

SEI
SONATE

A
Violino solo e Basso,
COMPOSTE

DA
PIETRO VANMALDER

ŒUVRE V.

Prix 7^u 4^s

Gravées par L. Leclair femme Quener.

A PARIS.

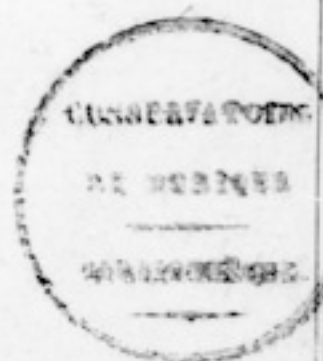
Chez

*M^r. de la Chevardiniere M^d. de Musique du Roi rue du
Roule à la Croix d'Or et aux Adresses ordinaires.*

A LYON.

M^r. Castaud vis-à-vis la Comédie.

Avec Privilege du Roy.



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CATALOGUE

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

Opera Comiques	Duo pour Violon et par dessus.	Sinfonies Periodiques Detachees	Sinfonies en Œuvre	Cantatilles De Lefèvre et autres.	Methodes p ^r la Voix.
Le Sorcier	Violon 1 ^{er}	Toeschi oboe con N ^o 1	Cannabich 1 ^{er}	La Saison des plaiurs	David
Parties separees	Violon 2 ^{er}	Filtz oboe N ^o 2	Toeschi	Le Bonheur imprévu	Denis
Le Bucheron parties sep.	Violon 3 ^{er}	Holtzbour oboe N ^o 3	Bek 2 ^e	L'Abrege	Dupont
Le Marchal parties sep.	Violon 4 ^e	Filtz oboe N ^o 4	Filtz 1 ^{er}	Le Bonheur de l'Amour	Dumas
Le Sordano parties sep.	Violon 5 ^e	Cannabich N ^o 5	Filtz 2 ^e	Les Regrets	
Sancho partie parties sep.	Violon 6 ^e	Filtz oboe N ^o 6	Vannalder	La retraite de Boree	
Blaise le Sordano	Violon 7 ^e	Holtzbour N ^o 7	Davene ouverture	Un heureux Baveur b. t.	
Le Cadi dupé partie sep.	Violon 8 ^e	Filtz oboe N ^o 8	Vachon	Les bergers de tempe	
Les Amours Indivertis	Violon 9 ^e	Filtz oboe N ^o 9	Gosse 4 ^e	Les vœux inutile	Methodes p ^r les Inst.
Nanette et Lucie	Violon 10 ^e	Abel oboe N ^o 10	Stamitz 7 ^e	La Rose	
La Servante Maitresse	Violon 11 ^e	Filtz N ^o 11	Stamitz 8 ^e	Delphire	Geminiani p ^r le Violon
La Revenue	Violon 12 ^e	Beracolo N ^o 12	Hayden quatuor	Sapho	Dupont p ^r le Violon
Nanette a la Cour	Violon 13 ^e	Granieri Menuet en 5 ^{es}	Exaudet Menuet en 5 ^{es}	L'Amour protecteur	Delusse p ^r la Flute
Anette et Lubin partie sep.	Violon 14 ^e	Beracolo N ^o 13	Lolet petite airo	le rends vous	Mahaut p ^r la Flute
Le Maître de Musique	Violon 15 ^e	Abel N ^o 14	Ferrari quatuor 2 ^e	Le lever de l'aurore	Mayer p ^r la Harpe
Le Diable a 4 parties sep.	Violon 16 ^e	Bedé N ^o 15	Ferrari 3 ^e Cors	Un heureux dépit	Sauton p ^r la Chorographie
Le Docteur Sangrado parties	Violon 17 ^e	Chambray N ^o 16	Arctier en 5 ^{es} par Dav.	La Pensée	Dubugre p ^r le Clavecin
Le Guy de Chêne parties sep.	Violon 18 ^e	Belk N ^o 17	Toeschi quatuor 2 ^e	La raison satisfaite B. T.	Carbonel p ^r le Tambourin
La Fille Mal gardée	Violon 19 ^e	Chambray N ^o 18	Stamitz oboe	Promete	
Le Chinou	Violon 20 ^e	Ariettes N ^o 19	Toeschi 3 ^e oboe corn	Antromede	
Bertholde a la Ville	Violon 21 ^e	Ariettes N ^o 20	Hayden quatuor 3 ^e	Atalante et Hypomene a 2 ^{es}	
Le Medecin d'Amour	Violon 22 ^e	Ariettes N ^o 21	Cannabich 2 ^e quatuor	Les Amours villageois ar.	
Le Joueur ou Bayoco	Violon 23 ^e	Ariettes N ^o 22	Toeschi 5 ^e a 3, 4, et 6	Thémire	
Les Amours de gonosse	Violon 24 ^e	Monigny N ^o 23	Reck B ^e oboe corn	Les Vœux exaucés	Recueils d'Airs
Isabelle et Gertrude P. S.	Violon 25 ^e	Philidor N ^o 24	Cannabich 4 ^e	Amour dévoilé	avec Accompagnement
Proserpine partie p. M. leberton	Violon 26 ^e	Cannabich N ^o 25	Hayden 4 ^e	Iphise	
Un veugle de Palmure p. S.	Violon 27 ^e	Toeschi N ^o 26		L'Amour	12 Rec. de le Fevre a 3 ^e
	Violon 28 ^e	Philidor N ^o 27			12 Rec. de Legat a 3 ^e
	Violon 29 ^e	Cannabich N ^o 28			12 Rec. de Legat a 3 ^e
	Violon 30 ^e	Stamitz N ^o 29			12 Rec. de Legat a 3 ^e
	Violon 31 ^e	Holtzbour N ^o 30			12 Rec. de Legat a 3 ^e
	Violon 32 ^e	Stamitz N ^o 31			12 Rec. de Legat a 3 ^e
	Violon 33 ^e	Toeschi N ^o 32			12 Rec. de Legat a 3 ^e
	Violon 34 ^e	Cannabich N ^o 33			12 Rec. de Legat a 3 ^e
	Violon 35 ^e	Racour N ^o 34			12 Rec. de Legat a 3 ^e
	Violon 36 ^e	Cannabich N ^o 35			12 Rec. de Legat a 3 ^e
	Violon 37 ^e	Filtz N ^o 36			12 Rec. de Legat a 3 ^e
	Violon 38 ^e	Pugnani N ^o 37			12 Rec. de Legat a 3 ^e
	Violon 39 ^e	Gosse N ^o 38			12 Rec. de Legat a 3 ^e
	Violon 40 ^e	Toeschi N ^o 39			12 Rec. de Legat a 3 ^e
	Violon 41 ^e	Filtz N ^o 40			12 Rec. de Legat a 3 ^e
	Violon 42 ^e	Galuppi N ^o 41			12 Rec. de Legat a 3 ^e
	Violon 43 ^e	Filtz N ^o 42			12 Rec. de Legat a 3 ^e
	Violon 44 ^e	Lustrini N ^o 43			12 Rec. de Legat a 3 ^e
	Violon 45 ^e	Filtz N ^o 44			12 Rec. de Legat a 3 ^e
	Violon 46 ^e	Galuppi N ^o 46			12 Rec. de Legat a 3 ^e
	Violon 47 ^e	Kohaut N ^o 48			12 Rec. de Legat a 3 ^e
	Violon 48 ^e	Galuppi N ^o 47			12 Rec. de Legat a 3 ^e
	Violon 49 ^e	Gosse N ^o 48			12 Rec. de Legat a 3 ^e
	Violon 50 ^e	Richter N ^o 49			12 Rec. de Legat a 3 ^e
	Violon 51 ^e	Scolari N ^o 50			12 Rec. de Legat a 3 ^e
	Violon 52 ^e	Galuppi N ^o 51			12 Rec. de Legat a 3 ^e
	Violon 53 ^e	Enderle N ^o 52			12 Rec. de Legat a 3 ^e
	Violon 54 ^e	Toeschi N ^o 53			12 Rec. de Legat a 3 ^e
	Violon 55 ^e	Enderle N ^o 54			12 Rec. de Legat a 3 ^e
	Violon 56 ^e	S. Martini N ^o 55			12 Rec. de Legat a 3 ^e
	Violon 57 ^e	Holtzbour N ^o 56			12 Rec. de Legat a 3 ^e
	Violon 58 ^e	Jomely N ^o 57			12 Rec. de Legat a 3 ^e
	Violon 59 ^e	Toeschi N ^o 58			12 Rec. de Legat a 3 ^e
	Violon 60 ^e	Vannalder N ^o 59			12 Rec. de Legat a 3 ^e
	Violon 61 ^e	Bambini N ^o 60			12 Rec. de Legat a 3 ^e
	Violon 62 ^e	Richter N ^o 61			12 Rec. de Legat a 3 ^e
	Violon 63 ^e	Toeschi N ^o 62			12 Rec. de Legat a 3 ^e
	Violon 64 ^e	Cannabich N ^o 63			12 Rec. de Legat a 3 ^e
	Violon 65 ^e	Toeschi N ^o 64			12 Rec. de Legat a 3 ^e
	Violon 66 ^e	Gosse N ^o 65			12 Rec. de Legat a 3 ^e
	Violon 67 ^e	Cannabich N ^o 66			12 Rec. de Legat a 3 ^e
	Violon 68 ^e				12 Rec. de Legat a 3 ^e
	Violon 69 ^e				12 Rec. de Legat a 3 ^e
	Violon 70 ^e				12 Rec. de Legat a 3 ^e
	Violon 71 ^e				12 Rec. de Legat a 3 ^e
	Violon 72 ^e				12 Rec. de Legat a 3 ^e
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	Violon 79 ^e				12 Rec. de Legat a 3 ^e
	Violon 80 ^e				12 Rec. de Legat a 3 ^e
	Violon 81 ^e				12 Rec. de Legat a 3 ^e
	Violon 82 ^e				12 Rec. de Legat a 3 ^e
	Violon 83 ^e				12 Rec. de Legat a 3 ^e
	Violon 84 ^e				12 Rec. de Legat a 3 ^e
	Violon 85 ^e				12 Rec. de Legat a 3 ^e
	Violon 86 ^e				12 Rec. de Legat a 3 ^e
	Violon 87 ^e				12 Rec. de Legat a 3 ^e
	Violon 88 ^e				12 Rec. de Legat a 3 ^e
	Violon 89 ^e				12 Rec. de Legat a 3 ^e
	Violon 90 ^e				12 Rec. de Legat a 3 ^e
	Violon 91 ^e				12 Rec. de Legat a 3 ^e
	Violon 92 ^e				12 Rec. de Legat a 3 ^e
	Violon 93 ^e				12 Rec. de Legat a 3 ^e
	Violon 94 ^e				12 Rec. de Legat a 3 ^e
	Violon 95 ^e				12 Rec. de Legat a 3 ^e
	Violon 96 ^e				12 Rec. de Legat a 3 ^e
	Violon 97 ^e				12 Rec. de Legat a 3 ^e
	Violon 98 ^e				12 Rec. de Legat a 3 ^e
	Violon 99 ^e				12 Rec. de Legat a 3 ^e
	Violon 100 ^e				12 Rec. de Legat a 3 ^e

M^{rs} les Libraires de Province et autres personnes qui font le commerce de Musique, peuvent s'adresser à M. de la Chevardiere il envoie dans tout le Royaume et dans le Pays étrangers, soit aux Marchands, soit aux particuliers. Sa Demeure est à Paris rue du Roule à la Croix d'Or.

Il parait chez lui un journal de Musique composé d'une feuille par semaine avec accompagnement l'abonnement est de 12^{fr} par an, et 18^{fr} pour la Province port franc.



SONATA

I.

Allegro.

1

K. 6312

This page contains a handwritten musical score for a piece titled "Reprise." The score is written on eight systems, each consisting of a treble staff and a bass staff. The music is written in a style characteristic of the 18th or 19th century, featuring various note values, rests, and ornaments. The notation includes many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be common time (C). The paper is aged and shows signs of wear, with some staining and a slightly irregular edge.

Handwritten musical score on aged, stained paper. The score is written in two systems, each containing two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The paper shows signs of wear, including discoloration and a small tear in the upper right corner.

The first system (top) features a treble staff with a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one flat (Bb) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and dynamic markings. The second system (bottom) continues the musical piece with similar notation and clefs.

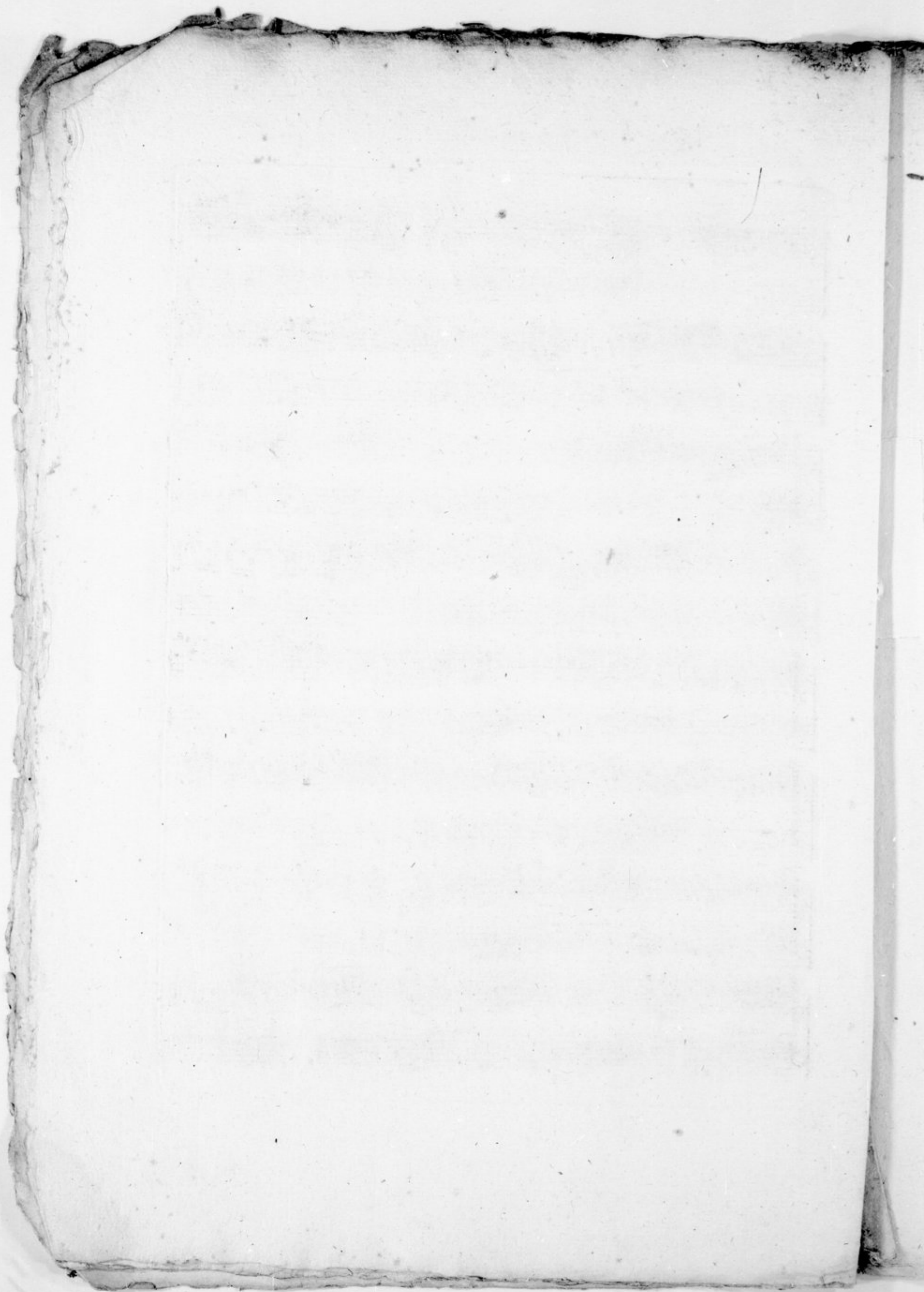
4 *Adagio.*

Handwritten musical score for the *Adagio* section, measures 1 through 10. The score is written on ten staves, organized into five systems of two staves each. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as treble and bass clefs, notes, rests, and dynamic markings. A '6' is written above the sixth measure of the third system. The paper shows signs of age and wear, particularly along the left edge.

Allegro.

Handwritten musical score for the *Allegro* section, measures 11 through 14. The score is written on four staves, organized into two systems of two staves each. The key signature remains one sharp (F#) and the time signature is 3/4. The notation includes treble and bass clefs, notes, and rests. The paper shows signs of age and wear, particularly along the left edge.

This page contains ten systems of handwritten musical notation, each consisting of a treble and a bass staff. The notation is dense and complex, featuring a variety of note values, rests, and articulation marks. The first system begins with a treble staff containing a series of eighth notes and a bass staff with a simple rhythmic pattern. The subsequent systems show increasing complexity, with many sixteenth and thirty-second notes, often beamed together. There are several instances of repeat signs and trill-like markings. The handwriting is in a historical style, with some ink bleed-through visible from the reverse side of the page. The paper is aged and shows signs of wear, particularly along the right edge.



SONATA
II.

7

Andante

The musical score is written on ten systems of two staves each. The first system is marked with a treble clef and a bass clef, and the tempo is indicated as 'Andante'. The notation includes various musical symbols such as notes, rests, and accidentals. The paper is aged and shows some staining.

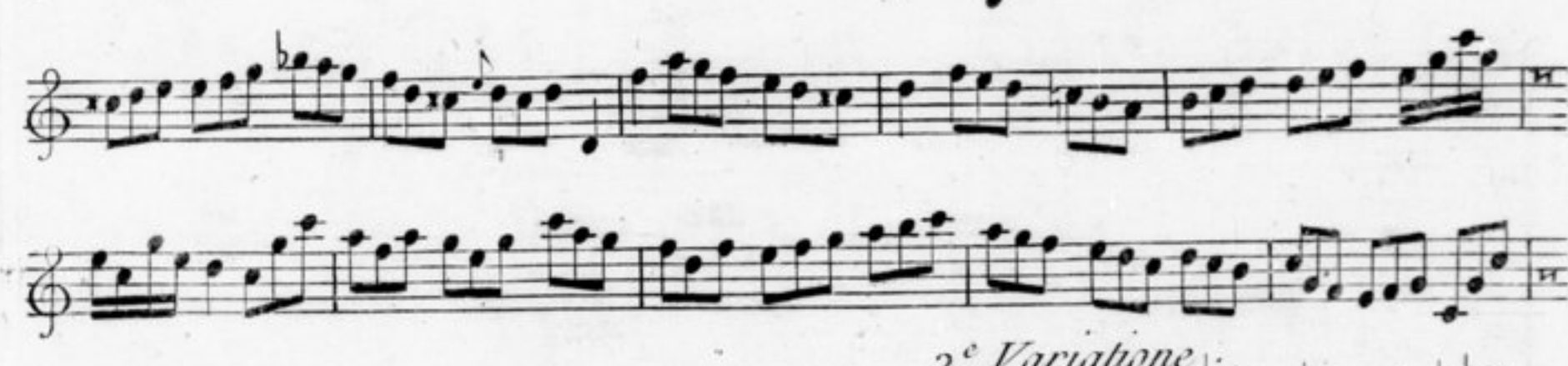
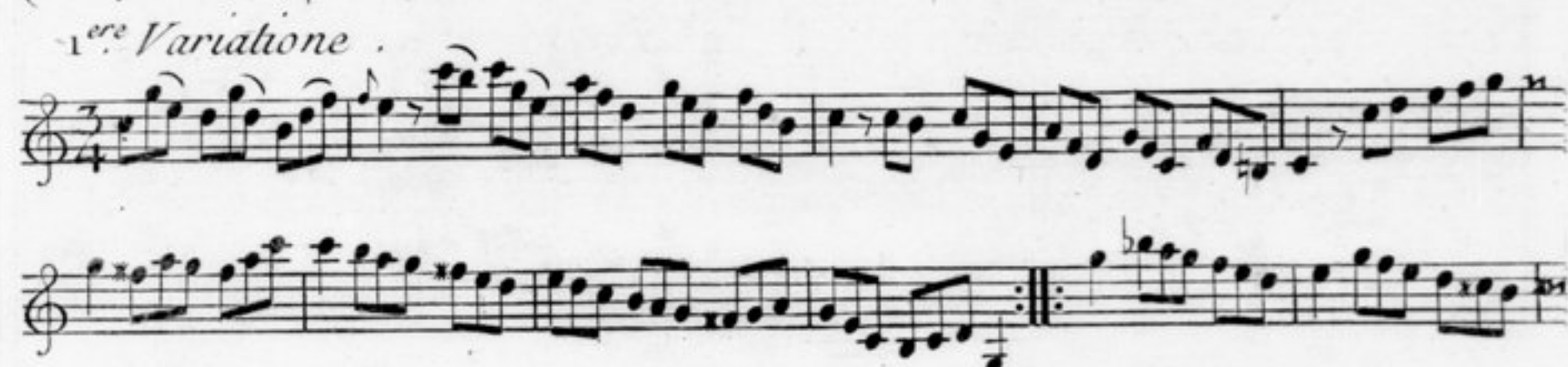
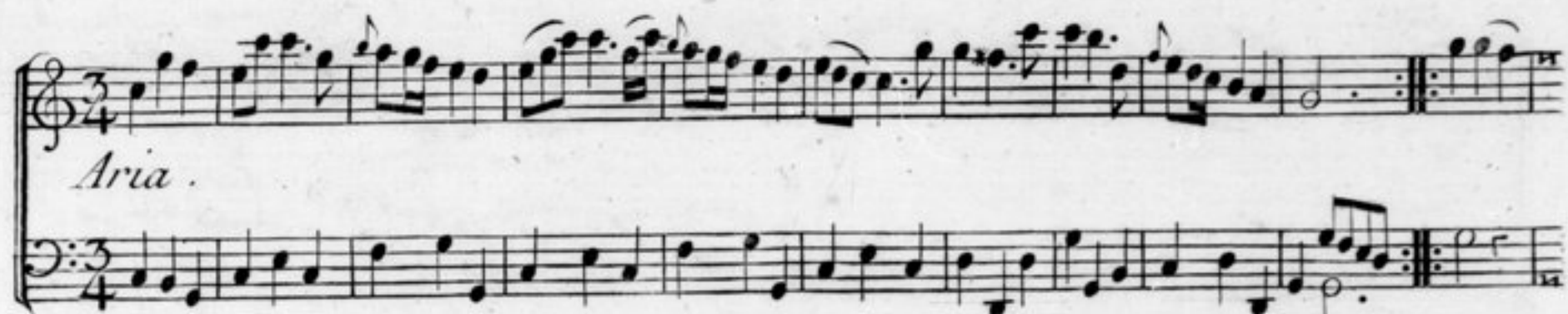


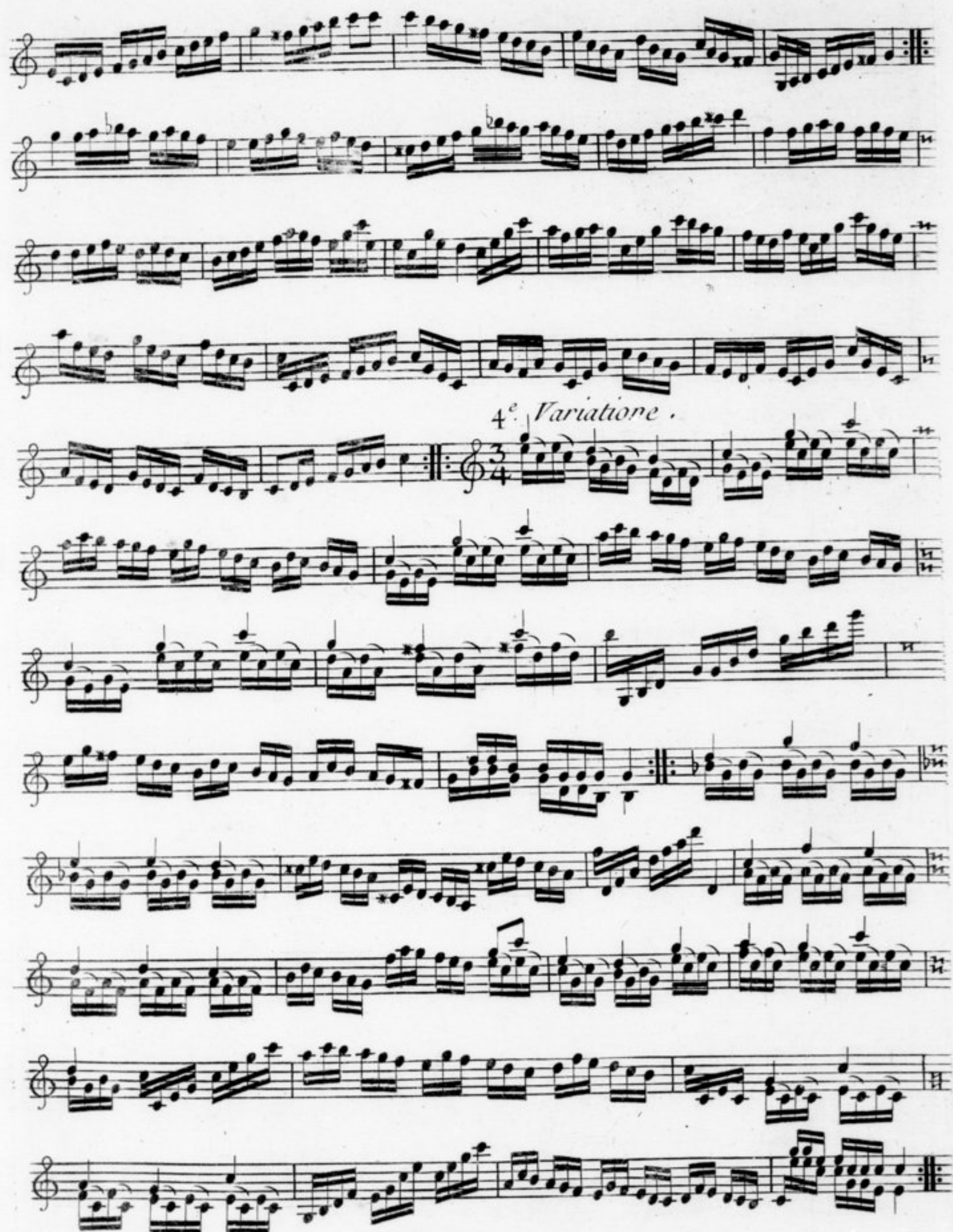
8 *Allegro.*

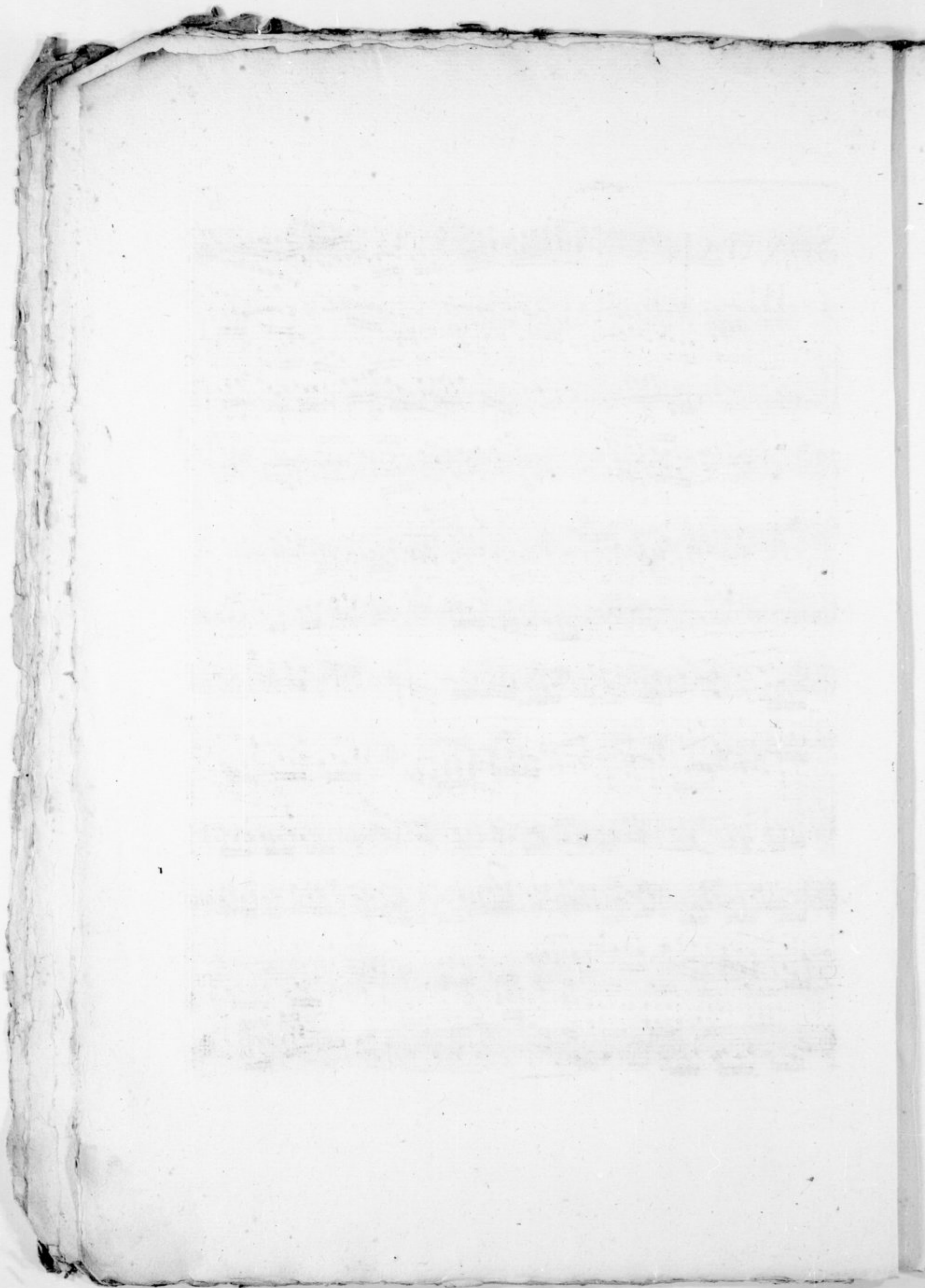
A handwritten musical score for piano, consisting of 12 systems of staves. The music is written in treble and bass clefs, with a common time signature (C). The tempo is marked 'Allegro.' at the beginning. The score features various musical notations, including notes, rests, and dynamic markings such as 'P.' (piano) and 'F.' (forte). The paper is aged and shows signs of wear, with some staining and a torn edge on the left side.

The score is organized into 12 systems, each with a treble and bass staff. The first system begins with a treble staff containing a series of eighth and sixteenth notes, followed by a bass staff with a similar rhythmic pattern. The second system continues the melody in the treble staff, with a 'P.' marking. The third system introduces a 'F.' marking in the treble staff. The fourth system features a 'P.' marking in the treble staff. The fifth system has a 'F.' marking in the treble staff. The sixth system has a 'P.' marking in the treble staff. The seventh system has a 'F.' marking in the treble staff. The eighth system has a 'P.' marking in the treble staff. The ninth system has a 'F.' marking in the treble staff. The tenth system has a 'P.' marking in the treble staff. The eleventh system has a 'F.' marking in the treble staff. The twelfth system has a 'P.' marking in the treble staff.

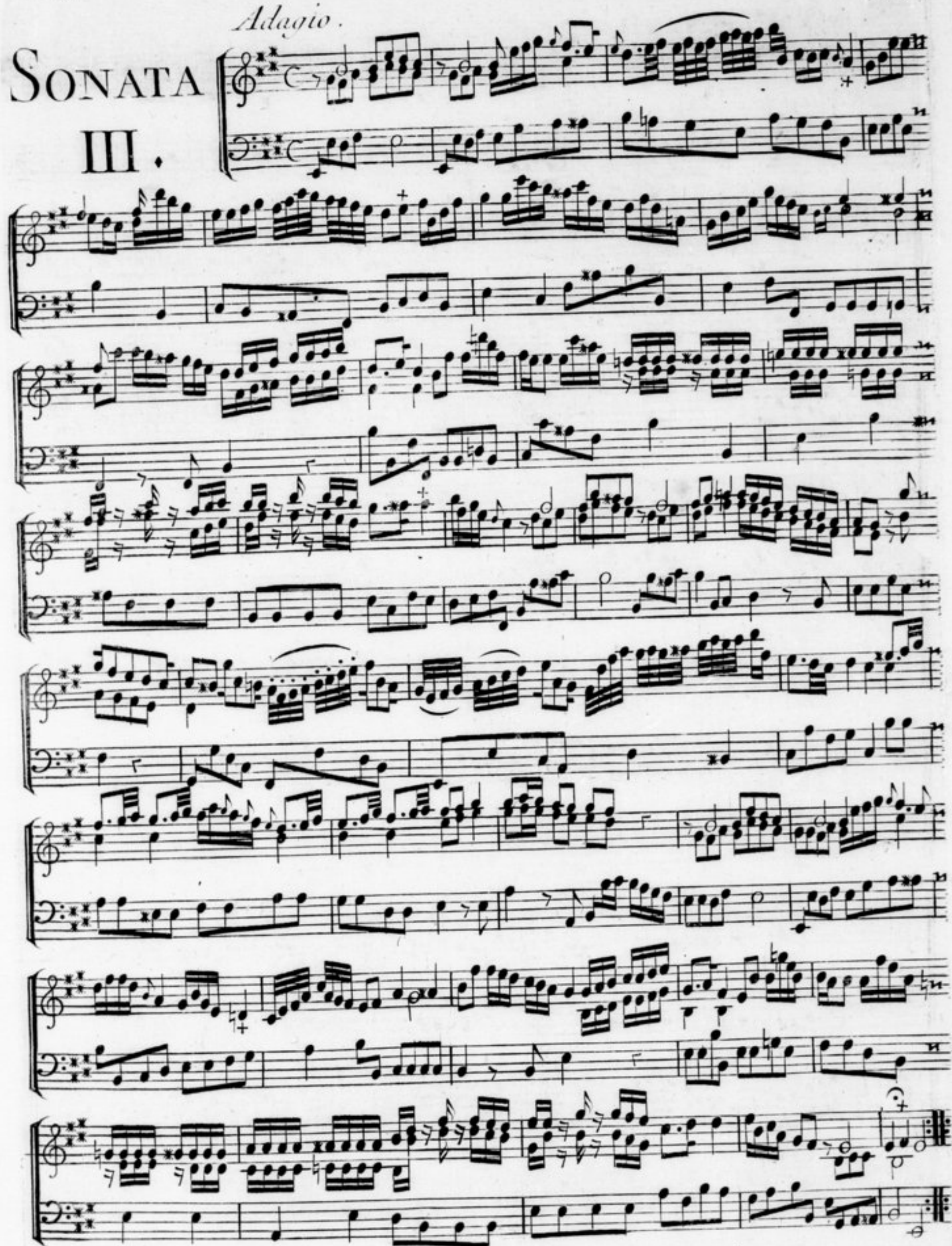






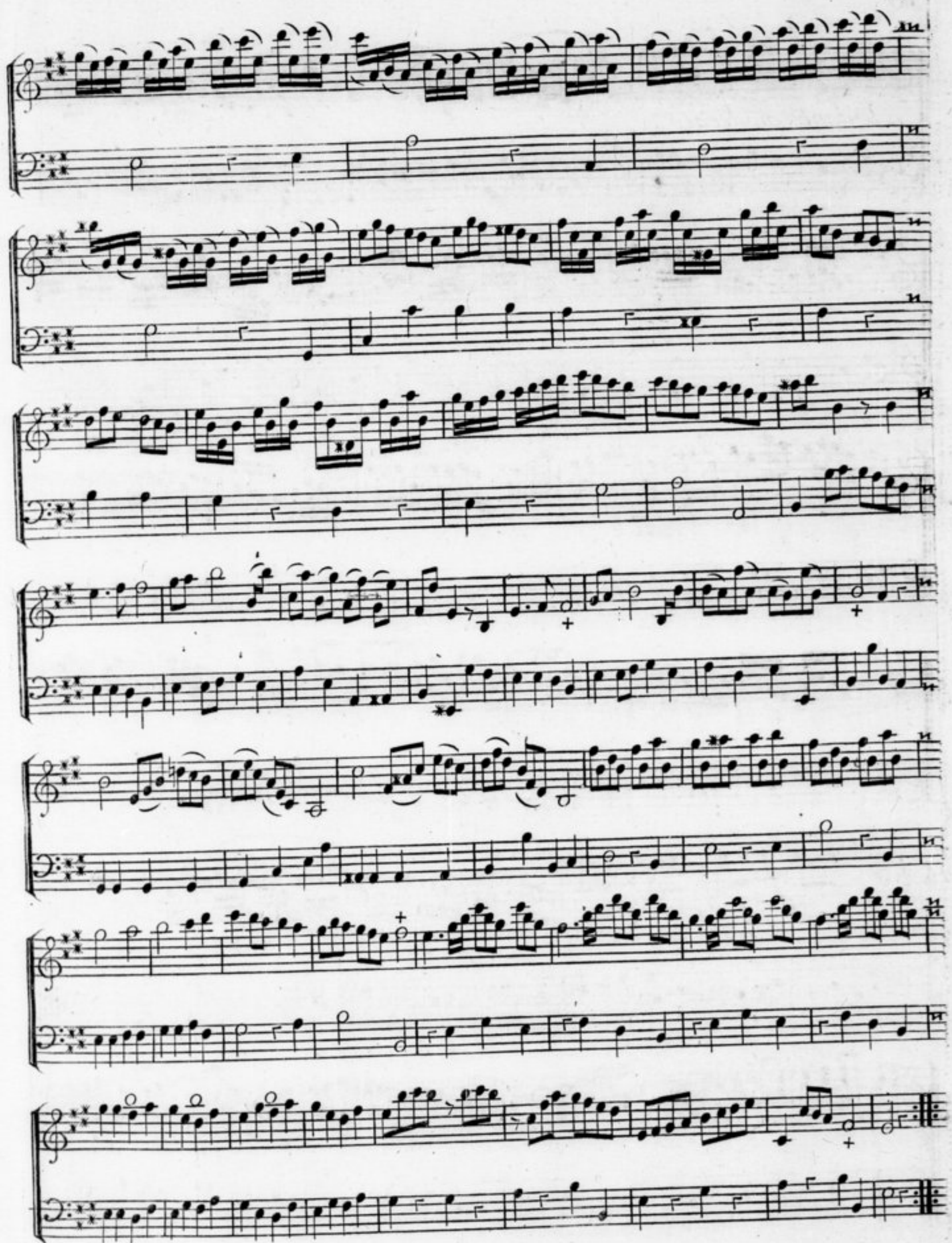


Adagio.
SONATA
III.



Allegro.

The musical score is written on eight systems of two staves each. The first system begins with the tempo marking *Allegro.* The notation is in a key with two sharps (F# and C#). The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several dynamic markings, including a '+' sign and a 'I' marking. The paper is aged and shows some wear along the left edge.



Andante moderato.

The musical score is written on ten systems of two staves each. The first system is marked *Andante moderato.* The key signature is two sharps (F# and C#) and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts. The paper is aged and shows some wear at the edges.

The musical score is written on six systems, each consisting of a treble and a bass staff. The key signature is three sharps (F#, C#, G#). The notation includes a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests. There are several measures with complex rhythmic patterns, particularly in the treble staves. The manuscript shows signs of age, including ink bleed-through and paper wear.



SONATA
IV.

Allegro.

The musical score is written on ten systems of two staves each. The first system begins with the tempo marking *Allegro.* The notation is in a single key signature (one flat) and common time. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. The paper is aged and shows some wear along the edges.



Adagio

The page contains two sections of handwritten musical notation. The first section, labeled 'Adagio', consists of five systems of music, each with a treble and bass staff. The notation is dense, featuring many beamed sixteenth and thirty-second notes, often with slurs and accents. The second section, labeled 'Allegro', also consists of three systems of music with treble and bass staves. This section features more rhythmic variety, including dotted rhythms and rests, and is marked with a 'I' in the bass staff of the second system. The paper is aged and shows some wear at the edges.

Allegro

This page contains ten systems of handwritten musical notation. Each system consists of a treble staff and a bass staff. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (indicated by 'I' and 'II'). The music is written in a historical style, likely from the 18th or 19th century. The paper is aged and shows signs of wear, including staining and a torn edge on the right side.

SONATA
V.

Allegro.

The musical score is written on ten systems of two staves each. The first system begins with the tempo marking *Allegro.* in the treble staff. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several repeat signs and first/second endings indicated by '1.' and '2.' with arrows. The paper is aged and shows some wear at the edges.



24 *Adagio.*

This page contains a handwritten musical score for a piece titled "Adagio". The score is written on ten systems of two staves each, using a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together in groups. There are several measures with triplets and other complex rhythmic patterns. The paper is aged and shows signs of wear, particularly along the left edge where the binding is visible.

Allegro.

25

Handwritten musical score for a piece titled "Allegro." on page 25. The score consists of eight systems of two staves each, written in treble and bass clefs with a key signature of one flat and a 3/4 time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The paper is aged and shows signs of wear, with a large tear in the top right corner and a smaller tear in the bottom right corner.





SONATA
VI.

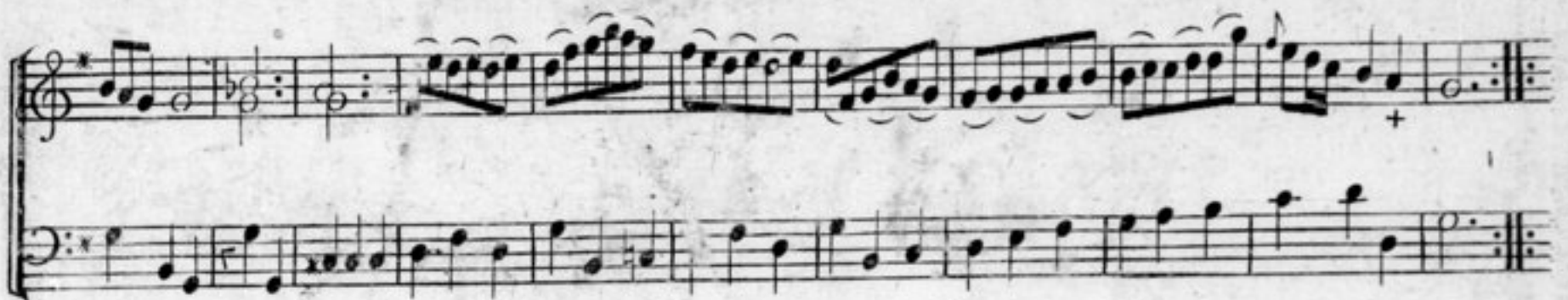
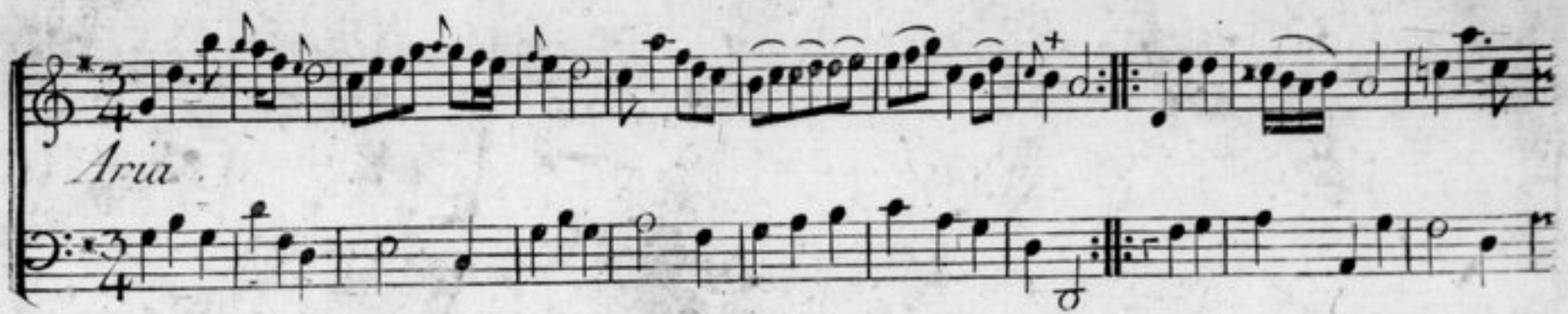
Adagio.



28 *Allegro.*

The musical score on page 28 is written in a single system of ten pairs of staves (treble and bass clef). The tempo is marked *Allegro.* The notation is highly detailed, with frequent use of sixteenth and thirty-second notes, often beamed together to indicate rapid passages. The key signature is one sharp (F#), and the time signature is common time (C). The manuscript shows signs of age, with some ink bleed-through and wear at the corners.



*1^{re} Variatione*

FIN

