût été pressante ; mais après vingt-huit leçons les ressources pécuniaires de Ries étant épuisées, il ne lui resta plus d'autre moyen d'instruction que les livres et le souvenir de ce petit nombre de leçons, les seules qu'il ait reçues concernant l'art d'écrire.

Quatre années de cohabitation avec Beethoven, son exemple et ses conseils, avaient formé le goût de Ries, et imprimé à son talent une tendance vers la grandeur et la force. En 1805, l'inflexible loi de la conscription vint l'arracher à son heureuse existence et l'obligea à retourner en hâte à Bonn, alors au pouvoir des Français, et de là à Coblentz ; il s'y présenta devant le conseil de recrutement qui devait l'enrôler comme soldat ; mais l'effroi que lui inspirait cette perspective fut bientôt dissipé, car, ayant perdu l'usage d'un œil dans son enfance, il fut déclaré incapable de service. Alors il réalisa le projet formé depuis longtemps de visiter Paris. Il y fit un séjour d'environ deux ans, et y publia quelques-unes de ses meilleures compositions. En 1809, il partit pour la Russie, s'arrêtant à Cassel, Hambourg, Copenhague et Stockholm, pour y donner des concerts. Arrivé enfin à Pétersbourg, Ries y trouva son ancien maître, Bernard Romberg, qui fit avec lui un voyage dans l'intérieur de la Russie. Ils donnèrent des concerts à Kiew, dans la petite Russie, à Riga, à Revel, et furent partout accueillis avec enthousiasme. Le projet des deux artistes était de se rendre ensuite à Moscou ; mais l'arrivée des armées françaises, et le désastre de cette capitale, qui en fut la suite, ne leur permit pas de réaliser leur dessein. Ries prit alors la résolution d'aller en Angleterre, mais avant de s'y rendre, il s'arrêta une seconde fois à Stockholm. Arrivé à Londres au mois de mars 1813, il y débuta au concert philharmonique et y excita une vive sensation. Peu de temps après il épousa une dame anglaise, aussi remarquable par les qualités de l'esprit que par la beauté. Dès ce moment il devint un des maîtres les plus renommés de la capitale de l'Angleterre. Son activité prodigieuse comme virtuose, professeur et compositeur, lui fit gagner en dix années des sommes considérables. Le 3 mai 1824, il donna à Londres son concert d'adieu où les amateurs se portèrent en foule ; puis il partit avec sa famille pour se rendre dans une propriété qu'il avait acquise à Godesberg, près de Bonn, et y vivre dans le repos. Là il se livra à son goût pour la composition, et écrivit quelques grands ouvrages. En 1830, il fit représenter son opéra, *La Fiancée du brigand,* en trois actes, qui fut accueilli avec faveur dans plusieurs villes de l'Allemagne, notamment à Berlin. L'année précédente, il avait fixé son séjour à Francfort. En 1831, il fit un voyage en Angleterre pour faire représenter à Londres son nouvel opéra-féerie, *Liska ou la Sorcière de Gellenstein,* et pour diriger les festivals de Dublin. De retour en Allemagne, à l'automne de la même année, il y resta un an, puis entreprit avec sa famille un voyage en Italie, visita Milan, Venise, Florence, Rome, Naples, et enfin retourna à Francfort, où il reprit ses travaux. Chargé de la direction de la fête musicale d'Aix-la-Chapelle, en 1834, il accepta la place de directeur de l'orchestre et de l'académie de chant qui lui fut offerte par cette ville à cette occasion. Cependant la gêne attachée à de semblables fonctions le décida à s'en démettre en 1836, et il se rendit à Paris, puis à Londres, où il écrivit son oratorio *L'Adoration des Rois* destiné à la fête musicale d'Aix-la-Chapelle en 1837. Après l'exécution de ce festival, il retourna à Francfort, et se chargea de la direction de la société de Sainte-Cécile, fondée par Schelb ; mais à peine avait-il pris possession de cet emploi, qu'il mourut, le 13 janvier 1838, à l'âge de cinquante-et-un ans.

Ries doit être rangé dans la classe des artistes les plus distingués de son temps. S'il n'eut pas comme pianiste un mécanisme irréprochable, il fut un des premiers qui donnèrent à cet instrument une grande puissance d'effet par des traits harmoniques de formes nouvelles, et par un fréquent usage alternatif de la pédale qui lève les étouffoirs. Dans ses compositions, son style est évidemment, sinon une imitation, au moins une émanation de celui de Beethoven, particulièrement dans ses premiers ouvrages. Vers la fin de sa vie, Ries fit des efforts pour donner à ses œuvres un caractère d'originalité, sans doute à cause des critiques qui avaient attaqué l'analogie de son style avec celui de son maître. Ses premières symphonies ont un peu

de sécheresse, mais dans les autres il y a de l'éclat et de la chaleur. On trouve de fort belles choses d'un grand style dans son oratorio de l'*Adoration des Rois*. Sa musique de théâtre a le défaut de manquer de facilité et de charme dans la mélodie, défaut assez ordinaire chez les compositeurs qui ont écrit beaucoup d'œuvres instrumentales. Les ouvrages les plus importants de Ries sont : 1° Six *Symphonies* à grand orchestre ; 2° une *Ouverture* à grand orchestre pour *Don Carlos; idem* de la *Fiancée du brigand*, de la *Fiancée de Messine*, de *Liska;* grande ouverture et marche triomphale ; 3° des quintettes et quatuors pour instruments à cordes ; 4° neuf concertos pour piano et orchestre ; 5° des quintettes, sextuors, septuor, ottetto, pour piano et instruments à cordes ou piano et instruments à cordes et à vent ; 6° des quatuors, trios et duos pour piano et instruments à cordes ; 7° une sonate pour piano et cor, une *idem* à quatre mains, plusieurs pour piano seul ; 8° un grand nombre de rondos, thèmes variés, fantaisies, marches, etc. ; 9° chants à plusieurs voix et à voix seule.

Ries a publié, avec M. Wegeler de Bonn, une notice biographique sur Beethoven. M. A.-F. Legentil a donné une traduction française de ce volume.

(Extrait de la *Biographie universelle des musiciens* de F.-J. Fétis.)

L' INFORTUNÉE

Grande Sonate Fantaisie

POUR LE PIANO

COMPOSÉE

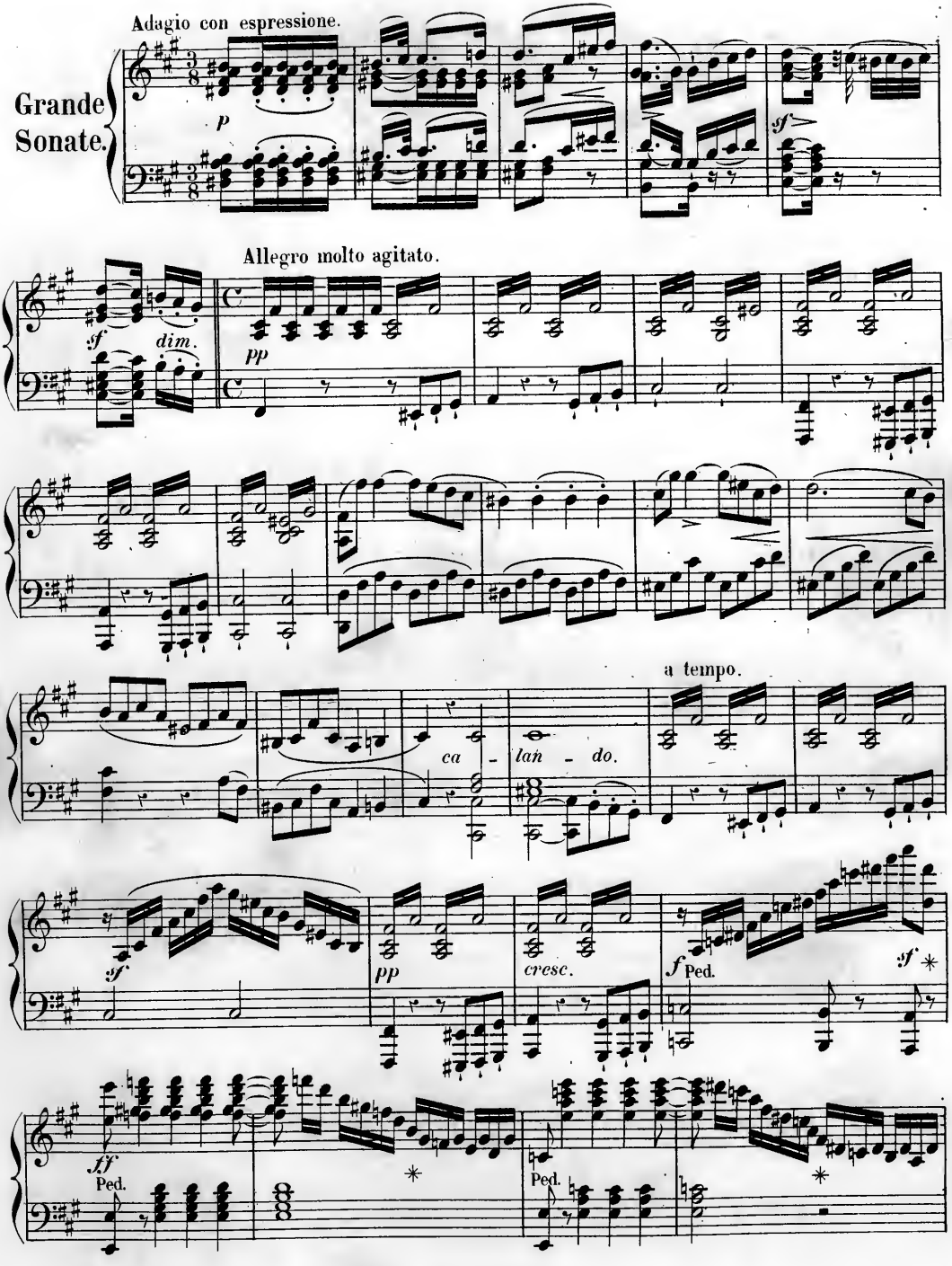
par

FERDINAND RIES.

Œuvre 26. **Prix:**

PUBLIÉ PAR L. FARRENC, — PARIS, 1871.

T. d. P. (6) C.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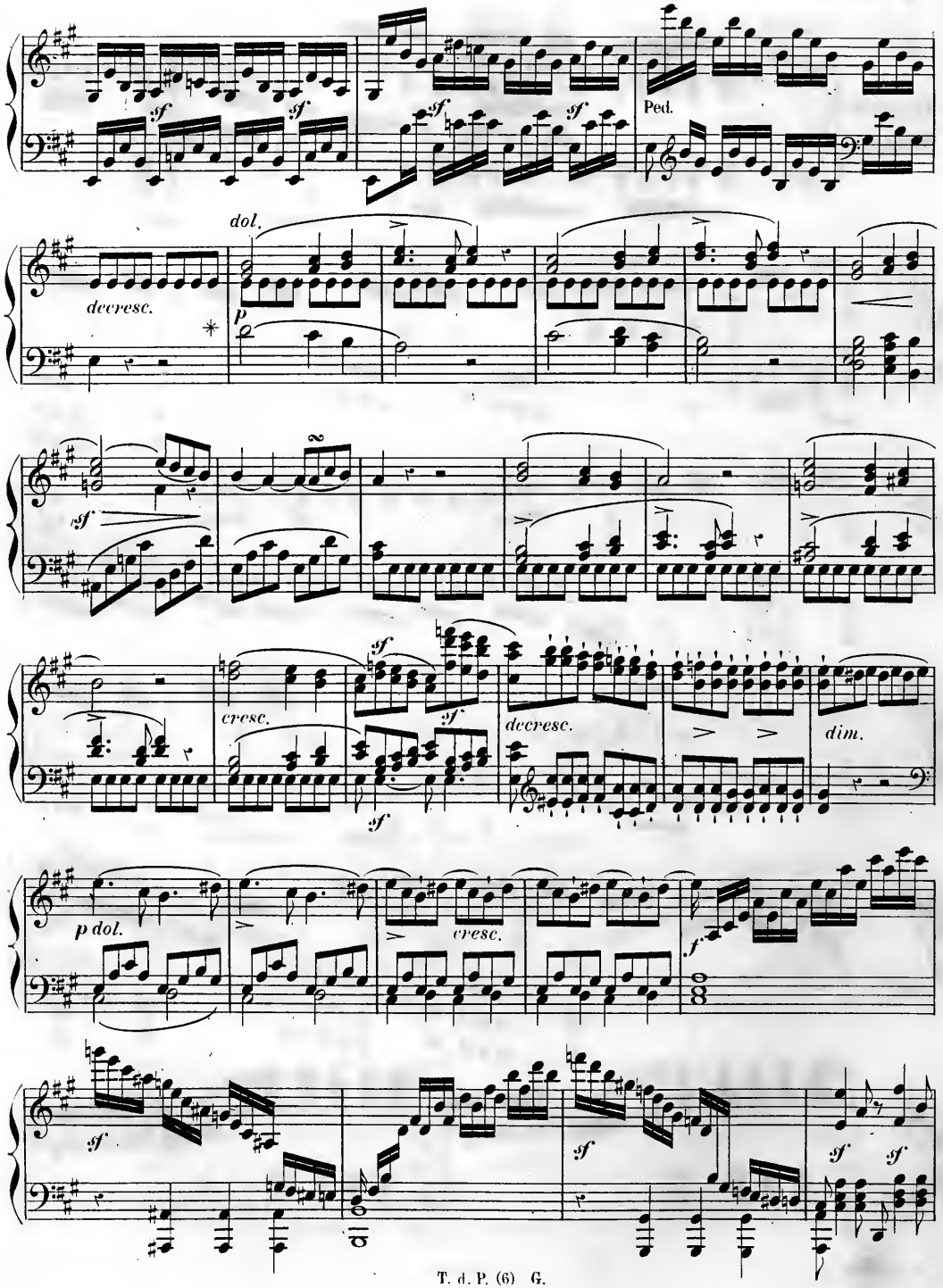
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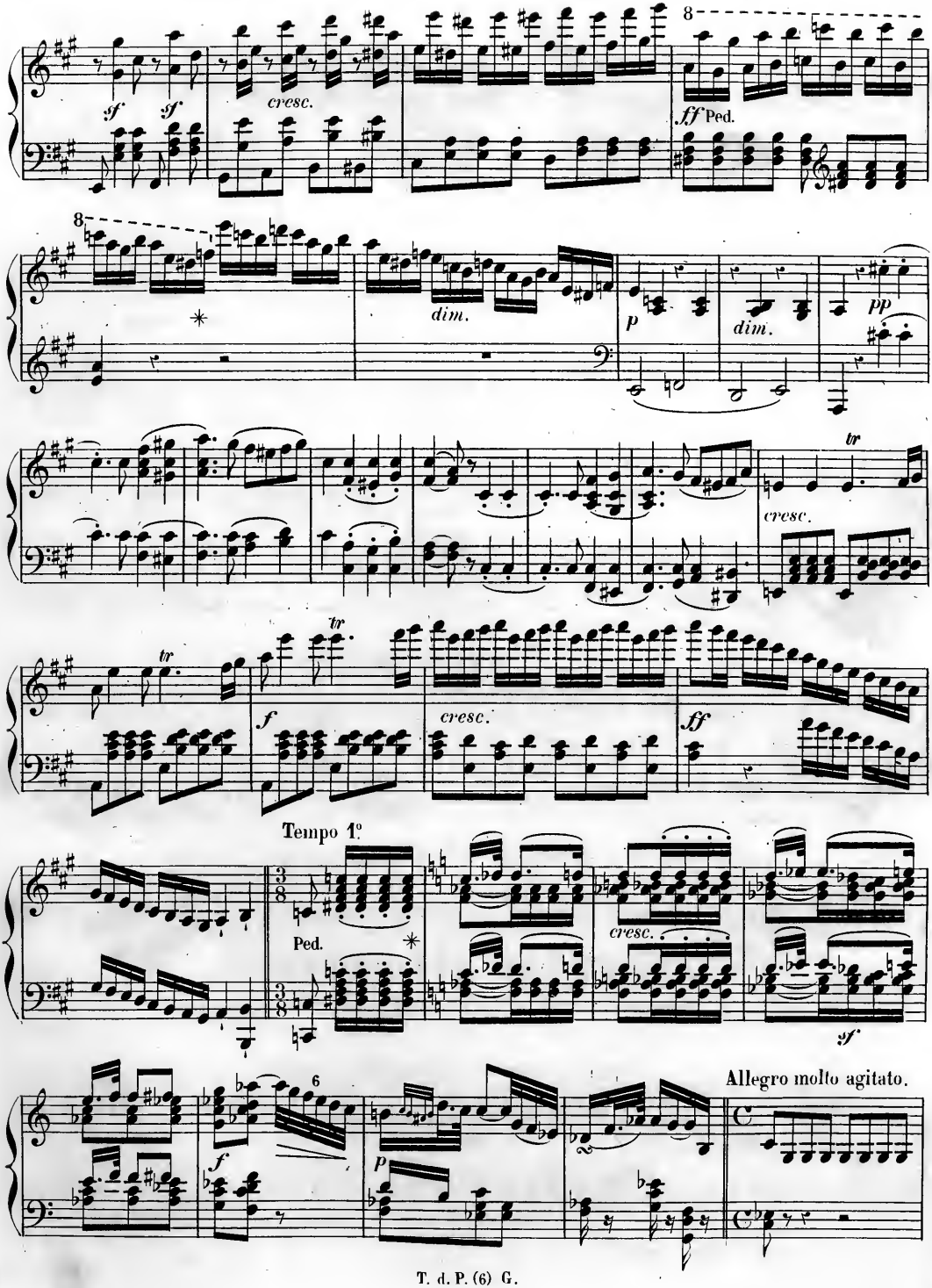
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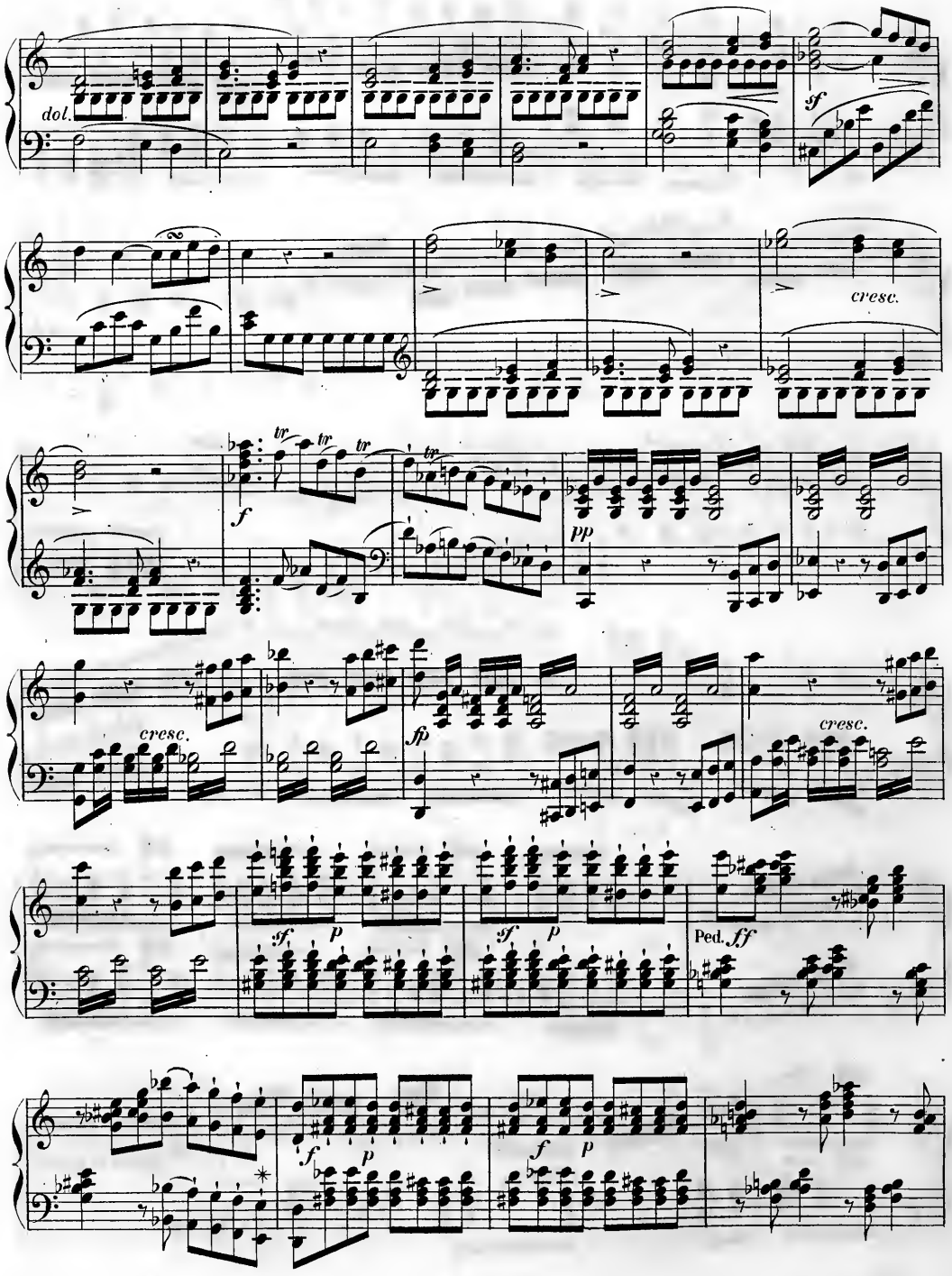
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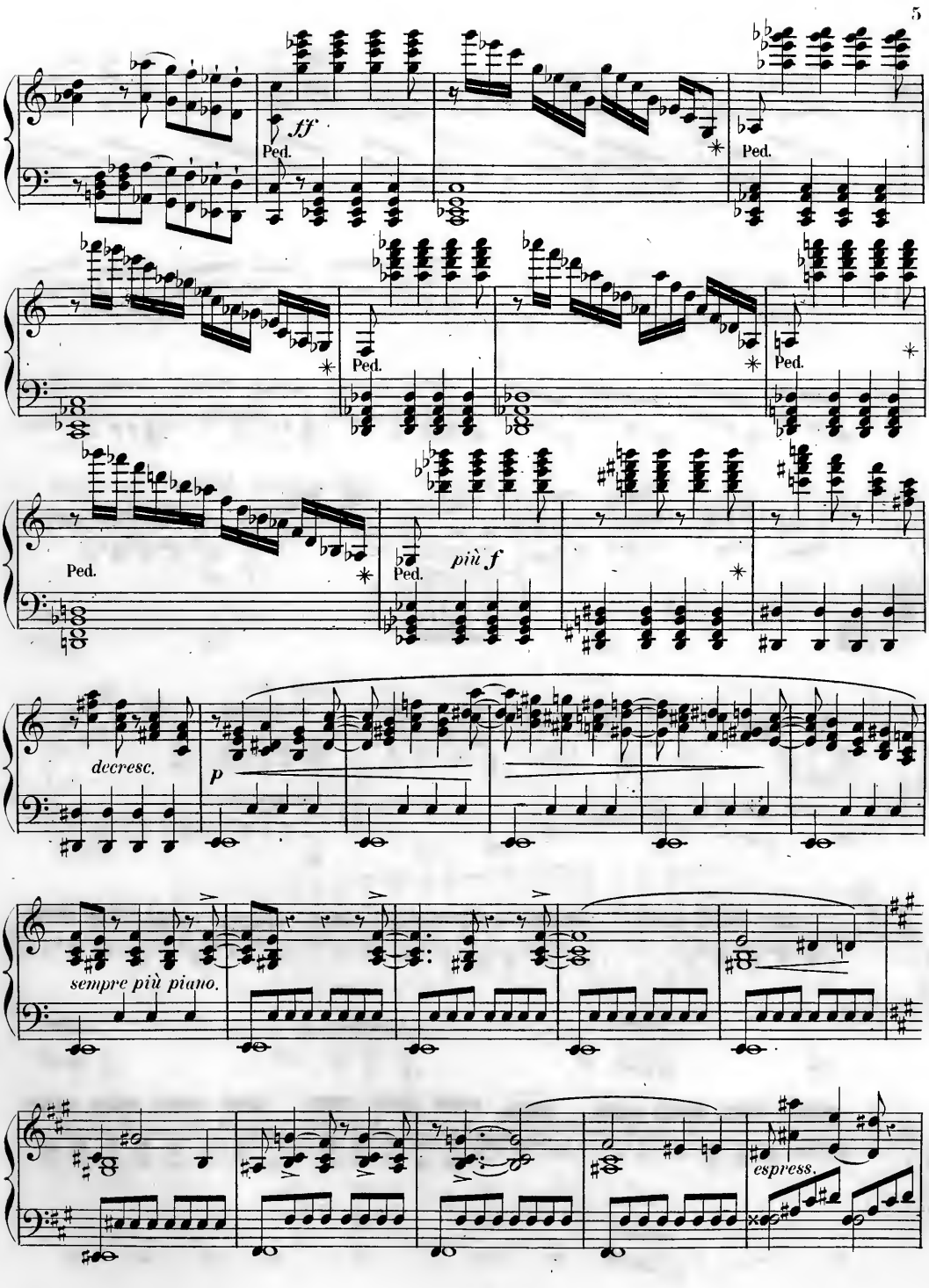
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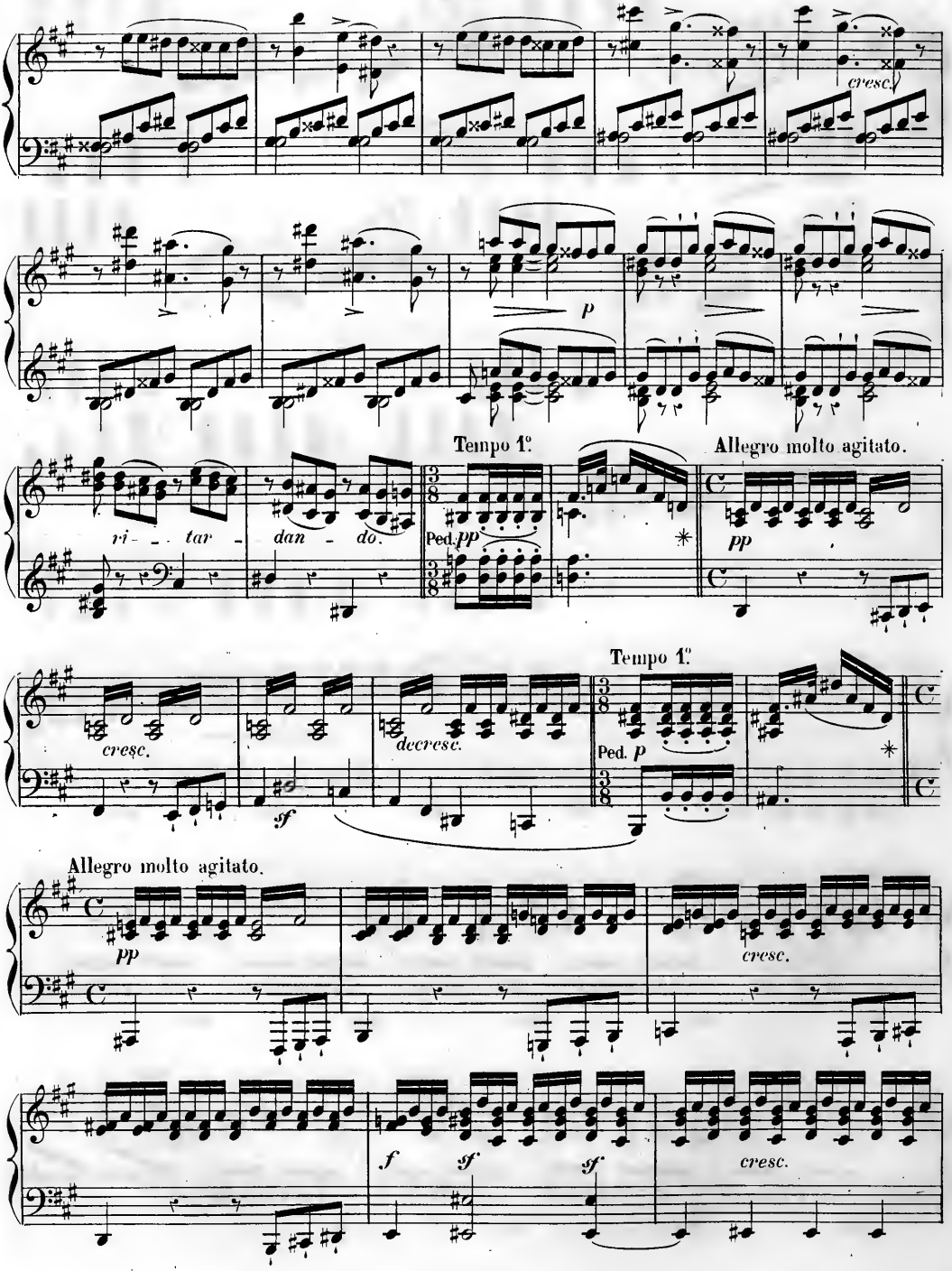
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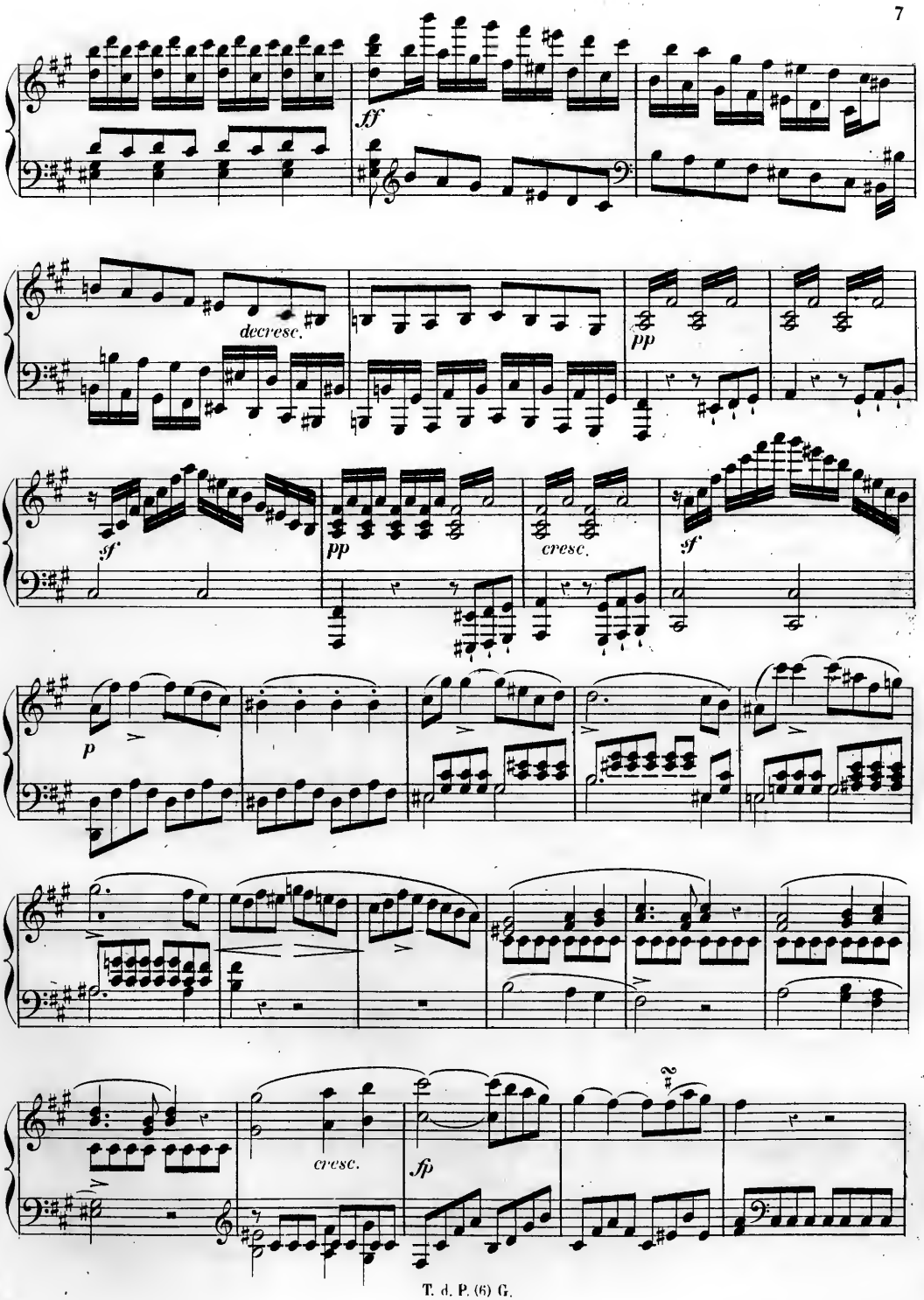
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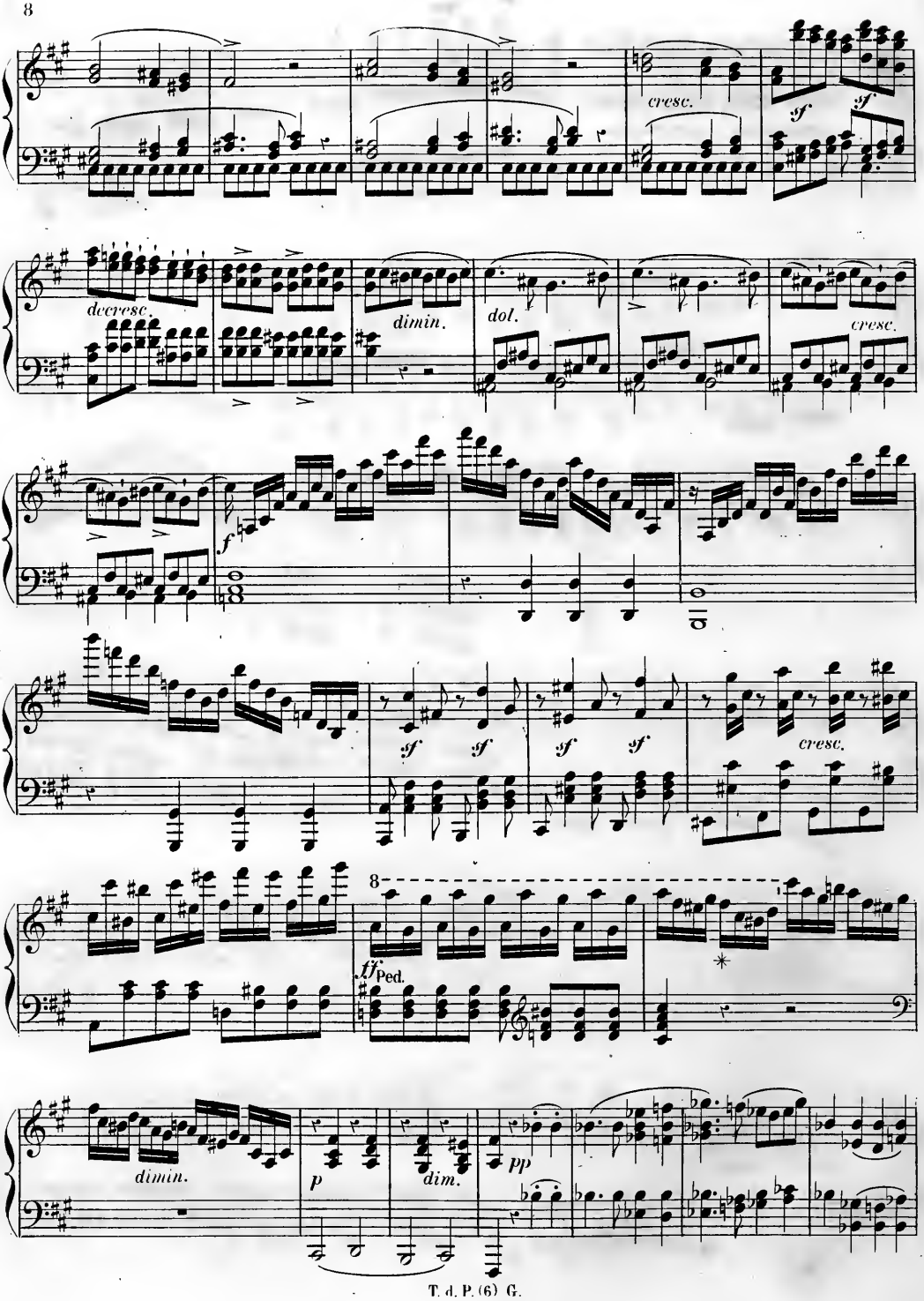
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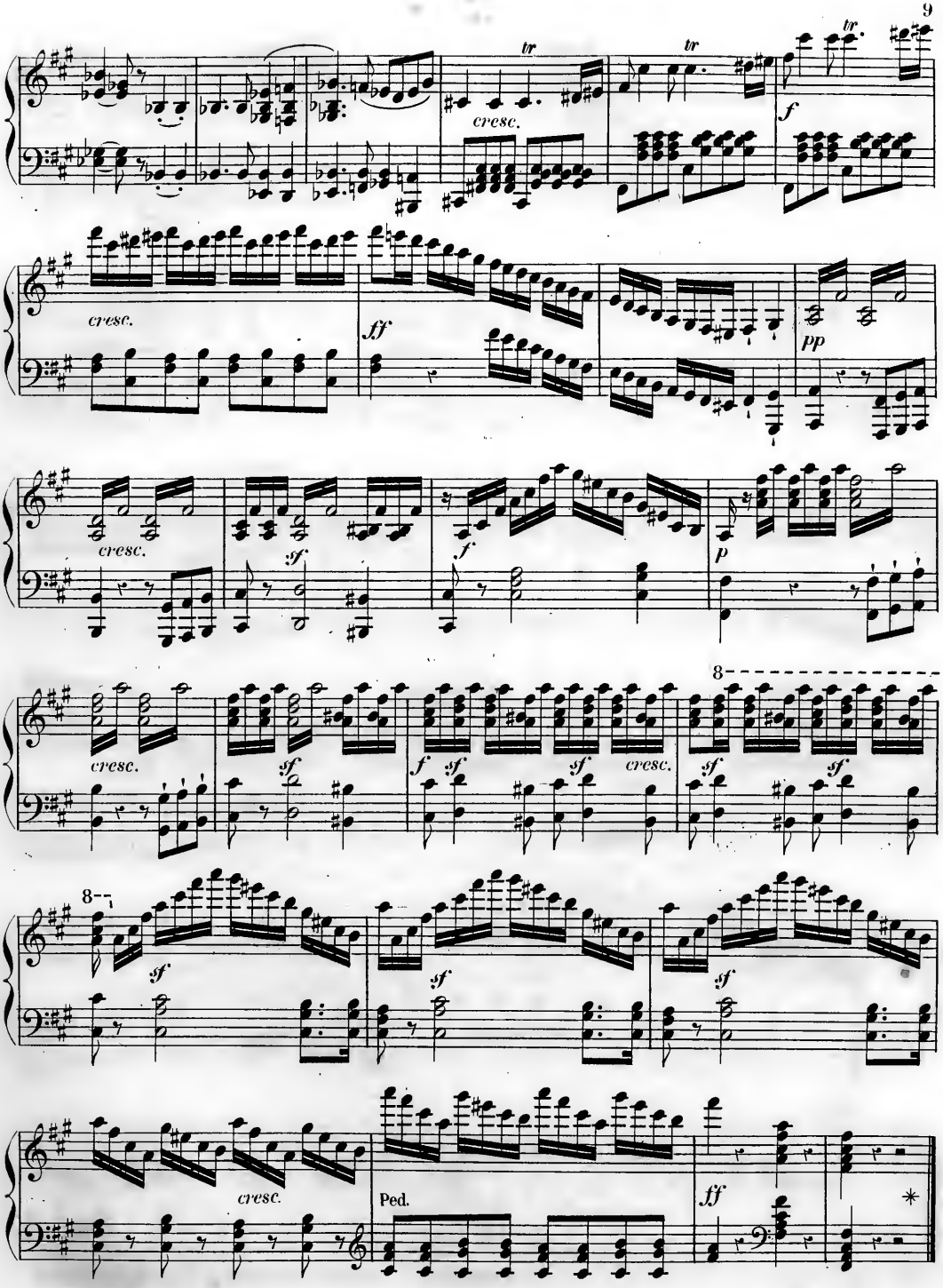
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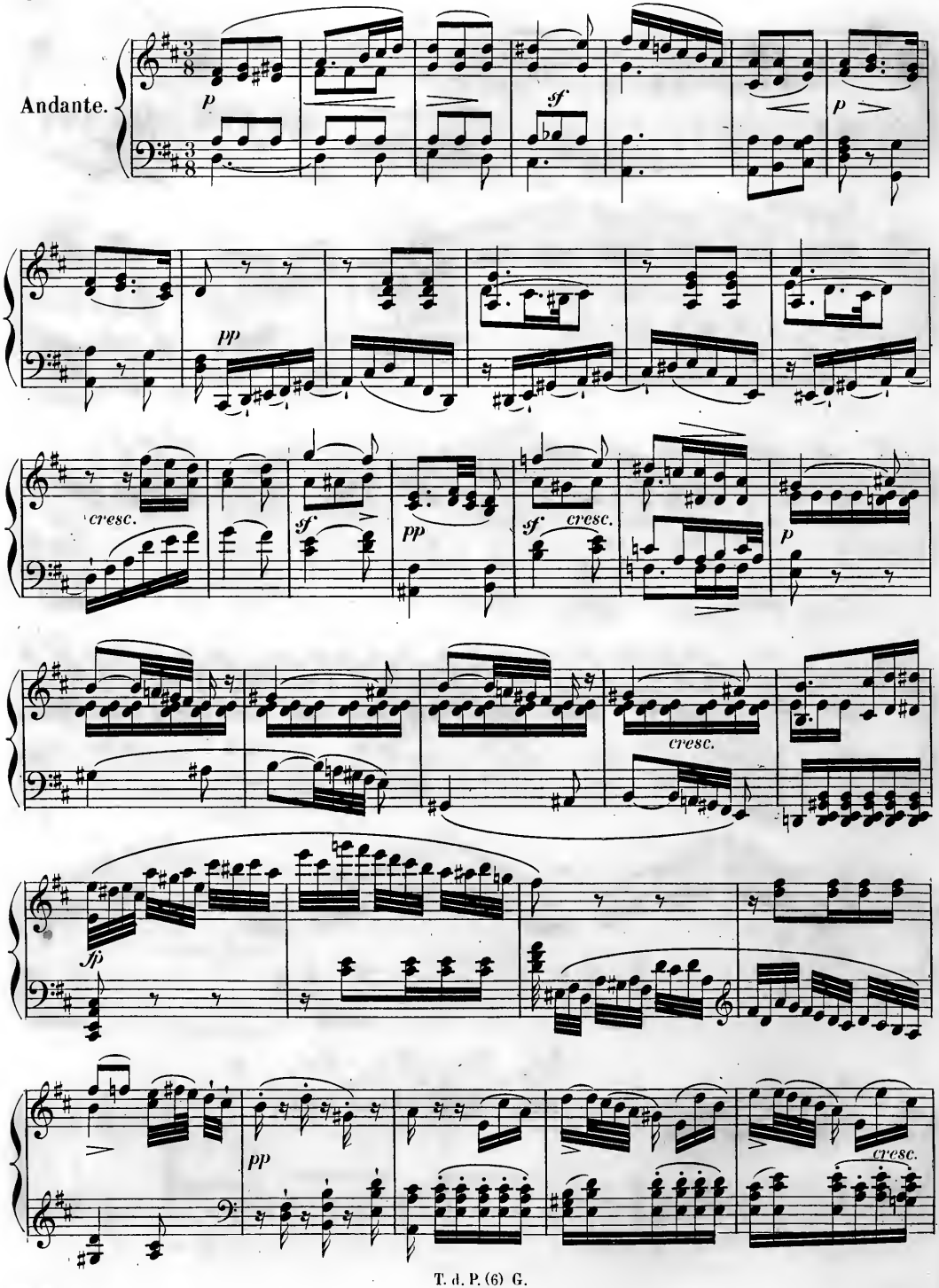
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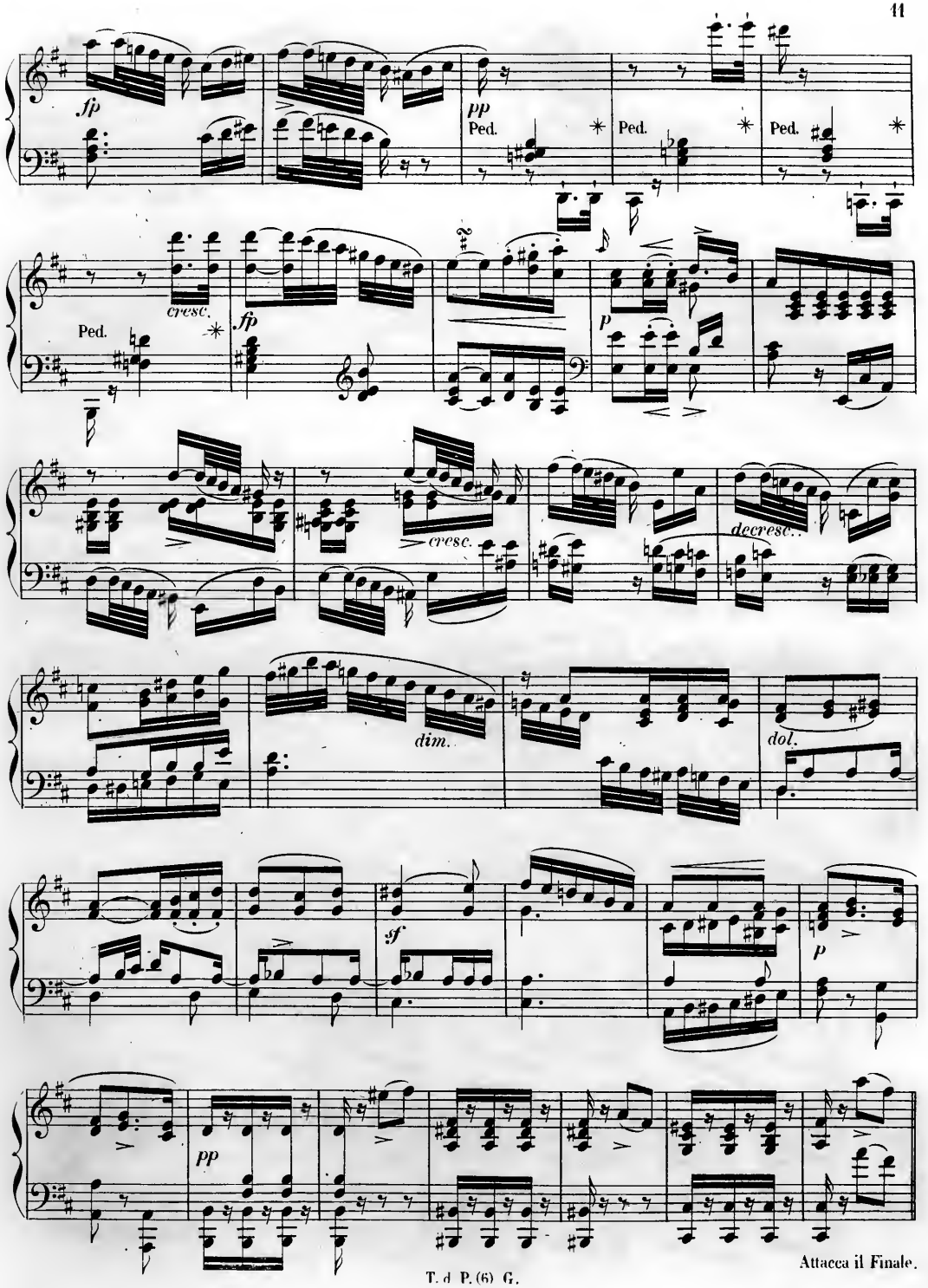

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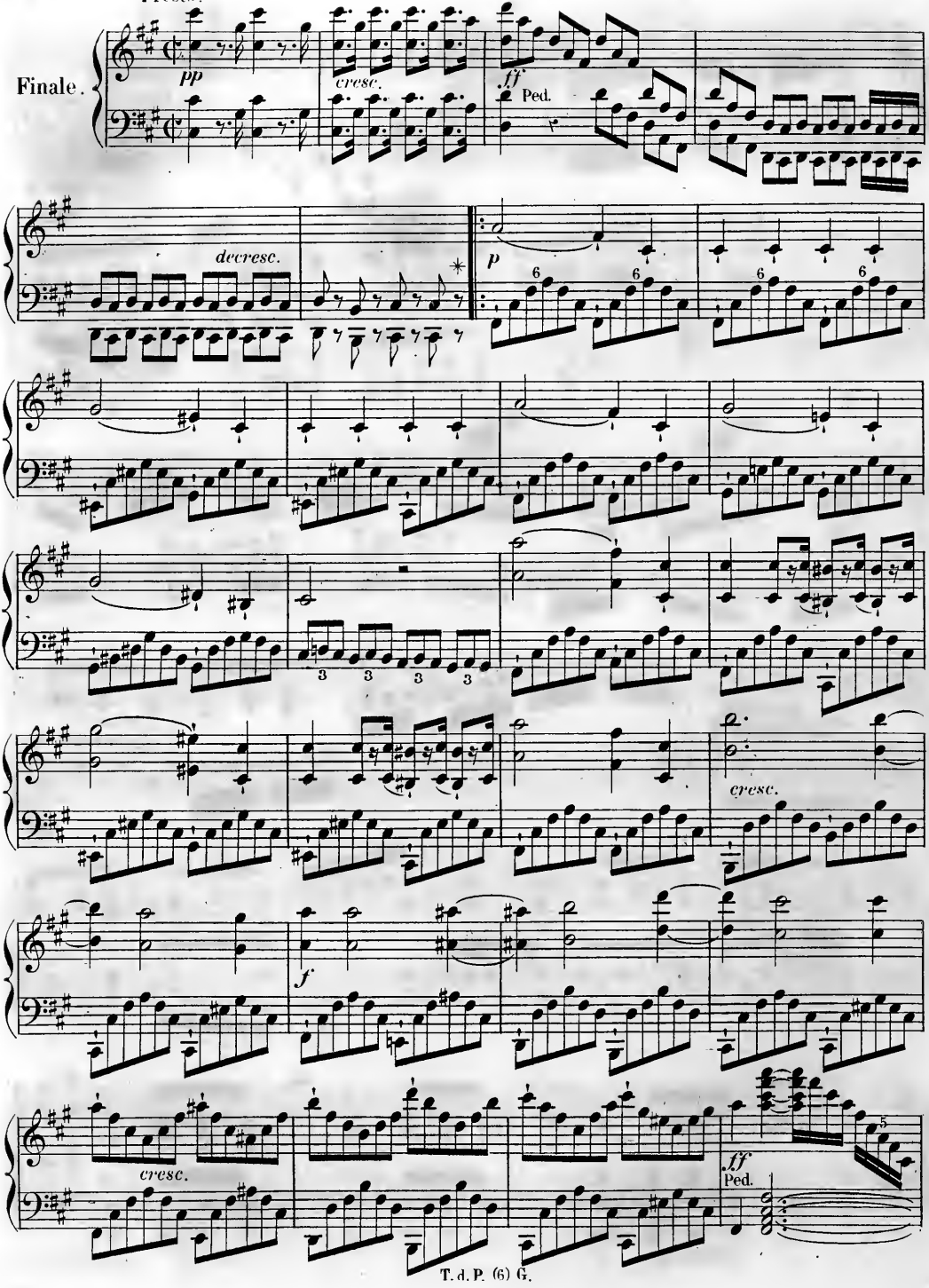
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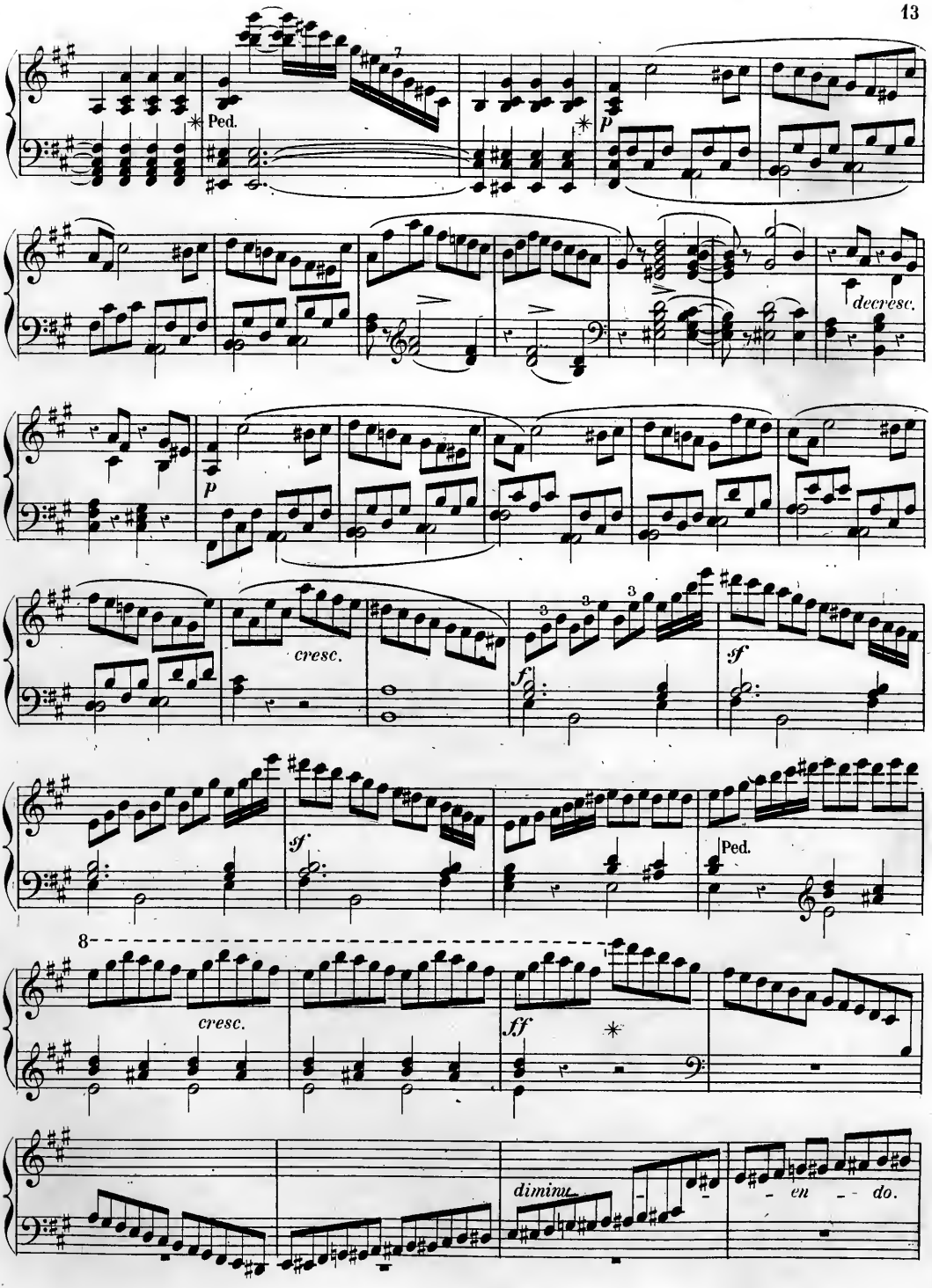
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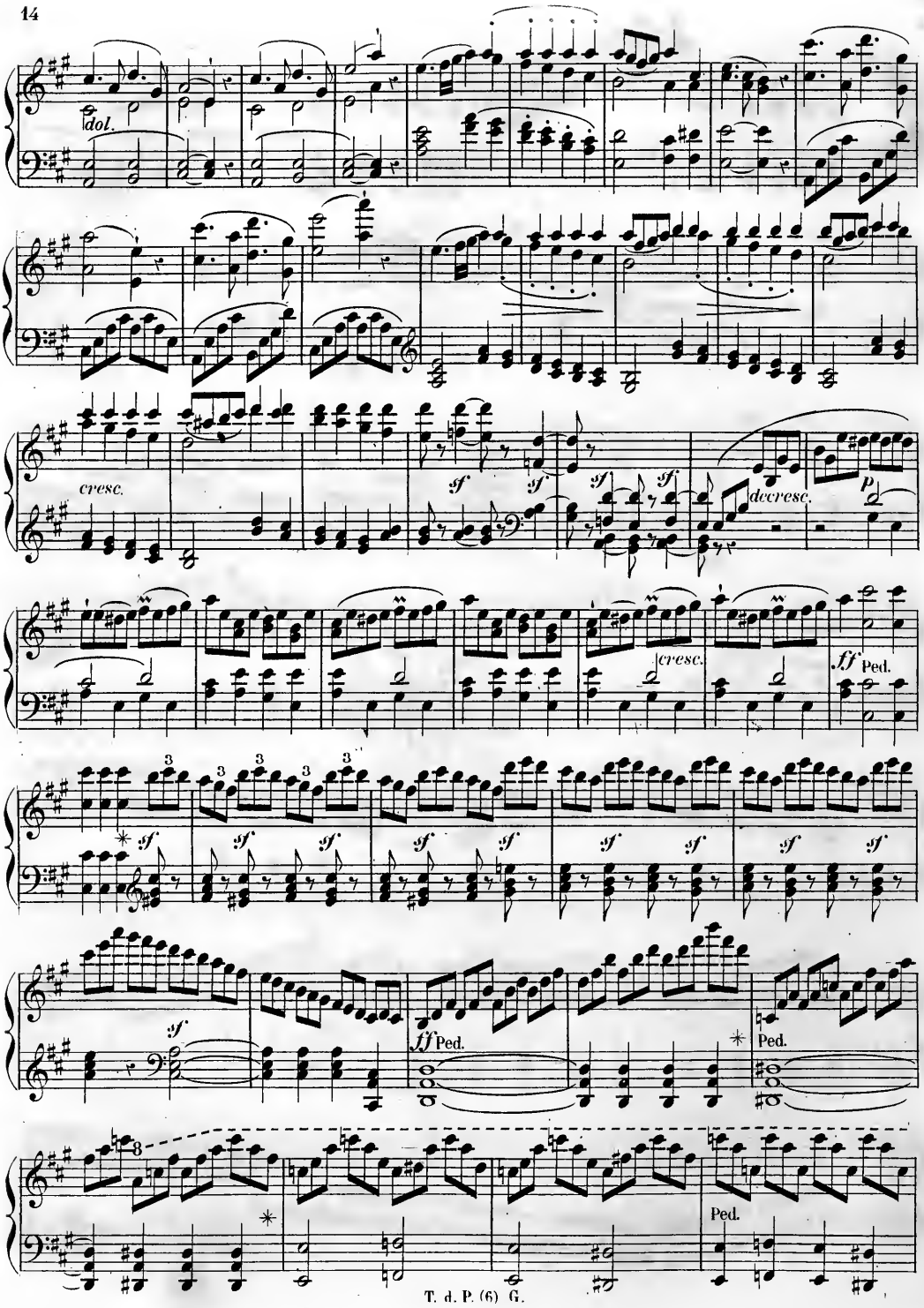
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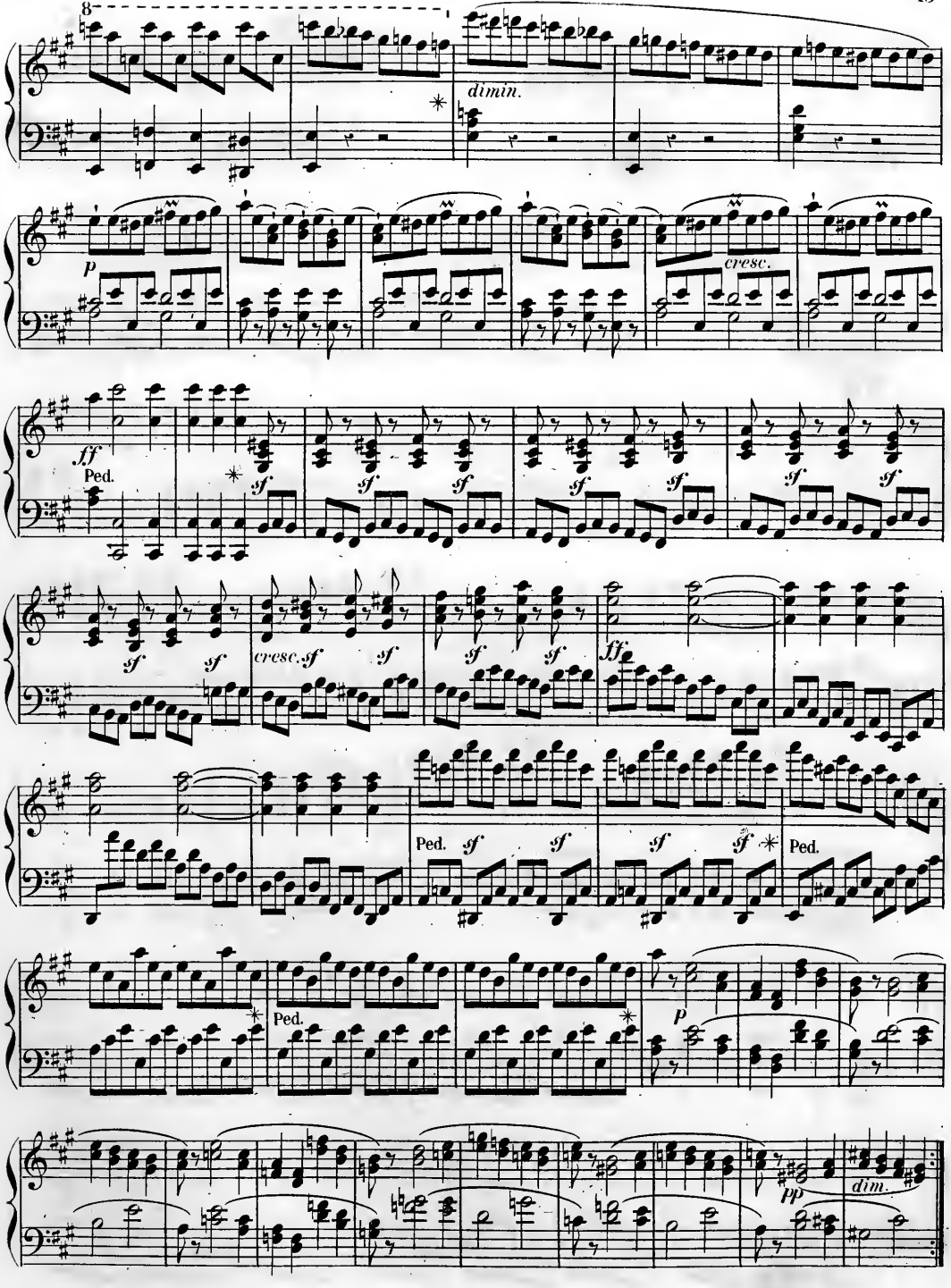
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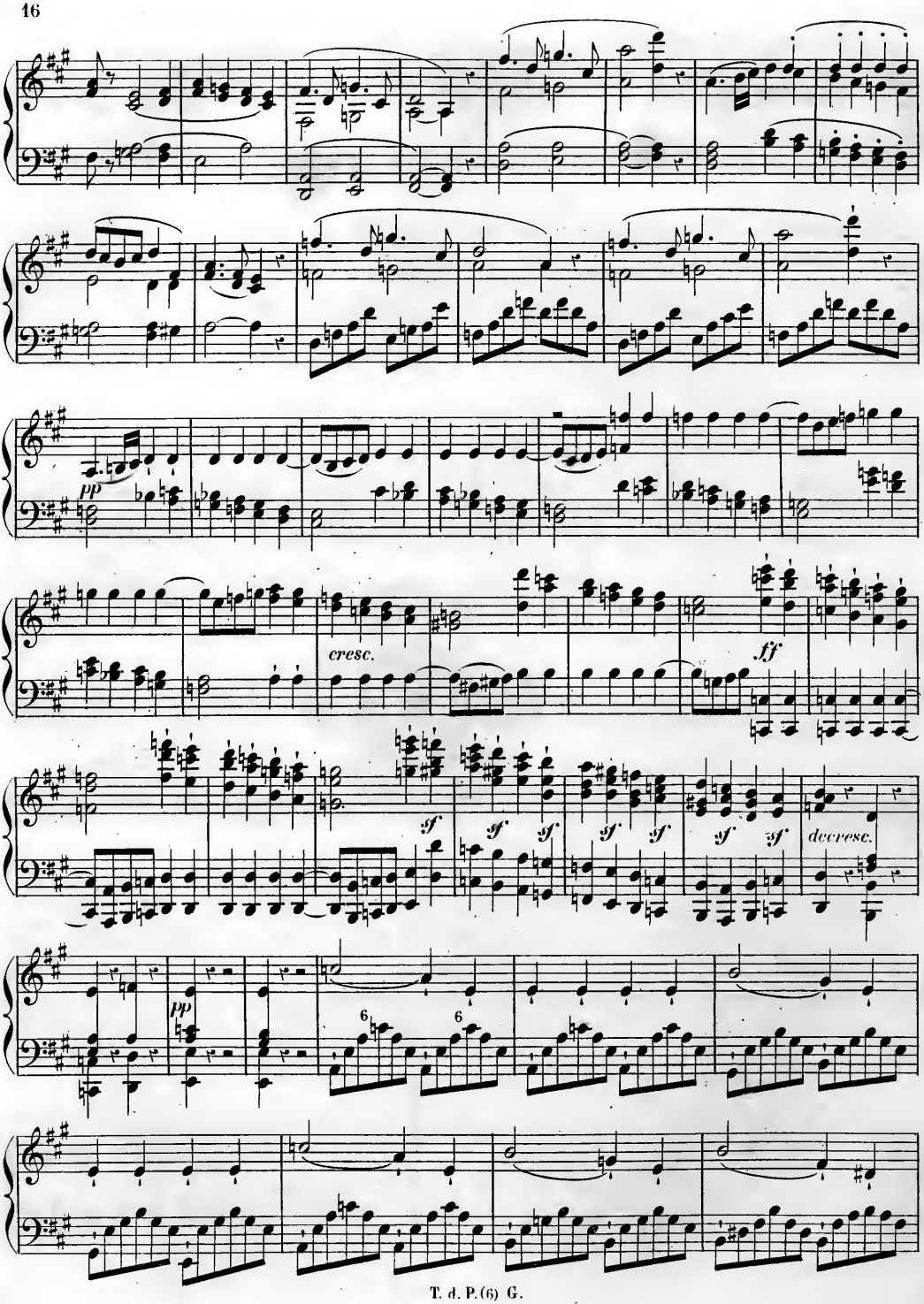
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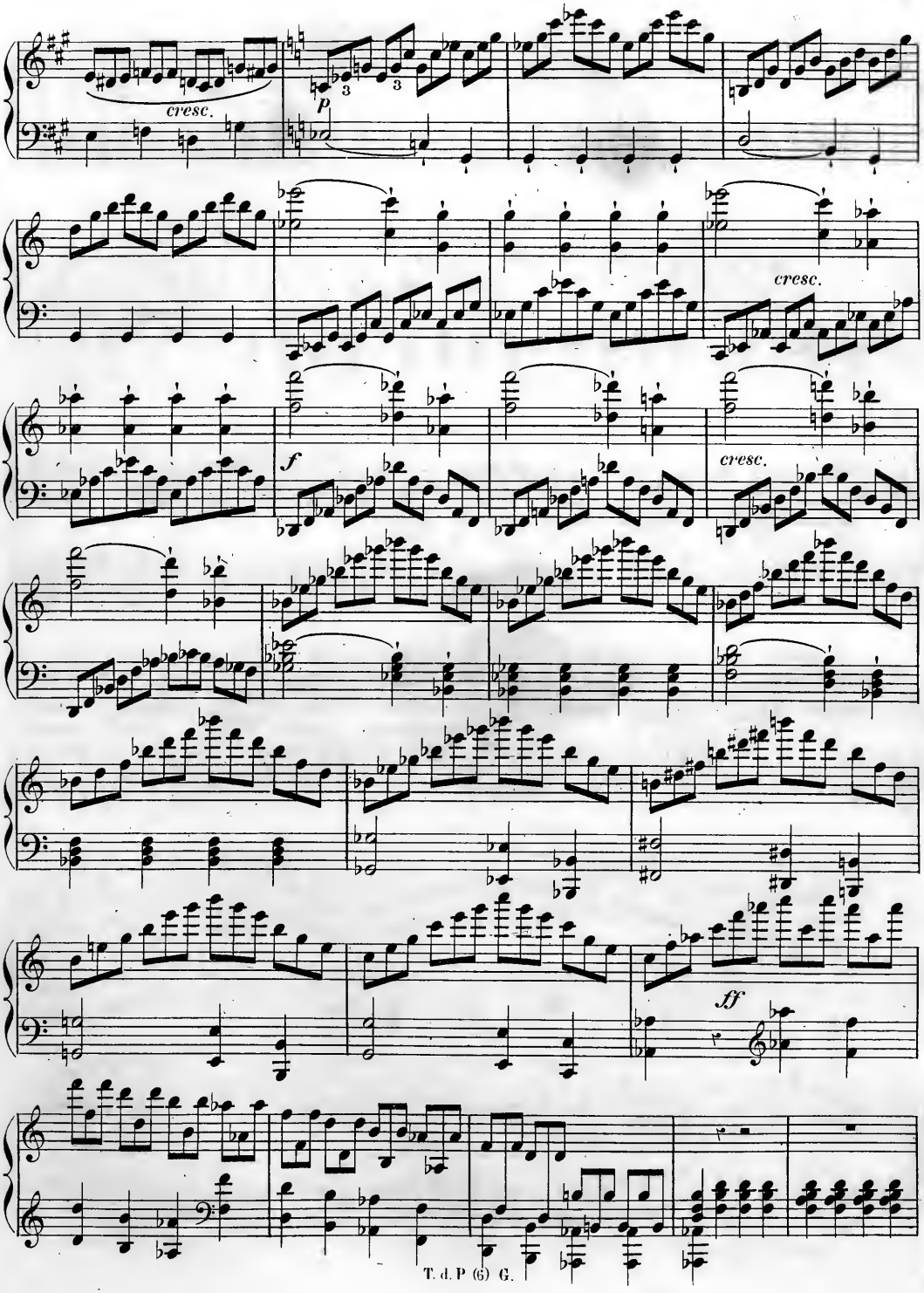
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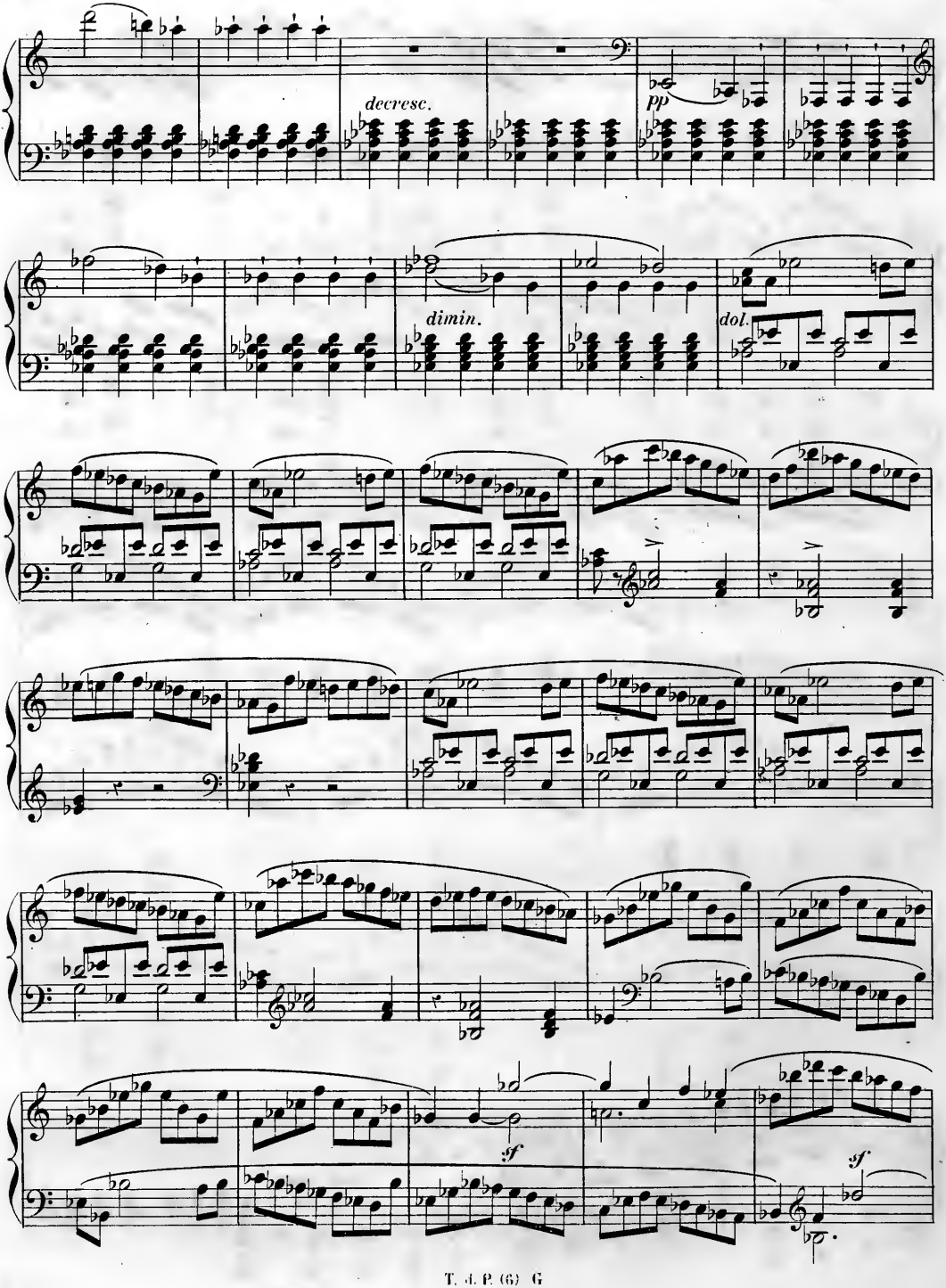
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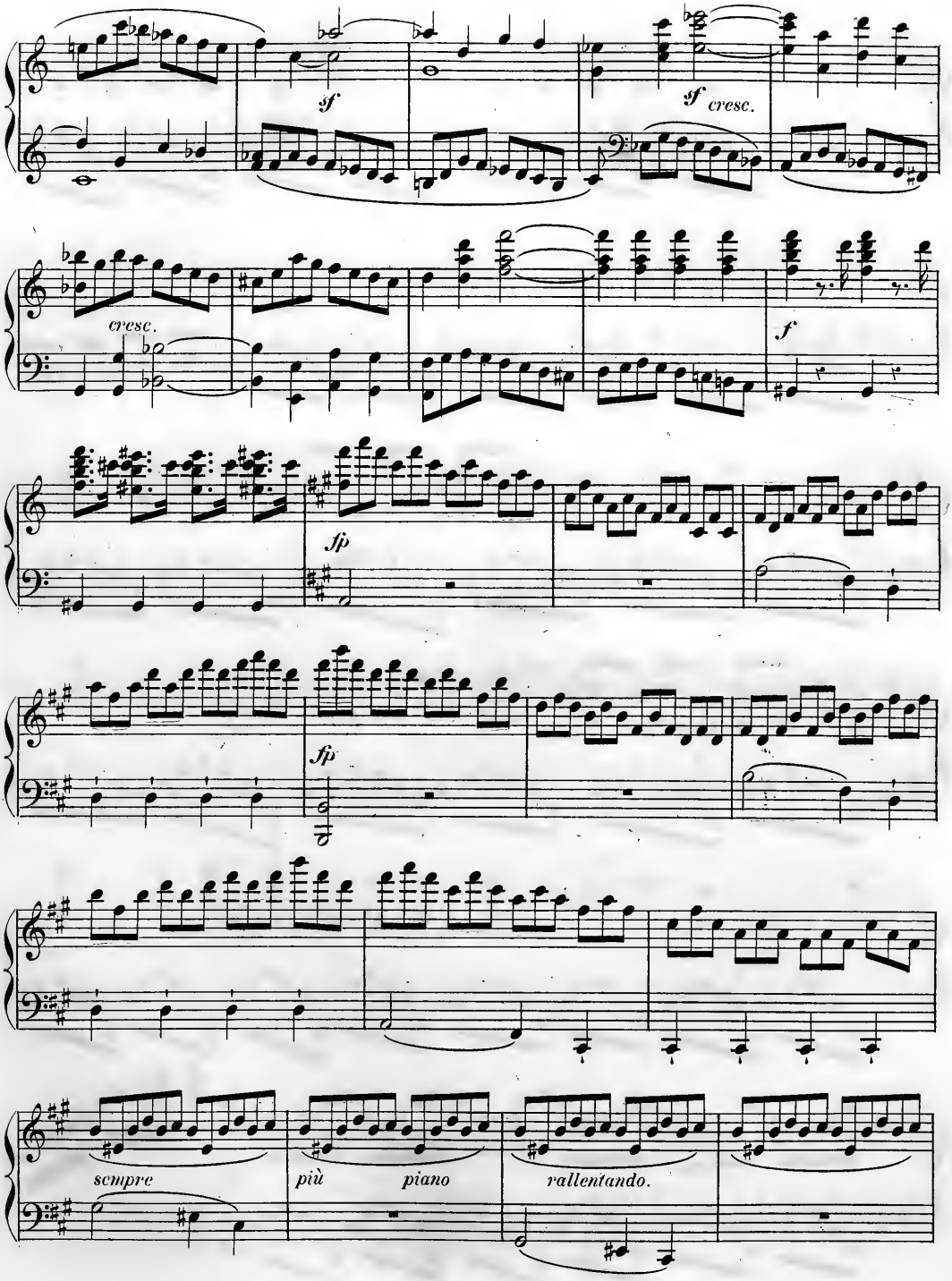
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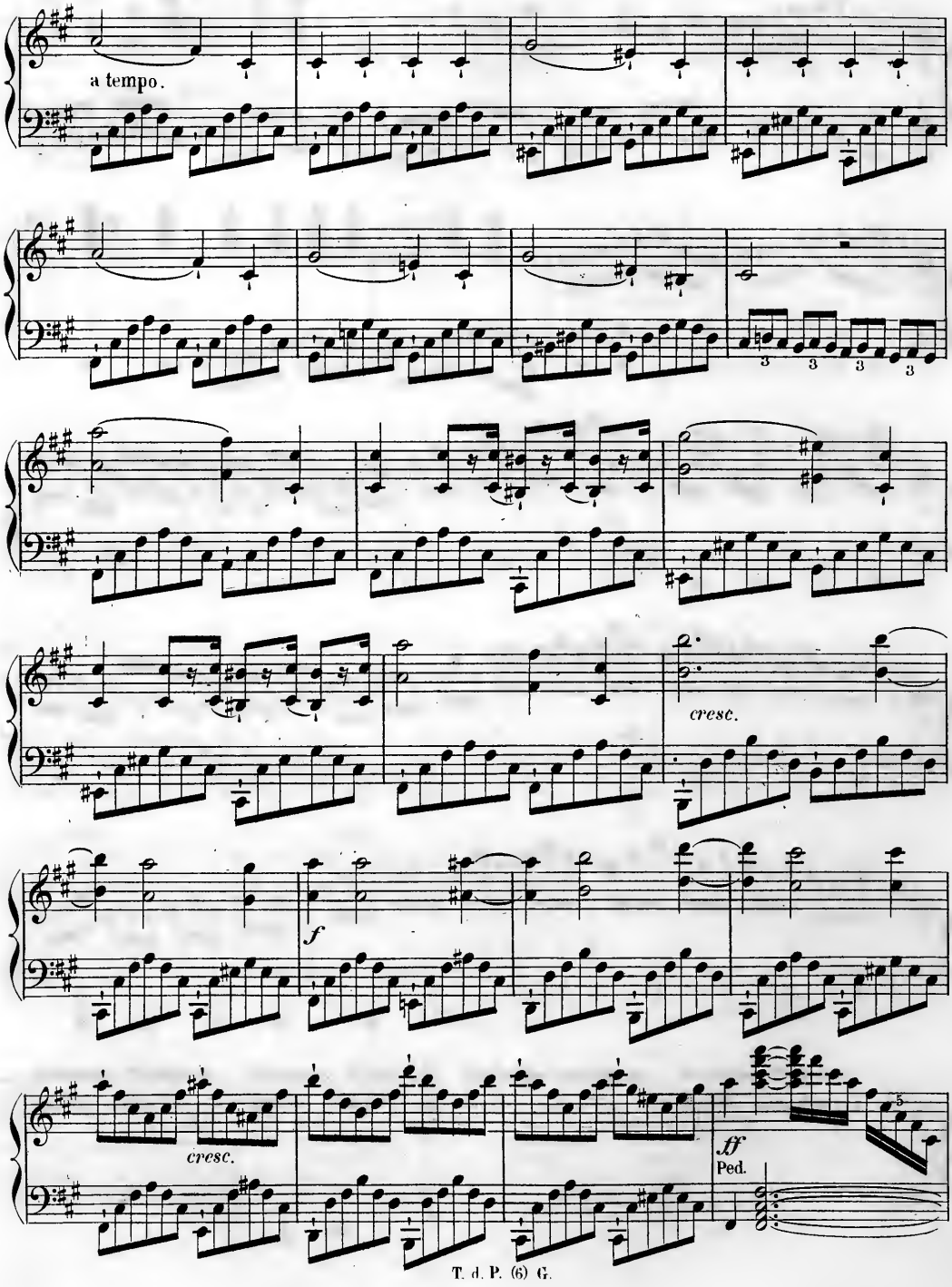
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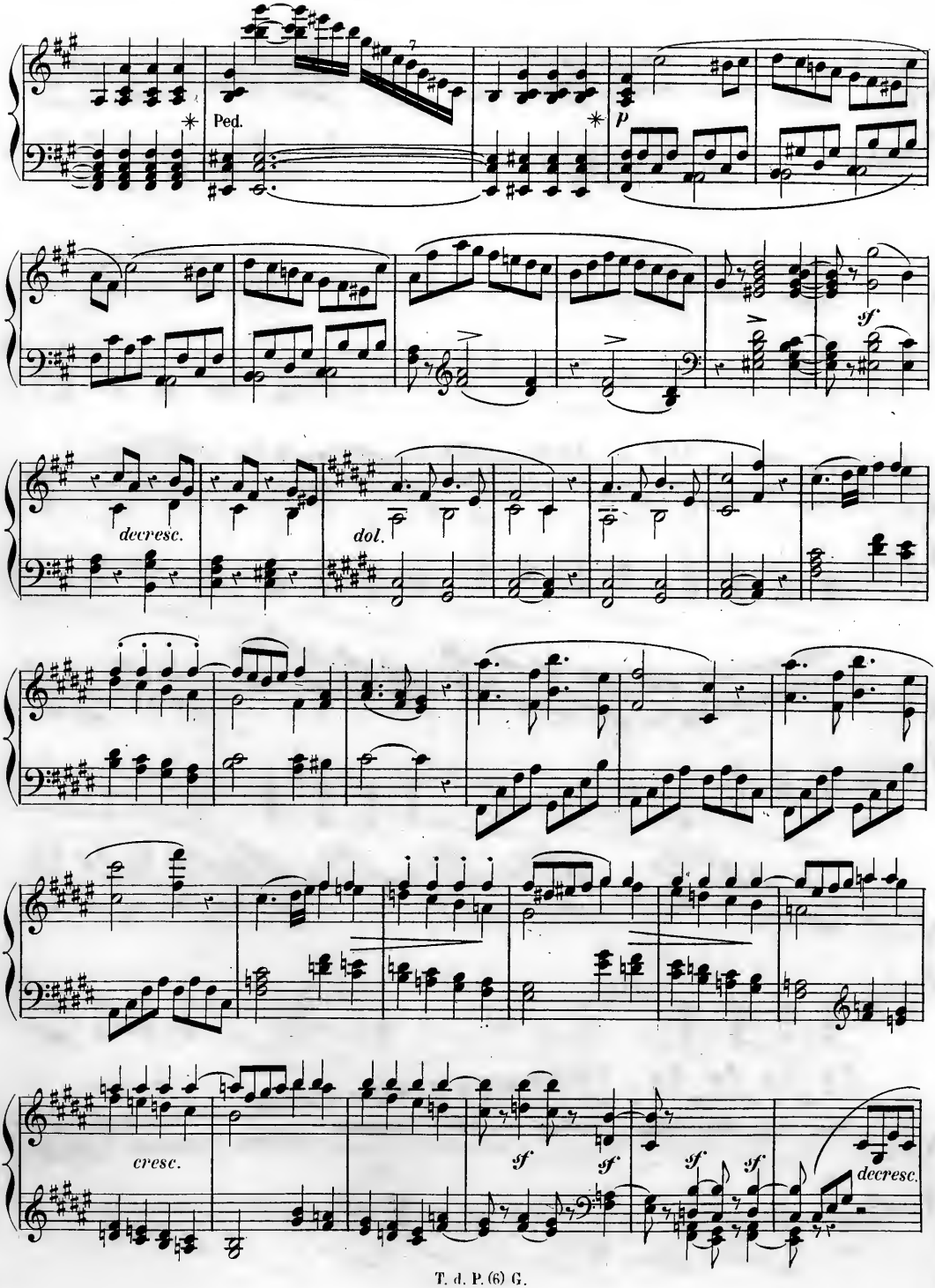
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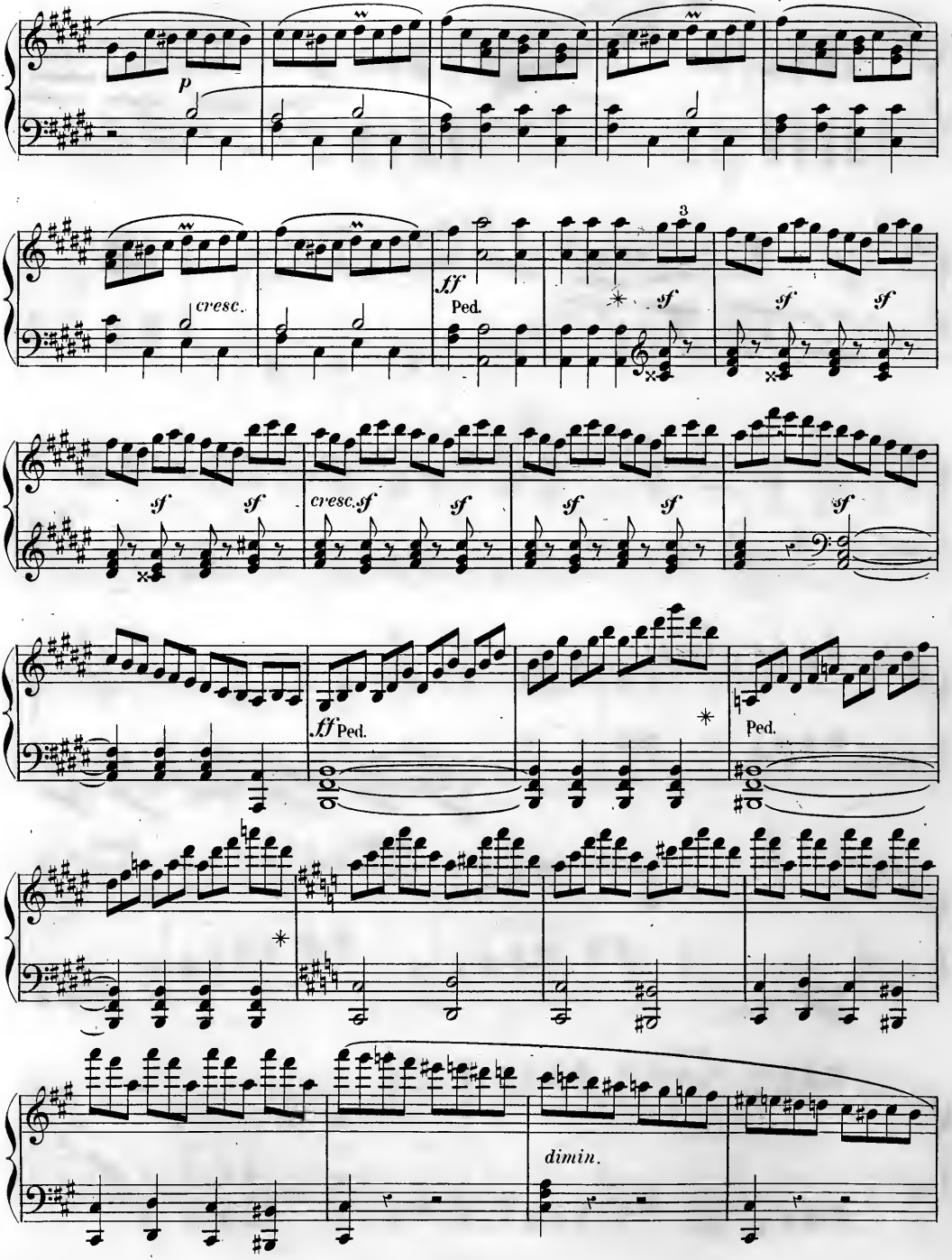
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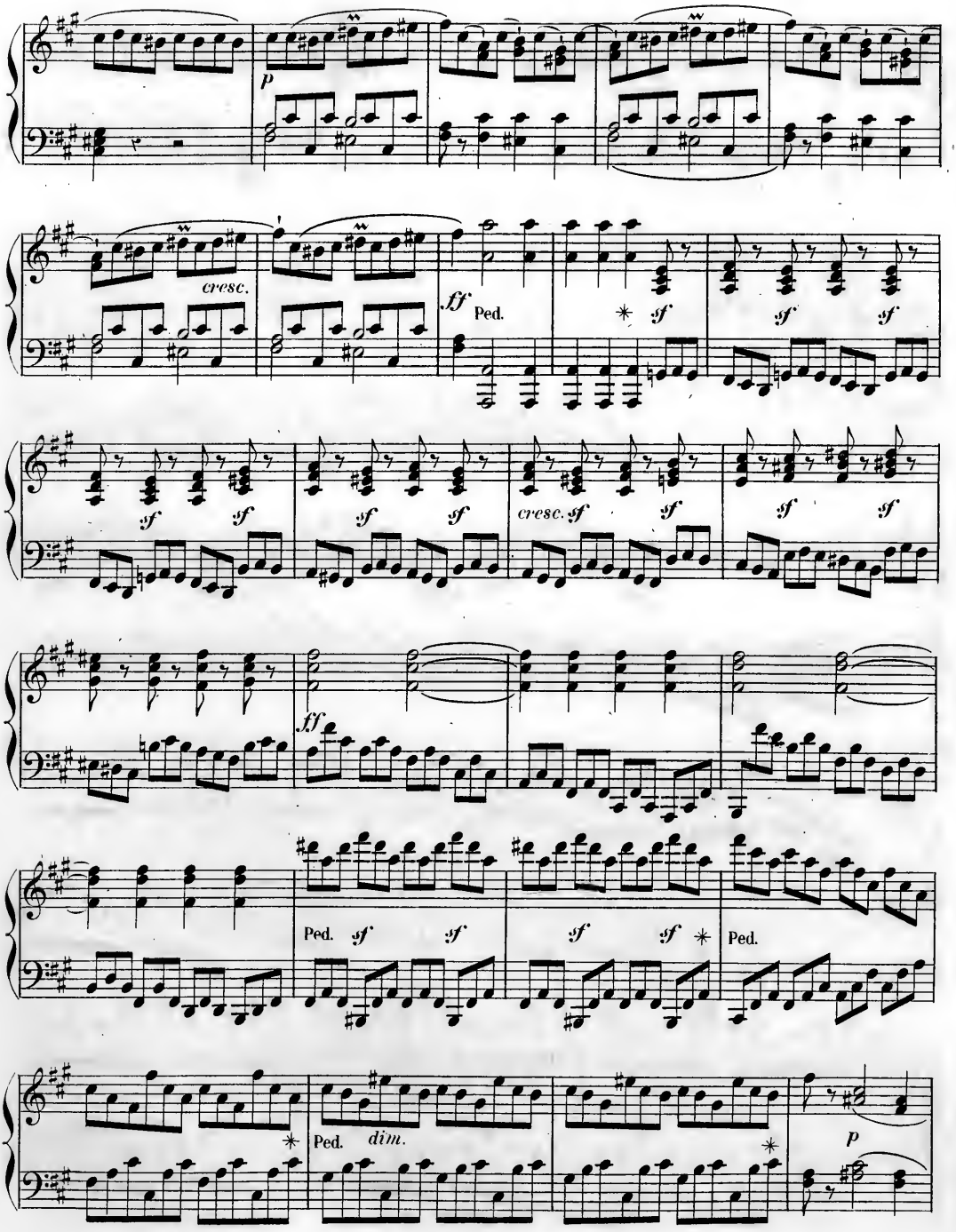
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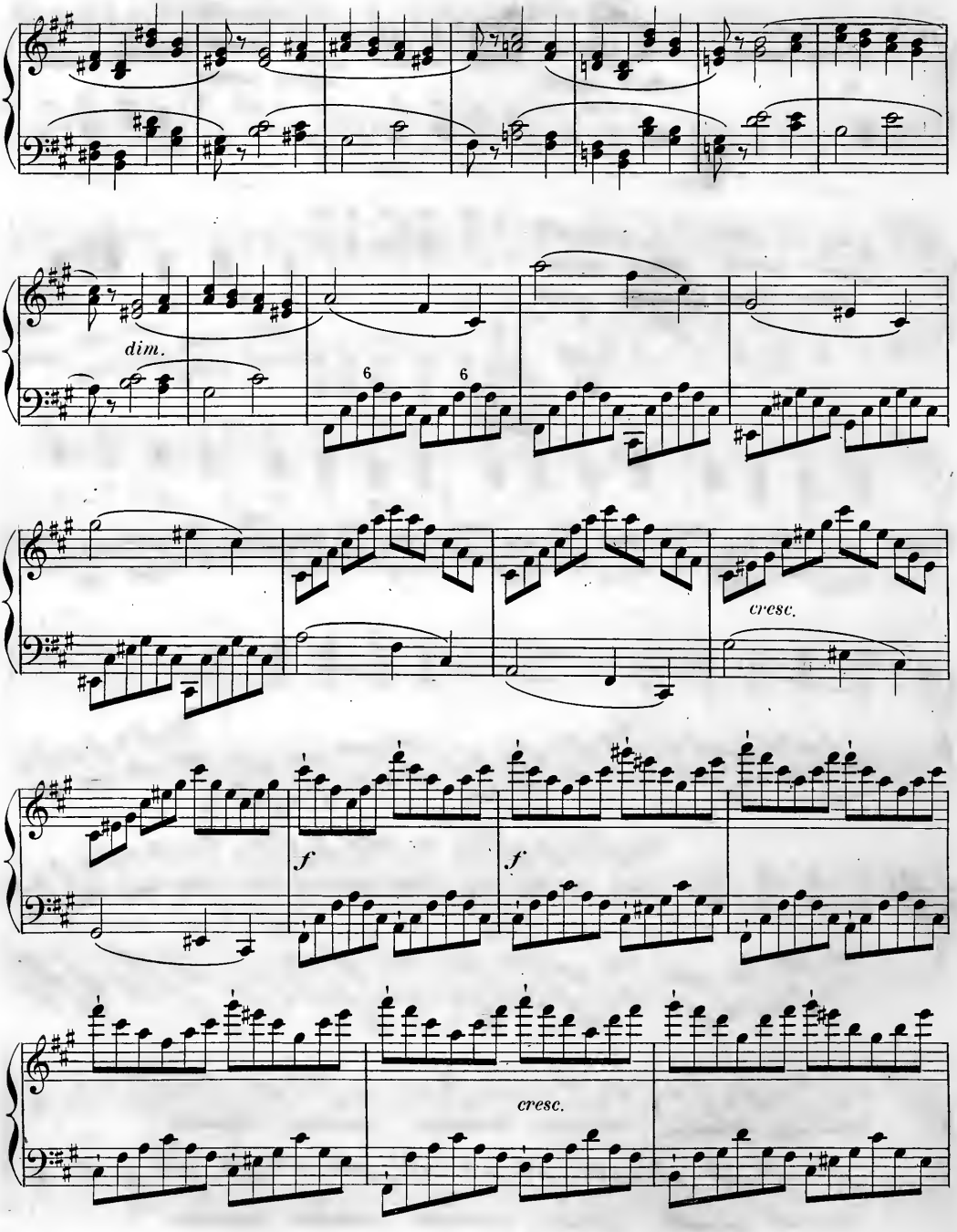
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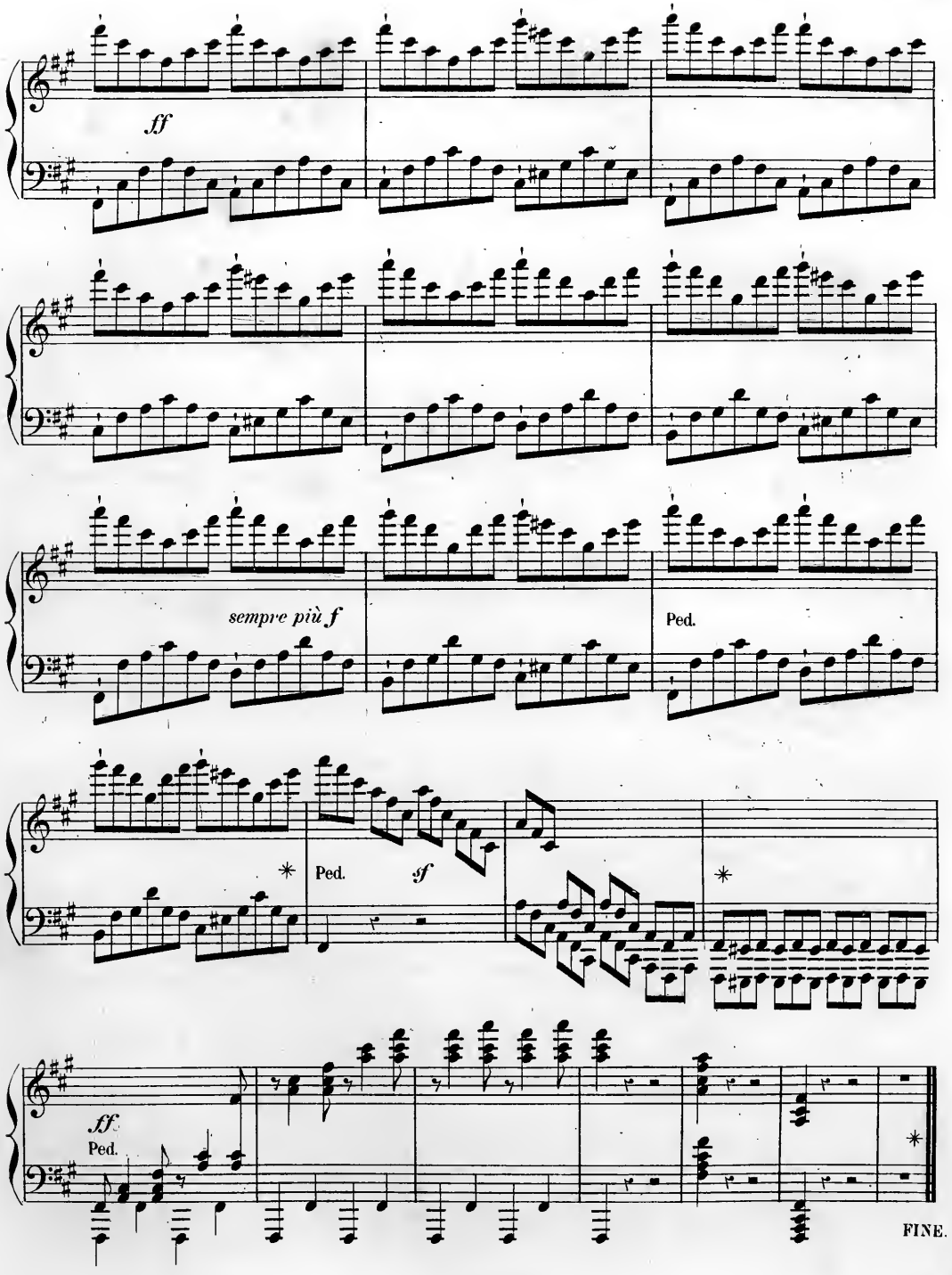
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CINQ SONATES

pour le

CLAVECIN ou le PIANO-FORTE

COMPOSÉES

par

JOSEPH HAYDN.

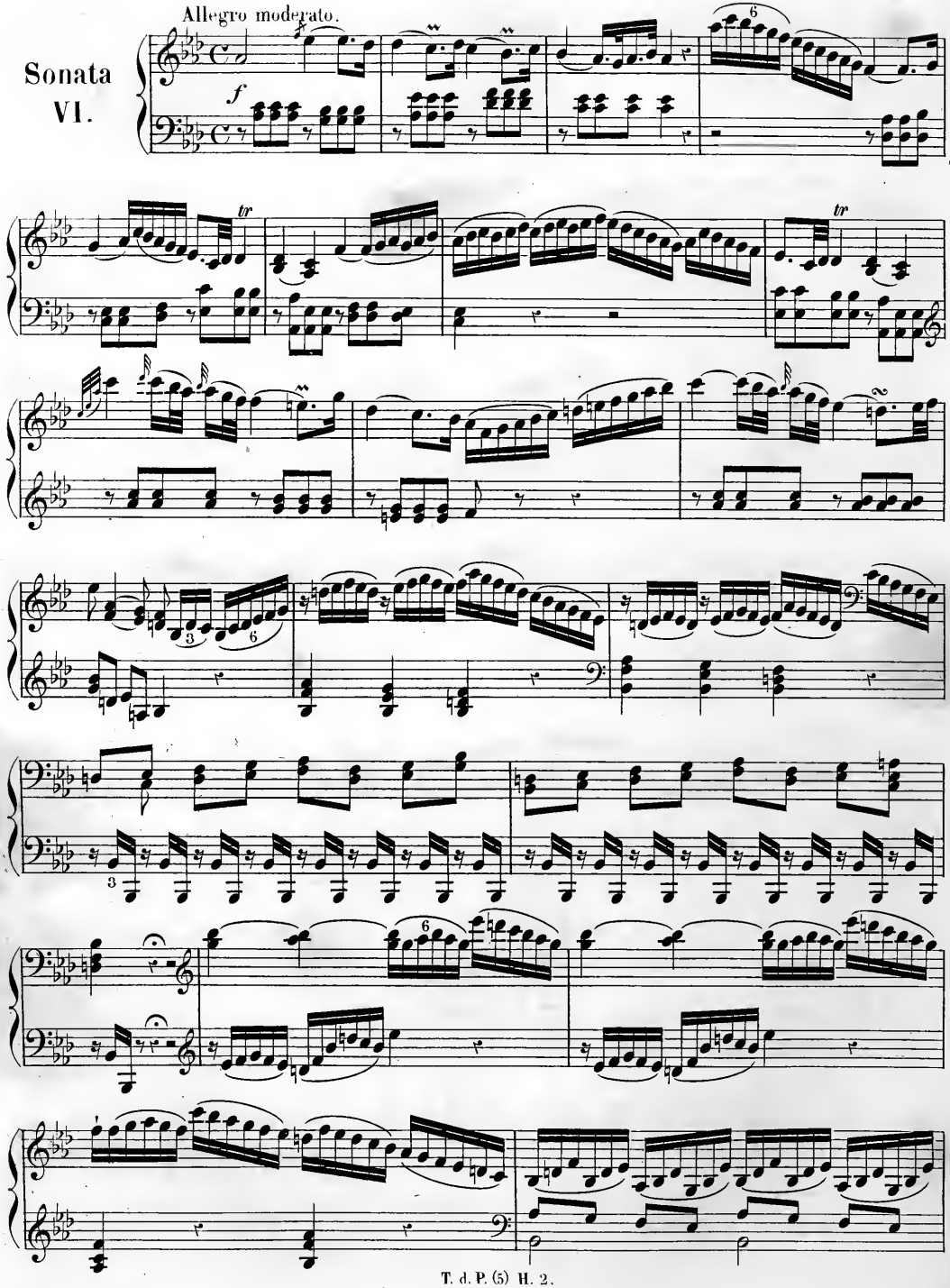
2.me RECUEIL.

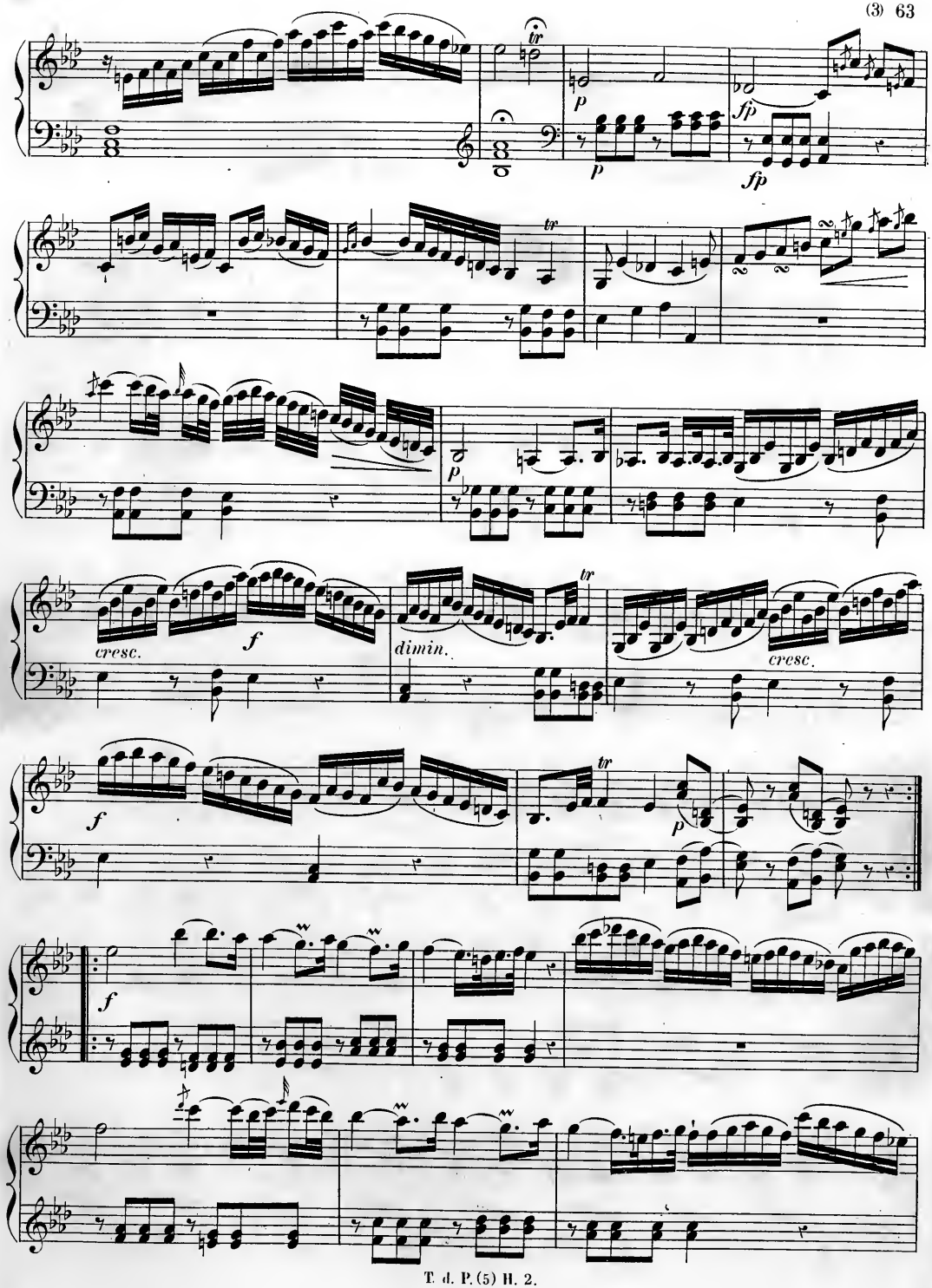
PUBLIÉ PAR L. FARRENC,— PARIS, 1871.

T. d. P. (5) H. 2.

Sonata VI.

Allegro moderato.

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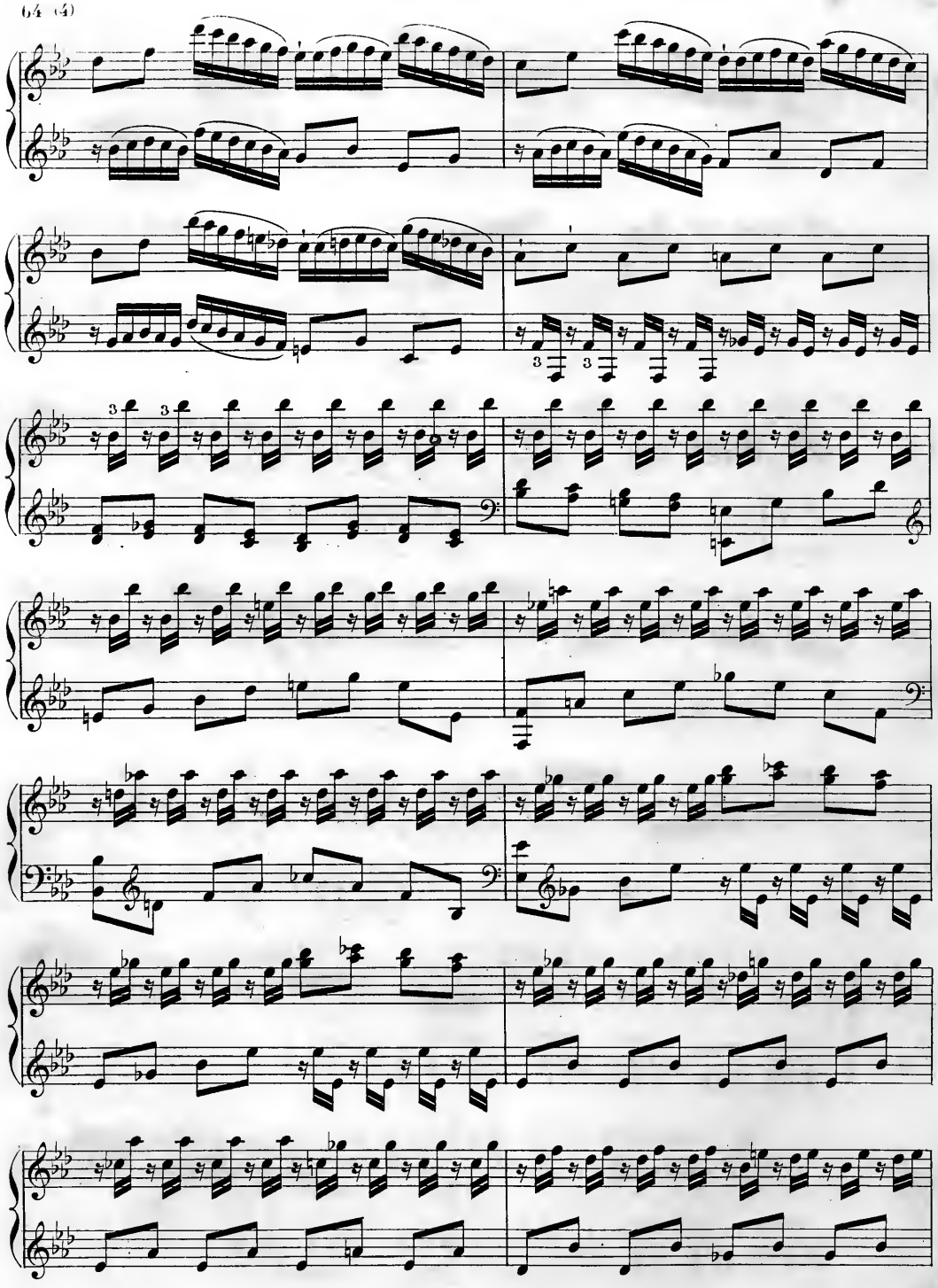
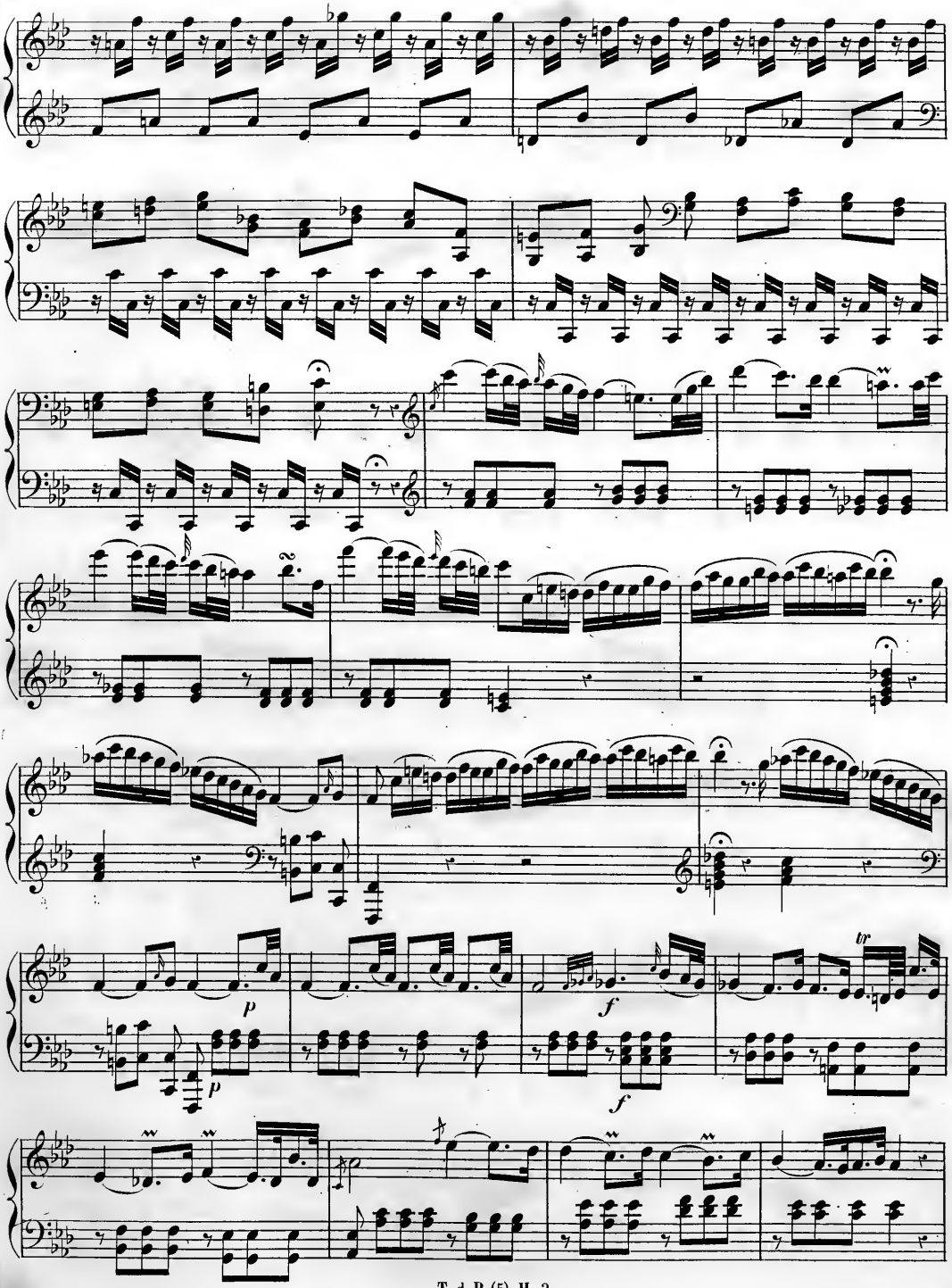
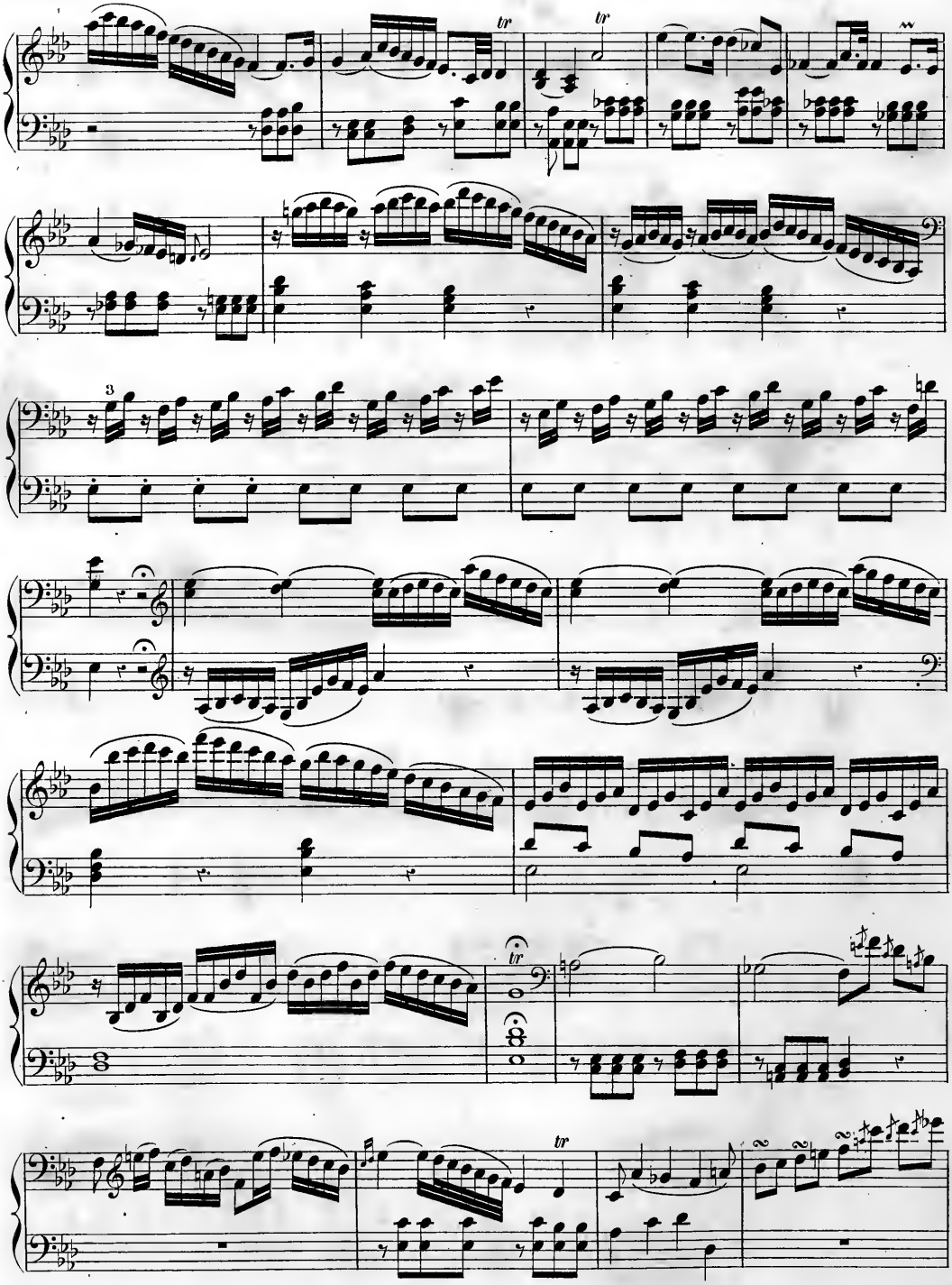
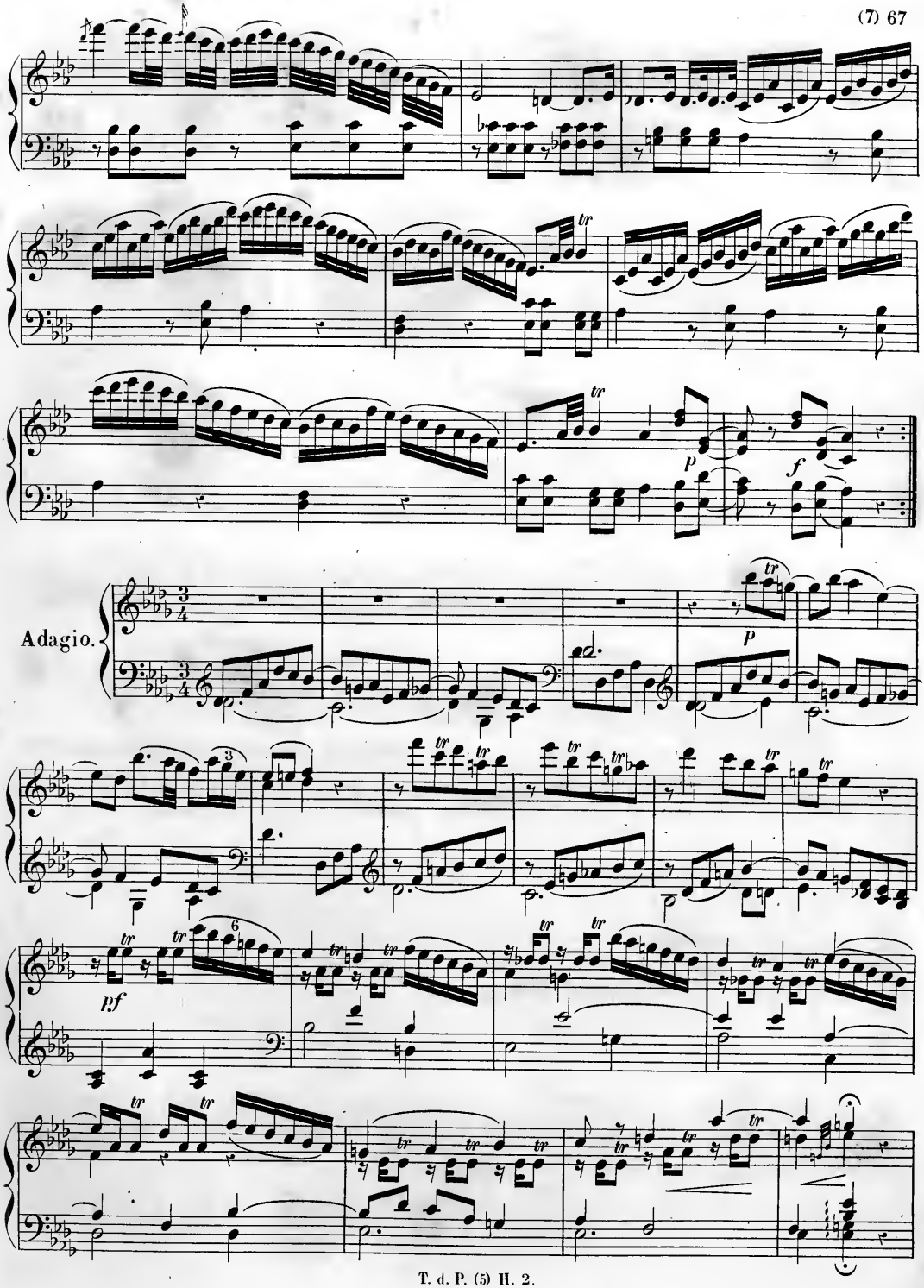
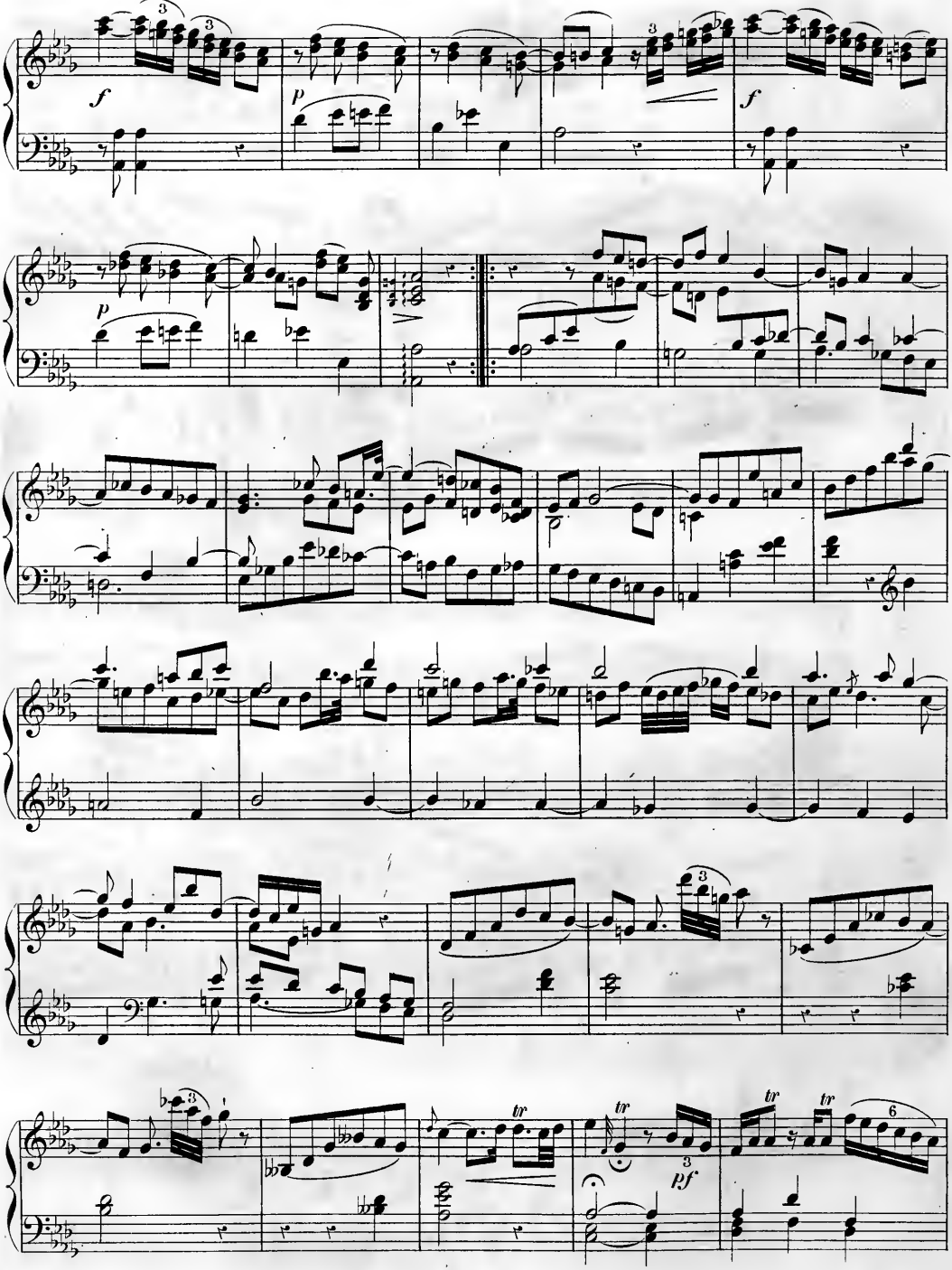
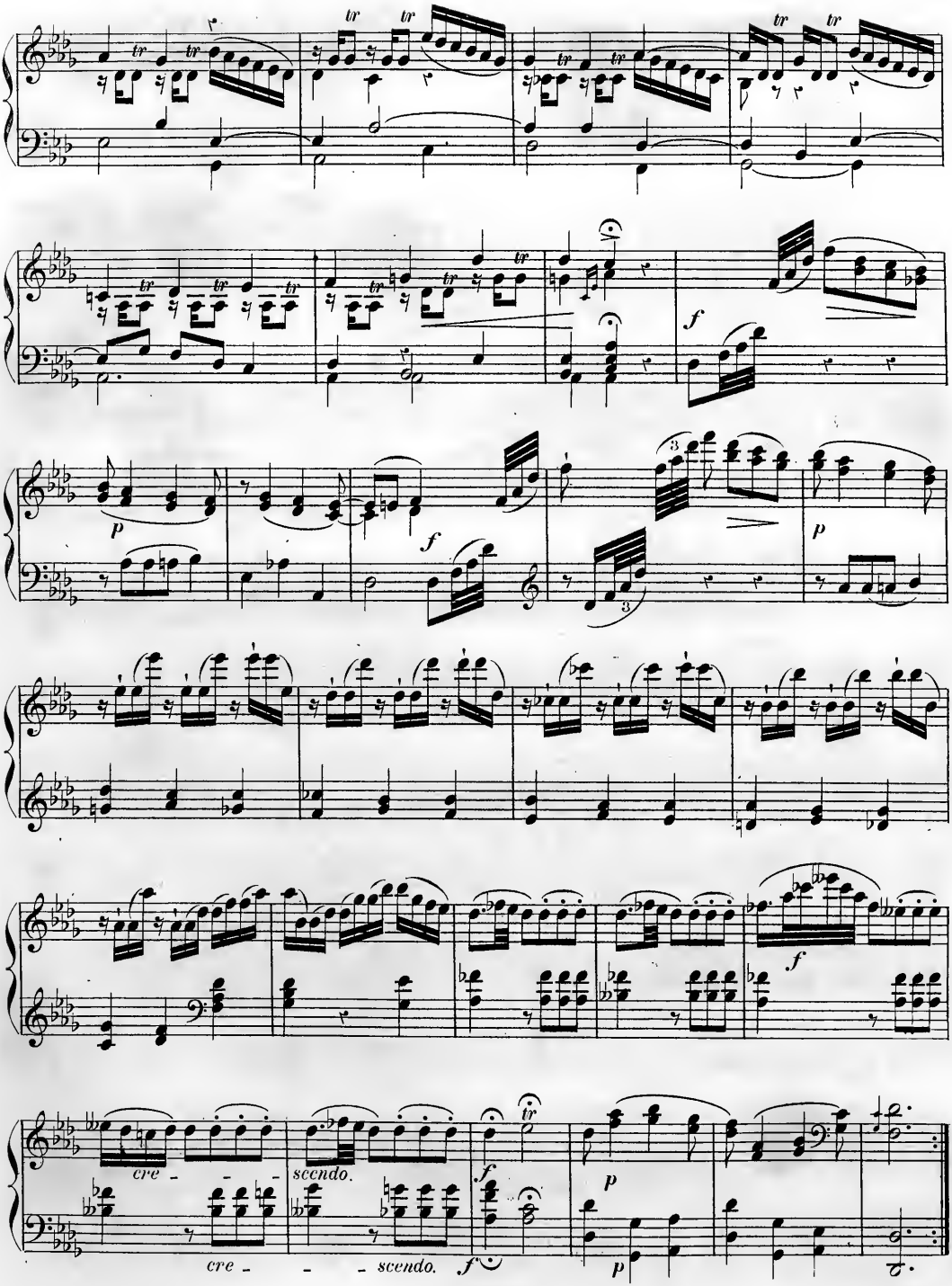



p
p
f
f
tr



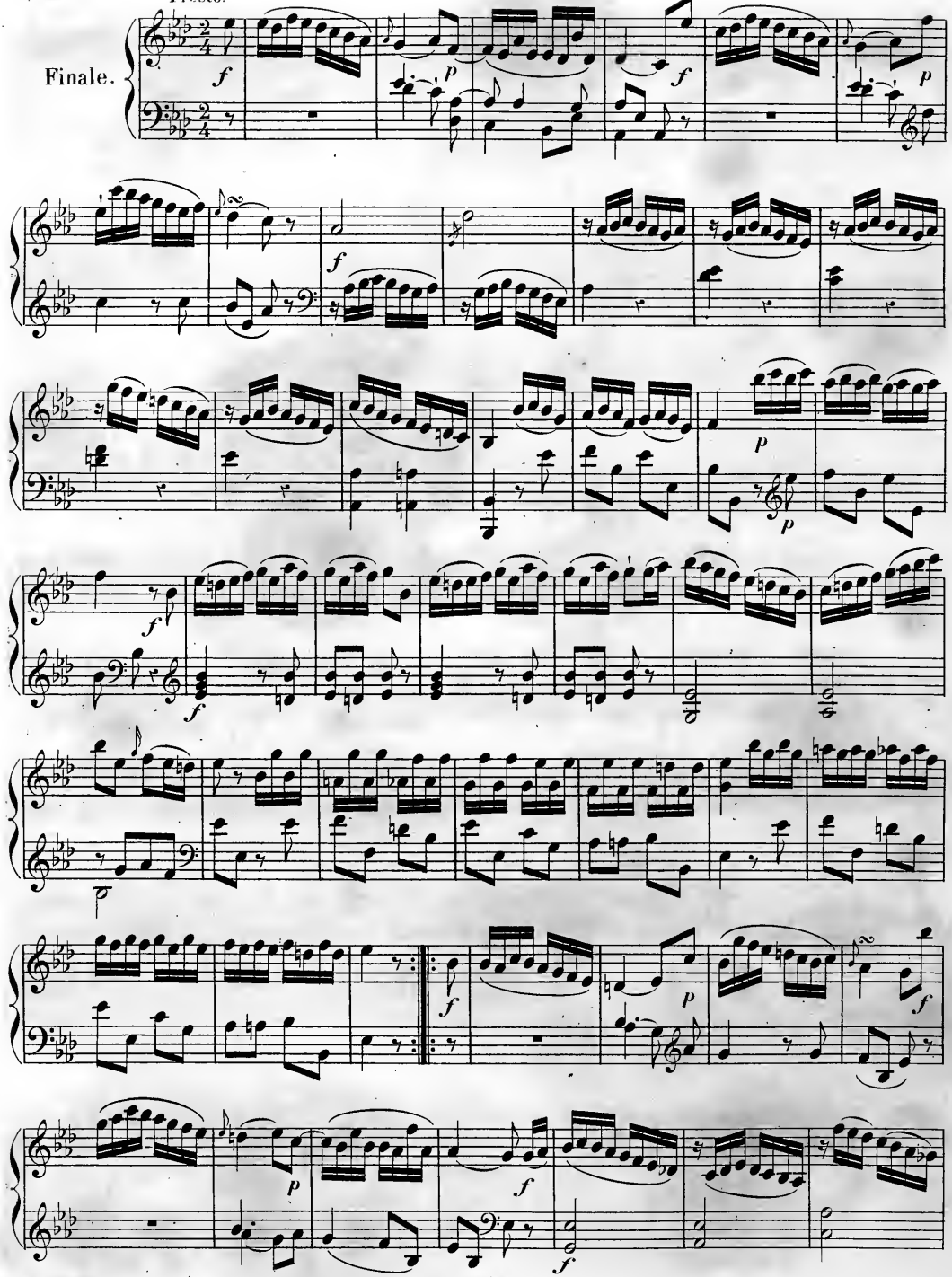

Adagio.

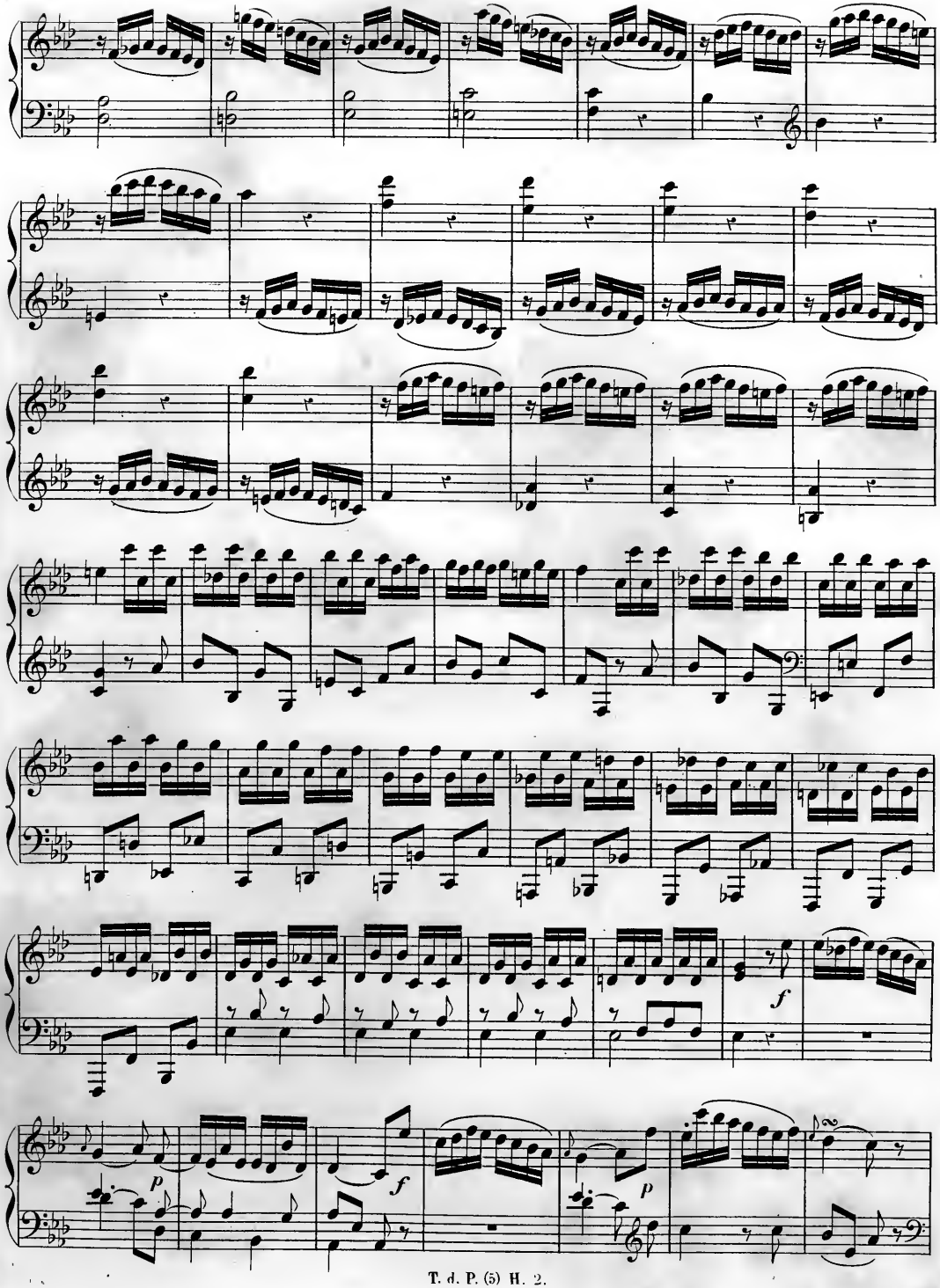

f
p
f
p
tr
tr
tr
6
pf


tr
f
p
3
cre - - -
scendo.
cre - - - scendo.

Presto.

Finale.

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p
f
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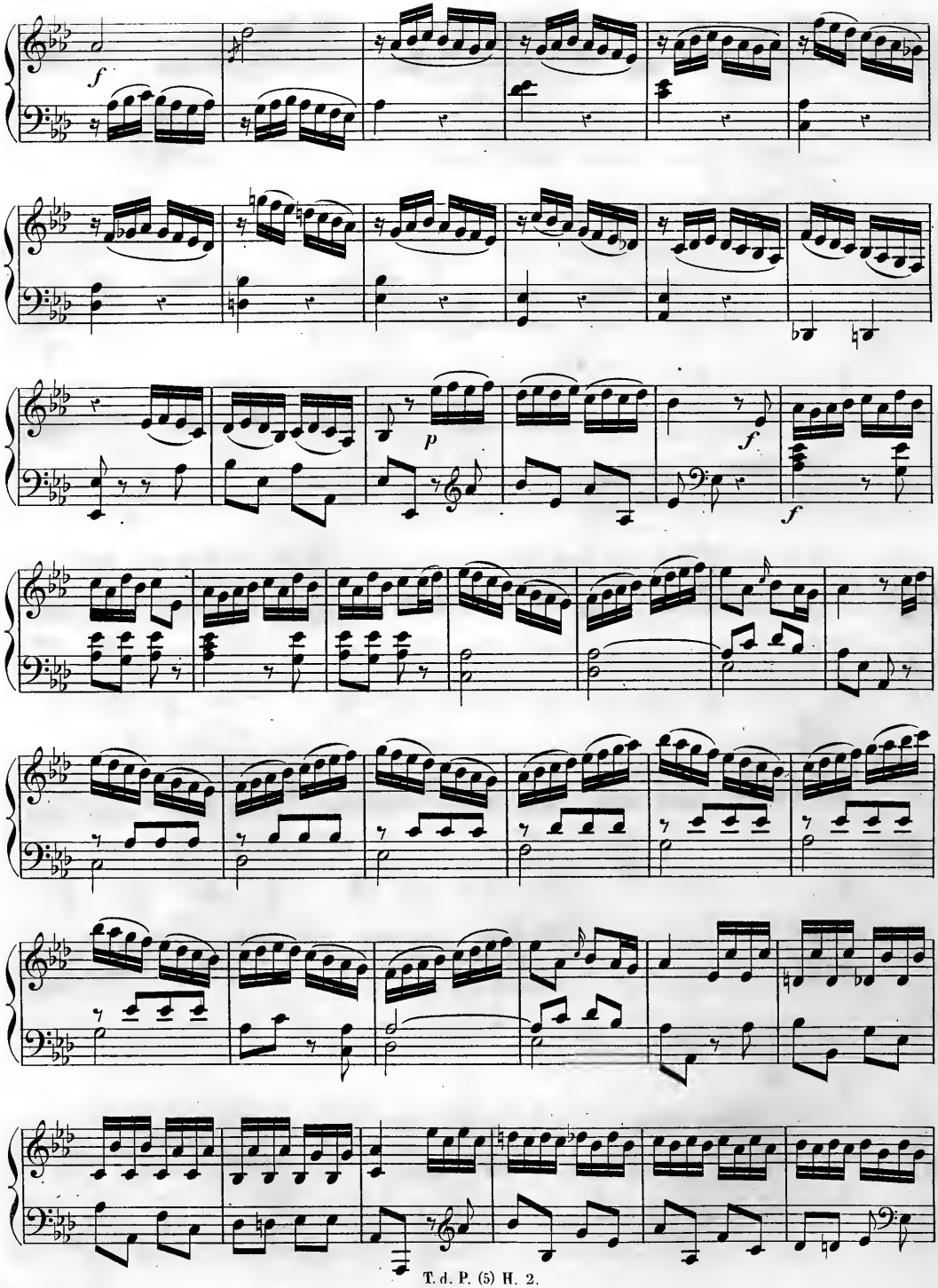
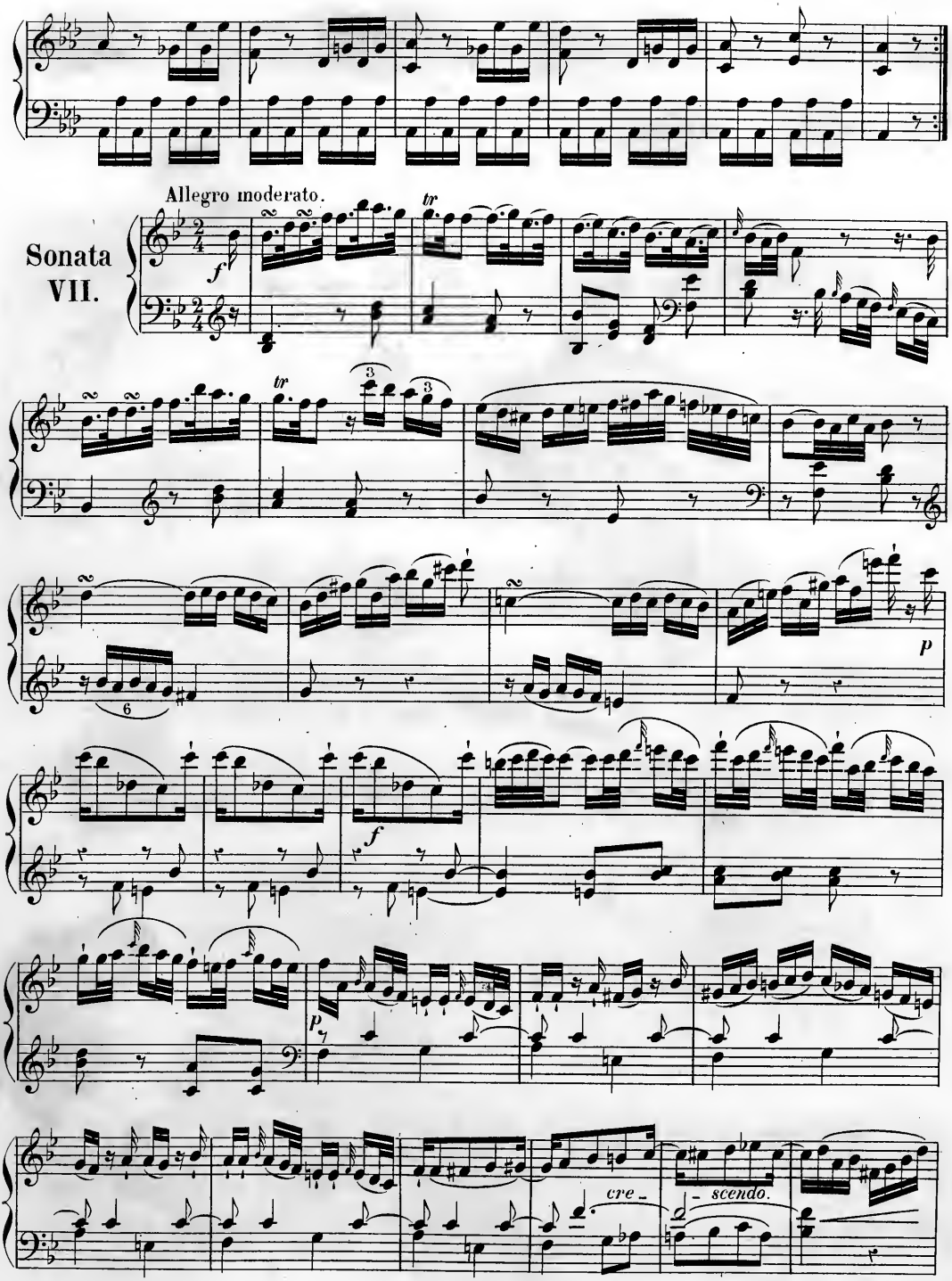
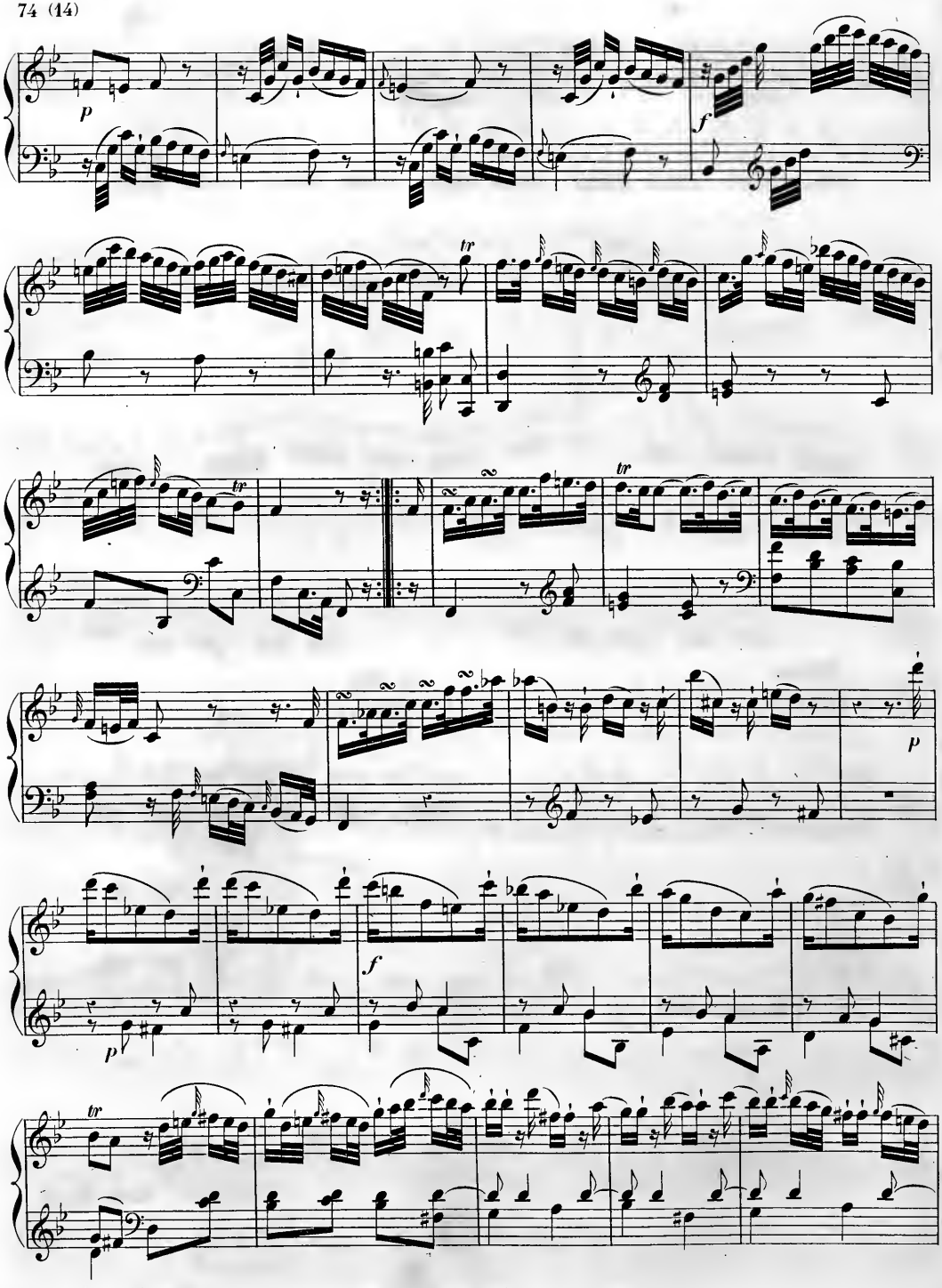
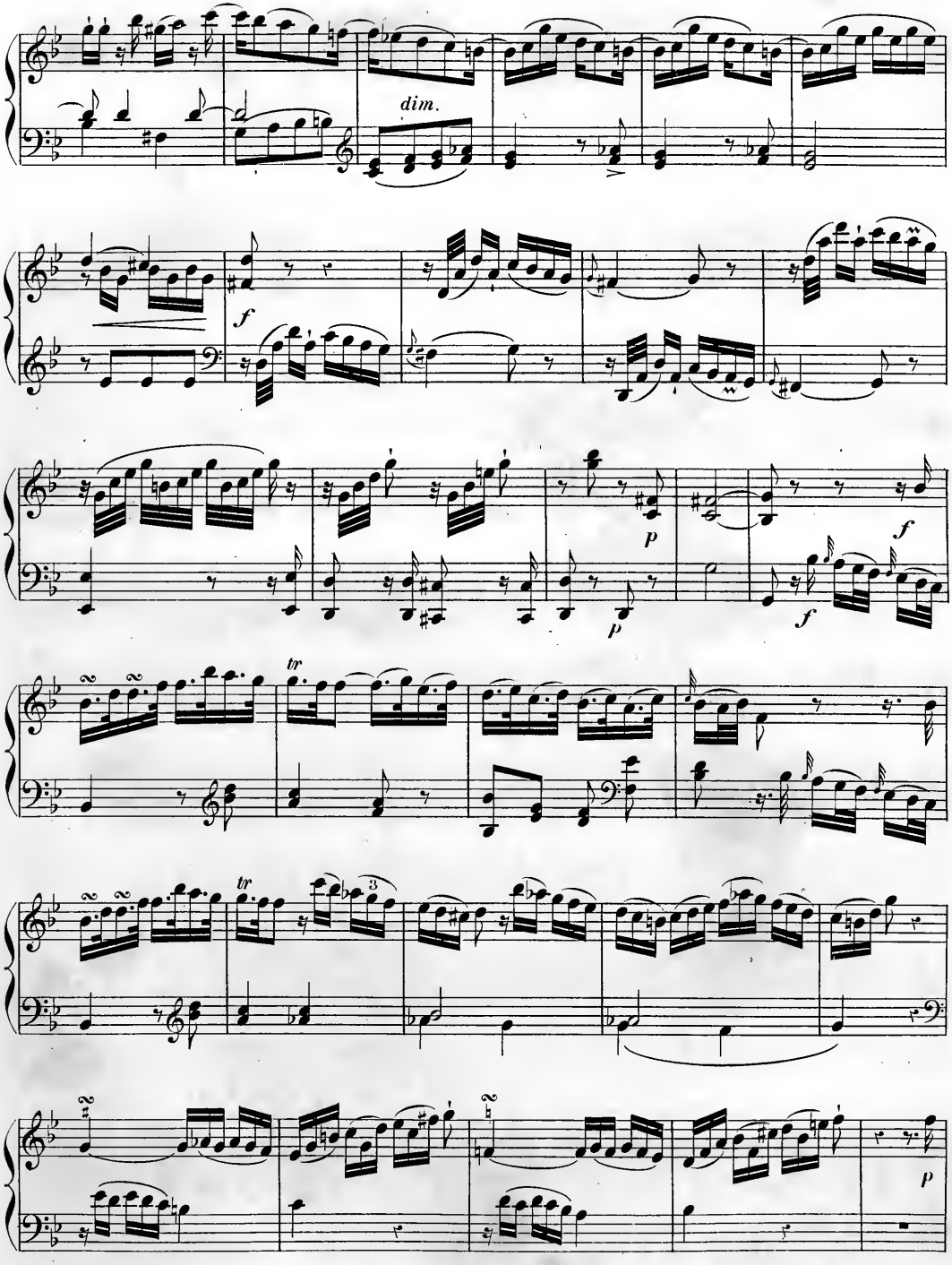
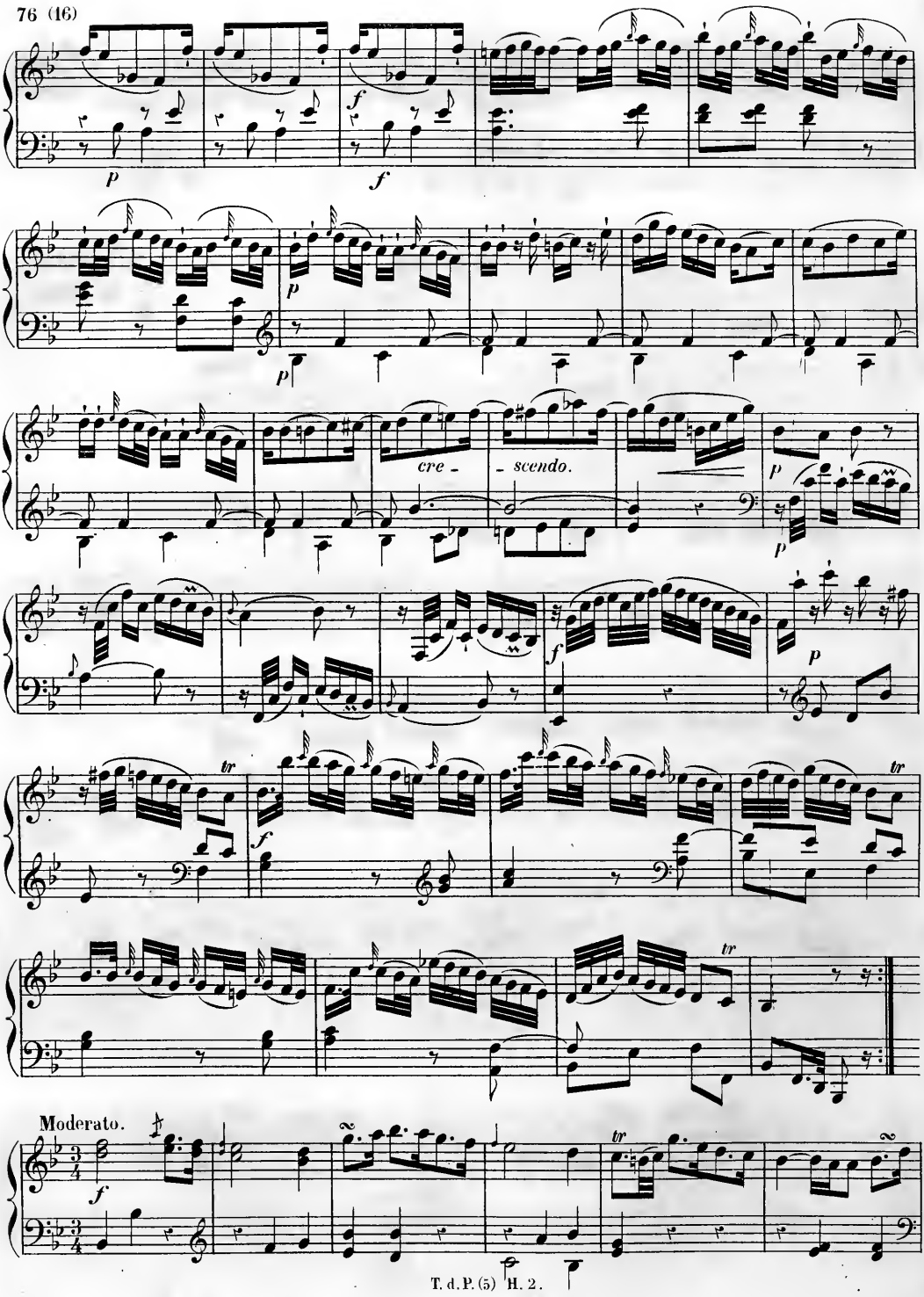
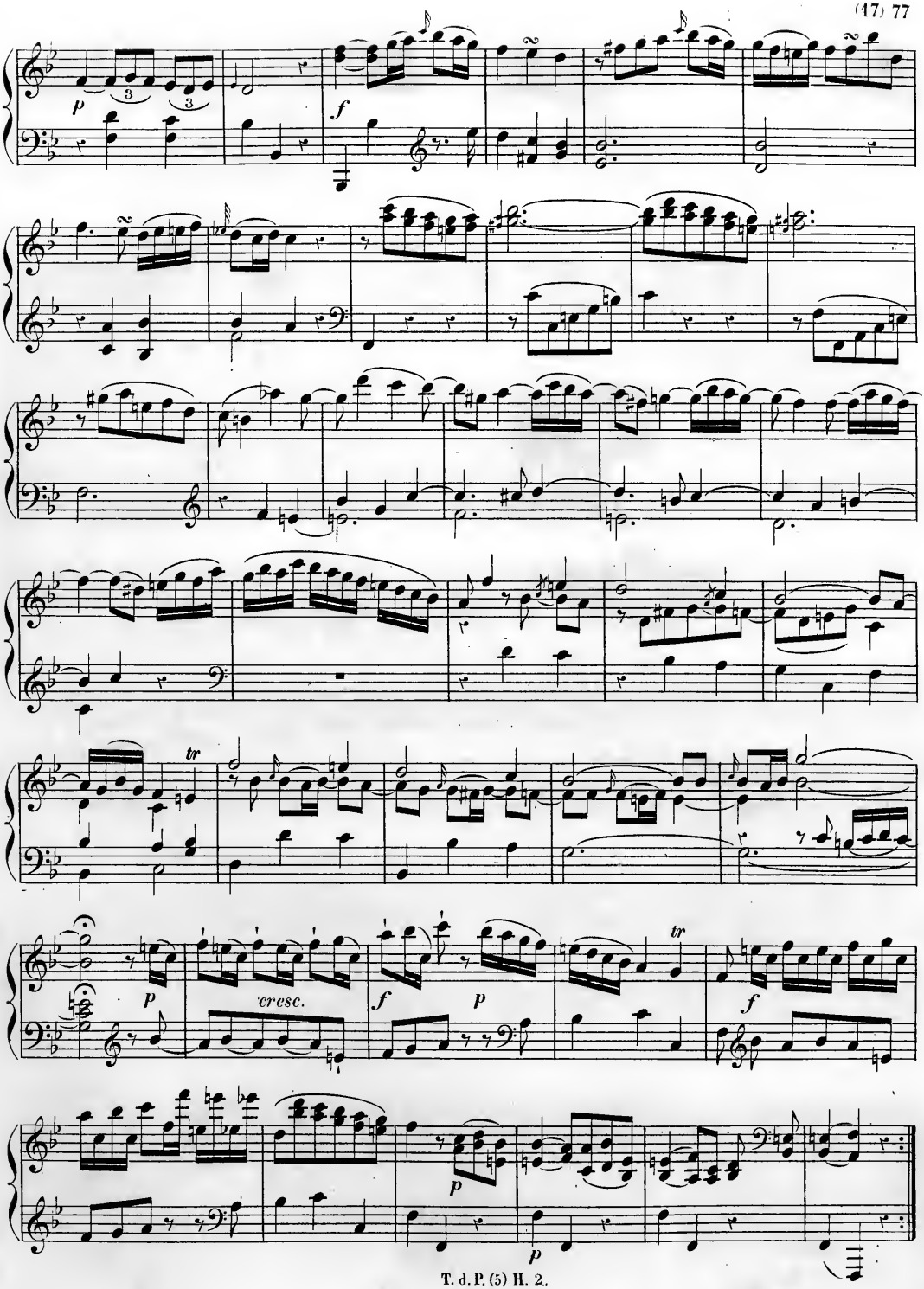

f
p
f
f

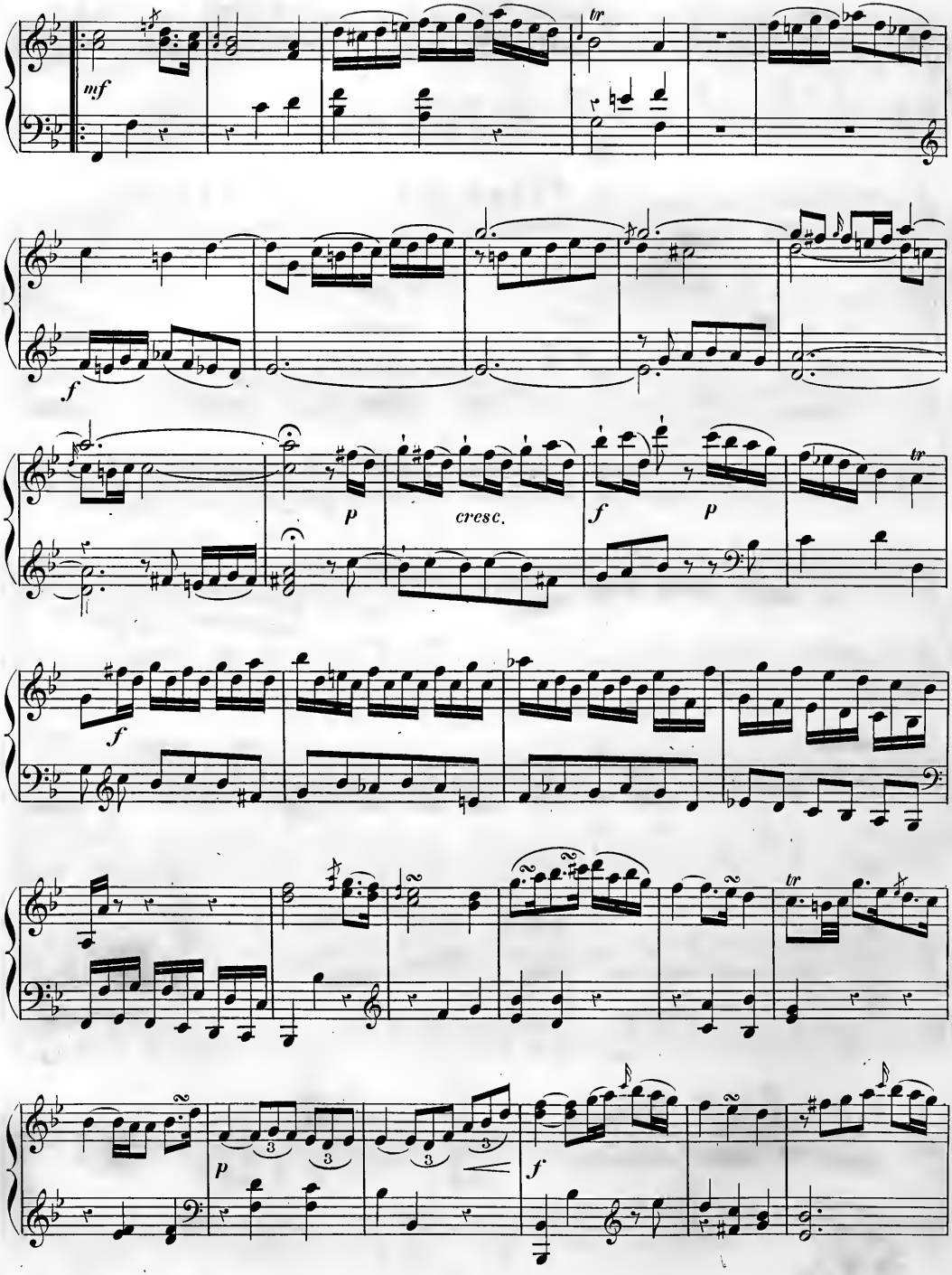

Allegro moderato.
Sonata VII.
f
tr
p
f
p
cre-
scendo.

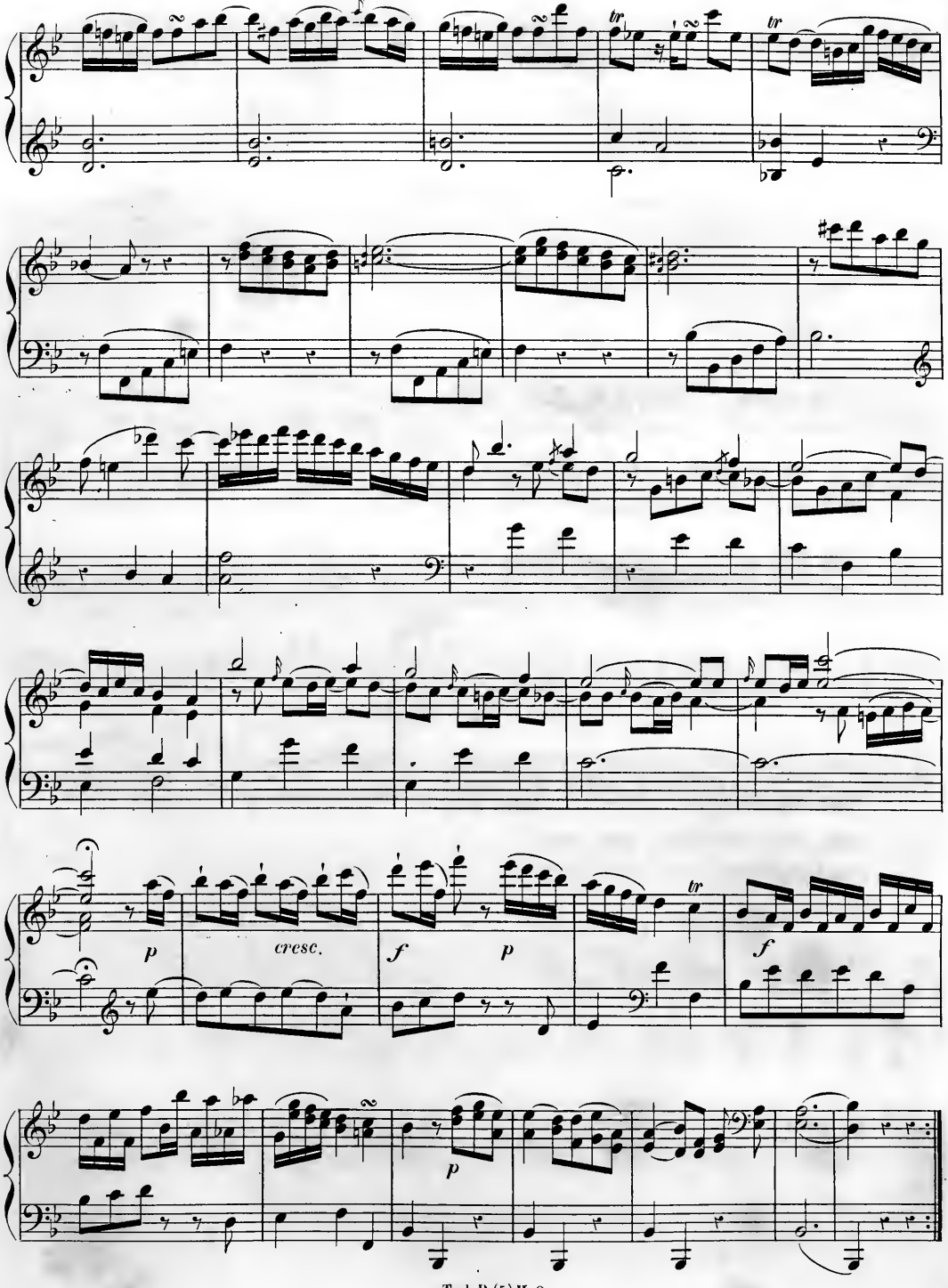

p
f
tr
tr
p
f
p
tr


dim.
f
p
f
p
f
tr
tr
3
p


cre - scendo.
Moderato.

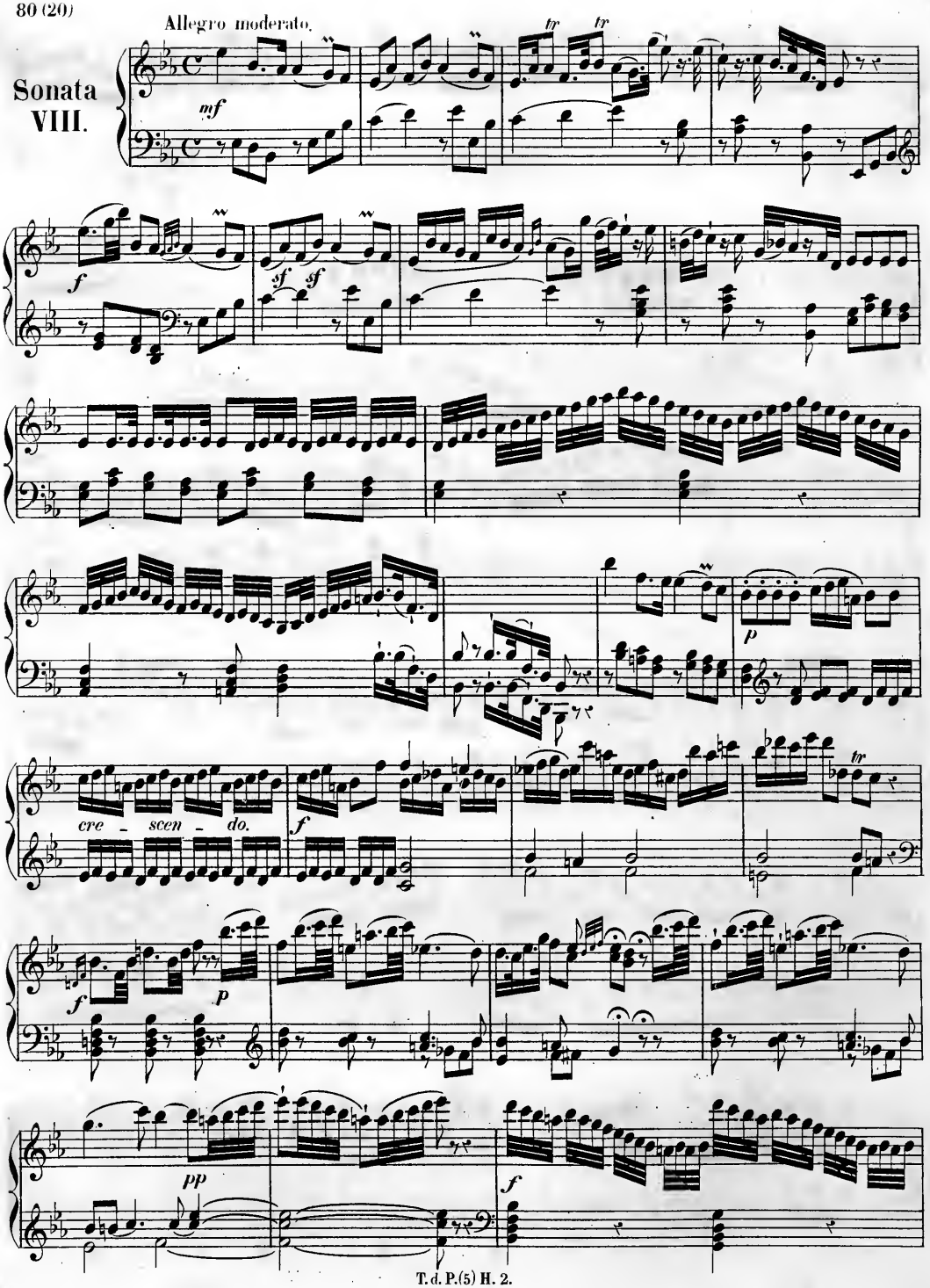

p
f
tr
p
cresc.
f
p
tr
f
p
p

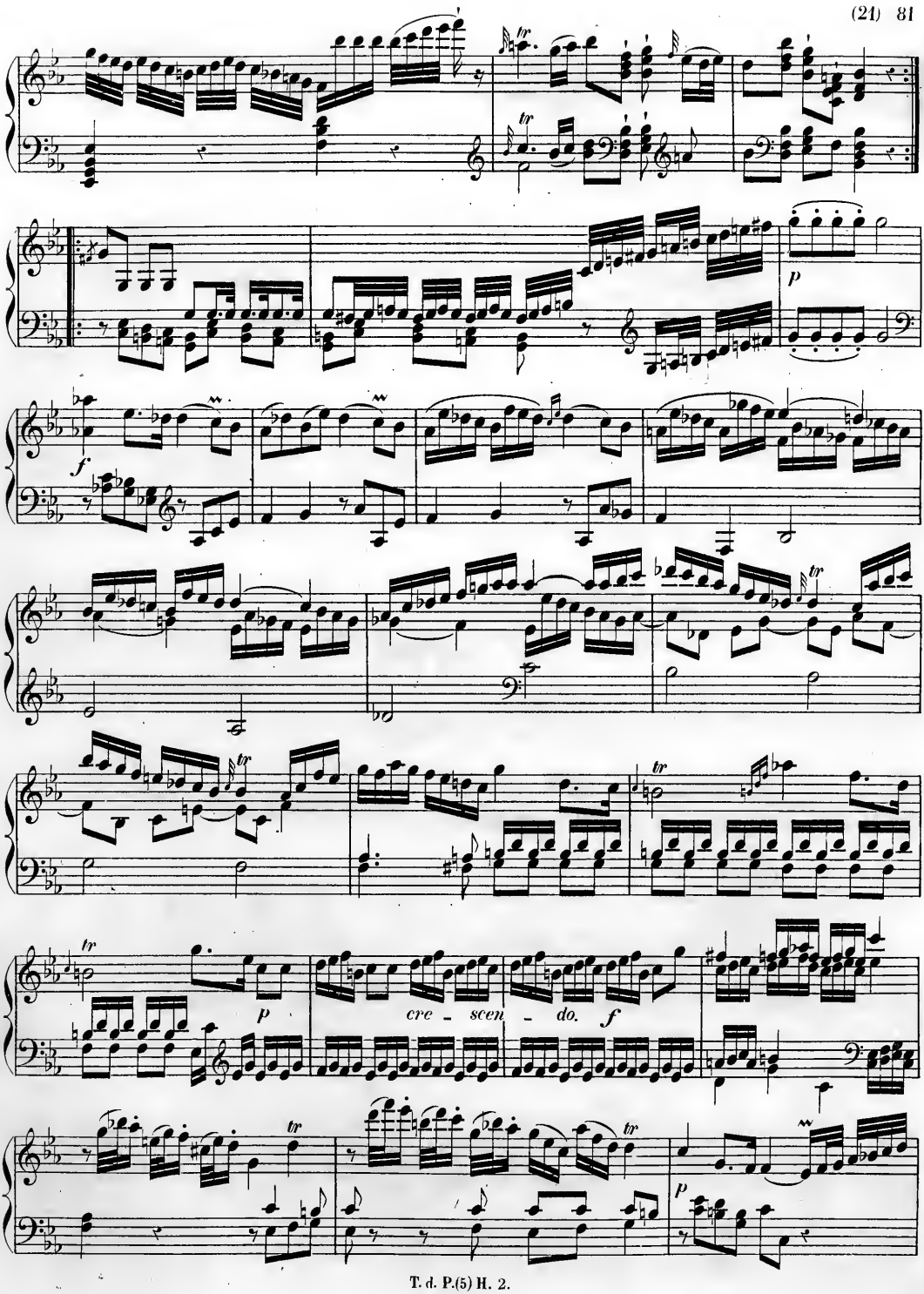

mf
tr
f
p
cresc.
f
p
tr
f
tr
p
f

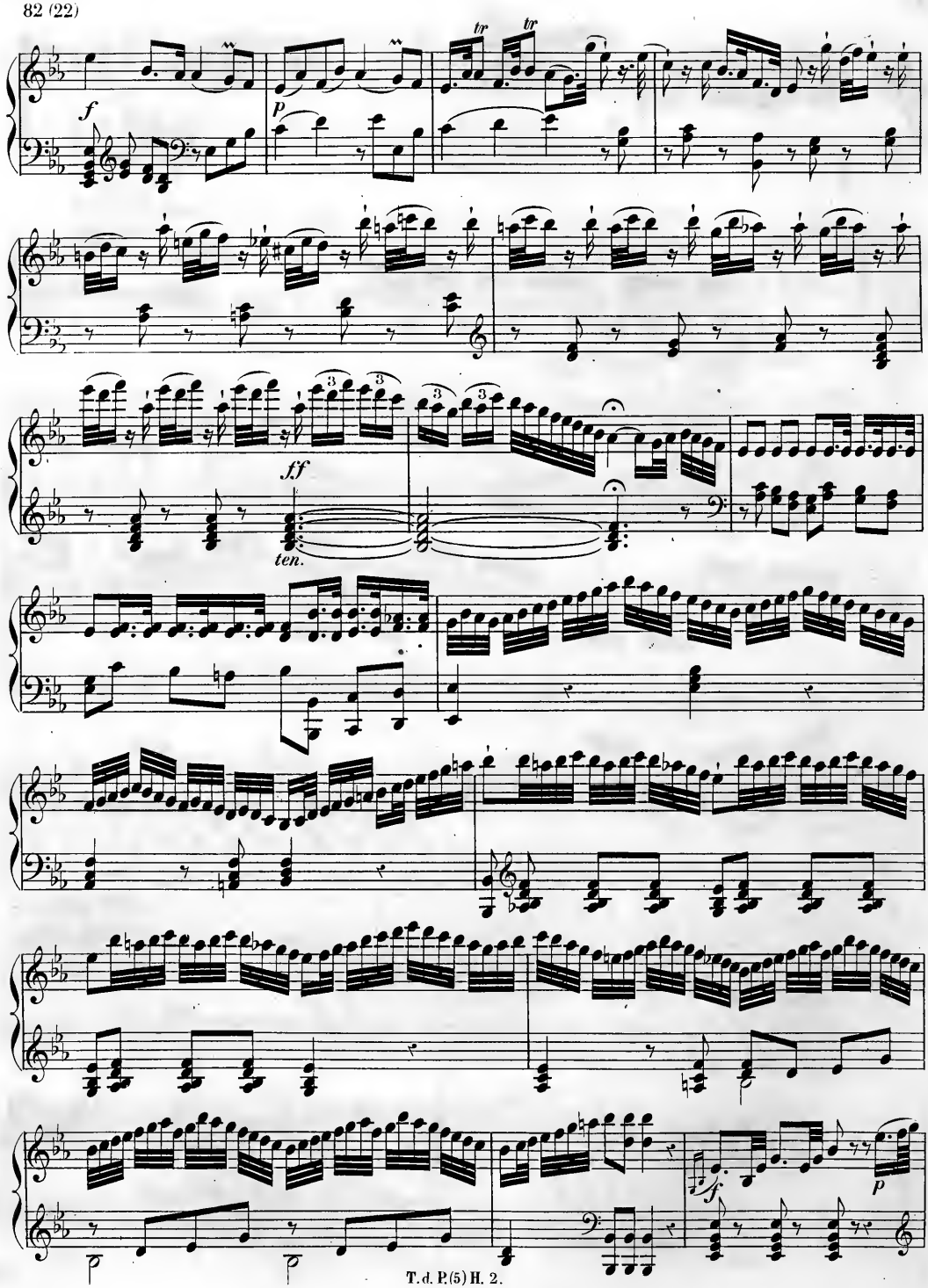

tr
tr
p
cresc.
f
p
f
p

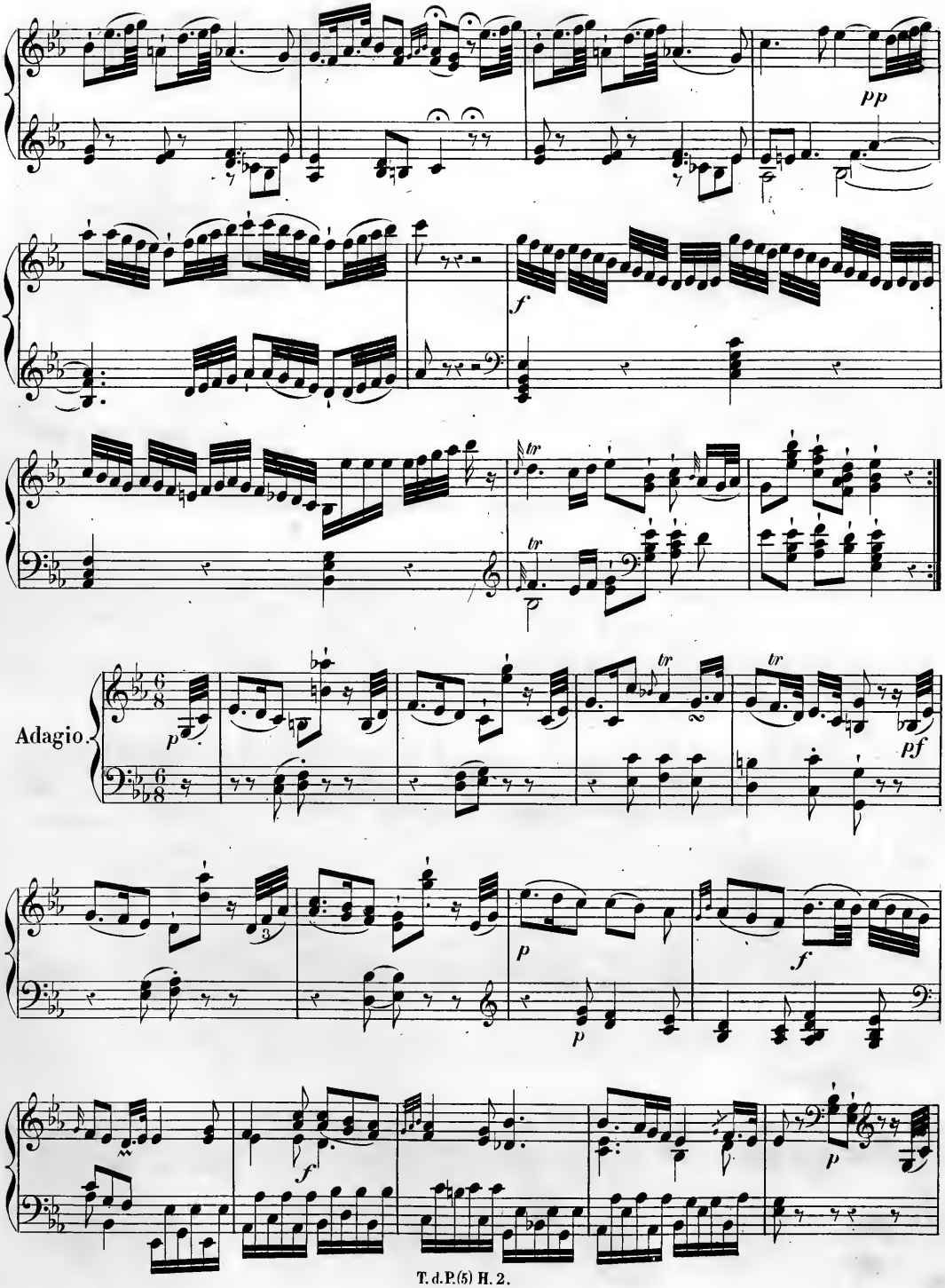
Allegro moderato.

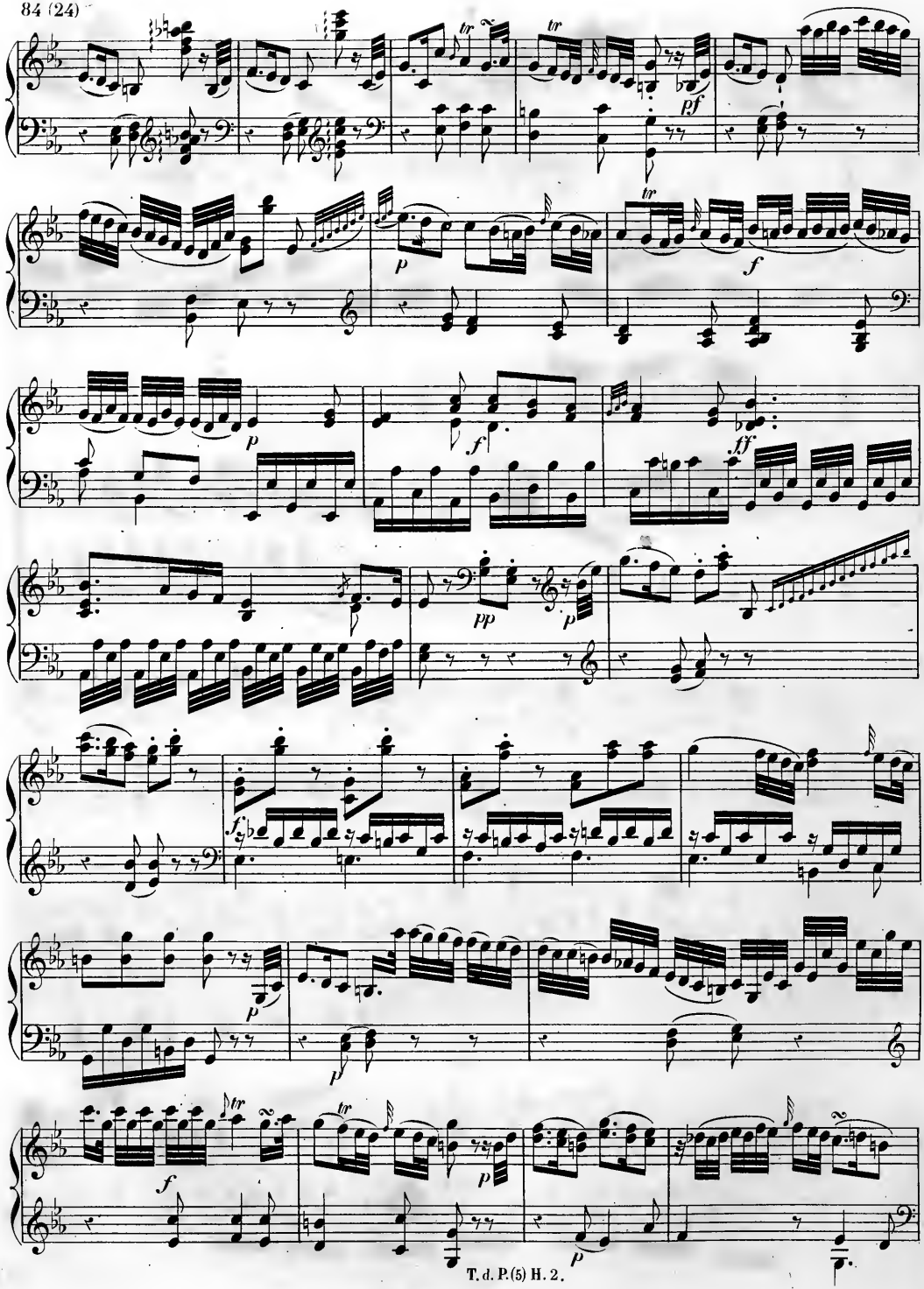
Sonata VIII.

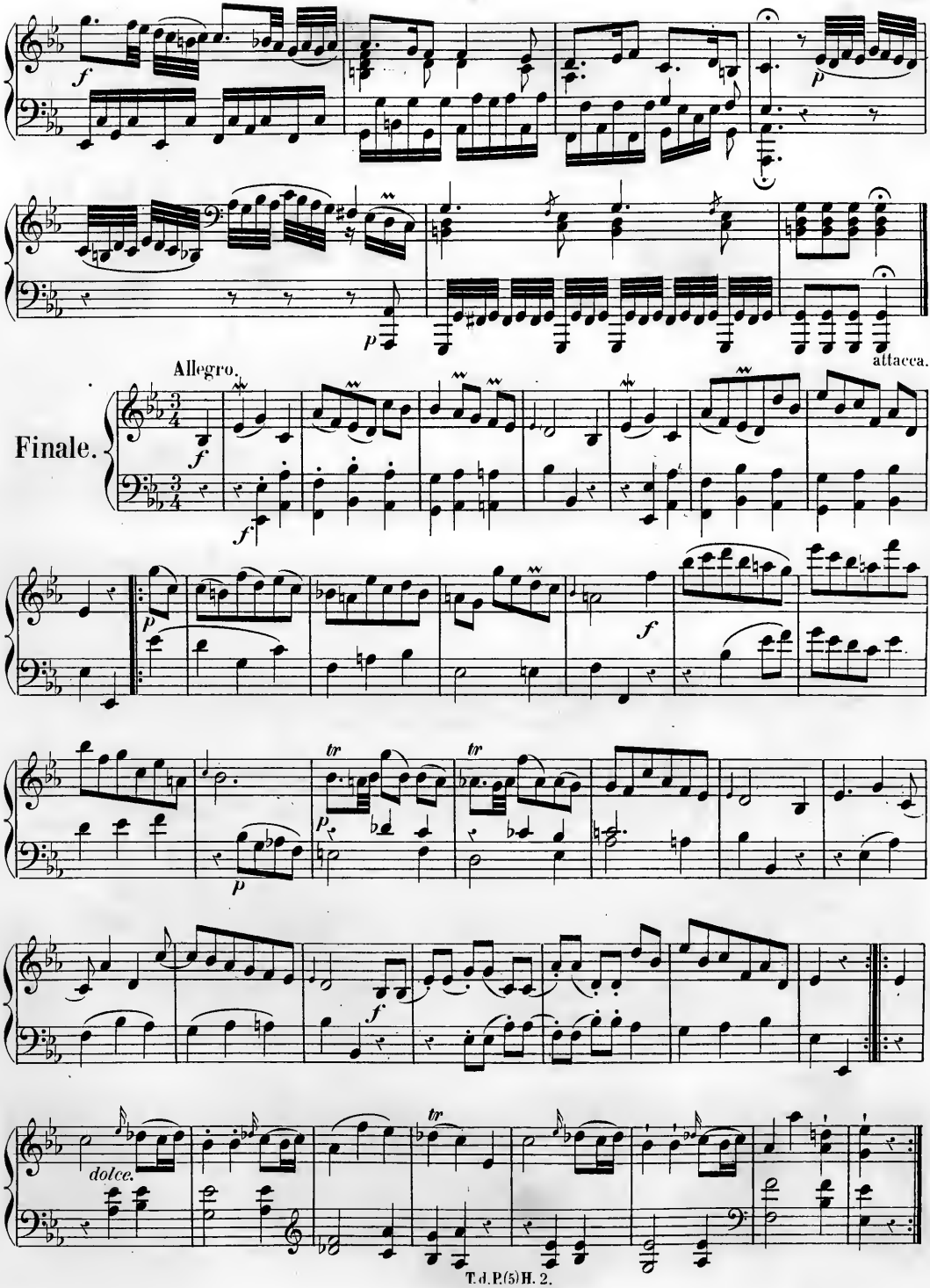


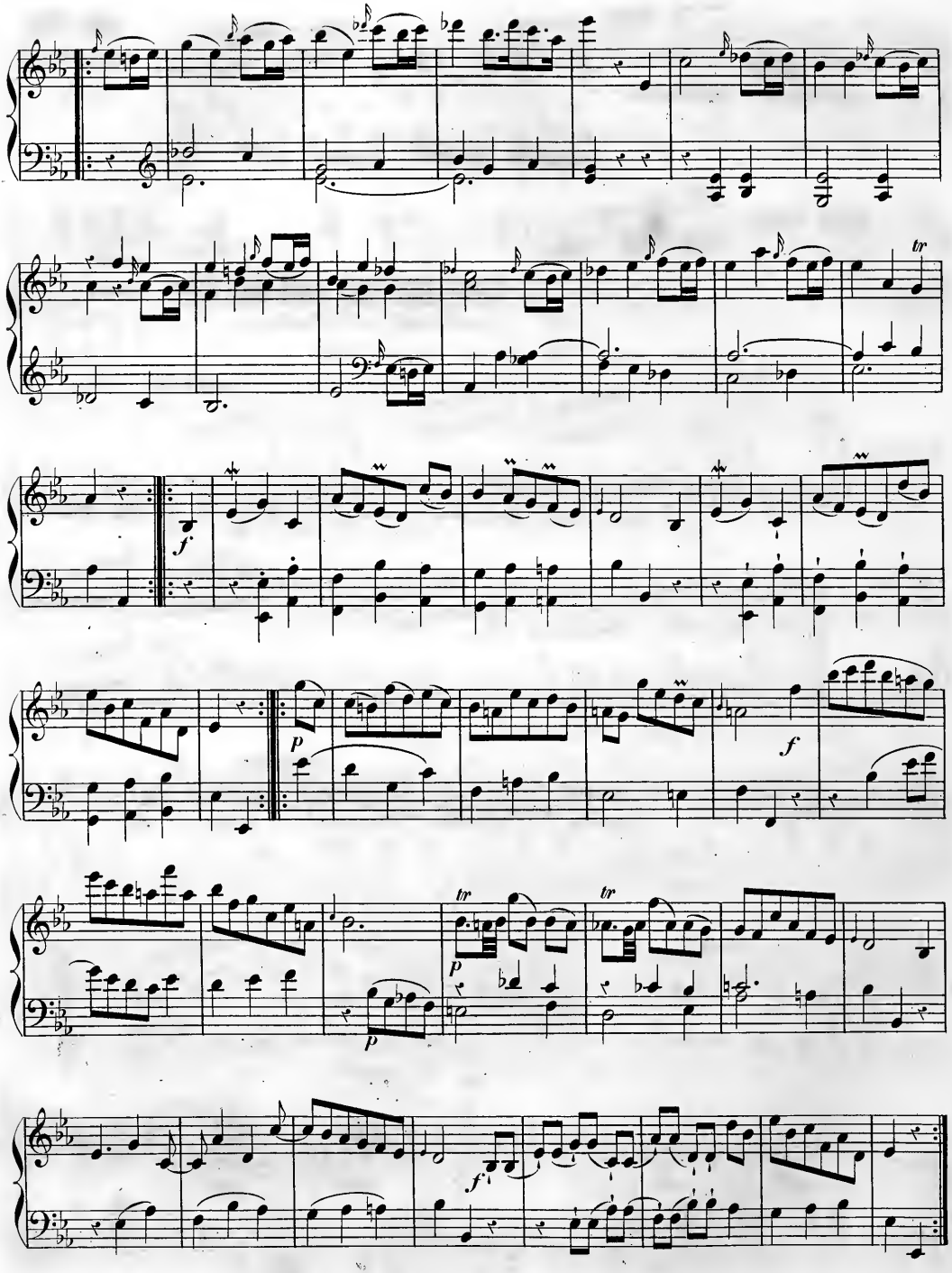

tr
p
f
tr
tr
tr
p
cre - scen - do.
f
tr
tr
p


f
p
tr
tr
ff
ten.
3
3
3
3
f
p


pp
f
tr
tr
Adagio.
p
tr
tr
pf
p
p
f
f
p

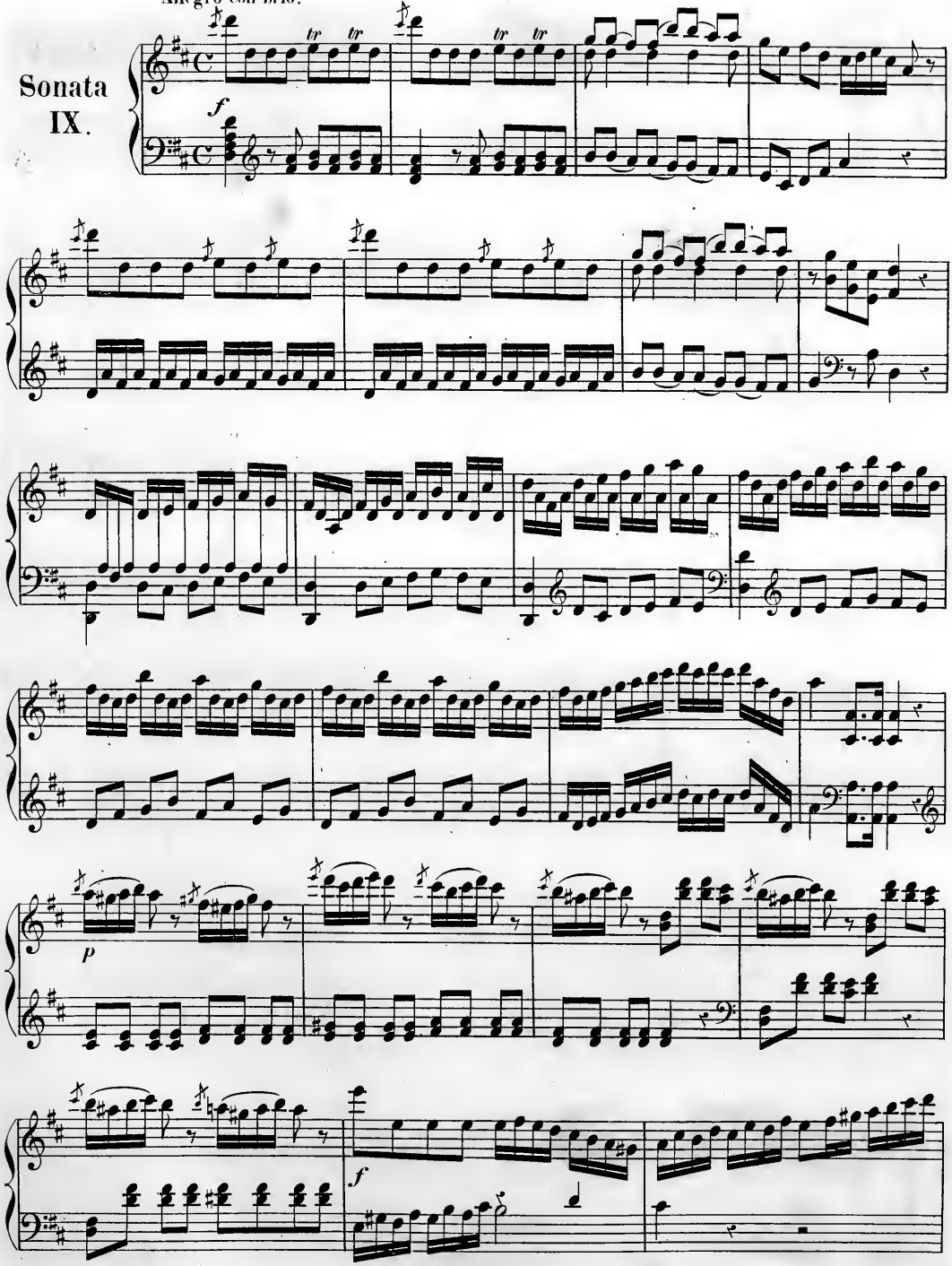

tr
pf
p
tr
f
p
f
ff
pp
p
f
p
p
f
tr
p
p

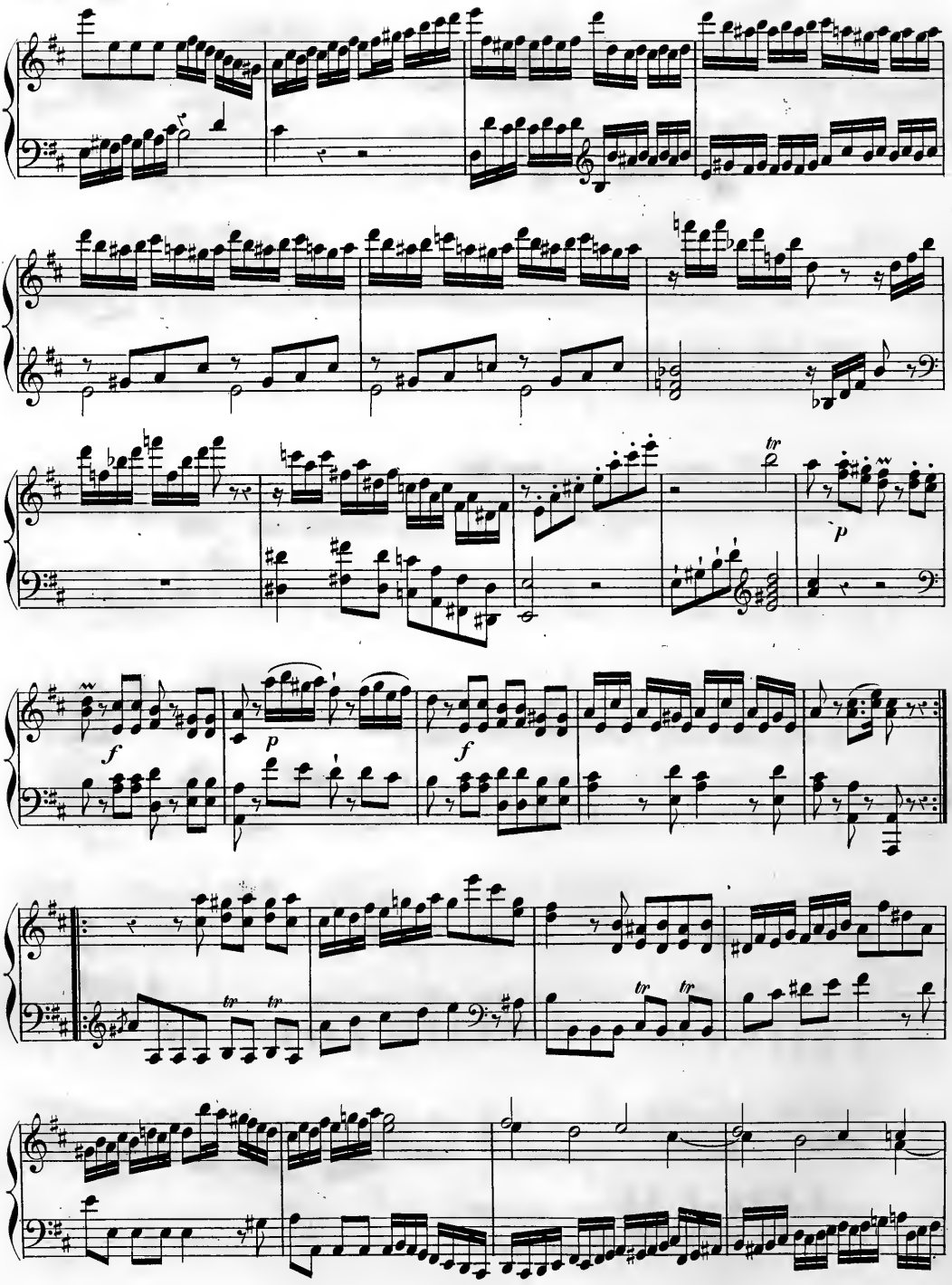

f
p
attacca.
Allegro.
Finale.
f
p
f
tr
tr
p
f
dolce.
tr

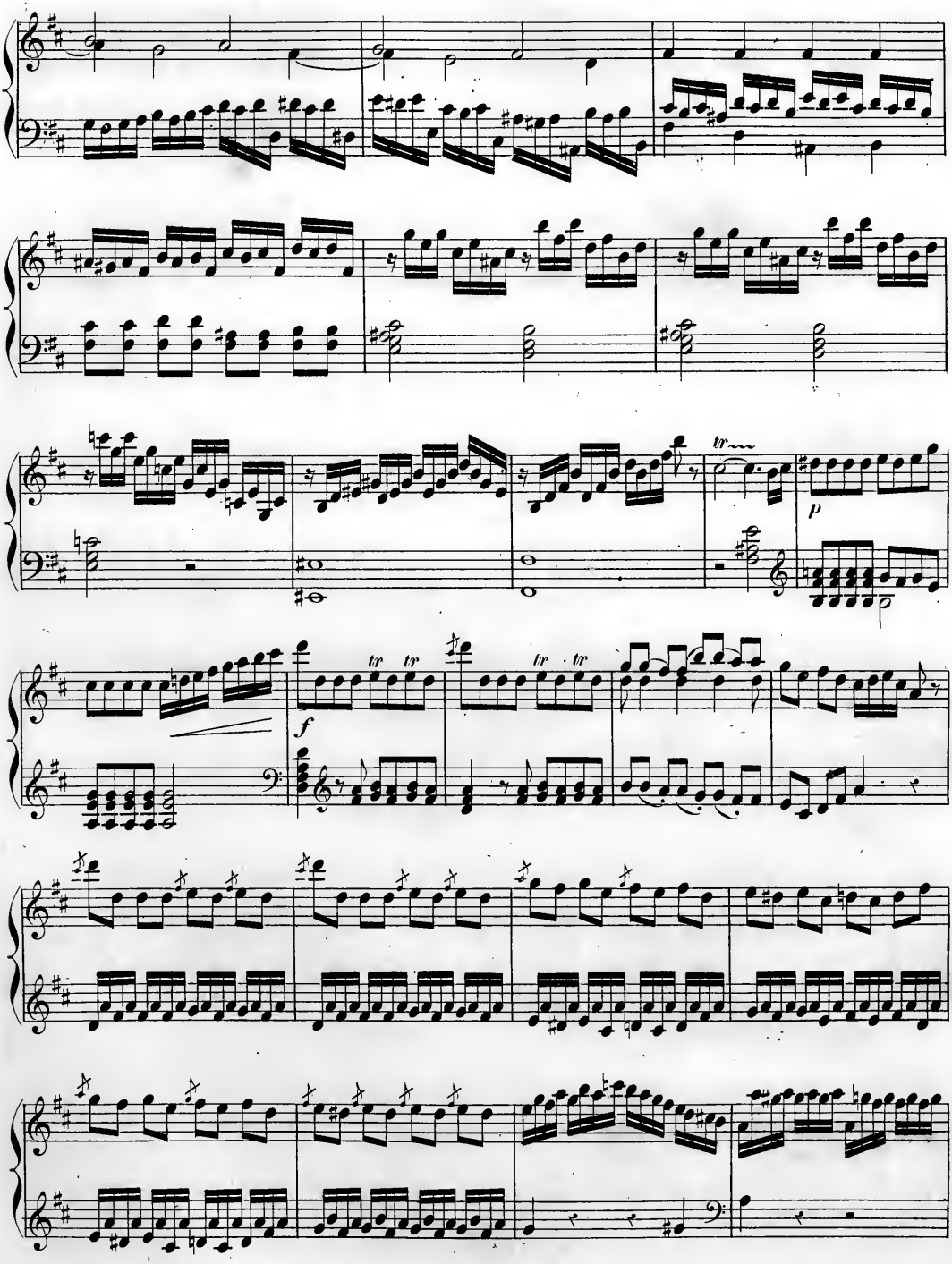

tr
f
p
f
tr
tr
p
f

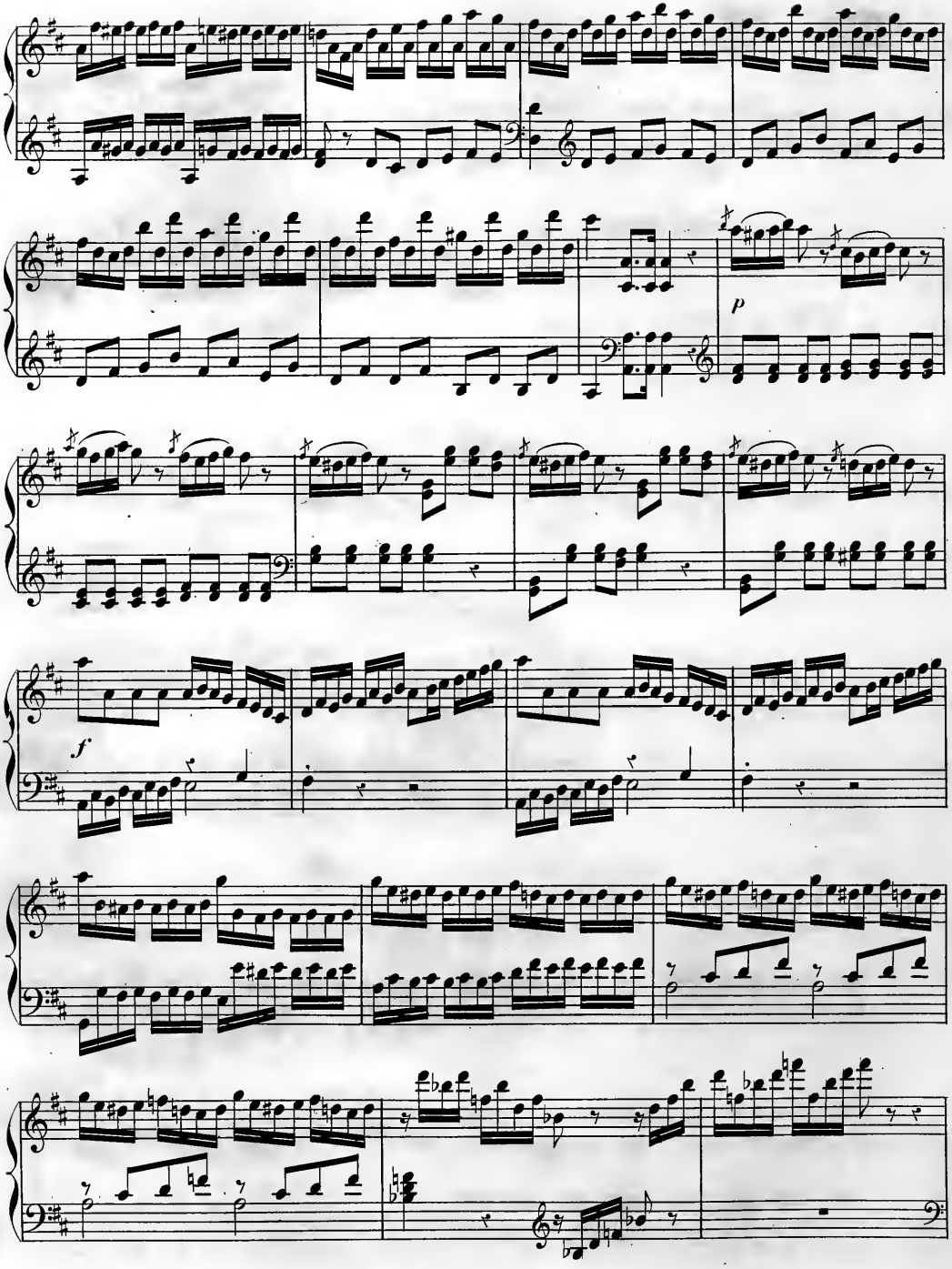
Allegro con brio.

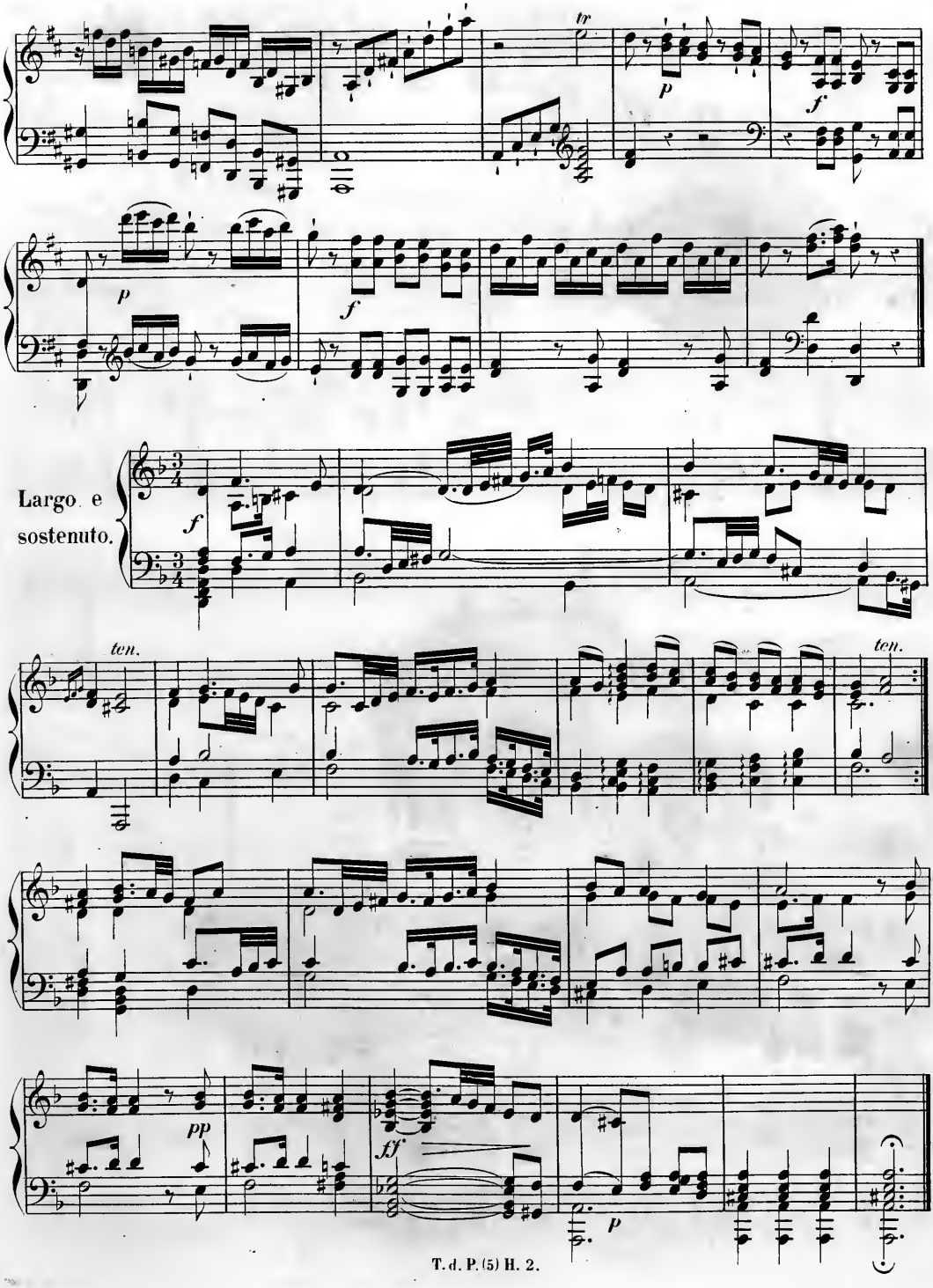
Sonata IX.




tr
p
f
p
f
tr
tr
tr
tr

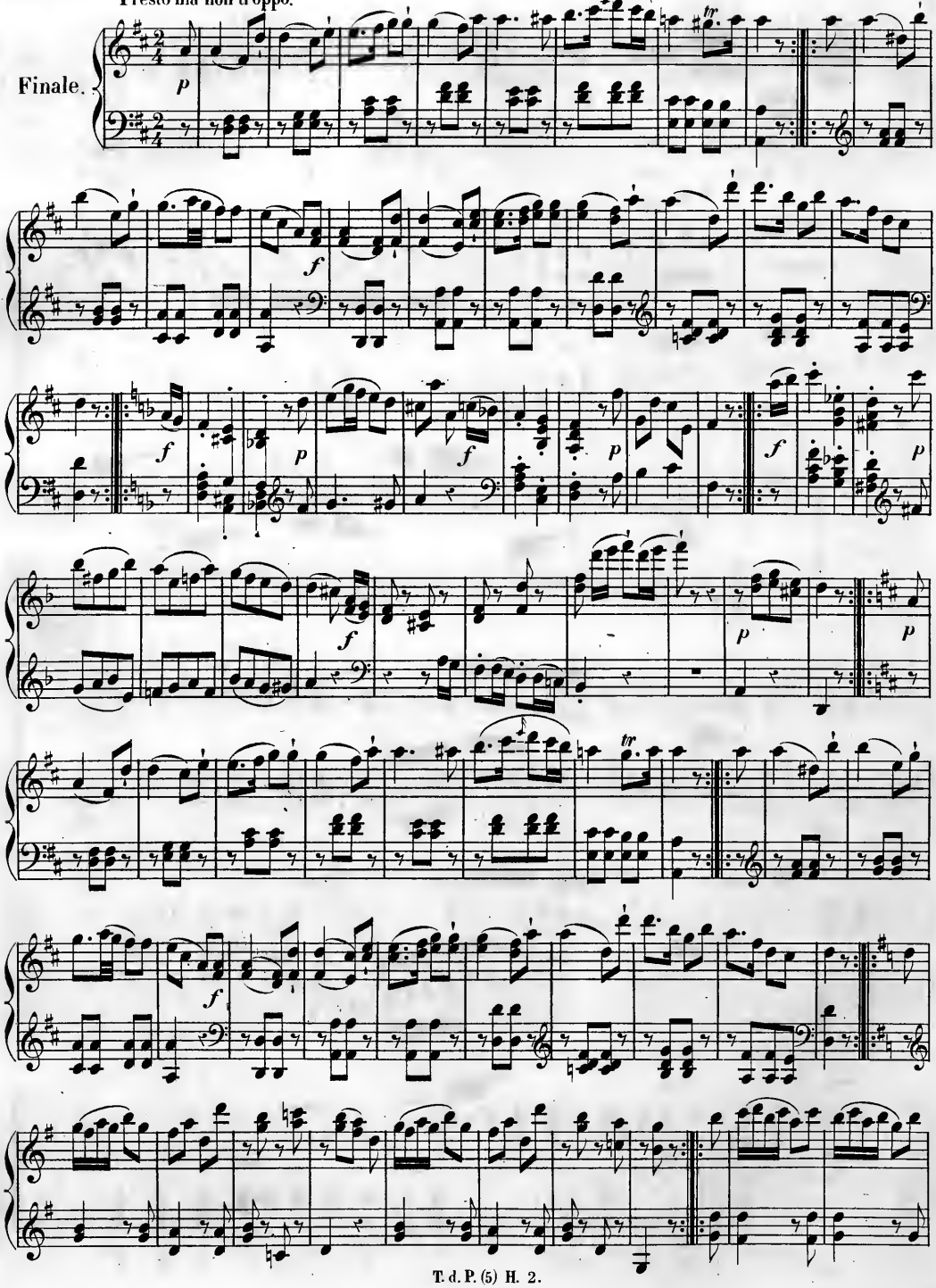

tr
p
f
tr tr
tr tr

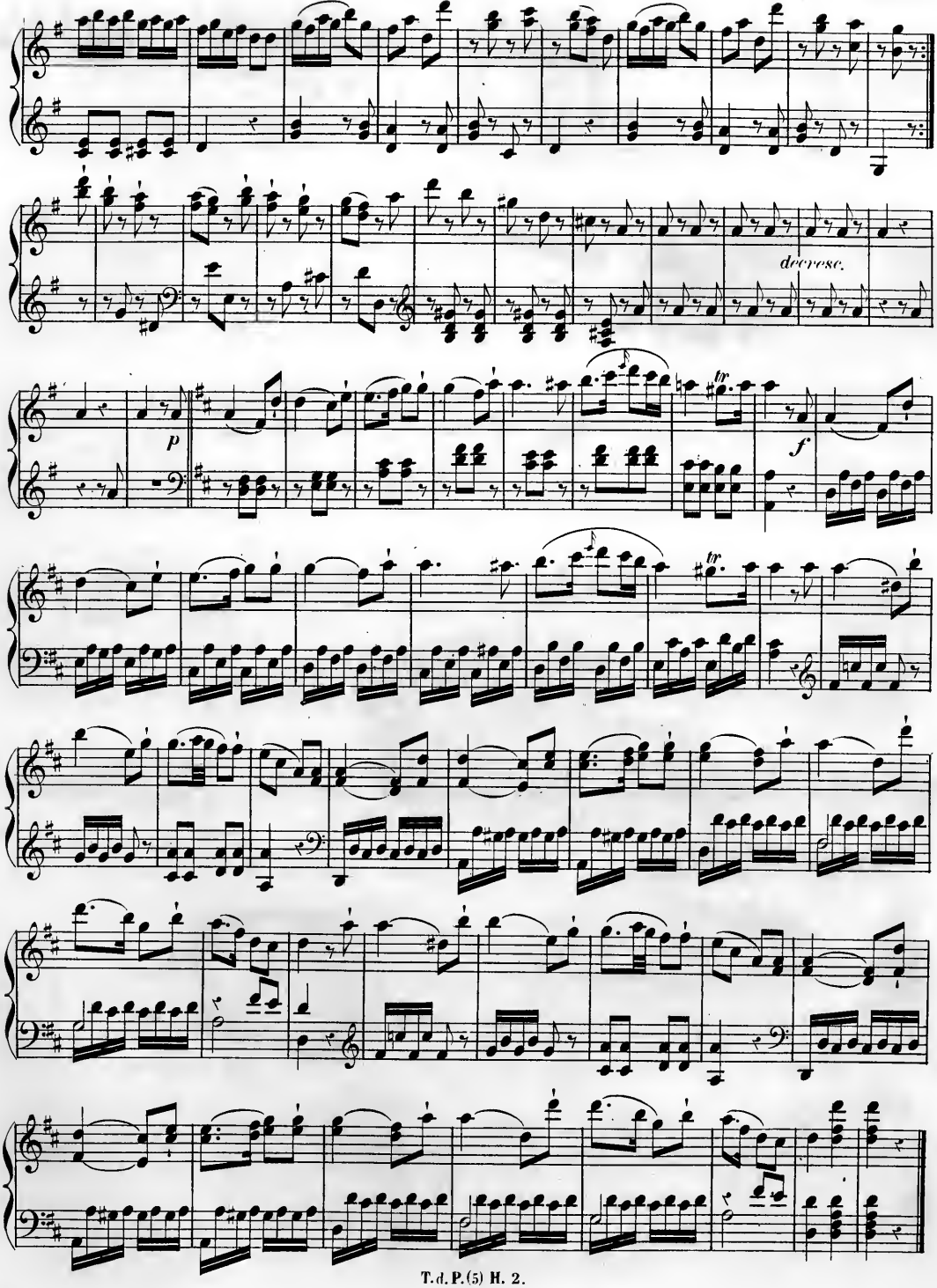

p
f


tr
p
f
p
f
Largo e
sostenuto.
f
ten.
ten.
pp
ff
p

Presto ma non troppo.

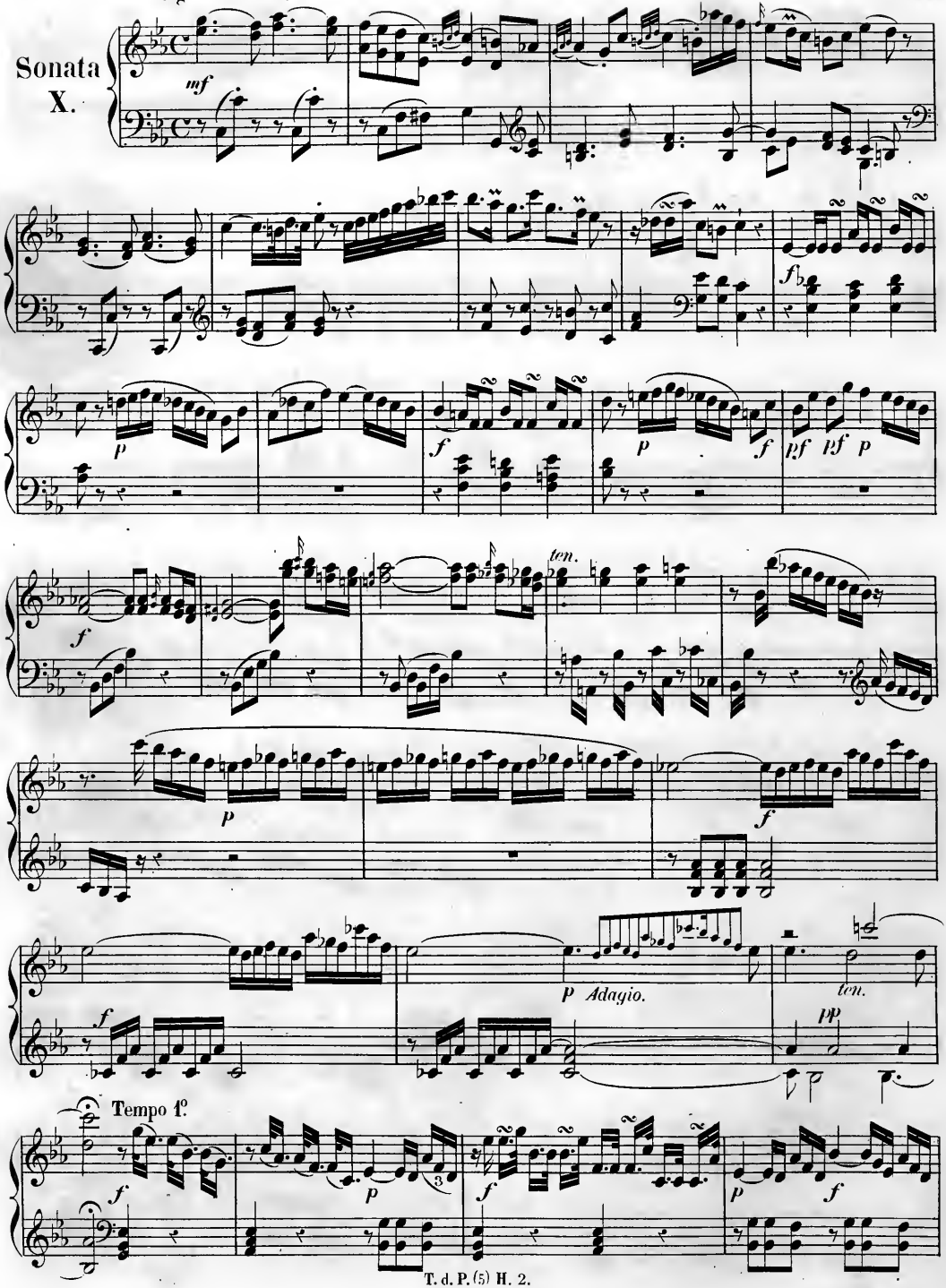
Finale.

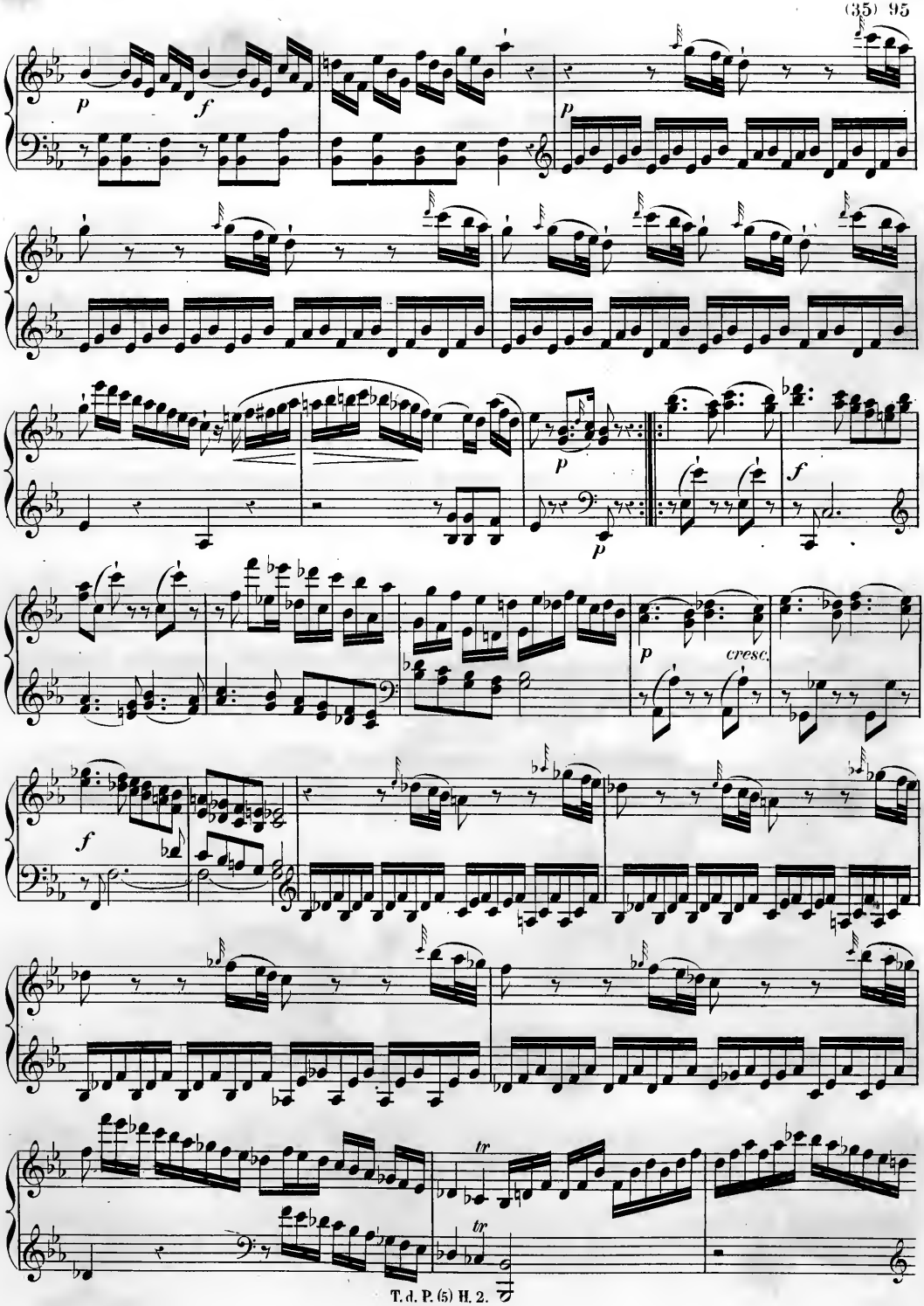


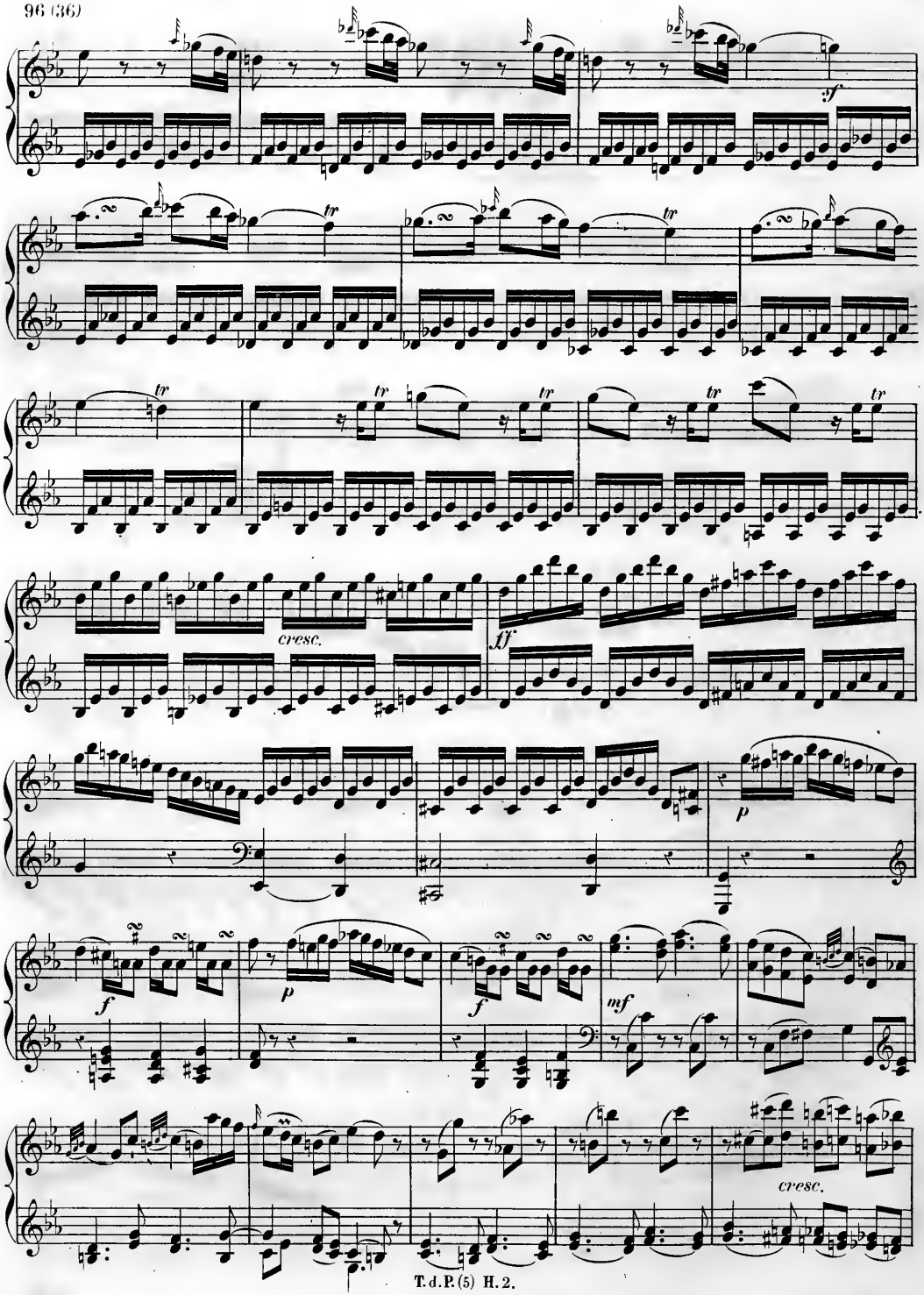

decrese.
p
f
tr
tr

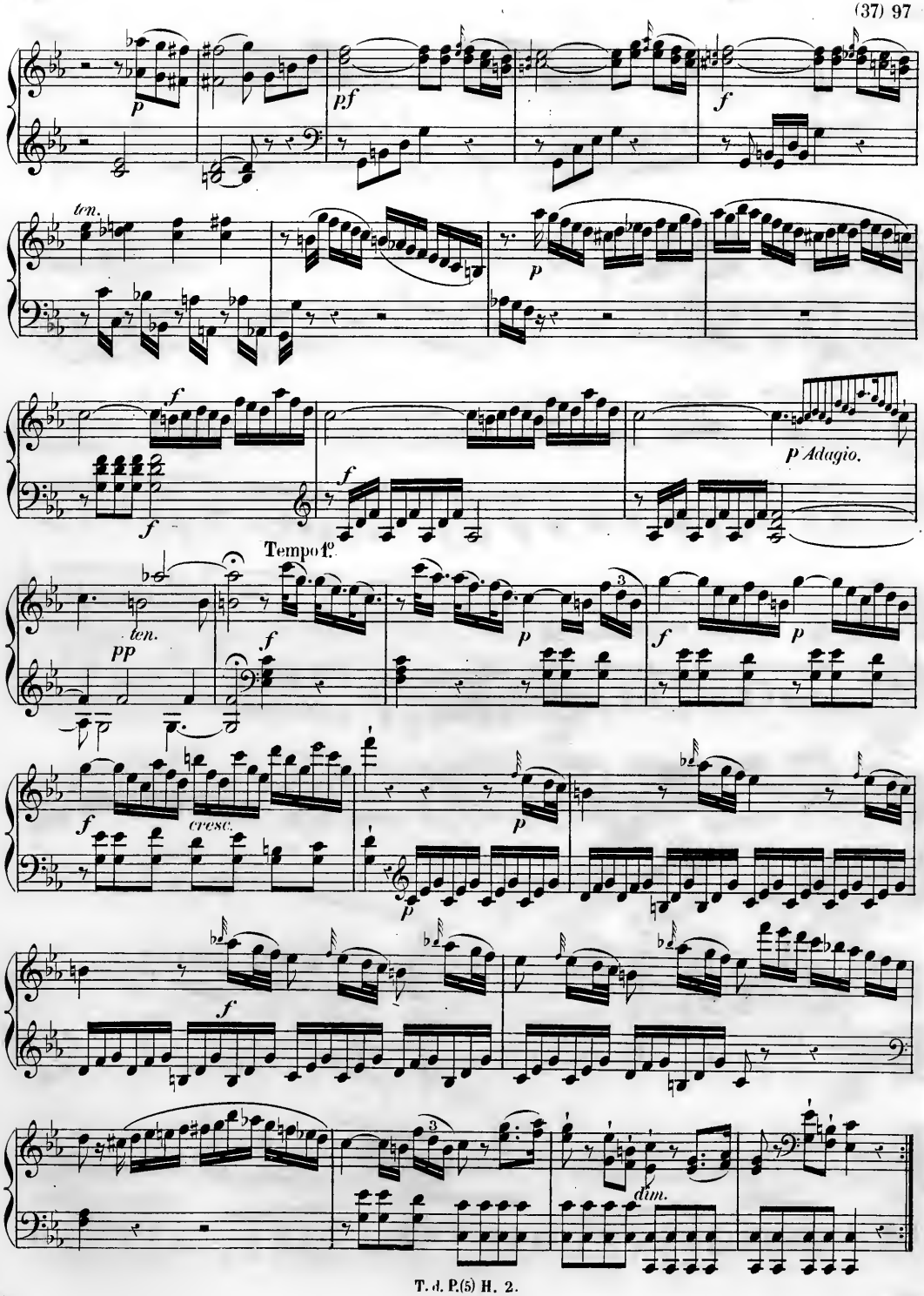
Allegro moderato.

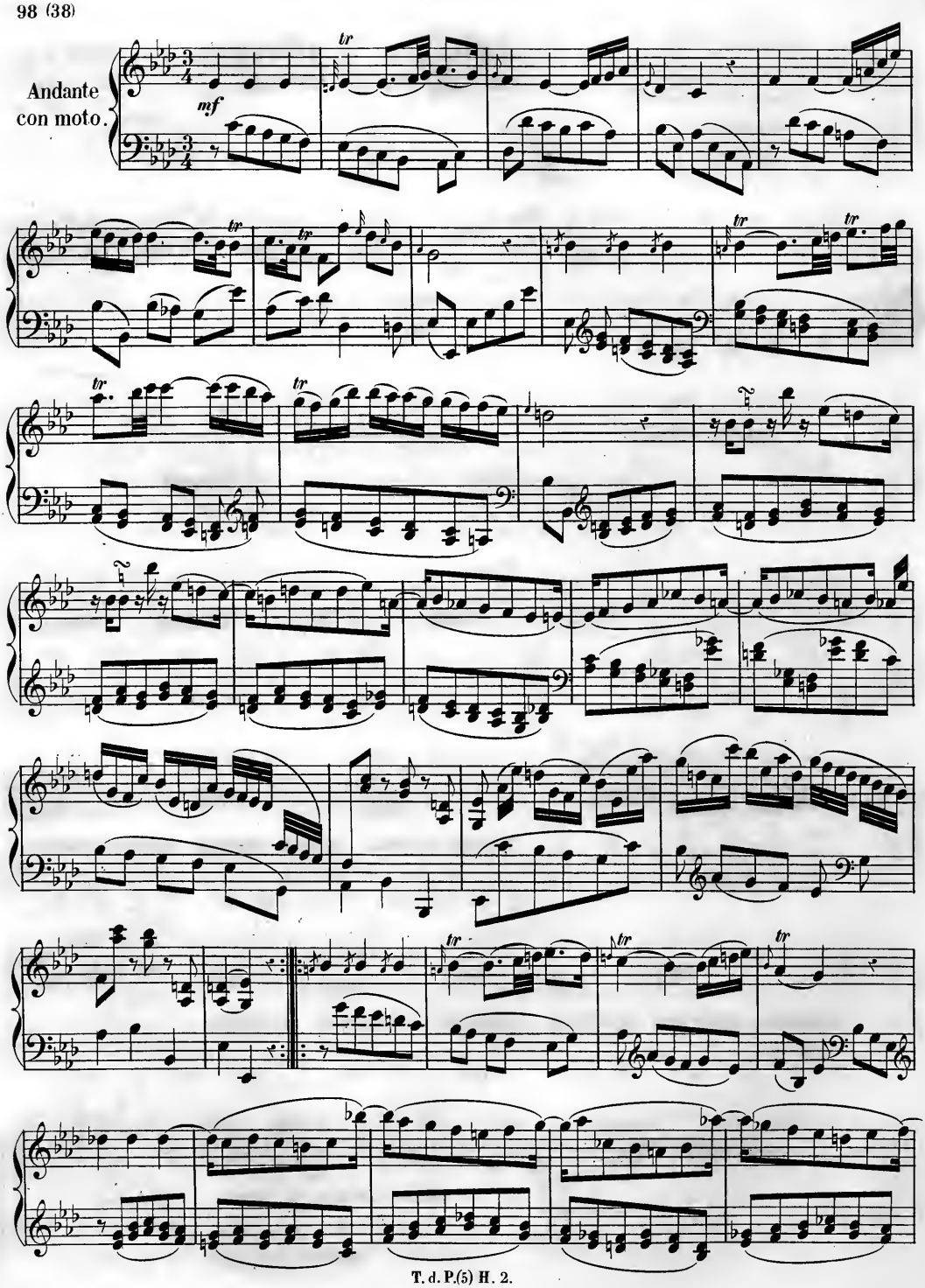
Sonata X.

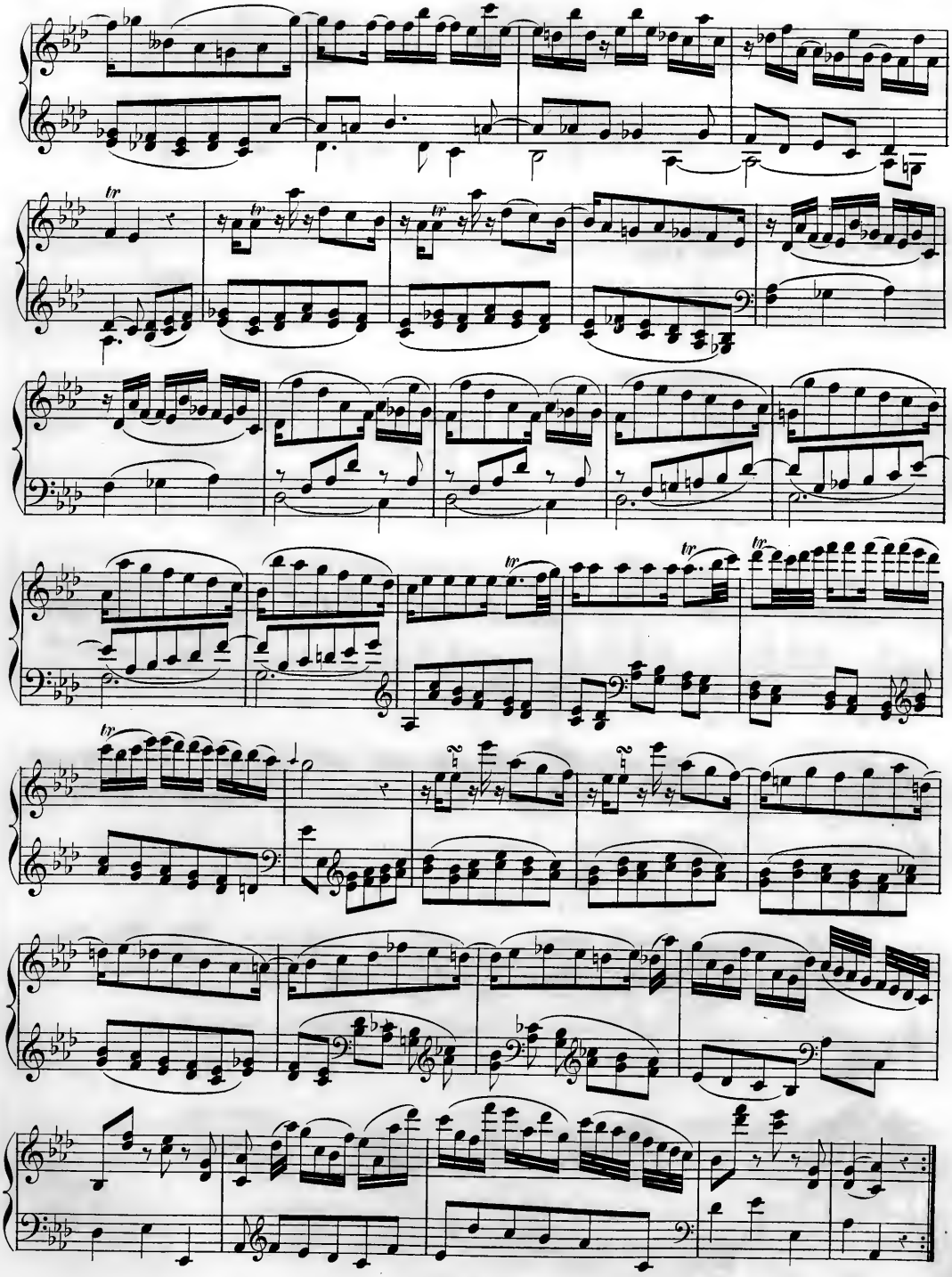



p
f
p
p
p
f
p
cresc.
f
tr
tr


sf
tr
cresc.
ff
p
f
p
f
mf
cresc.


p
pf
f
ten.
p
f
f
f
p Adagio.
Tempo 1°.
ten.
pp
f
p
f
p
f
cresc.
p
f
dim.


Andante
con moto.
mf
tr

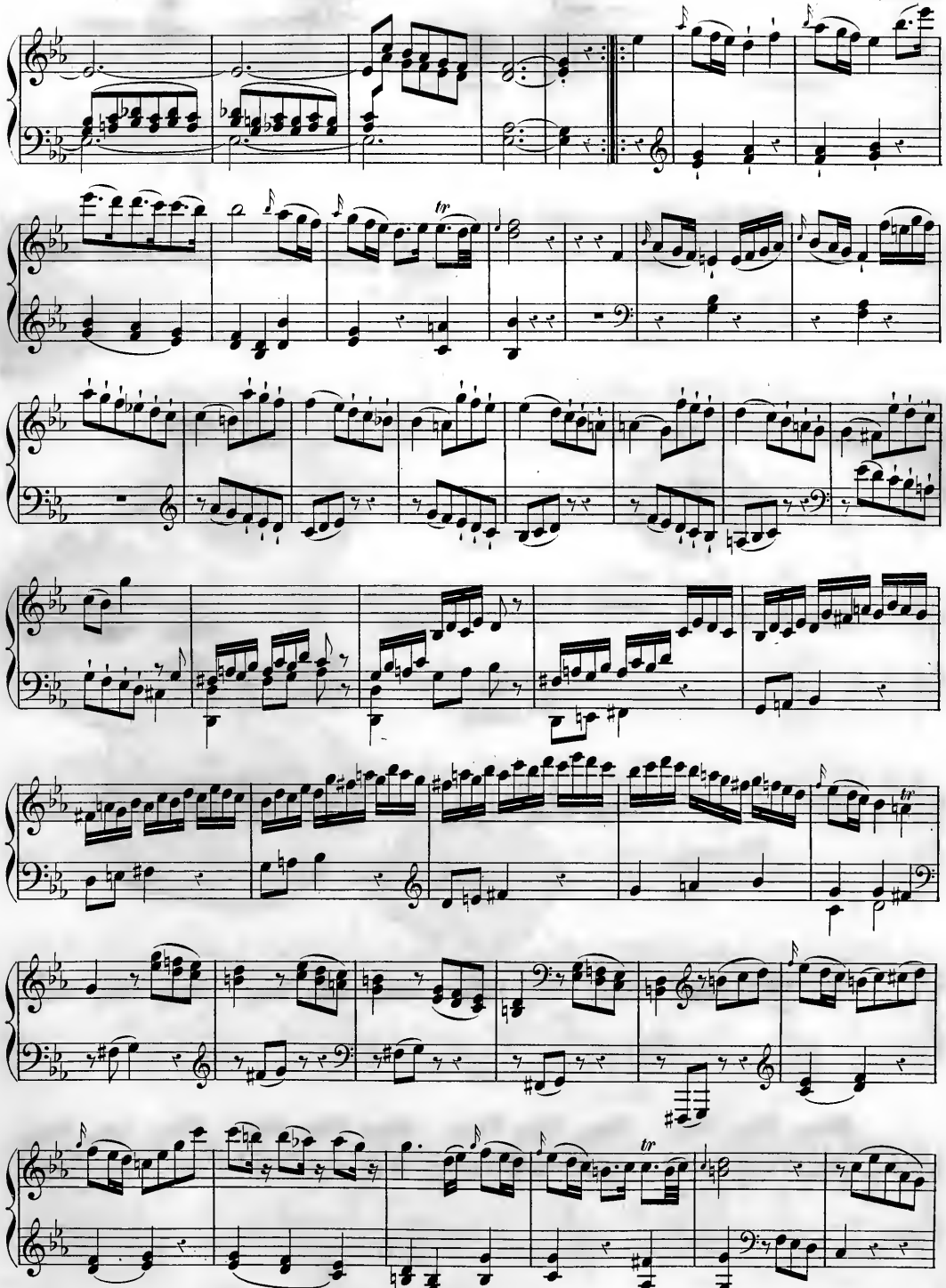


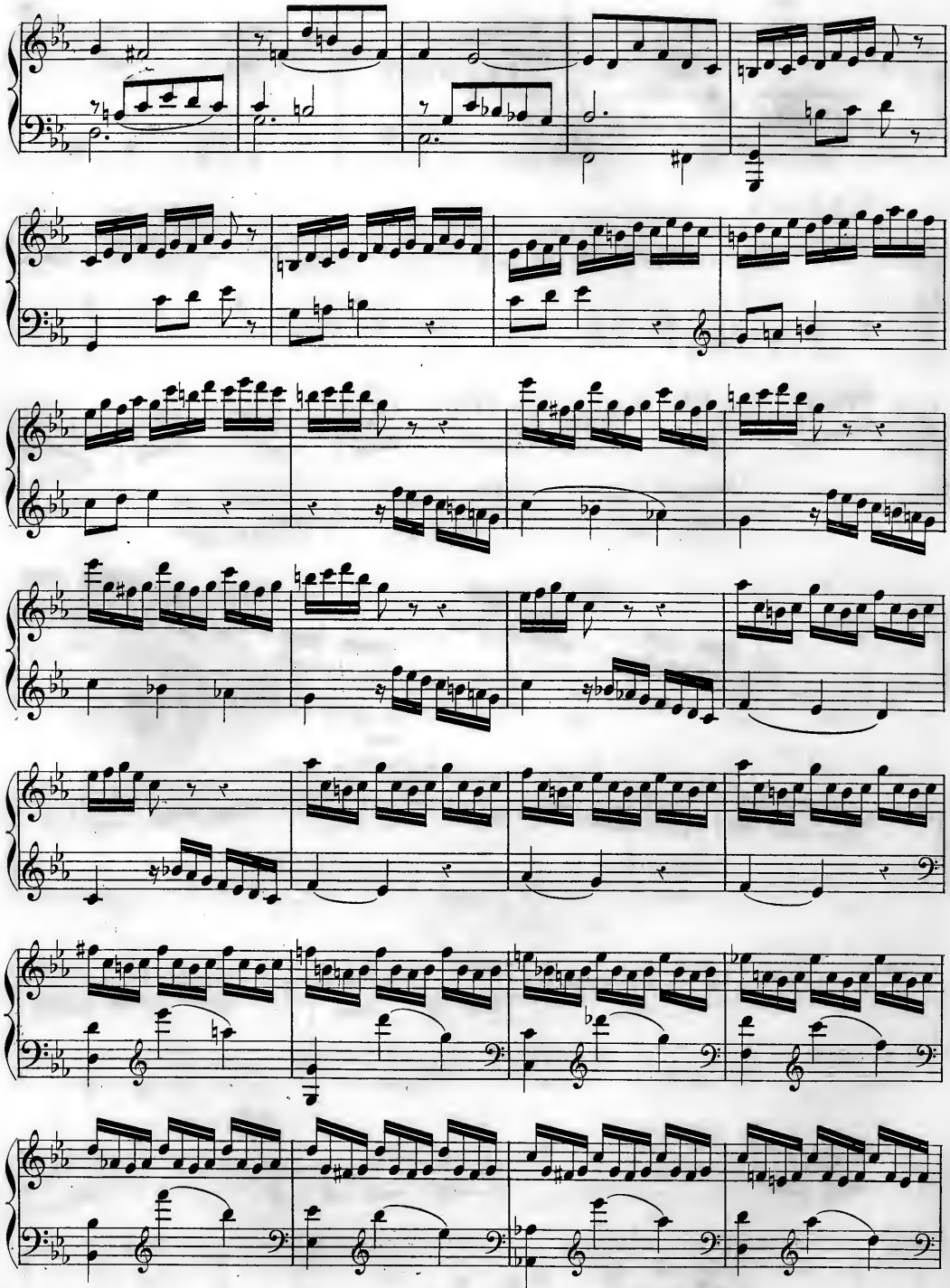
Allegro.

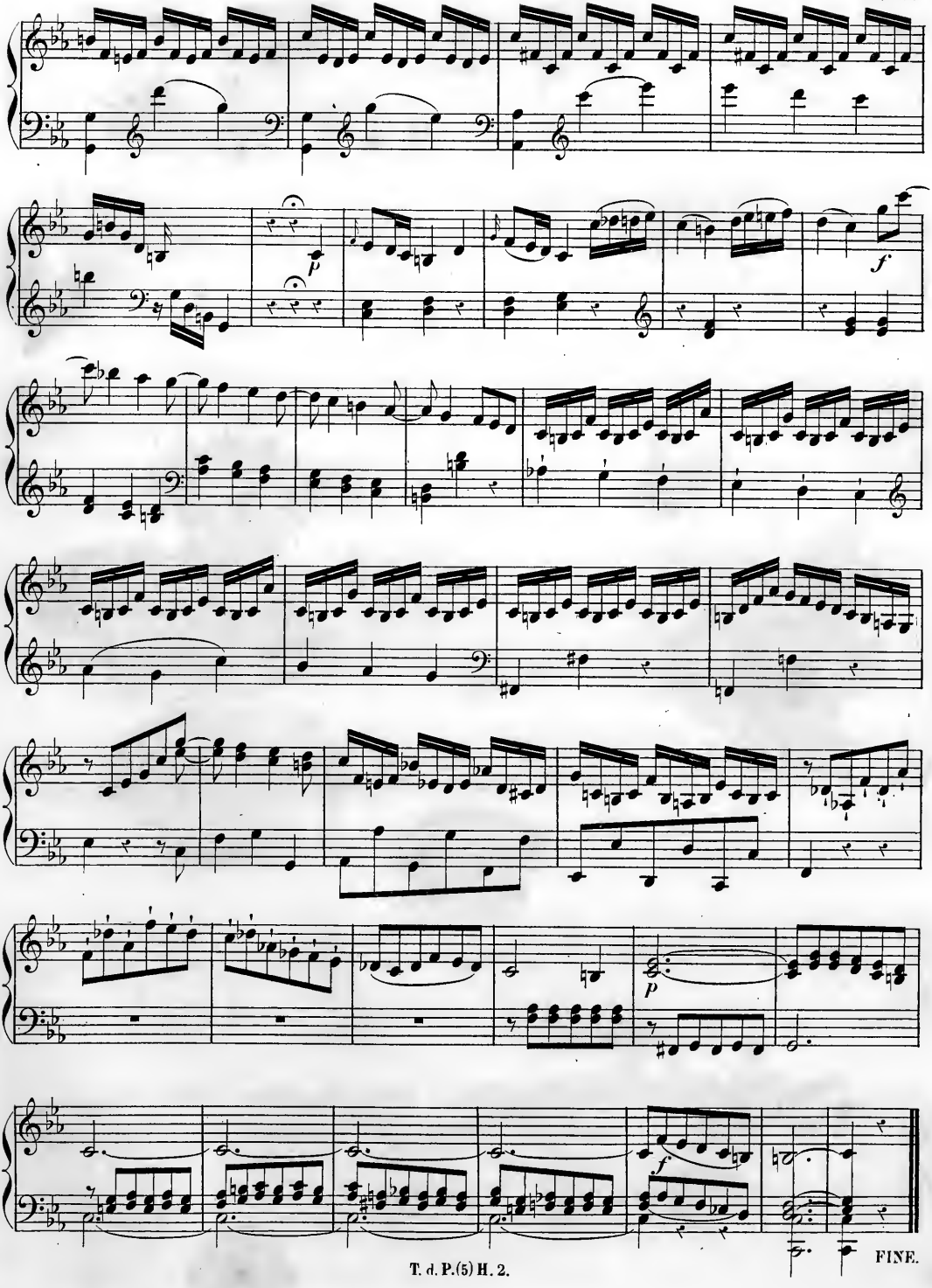
Finale.

f

tr






p
f
p
f
FINE.